

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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With
Preliminary Program of the
1991 CONFERENCE

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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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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) 810 4577; 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 \$HK8.00; 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 is 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

ROOM A	ROOM B	ROOM C	ROOM D
<p>Session 1 10:00 - 12:00</p> <p>Official Opening</p> <p>Addresses by the President of the ICTM, Prof. Dr. Erich Stockmann, and representatives of the hosting organizations</p> <p>Key Paper: Rulan Chao Pian. The return of the native ethnomusicologist Chair: Erich Stockmann</p>			
<p>Session 2 2:00 - 3:30</p>	<p>Round-Table. Outsider - Insider: Issues in Ethnomusicology</p> <p>Chair: Rulan Chao Pian Panel members: Dieter Christensen, Salwa El-Shawan Castelo-Branco, Kwabena Nketia, Regula Qureshi, Shen Qia, Bell Yung</p>	<p>Social Dimensions of Music</p> <p>Chair: Izaly Zemtsovsky Wu Ben. Pipa music and its social context Helen Vassyltchenko. Female singer as cultural function in East Asia</p>	<p>Shamanism and Ancestor Worship</p> <p>Chair: Alma Kunanbaeva Gretel Schworer-Kohl. The function of music in a shamanistic session among the Miao from Yunnan Lisha Li. An approach to the symbolic process of shamanic drums in North Asia: with particular reference to Manchuria Liu Guiteng. Manchurian trance music and dance and their relationship to shamanism</p>
<p>Session 3 4:00 - 5:30</p>	<p>Korean Studies</p> <p>Chair: Tsuge Gen'ichi Chun In-pyong. The rhythmic pattern of Yomrulak Robert Provine. The Korean Courtyard Ensemble for ritual music (aak)</p>	<p>Politics, Policy, and Methodology</p> <p>Chair: Qiao Jianzhong Feng Guangyu. China's major steps in protecting traditional music Frederick Lau. Individual and political discourse in solo dizi compositions Shen Qia. "Ethnomusicology" in China: problems and challenges</p>	<p>Shamanism and Ancestor Worship (cont) Artur Simon. Gondang, gods and ancestors - religious implications of Batak ceremonial music</p>
<p>Official Reception with Buffet Dinner 5:30</p> <p>8:00 Chinese Chamber Music Concert</p>			

THURSDAY, JULY 4TH, 1991

Session 4
9:30 - 11:00

Taoism and Chinese Music

Chair: Bell Yung
Tsao Pen-yeh. Music in ritual: Yu-lan Pen-hui (Feeding of the Hungry Ghost) in a Taoist temple in Hong Kong
Shi Xinming & Tsao Pen-yeh. Current research in Taoist ritual music in China
N.N. Taoist deity celebration with ritual puppet opera: the Hong Kong temple celebration of goddess Tin Hao's birthday

Session 5
11:30 - 12:00

Key Paper

Kwabena Nketia. The formation of cultural alternatives in music.

Chair: Qian Renkang

Session 6
2:00 - 3:30

Taoism and Chinese Music (cont)

Li Ping-hui. The dramatization of Taoist liturgy and beiguan music of Taiwan - a case study of the music of "jintan" (sealing the altar)
Xi Zhenguan. Influence of Taoist thought on the history of Chinese music and dance: a study based upon the Dunhuang dance notation
Tong Zhongliang. Role of Taoism in the history of Chinese music and dance

Session 7
4:00 - 5:30

Approaches to Analysis

Chair: N.N.
Wang Yingfeng. The mosaic structure of nanguan music
Theodore Kwok. Variability in zheng music performance: a study of two pieces - "Han ya xi shui" and "Yu zhou chang wan"
Fujita Fumiko. Performance analysis of shishimai (dragon dance) at Kawai Yakumo shrine

8:00

Hong Kong Dance Company "Chinese Customs and Rituals"

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
Shinobu Oku. 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

and others

Western Music in Asia II

Chair: Joseph Lam
Frank Kouwenhoven. Chinese versus Western tonal structures in He Lüding'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

ICTM National Representatives
Special Meeting
Co-Chairs: Lisbet Torp and Krister Malm

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.)

FRIDAY, JULY 5TH, 1991

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 en 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

Session 10
2:00 - 3:30

Islam and Asian Music (cont.)

Khalfan al-Barwani. Mawlid 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 Alevis (Turkey)

GENERAL ASSEMBLY
4:00 - 5:30

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

Source Studies in Chinese Music

Chair: Lu Ji
He Changlin. A Study of Changlun [Thesis on singing] and its author
Qian Renkang. Dating of the fifty songs in Weishi Yuepu [Wei's repertory]
Chen Yingshi. 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. Hawai'i
Amy Stillman. Tahiti
Cynthia Sajnowsky. Guam
Don Niles. Papua New Guinea
Helen Lawrence & Stephen Wild. Australia
Kyle Heide. Philippines
Margaret Kartomi. Indonesia

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-yan. Hok-Lou opera in Hong Kong
Kyle Heide. Fujianese *nanguan* music in Hong Kong
Yu Siu Wah. Lui Puiyuen 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
Durvulgingiin 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 musics of the world: an introduction
Susana Sardo: The reception of European music in Asia: the case of Mand 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 Mingxiang. 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' shengguanyue [wind music] on the Jizhong Plain

8:00 Xinjiang Ethnic Minority Troupe

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 Broucker. Huaguxi: A dying local opera tradition in Anhui, China

Workshop

Guqin Music
Lead by John Thompson

TUESDAY, JULY 9TH, 1991

Session 20
9:30 - 11:00

Music of Chinese National Minorities

Chair: Yuan Jingfang

Wu Guodong. Music of the Nama people of the Bai nationality

Zhou Ji. [t.b.a.]

Tian Liantao. A comparative survey of the traditional music in three Tibetan dialectic areas of China

Session 21
11:30 - 12:00

Key Paper

[t.b.a.]

Chair: Krister Malm

Session 22
2:00 - 3:30

Chinese Folk Song

Chair: Tsao Pen-yeh

Qiao Jianzhong. A study on "Going to Sichuan": cultural features of folk song groups

Fan Zuyin. Chordal structures in Chinese polyphonic folk songs

Antoinet Schimmelpenninck. Singing apart together: the art of the shan'geban in Southern Jiangsu

Session 23
4:00 - 5:00

Chinese Folk Song (cont.)

Biliyang Shiqing. Comparative study of folk songs from four clans in the Heilongjiang river basin

Yang Jiusheng. New theories on Manchurian folk songs

CLOSING CEREMONY
5:30

8:00 "Princess of Chang Ping"
Chor Fung Ming Cantonese Opera Troupe

Christian Hymnody in Oceania

Chair: Stephen Wild

Amy K. Stillman. Prolegomena to a comparative investigation of protestant hymnody in Polynesia

Barbara Smith. Christian hymn-singing in Kosrae, Micronesia

Don Niles. Polynesian hymns in Papua New Guinea: substitution and creativity

Buddhism and Asian Music

Chair: [t.b.a.]

Lee Byong-won. Musical variance in Korean Buddhist chant: conformance in socio-economy

Wei Li. Tianyue, fanbai and suyue: some notions of music in Chinese Buddhism

Hugh de Ferranti. Blind priests' biwa: the rites of Sanbo Kojin and Jijin in recent practice

Buddhism and Asian Music (cont)

Huo Xuchu. Influence of Buddhism on the music of the Silk Road

Wolfgang Laade. Buddhism and Sinhalese music in Sri Lanka

ANNOUNCEMENTS

30TH GENERAL ASSEMBLY OF THE ICTM

Members are herewith 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. Oskár 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 retiring Ordinary members of the ICTM Executive Board are: Ludwik Bielawski, Poland; Dieter Christensen, USA; Wolfgang Suppan, Austria, and Ricardo Trimillos, USA. Of those named, Dieter Christensen is the only Ordinary Board Member not eligible for re-election.

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 let 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 Coopted 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. Lisbet Trop and Dr. Krister 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 Elschek, CSFR, resigned and Dr. Emil Lubej was unanimously elected as his successor. His address: Institut für Musikwis-

senschaft, Universität 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 to 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, Oskár 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
2. Analysis-Systems for Ethnomusicologists.

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 Druzba 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, Universität Wien, 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.

The editorial board of the Yearbook from volume 24 on then looks like this:

Editor:	Dieter Christensen
Guest editor for vol. 24:	Bell Yung
Associate editors:	Gage Averill, Stephen Feld Adrienne Kaeppler
Book review editor:	Stephen Blum
Record review editor:	Salwa El-Shawan Castelo-Branco
Film/video review editor:	John Bailey.

Manuscripts submitted for publication in the Yearbook may be sent to any of the editors. Books, records, videos etc for review should go directly to the review editor in charge. Addresses are listed in the Yearbook.

Dieter Christensen, Editor

YEARBOOK VOLUME 22, 1990 AND 23, 1991

During December 1990, YTM 22/1990 of the Yearbook was mailed to all members in good standing for 1990.

Volume 23, 1991 will be published in late Fall of 1991. under the guest editorship of Anca Giurchescu, Lisbet Torp and Adrienne Kaeppler. Preparations are well on their way.

NEW PUBLICATIONS FROM ICTM STUDY GROUPS

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

"Rhythmik und Metrum in traditionellen Kulturen. Oskár Elschek (Ed.). Bratislava: VEDA Verlag der Slowakischen Akademie der Wissenschaften, 1990. (Musicologica Slovaca.) 294 p. ISBN 80-224-0067-X. Cost: 35 Kronen. (Report of the 1984 meeting held in Pügg, Austria.)

"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: "Maqam - Raga - Zeilenmelodik. Konzeptionen & Prinzipien der Musikproduktion. Materialien der 1. Arbeitstagung der Study Group "maqam" beim International Council for Traditional Music vom 28. Juni bis 2. Juli 1988 in Berlin". Hrsg. von Jürgen Elsner. Berlin: Nationalkomitee DDR des International Council for Traditional Music in Verbindung mit dem Sekretariat Internationale Nichtstaatliche Musikorganisationen 1989. 344 p.

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 FROM ICTM NATIONAL COMMITTEES

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

"Beiträge zur Traditionellen Musik. Bericht über die Tagung des Nationalkomitees der DDR im ICTM in Neustrelitz, 27.-29. September 1989". Hrsg. von Andreas Michel und Jürgen Elsner. Berlin: Humboldt-Universität Berlin 1990. Als Manuskript gedruckt. 156 p.

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 *Musics 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 Chaudhuri, 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; Lux Vidal, 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 ICTM committee, consisting of Krister Malm (chair), Salwa El-Shawan Castelo-Branco, Bálint 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

ICTM 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 exhibiton 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 of 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 in Music Archaeology". Significantly, it was this emphasis which attracted the interest and approval of certain prestigious French institutions - a most encouraging sign for all concerned.

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; François-Bernard Mache, Paris; Veronica Meshkeris, Leningrad; Jean Perrot, Sainte-Geneviève; Egert Pöhlmann, Erlangen); Pre-Colombian Americas (Ellen Hickmann, Hannover; Anna Gruszczynska-Ziolowska, 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 Dauvois and Xavier Boutilon, Paris; Alexandrine Eibner, Heidelberg and Vienna; Tadeusz Malinowski, Stupsk; Christophe Vendries, Vannes); Medieval Europe (Jean-Marc Fontaine and Catherine Sémider Signoret, Paris; Martine Jullian, Grenoble; Vincent Megaw, South Australia; Danica Stassikova-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 hydraulis on the basis of literary and iconographic texts. In general precise, they tend to be less informative concerning the structure of bellows and windchest. 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 8th 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-Ziolowska 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 till 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 millenium 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 Jiahu turtleshell 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-drum"

gong (*tong-gu*) of Late Bronze Age southeast Asia and contemporary ensemble practice in southern China. Wen-Hsiung Yen presented an acoustical analysis of the Chinese mouth organ (*sheng*).

European Prehistory was the focus of four representations. M. Dauvois (with X. Boutillon) 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. Malinoski displayed clay rattles from Bronze and Iron Age Poland, discussing their construction, acoustical properties and possible social functions. A. Eibner presented the results of her survey of iconographic representations of musical instruments and dance on vessels from Hallstadt-period Circumalpine Europe (social status of musicians, instruments for solo and ensemble music, types of dance and possible evidence for vocal music). C. Vendries introduced a unique, recently-identified statuette 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. Sémider 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 Pérès), 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. Suomi) 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 Ile 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. Lawergren 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.

In an already very full schedule, time was set aside for live music. At the opening and conclusion of the conference, Annie Bélis, together with colleagues Jean-Claude Condi and Fabienne Ringenbach, obliged the company with a performance of some Greek hymns to the accompaniment of two reconstructed eight-stringed lyres. On the last evening members of Ensemble *Organum* performed liturgical chant from the Carolingian period in the starkly simple ambiance of the chapel of the Château.

Extra-curricular activities included a visit to the new museum, Maison Claude Debussy, birthplace of another son of Saint-Germain-en-Laye. And we were given an extended guided tour of the MAN by Keeper-in-Chief, Jean Pierre Mohen. A pause to examine cases in the very hall where Lully directed his ensemble for the terpsichorean delights of Louis XIV was a most fitting conclusion to this very enjoyable conference. Our warm thanks go to Catherine Homo-Lechner and the all-women team of Pro-Lyra for impeccable advance organisation.

Ann Buckley

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 Demetrios 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 Demetrios 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 getting 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, confrontation 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 *aulai* 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 bronze 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 perspectives 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 ethereal 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 *mousiké* can be better understood in the light of what this group of pictures reveals about the cultural ambiente which produced them. **Luigi Beschi** (*Mousiké téchne* 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 fate of the music pictures on these *lekythoi* can be explained by Damon's activity in Athens at the time of Perikles 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 to the archaic and classic period, furnish new and precious facets to our knowledge of rites and female cults with music and dance.

Febbo 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 this iconographic repertory in the light of ethnological findings of music and dance as therapeutical tools for Apulian *tarantismo*.

Finally, **Jean-Claude Chabrier** (Pythagoras' acoustics and maqam languages) presented 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 Pythagorean 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 methodological discussions had to take a backseat. Musical iconography in Central Asia is a young discipline — not only in the host country! Hence, the purpose of the meeting was essentially to gain a first insight in and an oversight over the rich but dispersed source material.

Two thematic complexes emerged. The first included representations of musical instruments and archaeological finds from the pre-Islamic cultures of Central Asia, the second pertained to music scenes in miniatures of the Timurid and post-Timurid periods.

In the first thematic group **Numan Negmatov** (Dushanbe, Tajikistan) reported on the musical finds from the excavations of Ustrushana, about which Western readers have some knowledge through the volume *Mittelasiien* (Leipzig, 1987) in the series *Musikgeschichte in Bildern*. A lively critical discussion followed the paper by **Zhou Quin Bao** (Urumqi, Sinkiang, PRC) which was read in the absence of the author. In his paper the author made an attempt to discuss Uygurian musical instruments depicted in the frescos of the monastic caves in the Tarim Basin and match them with the terminology known through Chinese literal sources. The paper by **Faizullah Karomatov** (Tashkent, Uzbekistan) about 6th/7th century vessel flutes from Varahsha and their successors had to be cancelled due to technical reasons (again, a glimpse at the material is possible by consulting the *Mittelasiien*-volume, op.cit., 110-111).

The much larger second group of papers dealt with studies of Islamic miniatures. We very much hope for a follow up meeting on this topic! For the most part, papers were based on surveys, partly accompanied by an attempt in systematization or statistical evaluation of the pictorial material: **Jean During** (CNRS Paris, France) took a first step in the direction of a historical survey of musical instruments as depicted in Persian miniatures. This was done with the help of drawings. Similarly, **Mukaddima Ashrafi** (Dushanbe, Tajikistan) took us through the wealth of miniatures representing chamber music ensembles in courts; she could demonstrate that there is a statistical

majority of groups of four and a minority of groups of fewer (2 or 3) or more (up to 6) musicians. **Suraya Agayeva** (Baku, Azerbaijan) linked the 12th century vessel flutes from an excavation in Baku to line drawings of wind instruments found in the margin of Maraghi's (d. 1435) "Applications (*Fawa'id*)" which he appended to his commentary 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 Djevad of Baku. A selection of music scenes in illuminations of the 15th and 16th century were commented on by **Aygul Malkeyeva** (Tashkent, Uzbekistan) from the aspect of their diversity and the individual development of instruments. **Nizam Nurjanov** (Dushanbe, Tajikistan) devoted his paper to dance pictures in miniatures, historical and modern photographs, and attempted a reconstruction of dance history in the Pamir region.

A third group of papers used a more monographical approach or a thematically more narrow topic. 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-Asiatic type and followed the opinion (expressed by Ipsiroglu) that the miniatures could be parts of scrolls illustrating epic narratives. **Priscilla Soucek** (New York, USA) discussed the music scenes in the pictures of the seven pavillions from Nizami'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 circumscriptions of musical instruments in Ahmadi's (15th c.) "Debate of the String Instruments" and their organological descriptions in treatises of the time. Another paper in this group, given by **Karin Rührdanz** (Halle, Germany), dealt with pictures of the straight trumpet, in particular in miniatures from an early 17th century Samarkand manuscript (Sharafaldin Yazdi's *Zafarnama*, 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 a 15th century Persian miscellany (London, BL Or. 8116); it consists of an anonymous music treatise which includes references to Indian music, and a series of ragamala paintings with Persian poems.

Most participants were a bit lost with the paper by **Naim Khakimov** (Dushanbe, Tajikistan). He developed a general theory of art, derived from the world of Zoroastrian *gathas*, and found it evident in the visual arts and music of Iran. 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 Supérieure 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 Supérieure 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 Guetat, Scheherazade Q. Hassan, Issam El-Mallah, Leo Plenckers, and by the Algerian colleagues, Abdul Hamid 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 Guetat 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:	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 Brandeis, "Religiöse Bezüge in der Vokalmusik der Bukidnon auf Mindanao, Philippinen"; Martin Ramstedt [in absentia], "Die traditionellen Darstellenden Künste Balis als karya (rituelle Arbeit) bzw. yajna (Ritual, Opfer, religiöse Zeremonie)"; Gretel Schwörer-Kohl, "Musik und Animismus - Wie die Hmong in Nordthailand versuchen, von der Misgunst des Trommelgeistes verschont zu bleiben"; Schu-Chi Lee, "Die daoistische religiöse Musik in Taiwan"; Rudolf Brandl, "Erdgott-Ritual und Nuoxi in Anhui"; Ursula Reinhard, "Musik und Religion in einer türkischen Bruderschaft"; Susanne Ziegler, "Über georgische Kirchenmu-

sik"; Regine Allgayer-Kaufmann, "Padre Cicero Romano Batista in der traditionellen Musik Nordbrasilens"; Ekkehard Roß, "Der Einfluss der Mission auf das musikalische Verhalten der Bewohner des Hochlandes von Irian-Jaya".

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:

Christian Kaden, "Was ist Musik?"; Artur Simon, "Klangkonzeption und Kulturanthropologie"; Andreas Michel, "Historische Volksmusikinstrumentenforschung"; Katrin Lengwinat / José Zapata, "Chicha - Identität von Landflüchtigen in Peru"; Bernhard Bremberger, "Zur Dokumentation internationaler Musikszenen in Berlin"; Wolf Dietrich, "Zur Psychologie des Folklore-Revival. Beobachtungen zum '3. Dasein'"; Susanne Ziegler, "Die Emsheimer-Sammlung georgischer Volkslieder aus dem Jahre 1935"; Angelika Jung, "Über mittelasiatische Kunstmusik"; Gisa Jähnichen "Zu einigen Problemen der Analyse von Instrumentalpraktiken des 'hat a otai' in der vietnamesischen Musik".

Marianne Bröcker

ICTM MEETING CALENDAR

1991
15-19 May
Sarajevo
Yugoslavia

ICTM Group of Young Ethnomusicologists
Topics "*Cultural Identity and Traditional Music*" and "*How Does Cultural Change Reflect on Music*"
Local Arrangements: Mirjana Lausevic

1991
3-9 July
Kowloon
Hong Kong

31st World Conference of the ICTM
Main Themes
1. "*Current Research in Chinese Music*"
Subtheme: "*Hong Kong and Macau's Role in the Innovation and Modernization of Chinese Music*"
2. "*The Role of Religions in the Music and Dance Traditions of Asia*"
3. "*European Music in Asia: Reception and Transformation*"
4. *Other Current Research*
Program Chair: Bell Yung
Local Arrangements Chair: Tsao Pen-yeh, Agnes Allcock

1991
10-14 July
Guangzhou
P.R. China

Post-Conference
Acting Chair: Tsao Pen-yeh

1991
10-14 September
Bratislava
Czechoslovakia

Joint Meeting - Study Groups on Analysis and Computer Aided Research
Themes: "*Computability of Hard- and Software*"
"*Analysis-Systems for Ethnomusicologists*"
Local Organizer: Oskár Elschek

1991
23-28 September
Göttingen
Germany

Study Group on Historical Sources of Folk Music - Ninth Meeting - Themes:
"*Epics and Musical Narration In- and Outside Europe: Historical Sources and Living Tradition*"
"*Historical Sources on Folk Music Critically Viewed*"
Local Organization: Rudolf Brandl

1992
Thessaloniki
Greece

Study Group on Analysis and Systematisation
Twelveth Meeting
Local Organizer: Dimitris Themelis

1992
Nafplion
Greece

Study Group on Ethnochoreology
Seventeenth Meeting
Local Organization: Irene Loutzaki

- 1992 Study Group on Folk Musical Instruments
18-22 May Eleventh Meeting
Smolenice Themes: "*Instruments and Instrumental Music*"
Czechoslovakia "*Instrumental Music of Slovakia*"
Local Organization: Oskár Elsček
- 1993 32nd World Conference of the ICTM
June Themes to be announced
Berlin Local Organization: Max Peter Baumann
Germany IICMSD
- 1993 ICTM Colloquium
Khiva Theme "*Migrations of Musical Ideas - Central Asia*"
Uzbekistan/USSR Program Chair: Dieter Christensen
Local Organization: Otanazar Matyakubov

PUBLICATIONS AVAILABLE FROM THE SECRETARIAT

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JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL 1, 1949 - 20, 1968 and Indices
(available only through Swets & Zeitlinger, Heerweg 347b, 2160 SZ Lisse, The Netherlands)

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Complete set up to last year's numbers 45.00

ICTM DIRECTORY OF TRADITIONAL MUSIC
D. Christensen, current edition, New York, 100 pp. 10.00

WORKING PAPERS OF THE 23RD CONFERENCE (incompl.).
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 ETHNOMUSICOLOGY
vols. 1-10. Bratislava 1966-75, @ 5.00
Cumulative Index I-X (1966-75). Bratislava 1981 8.00
Set 45.00

A SELECT BIBLIOGRAPHY OF EUROPEAN FOLK MUSIC
Karel Vetterl, ed. Prague 1966, VII, 144 pp. 8.00

THE COLLECTING OF FOLK MUSIC AND OTHER ETHNOMUSICOLOGICAL
MATERIAL. A Manual for Field Workers, Maud Karpeles, ed. London 1958, 40 pp. 3.00

CURRENT PUBLICATIONS OF ICTM AFFILIATED GROUPS/EVENTS

(Please order from the indicated address)

Colloquia

7th ICTM Colloquium Jamaica 1987
Come Mek Me Hol' Yu Han'. The Impact of Tourism on Traditional Music.
Eds. Adrienne Kaeppler and Olive Lewin. Publ. by Jamaica Memory Bank in collab. with the Jamaica Information Service. 1988.
For information write to: Jamaica Institute of Folk Culture, 8 Waterloo Road, P.O.Box 645, Kingston 10, Jamaica W.I.

Study Groups

STG on Folk Musical Instruments
Studia instrumentorum musicae popularis, ed. Erich Stockmann. (Musikhistoriska museets skrifter.)
Stockholm. 1, 1969 ff.

For information write to: Musikmuseet, Statens Musiksamlingar, Box 163 26, S-103 26 Stockholm
STG on Analysis and Systematisation of Folk Music
Rhythmik und Metrum in traditionellen Kulturen, Oskar Elsček, ed. Bratislava: VEDA Verlag der Slowakischen Akademie d. Wissenschaften 1990. (Musicologica Slovaca.) 294 p. 35 Kronen.
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

Second Conference...Volume 1: General Studies. Volume 2: The Bronze Lurs. Ed. Cajsa Lund. Publications issued by the R. Swedish Academy of Music, no. 53. Stockholm 1986-87. For information write to: R. Swedish Academy of Music, Blasieholmstorg 8, S-111 48 Stockholm, Sweden.

The Archaeology of Early Music Cultures. Third International Meeting of the ICTM Study Group on Music Archaeology. Edited by Ellen Hickmann and David W. Hughes. Bonn: Verlag f. systematische Musikwissenschaft (1988). (Orpheus. Bd 51.) XII, 353 pp., with illustrations.

Archaeologia musicalis, ed. Catherine Homo. Celle. Jg 1, H. 1, 1987. Moeck Verlag, Postf. 143, D-3100 Celle, Germany.

STG on Ethnochoreology

ICTM Dance Newsletter for Research in Traditional Dance, ed. William C. Reynolds. Copenhagen. 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 information write to editor, Universitaet-Gesamthochschule Essen, Fachbereich 4-Musik, Henri-Dunant-Str.65, D4300 Essen, FRG. e-mail JMP100@DE0HRZ1A.BITNET

STG on Music and Gender

Music, Gender and Culture. Guest Editors: Marcia Herndon and Susanne Ziegler. International Council for Traditional Music - ICTM Study Group on Music and Gender. Wilhelmshaven: Florian Noetzel Verlag (1990). (Intercultural Music Studies 1.) 307 pp., with bibliography, index and illustrations.

STG on Maqam

Maqam - Raga - Zeilenmelodik. Konzeptionen & Prinzipien der Musikproduktion. Materialien d. 1. Arbeitstagung ...vom 28. Juni bis 2. Juli 1988 in Berlin, hrsg. von Jurgen Elsner. Berlin 1989. 344 p. with music notations, diagrams and illustrations. Please order from the ICTM Secretariat, New York and send US\$5.00 to cover handling and shipping charges.

National Committees

ICTM UK Chapter Bulletin, London 1974ff. Edited ed. by Laudan Nooshin, 16 Kirkstall Avenue, London N17 6PH, U.K.

Appears three times per year. For information write to the editor, 50 Grosvenor Road, Leyton, London E10 6LQ, U.K.

Studies in Traditional Music & Dance. Vols 1-2. Proceedings of the 1980 and 1981 Conferences of the UK National Committee of the IFMC. Peter Cooke, ed. Edinburgh 1981. For information please write to above address of Rosemarie Fitchett.

ICTM National Committee for the German Democratic Republic

Beiträge zur Traditionellen Musik. Bericht über die Tagung des Nationalkomitees der DDR im ICTM in Neustrelitz, 27.-29. September 1989, hrsg. von Andreas Michel und Jurgen Elsner. Berlin: Humboldt-Universität Berlin 1990. 156 p., with musical notations and illustrations. To order write to the ICTM Secretariat in New York and send US\$5.00 to cover handling and shipping charges.

Phonoserries edited jointly with IICMSD

Viola Caipira.. Text and transcriptions: Roberto Correa & Tiago Oliveira Pinto. Recordings: Max Peter Baumann. (Traditional Music of the World 1. Edited by the International Institute for Comparative Music Studies and Documentation in cooperation with the International Council for Traditional Music.) Kassel: Disco-Center 1989. CD series. BM 505 801-CD:DDD, with English commentary and Portuguese summary.

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Please request information on ICTM Membership (Gift) Certificates from the Secretariat.

Note

Please make this Membership Application form available to prospective members of the Council.

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