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BULLETIN
of the
INTERNATIONAL COUNCIL
for TRADITIONAL MUSIC

No. LXXVIII
April 1991

With Preliminary Program of the 1991 CONFERENCE

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF MUSIC
COLUMBIA UNIVERSITY, NEW YORK, N.Y. 10027
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31ST WORLD CONFERENCE OF THE ICTM
HONG KONG, JULY 3 - 9, 1991

GENERAL INFORMATION

The INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC will hold its 31st World Conference from July 3 to 9, 1991 at the Hong Kong Cultural Centre, Kowloon, Hong Kong, by invitation of the Chinese University of Hong Kong, the Hong Kong Academy of Performing Arts, the Hong Kong Government Music Office, the Hong Kong Institute for the Promotion of Chinese Culture, the Regional Council, the Society for Ethnomusicological Research in Hong Kong, and the Urban Council.

THEMES OF THE CONFERENCE:
Current Research in Chinese Music - with subtheme:
Hong Kong and Macau’s Role in the Innovation and Modernization of Chinese Music
The Role of Religions in the Music and Dance Traditions of Asia
European Music in Asia: Reception and Transformation
Other Current Research

THE CONFERENCE VENUE
The Conference will be held at the newly-completed Hong Kong Cultural Centre, 10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong.

ON-SITE REGISTRATION
Registration desks will be open from 10:00 a.m. - 6 p.m. on 2nd July and from 8:30 a.m. - 6:00 p.m. 3rd - 9th July. Registration desks will be situated in the Exhibition Gallery on the 4th Floor of the Administration Building of the Hong Kong Cultural Centre.
Payments will be accepted in cash, travelers cheques or bank draft. But members are urged by the conference organizer to pre-register by mail.

ICTM INFORMATION DESK
The ICTM Secretariat will open a desk for information and payment of membership dues near the registration desk.

ACCOMMODATION
It is strongly advised to pre-book accommodation early through the Conference Secretariat, International Conference Consultants Ltd., 1/F, 57 Wyndham Street, Hong Kong. Tel: (852) 8104577; Fax: (852) 840-0564. For more detailed information, please, see the Second Notice in the ICTM Bulletin October 1991.

OPENING RECEPTION
The Opening Reception will be held on Wednesday 3rd July at 5:30 p.m. at the Hong Kong Cultural Centre (Main Auditoria Building, 4th Floor).
Dress code will be jacket and tie or national dress.
AUDIO VISUAL EQUIPMENT
Available equipment includes Overhead projector, 35mm Slide Projector, Multisystem VCR (VHS tapes only) and TV Monitor, and Cassette Tape Decks.
Speakers are requested to inform the Conference Office at the above address of their requirements BEFORE 1st June 1991.

BOOK DISPLAY
An exhibition area near the registration site will be open for display of publications.
Space will be limited to a maximum of three publications per person (one copy each). If you wish to utilise this facility, please bring your publications to the registration desk, with a brief note on how copies may be ordered.
Display cannot be guaranteed and will be on first come/first served basis.
Publications are accepted for display on the understanding that these will be donated to the Chinese University of Hong Kong Library at the close of the conference.

POST CONFERENCE TOURS
The Conference Secretariat Office informed us that prices for tours as described in the Second Notice of the October 1990 Bulletin have been slightly revised up and down. Please request information from the Conference Bureau at the above address. A representative of the Conference Travel Agent will be available at the Hong Kong Cultural Centre for the duration of the conference to handle bookings for tours.

COMPLIMENTARY TICKETS FOR CONCERTS
A limited number of complimentary tickets to each concert listed on the Preliminary Conference Schedule (see below) will be available to conference delegates. These will be allocated on a first come first served basis and, regrettably, cannot be guaranteed. You are, therefore, advised to apply early for complimentary tickets to avoid disappointment. Applications must be received at the Conference Secretariat Office, International Conference Consultants Ltd., by 25 June 1991.

POST-CONFERENCE IN GUANGZHOU (CANTON)
A Post-Conference to the ICTM World Conference will be held, by invitation of the Chinese Musicians Union and local authorities, July 10 (arrival) - 14 (departure), 1991, in Guangzhou (Canton), P.R. China. The ICTM Executive Board has accepted to grant ICTM patronage to this conference.
Dr. Tsao Pen-yeh is Acting Chairman of the ICTM-appointed Program Committee for the Guangzhou Post-Conference. The program will include ca. 40 papers by scholars from China and ca. 20 papers from outside China. There are plans for simultaneous translation. Proposals can still be considered.
Please write to Dr. Tsao Pen-yeh, Music Department, Chung Chi College, Chinese University of Hong Kong, Shatin, NT, Hong Kong. Fax: (852) 603-5440; Tel: (852) 695-2514.
Guangzhou is easily reached by train (ca. 2 1/2 hours, ca. US$20.00 from Hong Kong). Accommodation will be in a reasonably-priced hotel. Visa for P.R. China are available in Hong Kong on short notice.

TIPS FOR TRAVELERS TO THE 31ST WORLD CONFERENCE HONG KONG

Arrival
In the customs area, pick up a literature packet prepared by the Hong Kong Tourist Association. It includes free street maps of heavily-frequented urban areas, and subway maps.
Outside customs, in the far right corner of the arrival hall, there is a branch of the Hang Seng Bank where you can exchange money.

Ground Transportation
Follow the signs out the door to ground transportation into town. You have two options: 1) taxis (see below), or 2) airport bus. The A1 bus goes to hotels in Tsim Sha Tsui on the Kowloon side; the A2 bus goes to hotels in Wanchai and Central on the Hong Kong Island side, and the A3 bus goes to hotels in Causeway Bay on the Hong Kong Island side.

Languages
The official languages in the territory are Cantonese and English. In practice, the level of English varies, and travelers should not be surprised to encounter difficulties in being understood.

Get your hotel’s business card, or ask hotel staff to write the name of your hotel in Chinese. When traveling by taxi, try to get either the name of your destination or directions written in Chinese.

Changing Money
The exchange rate for US dollars is fixed at US$ 1.00 = HK$ 7.78. Other currencies fluctuate.
Numerous money-changers in the tourist areas claim to charge no commission, but “hidden” charges chip away at what you actually receive in return. Banks are everywhere. The Hang Seng Bank has branches in every MTR (subway) station that change money during business hours.

Transportation Around Town
1) Taxis. All taxis have meters, and fares are calculated by mileage and waiting time. The first flagfall is HK$8.00; currently a $1.00 fuel surcharge is added to the fare. A baggage charge applies to passengers to and from the airport. Passengers through either of the cross-harbour tunnels are required to pay the $10.00 tunnel toll in addition to the fare; passengers from Kowloon to Hong Kong Island must pay the return tunnel toll as well (all prices in Hong Kong Dollar).
2) MTR. Short for “Mass Transit Railway,” this is Hong Kong’s subway system. It’s efficient; trains run at 3-5 minute intervals between 5 a.m. and about 1 a.m. It is clean; stiff fines for eating, drinking and smoking anywhere inside the entry turnstiles are strictly enforced.
Fares, based on distance between destinations, are posted at ticket dispensing machines in station lobbies. The machines do not give change, so get exact change from change machines or from the Hang Seng Bank counter nearby.
A more convenient ticket option is the Common Stored Value Ticket, on sale at the bank counter in MTR stations. Available in denominations of HK$ 20, 50, and 100, the value of each ride you take is deducted at the exit turnstile. These tickets allow you one last ride anywhere in the system with however little that remains; locals love to get tickets down to 10 cents then cross the harbor on a $6.50 ride.
3) KCR. The Kowloon-Canton Railway operates above-ground electric trains that link commuters between Kowloon and the northern New Territories. The KCR railway meets the MTR subway at the Kowloon Tong station; signs and arrows point the way between ticket lobbies. You can use MTR Common Stored Value Tickets in the KCR (except for the Lo Wu station at the border to China which requires a separate ticket and a valid China visa), or buy individual ride tickets either from ticket dispensing machines or from ticket sales counters.

4) Buses. Fares vary by route, and are posted on the fare box at the entry. Drivers do not give change. Conference participants staying at hotels in the Jordan area can catch a number of buses along Nathan Road that terminate at the Star Ferry concourse; the destination sign should read "Star Ferry."

5) Ferries. The most famous of the ferries that cross Victoria Harbour is the Star Ferry, at the concourse adjacent to the Cultural Centre. For HK$1.00 you can cross to either Wanchai or Central districts on the upper First-Class deck. At night, the city lights make the crossing one of the great scenic bargains anywhere in the world.

6) Hong Kong Tram. This quaint streetcar system operates along the length of the urban side of Hong Kong Island. Enter at the rear of the car. The fare is sixty cents, payable upon exiting at the front of the car.

Dress
Casual dress is the norm on the street. In business and professional settings, Hong Kong people are image-conscious, and tend to dress more formally than in the West, notwithstanding the July heat. Delegates from mainland China usually dress formally at conferences.

Air-conditioning in public buildings borders on freezing. It is a good idea to carry a light sweater or jacket for indoors.

Pickpockets
The Hong Kong Government has thoughtfully posted signs advising caution against pickpockets. It is a problem that even locals guard against.

Restaurants
Hong Kong dining ranges from the sublimely expensive to the ridiculously cheap. Hotel restaurants are among the most expensive; more moderate alternations abound. Street vendors and sidewalk cafes provide some of the cheapest eats, but in the July heat, foodstuffs may not be adequately refrigerated, so use discretion. Noodle and rice congee shops are good and cheap, but don't expect staff to understand English, and don't expect to find English menus.

Fast-food chains are becoming commonplace. McDonald's is everywhere, including in the Star House facing the Star Ferry concourse. Seats are at a premium especially at meal times.

"Yum Cha"
A particularly Cantonese custom is "Chinese tea," (yum cha), offered in large and medium-sized Chinese restaurants. This experience consists of selecting a variety of steamed and fried dumplings (dim sum) and assorted appetizer-sized dishes from carts pushed around the dining rooms. Many restaurants begin serving by 6 a.m., making this an attractive alternative to breakfast coffee. Yum cha is extremely popular at lunch, and on weekends a one-hour wait for a table is not uncommon. Among businessmen, yum cha is Cantonese power lunching; among friends, yum cha is a premier form of socializing.

As carts pass your table, you can ask servers to show the contents of baskets on their carts, and point to the ones you would like to try. Order as little or as much as you like, and take as long as you wish. The captain provides a card when you are seated, and servers stamp the card with chops each time you select a dish. To get your teapot filled, leave the cover ajar.

When you are done, flag down a captain or assistant captain with the card. The number of chops will be tallied; you will also be charged for tea according to the number of people at your table, as well as a 10% service charge. It is customary to leave another 3% to 5% of the bill on the cheque tray as gratuity.

In Star House facing the Star Ferry concourse, the Jade Garden Restaurant on the fourth Floor (take the escalators next to Chinese Arts and Crafts) is highly recommended. They begin serving at 10 a.m. Jade Garden is run by the Maxim's group of restaurants with establishments all over Hong Kong. Other large restaurant chains include Winston's and Treasure Restaurants.

Amy K. Stillman
### WEDNESDAY JULY 3rd, 1991

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<td><strong>Session 1</strong>&lt;br&gt;10:00 - 12:00</td>
<td><strong>Official Opening</strong>&lt;br&gt;Addresses by the President of the ICTM, Prof. Dr. Erich Stockmann, and representatives of the hosting organizations</td>
<td><strong>Session 3</strong>&lt;br&gt;4:00 - 5:30</td>
<td><strong>Shamanism and Ancestor Worship</strong>&lt;br&gt;Chair: Alma Kunanbaeva&lt;br&gt;Gretel Schworer-Kohl. The function of music in a shamanistic session among the Miao from Yunnan&lt;br&gt;Lisha Li. An approach to the symbolic process of shamanic drums in North Asia: with particular reference to Manchuria&lt;br&gt;Liu Guifeng. Manchurian trance music and dance and their relationship to shamanism</td>
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<td><strong>Key Paper</strong>&lt;br&gt;Rulan Chao Pian. The return of the native ethnomusicologist&lt;br&gt;Chair: Erich Stockmann</td>
<td><strong>Round-Table. Outsider - Insider: Issues in Ethnomusicology</strong>&lt;br&gt;Chair: Rulan Chao Pian&lt;br&gt;Panel members: Dieter Christensen, Salwa El-Shawan Castelo-Branco, Kwabena Nketia, Regula Qureshi, Shen Qia, Bell Yung</td>
<td><strong>Korean Studies</strong>&lt;br&gt;Chair: Tsuge Gen’ichi&lt;br&gt;Chun In-pyong. The rhythmic pattern of Yomnulak&lt;br&gt;Robert Provine. The Korean Courtyard Ensemble for ritual music (aak)</td>
<td><strong>Politics, Policy, and Methodology</strong>&lt;br&gt;Chair: Qiao Jianzhong&lt;br&gt;Feng Guangyu. China’s major steps in protecting traditional music&lt;br&gt;Frederick Lau. Individual and political discourse in solo dizi compositions&lt;br&gt;Shen Qia. “Ethnomusicology” in China: problems and challenges</td>
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<td><strong>Social Dimensions of Music</strong>&lt;br&gt;Chair: Izaly Zemtsovsky&lt;br&gt;Wu Ben. Pipa music and its social context&lt;br&gt;Helen Vassylchenko. Female singer as cultural function in East Asia</td>
<td><strong>Shamanism and Ancestor Worship (cont)</strong>&lt;br&gt;Artur Simon. Gondang, gods and ancestors - religious implications of Batak ceremonial music</td>
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**THURSDAY, JULY 4TH, 1991**

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<td>Chair: Bell Yung</td>
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<td>Tsao Pen-yeh. Music in ritual: Yu-Ian Pen-hui (Feeding of the Hungry Ghost) in a Taoist temple in Hong Kong</td>
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<td>Shi Xinming &amp; Tsao Pen-yeh. Current research in Taoist ritual music in China</td>
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<td>N.N. Taoist deity celebration with ritual puppet opera: the Hong Kong temple celebration of goddess Tin Hso’s birthday</td>
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**Session 5**
11:30 - 12:00

**Key Paper**

Kwabena Nketia. The formation of cultural alternatives in music.

Chair: Qian Renkang

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<th>Taoism and Chinese Music (cont)</th>
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<td>Li Ping-hui. The dramatization of Taoist liturgy and beiguan music of Taiwan - a case study of the music of “jintan” (sealing the altar)</td>
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<td>Xi Zhenguan. Influence of Taoist thought on the history of Chinese music and dance: a study based upon the Dunhuang dance notation</td>
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<td>Tong Zhongliang. Role of Taoism in the history of Chinese music and dance</td>
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**Session 7**
4:00 - 5:30

**Approaches to Analysis**

Chair: N.N.

Wang Yingfeng. The mosaic structure of nangguan music

Theodore Kwok. Variability in zheng music performance: a study of two pieces - “Han ya xi shui” and “Yu zhou chang wan”

Fujita Fusako. Performance analysis of shishimai (dragon dance) at Kawai Yakamo shrine

**Western Music in Asia I**

Chair: Yoshihiko Tokumaru

Takamatsu Akiko. Japanese songs born in Scotland

Anthony J. Palmer. Choral music in Japan: receptions and transformations

Shinoh Oka. Has the musicality of the present-day Japanese been really Westernized?

**ICTM Study Group on Computer Aided Research**

Special Meeting
Chair: Helmut Schaffrath

Emil Lubej will give a presentation of his portable digital acoustic workstation

Helmut Schaffrath Input, Retrieval, Analysis and Output of Asian One-part Music

**ICTM National Representatives**

Special Meeting
Co-Chairs: Lisbet Torp and Krister Malm

**Western Music in Asia II**

Chair: Joseph Lam

Frank Kouwenhoven. Chinese versus Western tonal structures in He Lud-ing’s “The Cowherd’s Flute”

Dai Jiafang. School songs - the spread and remake of Western music in China

Kelina Kwan. The Hymn of Universal Praise: the early reception of Western style in Chinese music

**Western Music in Asia III**

Chair: Kuo Chang-Yang

Liang Maochun. The dissemination and deployment of European music in China

Sean Williams. The adoption and adaptation of foreign music in Indonesia

**ICTM National Representatives**

(cont.)
### Session 8
9:30 - 11:00

Islam and Asian Music

**Chair:** Salwa El-Shawan
Colin Huehns. The Ismaili songs of Hunza, Northern Areas, Pakistan
Zhou Qingbao. Religious influences on music and dance of Central Asia
Alma Kunanbaeva. The specific features of the lyrical songs of the Kazakhs of Sinkiang

### Session 9
11:30 - 12:00

Key Paper:
Oskar Elschek. Musical instruments and instrumental music relations and determinations
**Chair:** Barbara Smith

Source Studies in Chinese Music

**Chair:** Lu Ji
He Changlin. A Study of Changhun [Thesis on singing] and its author
Qian Renkang. Dating of the fifty songs in Wei's repertory
Chen Yingghi. Rhythmic symbols in a score for five-stringed pipa

Panel
The Chinese and their Musics in the Pacific - Panel organized by the ICTM Study Group on Oceania

**Co-Chairs:**
Margaret Kartomi and Barbara Smith

Panel members (in order of presentation)
Barbara Smith. Overview
Theodore Kwok. Hawaii
Amy Stillman. Tahiti
Cynthia Sajnowsky. Guam
Don Niles. Papua New Guinea
Helen Lawrence & Stephen Wild. Australia
Kyle Heldt. Philippines
Margaret Kartomi. Indonesia

### Session 10
2:00 - 3:30

Islam and Asian Music (cont.)

Khalfan al-Barwani. Masjid and malid: arts with Islamic elements in the town of Sohar, Sultanate of Oman
Otanazar Matyakubov. Folk Sufism in the music of Central Asia
Sally Hawkridge. Music in the daily life of the Alevi (Turkey)

### GENERAL ASSEMBLY
4:00 - 5:30

8:00 Hong Kong Chinese Orchestra
"Traditional Gems" and Creative Contemporary Masterpieces

Issues in Chinese Historical Studies

**Chair:** Chan Sau-Yan
Joseph Lam. The Chinese "Making the Old Serve the Present"
Liu Zaisheng. "Moon is high" and "Sweet olive flower": the stability of traditional Chinese tunes
Li Laizhang. The meaning of dan and diao in Chinese music history
Givani Mikhailov. Musical Sinology in Russia: historical development and new trends

ICTM Study Group on Oceania Special Meeting

**Chair:** Barbara Smith
SATURDAY, JULY 6TH, 1991

Session 12
9:30 - 11:00

Music and Dance in Oceania
Chair: Amy Stillman
Helen Reeves Lawrence. Is the 'Tahitian' drum dance really Tahitian?
Stephen Wild. The internationalization of Australian Aboriginal music and dance
Stephen Knopoff. Innovation and conservatism in Yolngu Clan song performance

Session 13
11:30 - 12:00

Key Paper:
Huang Xiangpeng. (t.b.a.)
Chair: Dieter Christensen

Session 14
2:00 - 3:30

Chinese Music in Hong Kong Present, Past and Future
Chair: J. Lawrence Witzleben
Chan Sau-yen. Hok-Lou opera in Hong Kong
Kyle Heide. Fujianese nanguan music in Hong Kong
Yu Siu Wah. Lui Puiyen and Hong Kong's musical life in the 1960s-1970s

Session 15
4:00 - 5:30

Chinese Music in Hong Kong (cont)
J. Lawrence Witzleben. Traditional instrumental music in contemporary Hong Kong
Chan Wing-wah. Music composed for the Hong Kong Chinese orchestra: a look at the development of symphonized Chinese music
Joanna C. Lee. Cantopop on emigration from Hong Kong

8:00 Southern Lyric Recital

SUNDAY, JULY 7TH, 1991
8:00 Joint Student Concert of Chinese Music

Video Session I
Dieter Christensen. Praising the Prophet with body and soul: A Mawlid ceremony in Sohar, Sultanate of Oman

Society for Ethnomusicological Research in Hong Kong
Special Meeting
Chair: J. Lawrence Witzleben

Japanese Studies
Chair: Ricardo Trimillos
Mine Masahiko. A reconstruction of the Ozyokosiki (T'ang transformation)
Wang Yaohua. On the comparative study of Sino-Ryukyu musical cultures
Richard Emmert. Musical elements of Noh: theoretical perspectives vs. performance practice

ICTM Study Group on Ethnochoreology
Special Meeting
Dance and Religion
Chair: Lisbet Torp

China and its Neighbors
Chair: Robert Provine
Durvulgingin Ountsetseg. On some connections of Mongolian music with Chinese music
Yang Kuei-Hsiang. Minshingaku: Chinese music transmitted to Japan

(cont.)
**MONDAY, JULY 8TH, 1991**

**Session 16**
9:30 - 11:00

**Session 17 (Macau)**
11:00 - 12:30
Salwa El-Shawan Castelo-Branco: Portuguese influences on the music of the world: an introduction
Susana Sardo: The reception of European music in Asia: the case of Mande in Goa
David Waterhouse: Japanese contacts with Western music, 1639-1868
Margaret Kartomi: A hypothesis about the acceptance of Portuguese musical ideas on the east and west coast of Sumatra

**Session 18**
2:00 - 3:30
Musical Instruments and Instrumental Music
Chair: Feng Guanyu
Lu Ji, t.b.a.
Yuan Jingfang: The development and research status of music typologies in China
Li Mingxiong: Drum and gong ensemble music of Shanghai

**Session 19**
4:00 - 5:00
Musical Instruments and Instrumental Music (cont)
Zheng Ruzhong: Musical instruments depicted on Dunhuang cave paintings
Xue Yibing: Religious factions of the peasants' shengganyue [wind music] on the Jizhong Plain

8:00 Xinjiang Ethnic Minority Troupe

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**Video Session II**

Edda Brandes: Musical fieldwork among Aini, Lahu and Bulang—three national minorities in Yunnan, China
Rudolf Brandl: Aspects of nuoxi in Anhui, China
Marianne Brocker: Haaguxi: A dying local opera tradition in Anhui, China

**Workshop**

Guqin Music
Lead by John Thompson
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<th>Time</th>
<th>Session 20</th>
<th>Music of Chinese National Minorities</th>
<th>Chair: Yuan Jingfang</th>
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<td>9:30 - 11:00</td>
<td>Wu Guodong. Music of the Nura people of the Bai nationality</td>
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<td>Zhou Ji. [t.b.a.]</td>
<td>Tian Liantao. A comparative survey of the traditional music in three Tibetan dialectic areas of China</td>
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<td>11:30 - 12:00</td>
<td>Key Paper [t.b.a.]</td>
<td>Chair: Krister Malm</td>
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<td>2:00 - 3:30</td>
<td>Session 22 Chinese Folk Song</td>
<td>Chair: Tsao Pen-yeh</td>
<td>Qi Xiao Juanchong. A study on “Going to Sichuan”: cultural features of folk song groups</td>
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<td>Fan Zuyin. Chordal structures in Chinese polyphonic folk songs</td>
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<td>Antoinet Schimmelpennink. Singing apart together: the art of the shan’ geban in Southern Jiangsu</td>
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<td>4:00 - 5:00</td>
<td>Session 23 Chinese Folk Song (cont.)</td>
<td>Chair: Biliyang Shiqing. Comparative study of folk songs from four clans in the Heilongjiang river basin</td>
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<td>Yang Jiusheng. New theories on Manchurian folk songs</td>
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<td>5:30</td>
<td>CLOSING CEREMONY</td>
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<td>8:00</td>
<td>&quot;Princess of Chang Ping&quot;</td>
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<td>Chor Fung Ming Cantonese Opera Troupe</td>
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<td>Christian Hymnody in Oceania</td>
<td>Chair: Stephen Wild</td>
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<td>Don Niles. Polynesian hymns in Papua New Guinea: substitution and creativity</td>
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<td>Buddhism and Asian Music (cont)</td>
<td>Chair: [t.b.a.]</td>
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<td>Huo Xuexi. Influence of Buddhism on the music of the Silk Road</td>
<td>Wolfgang Laade. Buddhism and Singhalese music in Sri Lanka</td>
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ANNOUNCEMENTS

30TH GENERAL ASSEMBLY OF THE ICTM

Members are hereby given notice, in accordance with Rule 7c, that the 30th Ordinary General Assembly of the International Council for Traditional Music shall be held on Friday, July 5th, 1991, 4:00 p.m., at the Hong Kong Cultural Centre, Kowloon, Hong Kong.

AGENDA:
1. Apologies for absence
2. President’s report
3. Minutes of the 29th General Assembly
4. Business arising from the Minutes
5. Proposal to change Rule 8 (Executive Board)
6. Election of Officers and Members of the Board
7. Other Business (by leave).

Members in good standing for 1991 are entitled to participate in the General Assembly and to vote.

ELECTION OF OFFICERS AND BOARD MEMBERS

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

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

President: Prof. Dr. Erich Stockmann, Germany
Vice Presidents: Dr. Oskar Elschek, Czechoslovakia, Dr. Olive Lewin, Jamaica

Four Ordinary Members of the Executive Board shall retire at each Ordinary Meeting of the General Assembly, the order of retirement being by seniority of election. They shall be eligible for immediate re-election only once (Rule 8c).

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

Prof. Dr. Max Peter Baumann, Germany
Dr. Stephen Wild, Australia (currently a co-opted Board Member)

Other nominations were not received by the Secretariat.

New York, NY
March 30, 1991

Dieter Christensen
Secretary General

CHANGE OF RULES PROPOSED

The growth of the Council in geographic coverage as well as in members and changing political and economical conditions have led the Executive Board to consider once more, at its meeting in July 1990, the governance structure of the ICTM. It has become evident that the Executive Board, despite its considerable size, cannot function any more as an adequate geographical and cultural representation of the ICTM membership. On the other hand, the large size of the Board - 23 members at full strength - puts an undue burden on the finances of hosts and the ICTM and exposes the Council to potential dependencies.

The Executive Board has resolved to put before the General Assembly in Hong Kong a proposal to reduce the size of the Executive Board to a maximum of 16 (President, no more than two Vice Presidents, nine Ordinary Board Members, no more than two Co-opted Board Members, two appointed Executive Officers).

Rule 8a-c and 8e: proposed changes in bold, current wording in brackets.

Rule 8: Executive Board

(a) The Executive Board shall consist of a President and not more than two (three) Vice Presidents (“Officers”), and nine (twelve) Ordinary Members, all of whom shall be elected by the membership of the Council, by means of a postal ballot. In addition, the Executive Board may appoint other voting members as defined in clause (c).

(b) Nominations for the Officers and the nine (twelve) Ordinary Members to be elected may be made by the Executive Board, by National Committees or by two members, being residents of two different countries. All nominations, other than those made by the Executive Board, must reach the Secretary in writing at least six months before a General Assembly to be included in the postal ballot, which shall take place in the three months preceding each ordinary Meeting of the General Assembly. The results of the election shall be announced at the General Assembly.

(c) The Officers and three (four) of the nine (twelve) Ordinary Members shall retire at each Ordinary Meeting of the General Assembly. The Officers shall be eligible for re-election. Ordinary Members shall be eligible for immediate re-election only once. The order of retirement of the nine (twelve) Ordinary Members shall be by seniority of election, but where this is inapplicable the retiring members shall be determined by lot.

(e) The Executive Board may co-opt not more than two (five) members in addition to those elected by the membership of the Council. Such members shall retire at the next General Assembly, but shall be eligible for re-appointment by the Executive Board.

These changes will be put before the General Assembly in Hong Kong, July 5th, 1991.

1991 EDITION OF DIRECTORY OF TRADITIONAL MUSIC

The 1989 edition of the Directory was well received and is now out-of-print. We thank all of you who have generously given their time to keep us informed. As planned, we are now preparing the 1991 edition.
An update questionnaire is being mailed to all members together with the April 1991 Bulletin. Please review your old entry at the top of the questionnaire carefully. Everybody is urged not only to update his/her address but especially to revise information given under the rubrics “Fieldwork” and “Projects”. Also, please note that the rubric “Affiliation” lists professional titles and affiliations but not “memberships” in related organizations.

All members who have not yet send us their interests and projects are asked to kindly fill out the questionnaire and to return it. Please note that only members in good standing from 1990 onwards will be listed.

Deadline for the return of the questionnaire is August 1, 1991. May we ask you to make every effort to be on time. Please mail to

ICTM Secretariat
Department of Music, Columbia University
New York, Ny 10027 - USA
Fax: (212) 749-0397

ISAL MAILINGS FOR NON-USA MEMBERS

The costs for ISAL services offered by USA mailing organizations have been streamlined and raised along with all other postal rates in the US. Consequently, the secretariat had to change the amount it charges members for its ISAL bulk mailing (airmail printed matter service) to US$4.00 annually, regardless of country of destination. The good news is that we are promised somewhat faster mailing service than before. ISAL mail to our non-US members should be now only slightly slower than regular airmail printed matter service through the USmail, but considerably cheaper.

The cost the secretariat charges for ISAL service covers only our bulk mailing for the Yearbook in December each year. If you want to participate, we urge you to send us your dues incl. ISAL at your earliest convenience but before October 1st each year. Cost for the ISAL bulk mail of the April and October Bulletin is covered by the Secretariat.

SOME FINANCIAL MATTERS CONCERNING YOU

Annual Invoices:

Date of invoice: dates printed on invoices, and for that matter on all our postal matter incl. letters, is done US-fashion, i.e. in this order: month, day, year.

The amount shown as paid is for the latest annual membership dues payment you made. Our computer does not show the whole amount if you paid for several years together. Also, the amount shown does not include your ISAL payment.

Entries “Debit” - “Credit”: For annual dues where the full amount has not been received by the ICTM office the balance will show as debit on your next annual invoice. Overpayment will appear as credit. That way we save time and postage for sending reminders for minimal amounts, whereas you save additional banking charges.

Most dues imbalances occur through banking fees which were charged to the secretariat. Unfortunately, as we already stated in the past, we are financially not in a position to assume banking charges for our non-US members.

Clarifying your payments: If you think we billed you improperly, just write us a note. If we think we need your documentation (xerox of payment record etc.) we will send you a request. Normally, it will not be necessary to send us your documentation.

Cash payments in US Dollars are acceptable and save you banking fees. We will send you a receipt in return.

Your comments, as always, are much appreciated and welcome.

MEETING OF ICTM NATIONAL REPRESENTATIVES

At its meeting in Falun 1990, the Executive Board of the Council decided to hold a Special Meeting of National Representatives during the Hong Kong Conference 1991 to address the regional representation of the ICTM as well as the representation of countries and regions in the policy-making process. The Board asked two of its members, Dr. Lisbeth Trop and Dr. Kristoffer Malm, to help “develop a body of representatives of National Committees and Liaison Officers into a permanent deliberative organ of the Council”.

The following Agenda has been proposed:

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

The meeting is scheduled to take place at the Hong Kong Cultural Centre, Hong Kong, on Thursday, July 4th, 1991 from 2:00 pm to 5:30 pm.

ICTM COLLOQUIA HELD IN BRAZIL AND IN GERMANY 1991

The tenth ICTM Colloquium was held 16-20 December, 1990, in Florianópolis, S.C, Brazil on “Music, Knowledge and Power: Crosscultural Processes in Music”. Hosted by Rafael Bastos de Menezes and the Universidade Federal de Santa Catarina, the colloquium was chaired by Maria Elizabeth Lucas (Rio de Janeiro) and Anthony Seeger (Washington, D.C.). It brought together scholars from the Americas and from Europe and has been described as a great success. We hope to publish a full report in the October Bulletin.

The first symposium arranged jointly by the ICTM and the International Musicological Society took place 20-24 March, 1991, in Mainz, Germany. More than 40 participants considered the question: “Ethnomusicology and Historical Musicology: Common Goals, Shared Methodologies?” The presidents of the two societies, Erich Stockmann and Hellmuth-Christoph Mahling, were co-chairmen of the program committee. Professor Mahling, director of the Musikwissenschaftliches Institut at the Johannes Gutenberg-Universität, was also the congenial and generous host to the thought-provoking meeting. There are plans to publish the proceedings in the near future.

NEW CHAIRMANSHIP FOR ICTM STUDY GROUP ON ANALYSIS AND SYSTEMATISATION

At the eleventh meeting of the Study Group in Santiago de Compostela, Spain, September 1990, the chairman, Dr. Oskár Elshek, CSEFR, resigned and Dr. Emil Lubej was unanimously elected as his successor. His address: Institut für Musikwis-
senschaft, Universitét Wien, Universitätsstrasse 7, A-1010 Wien, Austria. Dr. Elschek will remain a board member of this Study Group as will Dr. Ludwik Bielawski, Poland. Coopted into the board were the organizers of the past and the future Study Group meeting, Dr. Dorothe Schubarth, Switzerland and Prof. Dimitris Themelis, Greece.

The intervals between meetings were shortened from three years to two years. The next meeting will take place 1992 upon invitation of Prof. Dimitris Themelis in Thessaloniki, Greece.

A bibliography of this Study Group which is 25 years old will be published in the Yearbook for Traditional Music.

Emil Lubej

JOINT MEETING OF STUDY GROUPS ON ANALYSIS AND COMPUTER AIDED RESEARCH

During its 1990 meeting in Marseille, Oskar Elschek invited the Study Group on Computer Aided Research to hold a meeting September 10-14, 1991 in Bratislava, CSFR, jointly with the Study Group on Analysis and Systematisation. It was decided to focus on two topics:

1. Compatibility of Hard- and Software

Paper session will be scheduled from 9a.m. - 12p.m while the afternoons will be reserved for demonstrations. There will be three or four PC's (IBM), one Atari and one Macintosh available.

Inviting institutions are:
- The Institute of Musicology (Comenius-University)
- The Institute of Musicology of the Slovak Academy of Arts
- The Slovak Musicology Association
- The Institute for Mathematics (Comenius-University).

Lodgings in the Student's Hostel Družba should cost no more than DM30.00 (ca. US$18.00) per night, including meals. Participants should book soon so that rooms can be reserved.

For information please write to Dr. Emil Lubej, Institut für Musikwissenschaft, Universitätsstr. 7, A-1010 Wien, Austria.

(Excerpt from Info #34)

Helmut Schaffrath

A UNITED NATIONAL COMMITTEE FOR GERMANY

Following the consolidation of the two German states into one, and the dissolution of the GDR National Committee of the ICTM which under the leadership of Erich Stockmann had been one of the strongest supporters of the Council in recent decades, a meeting of ICTM members from all parts of Germany has established a new German National Committee of the ICTM, with Prof. Dr. Marianne Bröcker as president and Drs. Edda Brandes and Andreas Michel as vice presidents.

For details, see the Report in this Bulletin.

THE NETHERLANDS NATIONAL COMMITTEE ELECTED NEW LEADERSHIP

On 16 February 1991 the ICTM Netherlands National Committee held a general meeting and elected the following members:

President: Dr. Wim van Zanten
Members: Ms. Nidia A. Emerencia
Dr. Wim van der Meer
Drs. Henrice M. Vonck.

The official address of the National Committee has not changed.

NEWS FROM THE UK NATIONAL COMMITTEE

The UK Chapter of the ICTM held a one day conference, Saturday, 8th December, 1990 at the Horniman Museum, London on "Musical Instruments and Symbolism". Papers were presented by ICTM members Lisha Li (on Manchuria), and Carole Pegg (on Mongolia) among others, and short presentations were given by ICTM members Peter Cooke (on Africa) and John Baily (on Afghanistan).

The Committee of the ICTM UK Chapter "has decided to found a British Journal of Ethnomusicology. This is in no way meant to be in competition with the ICTM Yearbook but rather to complement it and to give our young scholars a vehicle for publication. It will be published annually and has four main editors - Dr. David Hughes and Dr. Richard Widdess from the School of Oriental and African Studies, University of London; Dr. John Baily, now senior lecturer at Goldsmiths', University of London; and myself currently with a scholarship at King's College, Cambridge and staff member of the above Unit. We are applying for funds and will put the idea to the general membership at our annual meeting in April."

(Excerpt from letter to the ICTM Secretariat Nov. 6, 1990, ed.)

Carole Pegg

NEWS FROM THE EDITORIAL BOARD OF THE YEARBOOK

Anthony Seeger, who has served the Yearbook so well since 1985 as our distinguished Book Review Editor, has asked for some time to be relieved of his office, and now that he has become the president-elect of SEM, we can no longer ignore his request. The current volume 23, 1991 will be his last as the Book Review Editor. We are certainly very grateful for all he has done for the Yearbook, and especially for his innovative ways of extending review coverage. We shall miss him on the editorial board.

The good news is that Stephen Blum, Professor of Music at the Graduate Center of the City University of New York, (33 West 42nd Street, New York, NY 10036, USA) has accepted the Book Review Editorship for volumes 24/1992 to 27/1995. Professor Blum's extensive editorial experience, his penetrating critical mind and his voracious reading habit - not to mention his language skills - will all contribute to the continued excellence of our BR section. I am very glad to have him on board. Please send books for review directly to his address above.

Equally good news is that Prof. Bell Yung of the University of Pittsburgh, our Program Chairman for the Hong Kong Conference, has agreed to edit YTM 24/1992, the "Chinese volume". Prof. Yung is, of course, uniquely qualified to undertake this difficult and challenging task, and I am very grateful to him for agreeing to undertake it on top of his many other commitments.
NEW PUBLICATIONS FROM ICTM STUDY GROUPS

The Study Group on Analysis and Systematisation published two reports in 1990:


"Probleme der Volksmusikforschung", Freiburg: Deutsches Volksliedarchiv 1990. [The exact title was not available at the time of going to press.]

The Study Group on Maqam published the results of its first meeting:


To order the book of the Study Group on Maqam, please write to ICTM Secretariat in New York and send US$5.00 to cover handling and shipping charges.

NEW PUBLICATIONS FORM ICTM NATIONAL COMMITTEES

Shortly before its dissolution the ICTM National Committee of the GDR was able to publish the report of its 1989 conference:


The book may be ordered from the ICTM Secretariat in New York at the cost of US$5.00 for handling and shipping.

IMC SYMPOSIUM ON DOCUMENTATION, MASSMEDIA, AND ACCULTURATION

In conjunction with the 1991 General Assembly of the International Music Council of UNESCO, a scientific conference will be held October 2-3, 1991, in Cologne, Germany, on "Margins of the World: Aspects of Documentation, Mass Media, and Acculturation. This conference is being organized by Prof. Max Peter Baumann and will be hosted by the German Music Council in cooperation with the International Institute for Comparative Music Studies and Documentation (Berlin). Invited contributors include Lupwishi Mbuyamba, Gabon; Shubha Chaudhari, India; Tsao Pen-yeh, Hong Kong; José Maceda, Philippines; Max Peter Baumann, Germany; Dieter Christensen, USA; Catherine Ellis, Australia; Salwa El-Shawan, Portugal; Krister Malm, Sweden; Raúl Romero, Peru; Luiz Vital, Brazil; and Izaly Zemtsovsky, USSR.

REQUEST FROM CIMCIM

The general editor of ICOM/CIMCIM, Barbara Lambert, asked us to publish the following request:

"Wanted: names and addresses of collectors and institutions with collections of musical instruments for the new, revised editions of the International Directory of Musical Instrument Collections, (first published 1977), and the Survey of Musical Instrument Collections in the United States and Canada (1974). The International Directory is a project of CIMCIM (Comité International des Musées et Collections d'Instruments de Musique), a committee of the UNESCO-sponsored ICOM (International Council of Museums). The Survey of collections in North America is being prepared by a committee of the American Musical Instrument Society. Private collectors and institutional collections whose names are received will be sent an information form to fill out and return. Private collectors concerned about security and privacy may have their collections listed anonymously, with only city or province, country, and a description of the collection. Collectors who choose this kind of listing can have requests to visit screened by a nearby institutional collection.

Please send names and addresses of collections everywhere except the United States and Canada to the general editor of the International Directory: Barbara Lambert, 201 Virginia Road, Concord, Mass. 01742, USA.

Information on North American collections is to be sent to: William E. Hettrick, Music Department, Hofstra University, Hempstead, NY 11550.

JEUNESSES MUSICALES ETHNO FOLK MUSIC CAMP IN SWEDEN

An ITCM committee, consisting of Krister Malm (chair), Salwa El-Shawan Castelo-Branco, Baliit Sárosi and Anthony Seeger, has been established to cooperate with Jeunesses Musicales and The Falun Folk Music Festival in preparing the annual folk music camp 'Ethno' for youth in Falun, Sweden. The next camp will take place at the end of June, 1991. Jeunesses Musicales have urged their representatives in various countries the help young people attend the camp in Falun. If you know young folk musicians in your country who would benefit from attending this camp, please suggest to them that they write to

Ethno Folkmusic Camp, FFF
Box 387,
S-791 28 Falun, Sweden

Krister Malm
ICT STUDY GROUP ON MUSIC ARCHAEOLOGY: Fourth International Conference, 8-12 October 1990

The timing and venue of this fourth meeting of our multidisciplinary Study Group were the direct result of France’s decision to devote one year to a celebration of its recent archaeological history. “L’Année de l’Archéologie” was inaugurated in autumn 1989 at the Grand-Palais in Paris with an exhibition entitled “30 ans d’Archéologie française”, and throughout the following twelve months exhibitions and conferences were held in many parts of the country. The concluding event of this far-reaching programme was the Study Group conference of 1990.

Located in the elegant surroundings of the Château de Saint-Germain-en-Laye, birthplace of Louis XIV and now the Musée des Antiquités nationales (MAN), the meeting was organised under the auspices of the French Centre for Music Archaeology, “Pro Lyra”, by Catherine Homo-Lechner and Annie Bélis. It attracted an impressive list of patrons (L’Année de l’Archéologie-French Ministry of Culture, Centre National de la Recherche Scientifique-Institut de Recherche et d’Histoire des Textes, La Direction de la Musique, L’Institut de France, the town of Saint-Germain-en-Laye, and the Banque française du Crédit Coopératif). It was dedicated to Theodore Reinach (1860-1928), a native of Saint-Germain-en-Laye, whose own work on the history, archaeology and musicology of Ancient Greece, is a practical demonstration of the usefulness of examining information on a broad canvas - an issue central to our meeting, which was convened under the heading of “Pluridisciplinarity and Methodology”.

The central theme was addressed under six headings:
1. Uses of written sources
2. Study of non-literate cultures
3. Identification and reconstruction of musical instruments
4. Methodology and terminology
5. Ethnography and iconography
6. Presentation of material artefacts.

The programme was organised by regional and - as far as possible - chronological categories: Classical Antiquity (Annie Bélis, Paris/Metz; Maurice Byrne, Leamington Spa; Jean-René Jannot, Nantes; Francois-Bernard Mache, Paris; Veronica Meshkeris, Leningrad; Jean Perrot, Sainte-Genevieve; Egert Pöhlmann, Erlangen); Pre-Colombian Americas (Ellen Hickmann, Hannover; Anna Gruszczynska-Ziolskowa, Warsaw); Middle-East (Bathya Bayer, Jerusalem; Joachim Braun, Ramat Gan; Annie Caubet, Paris; Matthias Strauss, Istanbul; Far East (Kenneth DeWoskin, Ann Arbor; François Picard, Paris; Magdalene von Dewall, Heidelberg; Wen-Hsiung Yen, Arcadia; Wu Zhao, Beijing); Prehistoric Europe (Michel Daunois and Xavier Boutilhon, Paris; Alexandra Eibner, Heidelberg and Vienna; Tadeusz Malinowski, Stupak; Christophe Vendries, Vannes); Medieval Europe (Jean-Marc Fontaine and Catherine Sémider Signoret, Paris; Martine Jullian, Grenoble; Vincent Megaw, South Australia; Danica Stasikova-Stukovska, Nitra - represented by Eva Suomi; Philippe Velay, Paris); Pluridisciplinarity and Methodology (Werner Bachmann, Leipzig; Ann Buckley, Cambridge, Bo Lawergren, New York).

Under the heading of Classical Antiquity, A. Bélis discussed the importance of examining epigraphic sources for names and activities of certain Greek composers who were not necessarily among the “Great Men”. Such inscriptions provide valuable information on everyday musical activity. E. Pöhlmann, examining the nature of musical transmission in Antiquity, emphasised that notation was strictly reserved for professional musicians. In comparing the apparently similar musical cultures of Ancient Greece and Etruria, J.R. Jannot suggested that they had very different social connotations.

M. Byrne discussed the invention of tuning pegs and pins in the Hellenistic Age (3rd century BC-3rd century AD) and J. Perrot, the problems of reconstructing an hydraulic organ on the basis of literary and iconographic texts. In general, precise, they tend to be less informative concerning the structure of bellows and windchests. Moving to Central Asia, V. Meshkeris’s paper dealt with the evidence for Indian influence in Antiquity and the early Middle Ages (up to the 6th century AD) in an examination of representations of musicians and musical instruments.

Two papers were concerned with organological identification, cultural context and social function of pre-Colombian wind instruments. E. Hickmann discussed horns and trumpets from the Andes region from the point of view of surface decoration, status and ritual use. A. Gruszczynska-Ziolskowa presented the results of her acoustical experiments on antaras panpipes from Nazca (Peru).

The Middle East was represented by four papers. J. Braun re-visited the problem of Old Testament references to musical instruments, pointing out that the growing body of music-archaeological information is still largely ignored by those who address the subject. A. Caubet, using archaeological finds, figurative representations and textual references, illustrated the distinctive character of the music culture of the Syrio-Palestinian coast at the end of the 2nd millennium BC - one which is quite separate from those of the (better known) regions of Egypt and Mesopotamia. M. Strauss examined the significance of fragments of musical instruments found among the grave-goods in a tumulus in Anatolia dating to between the 6th and the 1st century BC. In a different application of the subject, B. Bayer was concerned with the uses of music-archaeological evidence in the detection of forgeries.

The session on the Far East was devoted completely to China. Wu Zhao addressed some of the earliest evidence for musical activity in his paper on Jiao turleshell shakers and bone flutes. His concern with the acoustical properties of the flutes extended to an examination of ancient texts concerning “male-female” concepts. Inscriptions on the shakers and related ancient documents suggest a close connection between pitch theory, cosmological concepts of yin-yang and the eight trigrams. K. DeWoskin discussed not only the complex of evidence but also methodological approaches per se in the study of music of the Chinese Bronze Age. In the light of information on actual instruments, inscriptions concerning musical systems and theory, as well as pictorial evidence for performance contexts, he examined the representational accuracy of graphics and the relevance of idealising ritual texts. F. Picard attempted to trace the origin of the use of the qing phonolith in the punctuation of Buddhist psalmody, combining an archaeological artefact from 851 AD and medieval ethnographic accounts. M. von Dewall presented an overview of recent studies in Chinese archaeology concerning a link between the bronze “kettle-drums” and approval of certain prestigious French institutions - a most encouraging sign for all concerned.
European Prehistory was the focus of four representations. M. Deauvois (with X. Bouillon) presented the results of experiments on the soundscape of Paleolithic caves, both as acoustical chambers for bone aerophones, and for use as lithophones when their walls are struck at different points. T. Malinowski displayed clay rattle from Bronze and Iron Age Poland, discussing their construction, acoustical properties and possible social functions. A. Eibler presented the results of her survey of iconographic representations of musical instruments and dance on vessels from Hallstatt-period Circumalpine Europe (social status of musicians, instruments for solo and ensemble music, types of dance and possible evidence for vocal music). C. Vondrées introduced a unique, recently-identified statue of a Gaulish lyre player from a late iron Age Breton settlement (within the 1st century BC).

Medieval Europe was represented by studies in acoustics, organology and iconography. J.-M. Fontaine and C. Séminier Signoret reported on an ongoing project involving analysis of the acoustical properties of French medieval churches. During 1989-90 experiments were carried out on Cistercian abbeys with the French medieval ensemble Organum (Director, Marcel Peres), recording performances of chant repertoires in different parts of the building, from a range of placings, and using covered and uncovered "acoustic pots", found by archaeologists embedded in the walls. M. Jullian presented an account of representations of "Tristan's harp" from a survey of French and Italian manuscripts from the 13th to the 15th centuries. V. Megaw presented an analysis of bone pipes from medieval Winchester (11th-15th centuries) and their place in a wider British context. The paper by D. Stassikova-Stukovska (read by E. Soum) concerned metal rattles of the western Slavs from sites dating from the 7th and 8th/9th centuries, and their history up to the present day as Slovak folk-instruments. This session concluded with an unscheduled event which brought the thrills of excavation into the heart of the conference: Philippe Velay of the Musée Carnavalet, situated in the heart of old Paris, travelled to Saint-Germain to show us a bridge which had been recently identified from the 1987 excavation of the rue de Lutèce in the Île de la Cité.

Although only three papers were presented during the session on methodology, related questions were implicit in several of the above conference contributions. More specifically, B. Lawergen raised the question of statistical analysis in relation to material, pictorial and literary evidence for musical information. In attempting a systematic account of source materials, he focused on three geographical areas for an overview of the nature of surviving artefacts (Greece, Mesopotamia and Egypt), and on religious groupings (Christianity, Judaism, Zoroastrianism, Hinduism, Buddhism, Confucianism, Daoism) for a review of written accounts. W. Bachmann reported on the history, aims and editorial policy of the publication series Musikgeschichte in Bildern. A. Buckley analysed the separate pursuits of medieval musicology, ethnomusicology and music archaeology in terms of a disciplinary problem of our own time, suggesting that the same issues are often addressed within different frameworks of reference (tending to be defined not by method but only by the nature of the source-materials under examination). The resulting lack of intradisciplinary (as well as interdisciplinary) communication leads to an impoverishment of the historical study of music as a whole.

ICTM STUDY GROUP ON ICONOGRAPHY

3rd Meeting of the ICTM Study Group for Musical Iconography

"The Spirit of Greek Music in Ancient Art" was the theme of the third meeting of the Study Group on Iconography (chairman Tilman Seebass), held May 21 to 25, 1990 in Thessaloniki, Greece. The event was sponsored by the School of Music of the University of Thessaloniki. Thanks to the excellent organization by Alexandra Goulaki Voutira, Demetrios Themelis, and Demetrius Yannou, the papers and discussions could unfold in a very agreeable and stimulating atmosphere, made even more pleasant through the active participation of a strong group of students from the University of Thessaloniki. They not only made the debates very lively and sparkling by their presence, but contributed also to the success of the meeting by providing many services and secretarial assistance. A fascinating tour to the excavations of Vergina (guided by an expert archaeologist) was as memorable as an exhibition of reconstructed instruments of classical antiquity, as well as prearranged and extemporized musical gatherings (with the help of Jannis Kaimakis and Demetrius Themelis), and, of course, exquisite meals crowned by the incomparable Macedonian halva for dessert.

Papers followed each other in thematically well arranged groups and without any lapses in scheduling. Keeping within the spirit of the Study Group, there was ample time for fertile discussions between representatives from various disciplines. More than during previous meetings of the Study Group the discursive exchange of opinions and informations among participants was very intense, due to very different areas of expertise, opinions, and analytical tools of the discussants. This is not to say that the formal papers were not per se extremely interesting, even outright fascinating. As a consequence of the gathering together of scholars in Greek music of antiquity, art history, archaeology, and ethnomusicology, each picture or group of pictures could in the course of discussion become a platform for a collective inquiry, where various levels of analysis and different approaches were tested with the input coming from very different corners. Although for this meeting the group of participants was more heterogeneous than for the two previous ones, there was never the danger...
that each specialist would remain within his close and well protected terrain. Quite to
the contrary, the open and variegated situation almost imposed on everyone both, con-
frontation and collaboration, so that in the end the results were positive and full of
promise.

Here is an account of the papers in the order in which they were given:

Demetrios Themelis (Polyphony in ancient Greek vase painting) and Jon
Solomon (The iconography of musical ensembles and the harmonic question),
tackled the intricate question of polyphony in Greek music in the light of pictorial
evidence. Both presented balanced and competent iconographic analyses of rather
complex or puzzling music scenes, of the way instruments appear in groupings which
could give us clues about polyphonic performance. Themelis and Solomon had to
confront diverse and intricate problems of interpretation which reside in the linkage
of technical aspects of music making with symbolic functions in the represented scenes
and with the specific artistic medium used.

Jannis Kaimakis (The Greek aulos) showed a remarkable collection of
depictions of aulaï of various kinds and confronted them with extant double- and
single-reed instruments from the Mediterranean basin. His paper initiated a debate
about the geographic distribution of the said instruments. Lucia Lepore (The Apulian
xylophone: instrument, attribute, ritual object?) probably found the definite solution for
the interpretation of an object of the form of a ladder, depicted on Apulian vases, about
which various guesses, so far, have circulated. It is held by women or suspended at the
walls in women’s quarters. Following another scholar’s suggestion, Lucia Lepore
could confirm that the instrument in question is a sistrum consisting of a metal frame
with a variable number of horizontal bars bearing rings or metal rolls. The find of a
bronzes object in an 8th century B.C. tomb which looks fairly similar to the ones
depicted on Apulian vases (which date, to be true, from much later times) was cited by
Ms. Lepore as proof for her hypothesis. The existence of this sistrum in Apulian vase
paintings, a ritual instrument exclusively in the hands of women, opens interesting per-
spectives with respect to symbolic functions of certain instruments, their use in rites and
in female cults.

Margot Schmidt (New pictorial sources for the iconography of Orpheus and
Amphion on vase paintings of Magna Graecia: remarks about the characterization of
the effect of music) laid out and analyzed a group of vase paintings of southern Italy
which show Orpheus and Amphion. She related the idea of music as represented in
these paintings to the ethos theories formulated by the Greeks beginning with Plato
and Aristotle. Tilman Seebass (Which historical circumstances led to the Orpheus
picture by the Orpheus Painter? Some thoughts on images of the power of music)
discussed the few known paintings of Orpheus as a musician sitting on a rock and
surrounded by listeners, with particular emphasis on the famous crater of Berlin, work
of the Orpheus Painter, where Orpheus is shown sitting with his head bent backwards
and surrounded by Tracians. With beautiful eloquence and scholarly rigor Seebass
pointed out a way of reading these paintings, characterizing the picture of the Orpheus
Painter as a point of arrival, yet also as a unique painting (though in full congruence with
the Orpheus iconography), created by the genius of an extraordinary artist.

Alexandra Goulaki Voutira (Music making women in Attic vase paintings)
presented with sovereignty and elegance a not very well known theme: paintings with
female musicians on Attic red-figured vases of the second half of the 5th century. The
evidence from this iconographic group of paintings opens a stupefying window to a
cultural world for which we have little literary documentation: the music in the
women’s quarters and the music culture and education of Athenian women of the 5th
century. Here, the female musicians are neither etherial nor Menads. In this refined
intellectual climate music - even aulos music - is removed from the crude symbolic
connotations related to rites, feasts, and sexuality: it appears instead as contemplative
spiritual practice. The writings of Plato and Aristotle on mousike can be better
understood in the light of what this group of pictures reveals about the cultural ambience
which produced them. Luigi Beschi (Mousike technique and thanatos: the image of
music on funeral lekythoi) examined another aspect of almost the same group of vases:
the relation between the ideas of death, music, and ethos in the Attic 5th century funeral
white-grounded lekythoi. In his marvellous paper Beschi formulated the hypothesis
that the iconographic face of the music pictures on these lekythoi can be explained by
Damon’s activity in Athens at the time of Pericles and Socrates. He was their teacher
and counselor in musical matters and emphasized in his writings the links between the
world of sounds and the worlds of thoughts and affects.

Lilly Kahil (Artemis’ musicians) pointed out connections between the
goddess of hunting and dance by analysing a series of vase paintings and terracottas
from the Artemis sanctuary of Brauron. The representations dedicated to Artemis
Brauronia show that music must have played an important role in the female cults of
the goddess. The iconographic sources studied by Kahil, all go back in the archaic and
classic period, furnish new and precious facets to our knowledge of rites and female
cults with music and dance.

Febo Guizzi and Nico Staiti (Mania and music in Apulian vase paintings:
an iconographic analysis supported by the evidence from contemporary folk traditions)
presented a study on the representation of mystic frenzy in Apulian vase painting. They
tried to interpret the iconographic repertory in the light of ethnological findings of
music and dance as therapeutic tools for Apulian tarantism.

Finally, Jean-Claude Chabrier (Pythagorean acoustics and maqam languages)
pre-
sented with elegance and quite some imagination an essay outside of the world of
classics. He spoke about tuning and classical Arab modes in their relation to Pythago-
rean acoustical theories.

The conclusions one was able to draw at the end of the meeting were definitely
positive. It had become apparent that the efforts of the organizers to bring about a
scholarly exchange between musicologists, art historians and ethnologists was very
much worthwhile. The discussions went beyond the mere exchange of data and were
also concerned with theoretical questions and methodological approaches with respect
to musical iconography in the ancient world.

Warmest thanks go to the School of Music of the University of Thessaloniki,
to the students, and in particular to Alexandra Goulaki Voutira who with her kind and
graceful personality and her organizational skills was very much responsible for the
success of this meeting.

Translated by Tilman Seebass

Nico Staiti

A Look Back at the Fourth Meeting, Bukhara, Uzbekistan

The fourth meeting of the Study Group was unusual in several ways. Originally
planned for 1993, fortuitous financial and political circumstances suggested to the
organizers to quickly reschedule the event for fall 1990. It was held from 24th to 29th
September, 1990, in Bukhara with the topic “Music in the Visual Arts of Central Asia (before 1700)”. Thanks to the excellent organization by Faizullah Karomatov, invited by the Union of Soviet Composers, and hosted in loco by its Uzbek section, six participants from Western countries and seven colleagues from the Soviet Union met in the mild desert climate of Uzbekistan — a welcome change after a wet and cold stop over in Moscow. One could not have wished for a more hospitable atmosphere in the best oriental tradition (except for the unfortunate separation of Eastern and Western participants in different hotels).

The sessions were open to the public and took place in the mornings from 9.00 to 13.00 in a large hall of the palace of culture. Among the audience one could spot a small group of students and there was also a number of Soviet colleagues present who had come as discussants. The difficult task of making all contributions and comments accessible in English and Russian through simultaneous translation was in the very competent hands of three ladies from Tashkent. What happened during the circa twenty hours of scholarly papers and discussions provided much more food for thought and debate than the time frame permitted. The expectations and preparations differed greatly among the participants and it was not always easy to find a common platform equally accessible to everyone. Consequently, issues related to the collection of data and their interpretation, and familiarity with secondary literature — problems which varied from paper to paper — were so much a matter of concern, that more general and more narrow topics. Presentations began with a paper by Tilman Seebass (Durham NC, USA) who evaluated the music making demons in the albums connected with the name of the painter Siyah Qalam (Istanbul, Hazine 2153 and 2160) from the early 15th century. He emphasized the nomadic and shamanistic aspects of the Turco-Asturian type and followed the opinion (expressed by Ipsiroglu) that the miniatures could be parts of scrolls illustrating epic narratives. Friccilia Soucek (New York, USA) discussed the music scenes in the pictures of the seven pavilions from Nizam’s Haft Paykar in a manuscript (Hazine 786) which had been executed in 1446 for Ulugh Beg. She asked whether the instruments and their combination could have any symbolic meaning in accordance with the astrological symbolism apparent in these scenes. Eckhard Neubauer (Frankfurt/M, Germany) made the attempt to illustrate with comparative pictorial material from the Timurid epoch the poetic circumscriptious of musical instruments in Ahmadī’s (15th c.) “Debatel of the String Instruments” and their organological descriptions in treatises of the time. Another paper in this group, given by Karin Ruhrdanz (Halle, Germany), dealt with pictures of the straight trumpet, in particular in miniatures from an early 17th century Samarkand manuscript (Sarrafaldin Yazdi’s Żanvarnma, ms. Tashkent 4472). The length and the wide open bell of the trumpet in this source is particularly noteworthy. (A popular offspring of the instrument was played at the inauguration of the Conference — it was a spectacle for eyes and ears.) Verter Crescentini (Rimini, Italy) who presented this group’s last paper, commented on al-Urmawi’s Kitab al-Adwar” (ms. Nuruosmaniye 3651). Her paper was supplemented by a performance on modern wind instruments played by their builder Ali Ungor, a talk about Turkish music. Finally, a visitor from Istanbul, Etem Üngör, gave hors concours a talk about Turkish music.

For the author, the colorful round of papers offered a wealth of ideas and the expansion of his horizon, particularly through contributions of Soviet colleagues. He would have wished for more discussions in the afternoons; they were taken up by concerts with a touristic flavor.

On several evenings, some of us had the luck to experience warm and cordial hospitality in a private ambiance. This permitted us an insight into what life must have been in the heyday of this old cultural center of Central Asia. We found that there will always be the magic flavor of tales connected with the name of Bukhara — an
experience that contributed to the extra-ordinariness of the meeting for which we were most grateful.

Translated by Tilman Seebass

Eckhard Neubauer

STUDY GROUP ON MUSIC OF THE ARAB WORLD (IN FORMATION)

The first meeting of this group was held in Algiers from November 25-27, 1990.

Nadia Bouzar-Kazbadji of the Department of Musical Education in the Ecole Normale Superieure was the local organizer. Support from the Algerian authorities enabled her to arrange a music conference in Algiers during which the ICTM meeting took place.

The theme of the conference, “Changes in the Music of the Arab World during the 20th Century” was shared also by the study group. The conference was inaugurated by the Minister of Higher Education and by the Director of the Ecole Normale Superieure in the Palace of Culture. At the inauguration Salwa El-Shawan could present the ICTM’s goal and activities to an Algerian audience.

Study group papers were read by Salwa El-Shawan Castelo-Branco, Jürgen Elsner, Mahmoud Guetar, Scheherazade Q. Hassan, Issam El-Mallah, Leo Plenckers, and by the Algerian colleagues, Abdul Hammid Binnussa, Nadya Bouzar, Nadir Ma’arouf, Bezza Mazzouzi. On the whole, eleven papers were given by Algerian colleagues.

The participants were mostly musicians, both traditional and Western, scholars and students, as well as administrators.

Exchanges between members of the study group and Algerian colleagues were extremely fruitful to both sides. It was the first meeting of its kind in Algeria. It was well attended by Algerians and had wide press coverage. The theme of the meeting was especially interesting to Algerian musicians who are, generally speaking, engaged in the process of musical acculturation, considered by them necessary and inevitable. At this meeting they found to their amazement scholars criticizing the loss of local traditions.

Our discussions let us to believe that the role of the study group should be twofold: besides scientific goals to promote research and publications, we should take into consideration the importance of scholarly exchanges on a local basis. Future study group meetings will be devoted to both objectives.

All in all, possibilities to hold scholarly meetings on Arabic music were seen as positive. The group expressed its wish to meet every two years. A number of topics were proposed for the next meeting: terminology and concepts, urban music in the twentieth century, the status of musicians, nomad music. The choice of the topic will depend on the next meeting place. Scheherazade Hassan and Mahmoud Guetar were elected as study group coordinators and asked to organize the next meeting.

Scheherazade Hassan

GERMANY: National Committee

General Assembly:

After a long break of five years the National Committee of the Federal Republic of Germany held a General Assembly in Bamberg within the framework of a scientific program which lasted from 16-18th of September 1990.

Originally, the main topic for the General Assembly was to be the discussion and approval of new rules. But the rapidly changing political situation in Germany after the fall of the Wall and of the borders between the two German states made it necessary to change the topic of the General Assembly. The new plan was to discuss the dissolution of the National Committees of the two German states (after two decades of separate existence), and to establish a unified national committee for Germany. At its meeting, the General Assembly decided to dissolve both committees and the members agreed to form a new all-German national committee as soon as possible after the 3rd of October 1990, the date of unification of the two states of Germany. A commission, consisting of the two presidents of the former National Committees, Prof. Erich Stockmann (GDR) and Prof. Rudolf Brandl (FRG), and Prof. Marianne Bröcker, was charged to prepare new rules and to arrange an all-German general assembly as soon as possible. The commission met 17-18 November 1990 in Bamberg. Its proposal for new rules, an invitation for a general assembly, and material for nomination and election were sent to all members.

The first General Assembly of all German ICTM members was held on the 2nd of March 1991 by invitation of Prof. Dr. Artur Simon (Museum für Völkerkunde, Berlin). After discussion and ratification of new rules the following were elected:

Chairman: Prof. Dr. Marianne Bröcker
Vice Presidents: Prof. Dr. Edda Brandes
Dr. Andreas Michel.

Prof. Walter Wiora and Prof. Felix Hoerburger were elected Honorary Members of the National Committee upon nomination by Prof. Rudolf Brandl to honor and thank them both for their work in the field of ethnomusicology and for ICTM.

The next meeting of the National Committee will be held again in Berlin by invitation of Prof. Artur Simon and the next General Assembly will be organized by Prof. Robert Günther, University of Cologne.

The new address of the ICTM National Committee for Germany:

Prof. Dr. Marianne Bröcker - Chairman
Abt. Volksmusik, Universität Bamberg
Feldkirchenstr. 21
D-8600 Bamberg
Germany
Tel.: 0951/863-8402, Fax: 0951/863-8220.

Conferences:

Both general assemblies were held in conjunction with scholarly meetings. The main theme of the first meeting, 16-18 September 1990 in Bamberg, “Musik und Religion” gave younger ethnomusicologists the opportunity to present papers on their recent field research:

Hans Brandes, “Religiöse Bezüge in der Vokalmusik der Bukidnon auf Mindanao, Philippinen”;
Ethnomusicologists from Germany’s east and west participated in the scientific program of the second meeting, held 1-2 March 1991. The following papers were read:


Marianne Bröcker
1992
18-22 May
Smolenice
Czechoslovakia

Study Group on Folk Musical Instruments
Eleventh Meeting
Themes: "Instruments and Instrumental Music"
"Instrumental Music of Slovakia"
Local Organization: Oskar Elschek

1993
June
Berlin
Germany

32nd World Conference of the ICTM
Themes to be announced
Local Organization: Max Peter Baumann

1993
June
Khiva
Uzbekistan/USSR

ICTM Colloquium
Theme "Migrations of Musical Ideas - Central Asia"
Program Chair: Dieter Christensen
Local Organization: Otanazar Matyakubov

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WORKING PAPERS OF THE 23RD CONFERENCE (incomp!.)
D. Christensen, A. Reyes Schramm, eds. Regensburg 1975 7.00

ABSTRACTS OF THE 27TH CONFERENCE
A. Reyes Schramm, ed. New York 1983, XV, 108 pp. 7.00

ANNUAL BIBLIOGRAPHY OF EUROPEAN ETHNOMUSICOGOLOGY
Karel Vetterl, ed. Prague 1966, VII, 144 pp. 8.00
Set 45.00


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Study Groups
STG on Folk Musical Instruments
For information write to: Musikmuseet, Statsens Musiksamlingar, Box 163 26, S-103 26 Stockholm
STG on Analysis and Systematisation of Folk Music
Probleme der Volksmusikforschung, Freiburg: Deutsches Volksliedarchiv 1990.[Exact title will published in the next Bulletin.]
STG on Oceania
Circular (xerox), ed. Barbara Smith.
Appears several times a year. For information write to Prof. Barbara Smith, Music Dept., University of Hawaii at Manoa, 2411 Dole St., Honolulu, HI 96822, USA.

STG on Music Archaeology

STG on Ethnochorology
No 1, 1987 ff. (Xerox.) For information write to the editor, Bindeballevej 129, DK-6040 Egtved, Denmark.

STG on Computer Aided Research
INFO Newsletter (electronic and xerox). Ed. by Helmut Schaffrath. For further information write to editor, Universitaet-Gesamthochschule Essen, Fachbereich 4-Musik, Henri-Dunant-Str 65, D4300 Essen, FRG. e-mail: JMP100@DEORZIA.BITNET

STG on Music and Gender

STG on Maqam

National Committees
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