

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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With
First Notice
CONFERENCE CANBERRA 1995

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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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Maqam: Prof. Jürgen Elsner - Germany, Prof. Fayzullah Karomatli - Uzbekistan

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

Anthropology of Music in Mediterranean Cultures: Prof. Tullia Magrini - Italy

ICTM The World Organization (UNESCO 'C')

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

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FIRST NOTICE
33rd WORLD CONFERENCE OF THE ICTM
CANBERRA, 5-11 JANUARY 1995

The International Council for Traditional Music has pleasure in announcing that its 33rd World Conference will be held from January 5 to 11, 1995 in Canberra, Australia, by invitation of the Musicological Society of Australia (MSA).

THE ORGANISERS

ORGANISING COMMITTEE

The Organising Committee is responsible for carrying out the conference in coordination with the other committees:

- Chair: Dr Stephen Wild
(Australian Institute of Aboriginal and Torres Strait Islander Studies)
- Members: Ms Robyn Holmes
(Canberra School of Music, Australian National University)
Mr Peter Campbell
(Canberra School of Music, Australian National University)
Ms Grace Koch
(Australian Institute of Aboriginal and Torres Strait Islander Studies)
Dr Hazel Hall
(Canberra School of Music, Australian National University)

CULTURAL INSTITUTIONS COMMITTEE

The Cultural Institutions Committee is responsible for organising performances and exhibitions associated with the conference:

- Ms Jane Barney (Canberra School of Art, Australian National University)
Dr Jeff Brownrigg (National Film and Sound Archive)
Dr Hazel Hall (Canberra School of Music, Australian National University)
Dr David Headon (Centre for Australian Cultural Studies)
Ms Robyn Holmes (Canberra School of Music, Australian National University)
Mr Graham McDonald (Australian Folk Trust)
Ms Glenys McIver (Australian Institute of Aboriginal and Torres Strait Islander Studies)
Ms Padma Menon (Ausdance)
Dr Luke Taylor (National Museum of Australia)
Mr John Thompson (National Library of Australia)
Dr Stephen Wild (Australian Institute of Aboriginal and Torres Strait Islander Studies)

PROGRAM COMMITTEE

- Chair: Prof Dieter Christensen, New York
- Members: Dr Linda Barwick, Sydney - Dr Adrienne Kaeppler, Washington
Prof Ricardo Trimillos, Honolulu - Dr Stephen Wild, Canberra

SECRETARIAT AND CORRESPONDENCE

Australian Convention and Travel Services (ACTS) has been appointed as the secretariat for the conference. Enquiries, general correspondence, registration forms and fees should be sent to:

ICTM World Conference

ACTS

GPO Box 2200

Canberra ACT 2601

Australia

Telephone: (06) 2573299

International: 61 6 2573299

Facsimile: (06) 2573256

International: 61 6 2573256

ACTS is located at: Unit 4, 24-26 Mort Street, Braddon, ACT 2601, Australia.

THE CONFERENCE

THEMES

1. Spirituality, ecology and performance

Since in many cultures it is in performance that relationships between humans and their environment are most cogently articulated, ecological concerns must embrace not just the physical environments but the spiritual realities, as expressed through performance, of those who live in them. What is the nature of relationships between spirituality, performance and the environment in different traditions? Do they permit new insights into the power of performing arts? And what may they contribute to the increasingly urgent reform of the world's attitudes to the physical environment?

2. New directions in music cognition

How do human beings receive and hear music, how do they differentiate music (cognitively) from other sounds, and how do these patterns of reception, recognition and differentiation feed back to the production of music? What are the new assumptions, theories and methods in the field of research?

3. Music histories in Asian and Pacific regions

Understanding Asian and Pacific music traditions may require as much an historical as a 'synchronic' perspective. What are the respective roles of oral tradition and literacy in the construction of music histories? What light can music histories of Asia and the Pacific shed on music traditions elsewhere? These are some of the questions which may be addressed under this theme.

4. Music, dance and migration

Migration of people is a perpetual aspect of the human condition; it usually results in the migration of musics and dances with them. In which ways and to what extent are traditions maintained in their new homelands, how do they affect, and how are they affected by, their new environments; and how do music and dance traditions function in the negotiation of identity and the maintenance of links with the old homeland?

5. Indigenous traditions and the State

Even where indigenous traditions exist beyond the immediate reach of the State, they are usually affected by its policies and practices. In some cases the State's activities may be indifferent, even inimical; in others, the State may intend a nurturing role. Instances for possible examination are State supported festivals, record production, broadcasting, education, research and direct support of creative endeavour.

6. Music, ownership, and rights

Ownership of and rights over traditional music, dance and theatre is a contentious area of international concern. Copyright provisions of national and international law usually give but inadequate protection. ICTM established a commission to investigate this matter and conveyed its report to UNESCO, but much more needs to be known about cultural concepts of rights over traditional arts and their recognition and protection, if any, by the State.

7. Archives: purposes and technologies

The popular assumption that music and dance archives contribute to the maintenance of performance traditions bears careful examination. What are the purposes or archives and what are their relation to living traditions? What are the relations of archives to institutions with broader roles - of which they are often a part? Who determines the purposes of archives and the directions of their activities? What technologies for performance archives are now available or to be expected in the near future, and what are their relative advantages?

PAPERS

Members who wish to present a paper are urged to send their proposal in the form of an Abstract as soon as possible and before 30 April 1994 to:

Prof. Dieter Christensen
Center for Ethnomusicology

Columbia University
New York, NY 10029
USA

tel: 0212-678-0332
fax: 0212/866-9005 or -/854-1309

email: ictm@woof.music.colmbia.edu; dc22@columbia.edu

The Abstract should include the title of the paper, an outline of its contents, and the type(s) of illustration to be used. It should be no more than one typewritten page. It is expected that all papers will present new insights. Abstracts of papers which have been previously presented in print or otherwise will be rejected. The Program Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified as early as possible whether or not their proposals are accepted. In order to assure opportunity for discussion, each presentation will be allowed a maximum of twenty minutes.

Students are encouraged to submit their proposals.

Please note that only those proposals will be considered whose authors are members of ICTM in good standing.

LANGUAGE

English is the official language of the conference, and only papers delivered in English can be accepted.

AUDIO/VISUAL PROGRAM

Members are invited to present, with short commentary, video recordings and films.

WORKSHOPS

The conference may include workshops. Members wishing to offer a work-

shop should send a proposal including space and equipment requirements to the Conference Secretariat. The deadline for such proposals is 1 October 1994.

SPECIAL MEETINGS

Space will be made available to members for informal meetings. Groups that wish to obtain the use of such rooms during the conference should write to the Conference Secretariat. The deadline for this application is 1 October 1994.

EXHIBITS

There will be an exhibit of books and records. Members who wish to have books or other pertinent items displayed should bring the materials with them to Canberra. Exhibits should be arranged with the Conference Secretariat.

CONFERENCE SCHEDULE

The days of the conference are Thursday - Wednesday, with Sunday as a rest day. It is suggested that delegates arrive on Wednesday 4 January as the opening session will be on Thursday morning. The closing session will be on the afternoon of Wednesday 11 January.

GENERAL ASSEMBLY is scheduled for 3.30 - 5.00 pm, Saturday 7 January 1995

REGISTRATION & ACCOMMODATION

Registration and accommodation forms will be available from January 1994 on request from the Conference Secretariat. They will be distributed with the April 1994 Bulletin.

CONFERENCE REGISTRATION

Registration fees cover the book of abstracts, the final program, a list of participants, the Opening Reception and morning and afternoon teas. The registration desk will be located at the Canberra School of Music, and will be staffed every day from Wednesday afternoon, 4 January 1995.

REGISTRATION FEES

Ordinary Members:	Aust \$150 (= US \$100)
Student Members:	Aust \$ 75 (= US \$ 50)
Joint Members:	Aust \$215 (= US \$140)
Non-Members:	Aust \$215 (= US \$140)
Accompanying Persons:	Aust \$ 75 (= US \$ 50)
Daily Rate:	Aust \$ 40 (= US \$ 26)
Student Daily Rate:	Aust \$ 20 (= US \$ 13)

Members of the International Musicological Society and the Musicological Society of Australia may register at rates for ICTM members.

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

Accompanying Persons registration is open to family members and guests of participants. The fee includes the Opening Reception, one half day sight-seeing tour, and selected concerts.

ACCOMMODATION

Accommodation has been reserved for participants as follows.

1. Burgmann College. Burgmann College is a student hall of residence on the Australian National University campus. Since January in Australia is equivalent to July in the northern hemisphere, most students will be away for the summer break. The College offers accommodation for adults only. Bathroom facilities are shared, and meals are served in a communal dining room. The daily rate inclusive of all meals is Aust \$52 (US \$34). For rooms to be guaranteed, full payment must be prepaid to the Conference Secretariat. Payments for extra nights or requests for refunds can be settled at the conference registration desk.

2. University House. University House serves as a staff club for the University, and it also provides accommodation to academic staff and graduate students, visitors to the University and other institutions in Canberra, and to members of conferences. The daily rate is Aust \$83.50 (US \$54) for a single room, Aust \$94 (US \$61) for a twin or double room. All meals are extra. Family accommodation is also available. Rooms have private bathrooms, colour television, wide desks for working space, direct dial telephones for local, interstate or international calls, and coffee and tea-making facilities. Guests are entitled to use the club facilities such as the Library and Lounge. There are three bars, two restaurants and a snack bar. The *à la carte* restaurant has an excellent cellar of Australian wines. To guarantee a room, requests for accommodation must be accompanied by a deposit of one night's accommodation per room, which will be passed on to University House. Delegates should settle the balance of their account with the management of the House.

3. Lakeside Hotel. The Lakeside Hotel offers 4-star international standard accommodation about 10 minutes' walking distance from the conference venue. The daily rate is Aust \$154 (US \$100) for a standard room (single, twin or double). Delegates may share rooms, and an opportunity will be given on the registration form to indicate the name of a person you wish to share with. Reduced rates for children sharing rooms with adults are also offered. Rooms for disabled persons are available. Delegates requiring any of these facilities should indicate this under 'Special Requirements' on the accommodation section of the registration form. To guarantee a room, requests for accommodation must be accompanied by a deposit of one night's accommodation per room, which will be passed onto the hotel. Delegates should settle their account with the hotel.

CANCELLATIONS AND REFUNDS

Intending participants are required to inform the Secretariat in writing of their inability to attend so that accommodation cancellations can be made. A fee of Aust \$25 (US \$16) will be charged for cancelling registration after 30 November 1994. Refunds for accommodation will be made in full for cancellations received by 30 November 1994. Refunds after that date will depend on the policy of the college or hotel concerned. NOTE: As of October 1993, Aust \$1.00 = US \$0.65. However, this rate may vary before January 1995.

TRANSPORTATION

INTERNATIONAL TRAVEL

Qantas, Australia's overseas airline, has been appointed the official carrier for the conference. Group travel, excursion or APEX fares, representing a considerable saving on standard fares, are available for travel from most parts of the world to Australia. Contact your nearest Qantas office or travel agent. Overseas participants should note that they can obtain attractive airfares within Australia through their travel agent or international airline.

TRAVEL TO CANBERRA

Sydney is the nearest international airport. You can travel to Canberra by car (approximately 3.5 hours drive), air, rail or coach. Coach travel is the cheapest (about Aust \$25.00 to \$30.00) and takes about 4 hours.

DRIVING LICENCES

Overseas driving licences are recognised throughout Australia. Car rental firms require overseas visitors to produce either a current overseas licence or an international licence. Driving is on the left-hand side of the road, and wearing of seat belts is compulsory.

ENTERTAINMENT, TOURS & SHOPPING

ENTERTAINMENT AND SOCIAL PROGRAM

A number of performances and exhibitions are being planned in association with the conference. Music and dance performances will emphasise the indigenous traditions of the region (Australia, SW Pacific and SE Asia) and Australian immigrant traditions. Of particular note will be an exhibition of paintings and photographs on an Aboriginal theme being mounted jointly by the National Library of Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies and the National Museum of Australia. This exhibition will be held in the National Library Gallery and the opening will be combined with the Opening Reception. On Sunday there will be an Australian Bush Dance and a barbeque organised by the Australian Folk Trust.

TOURS

A series of tours is being arranged to introduce aspects of Australia. Overseas delegates may consider visiting some of Australia's natural wonders such as the Great Barrier Reef (World Heritage List) off the north-east coast, Ayers Rock (or Uluru to use its Aboriginal name) in central Australia, and Kakadu National Park (World Heritage List) in the north. Australia is also a convenient point of departure for tours to Southeast Asia, Papua New Guinea, the Southwest Pacific, and New Zealand with its spectacular scenery. Details of tours will be given in the next Bulletin.

In addition to organised tours, some delegates may be interested to attend the Australian Open Tennis Championships in Melbourne or the Sydney Festival. Both of these events take place soon after the ICTM conference.

CLIMATE

The seasons in Australia are the reverse of the northern hemisphere, and January is in summer. The average maximum temperature in January in Canberra is 26°C (ca. 78°F) and the average minimum temperature is 18°C (ca. 65°F). These temperatures are accompanied by low humidity.

THE HOST CITY OF CANBERRA

Canberra is the National Capital of Australia. Designed by American architect, Walter Burley Griffin, the city began in 1927 with the opening of the temporary Parliament House. In 1988, on the occasion of the Bicentenary of European settlement of Australia, a permanent Parliament House was opened and now dominates the Parliamentary Triangle - the government centre of the city. A large artificial lake (Lake Burley Griffin) separates the Parliamentary Triangle and the central business district. National institutions located in Canberra include the National Library, the National Gallery, the National Film and Sound Archive, the National Museum, the National Botanic Gardens and The Australian National University. In addition there are many autonomous national research institutions such as the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Commonwealth Scientific and Industrial Research Organisation, and the Australian Institute of Criminology. Canberra is located about 150 km from the east coast and about 100 km north of one of Australia's major ski areas - the Snowy Mountains. It is distinctly different from other Australian cities with its more clearly defined seasons and greater concentration of introduced plants and trees. Its well planned roads, strictly enforced building codes and generous provision of parks, nature reserves and other recreational areas afford a comfortable lifestyle to the residents and an aesthetically pleasing experience to visitors.

ANNOUNCEMENTS

ELECTION OF OFFICERS AND MEMBERS OF THE BOARD

At the 31st General Assembly of the ICTM, held in Berlin 19 June, 1993, the following Officers and Board members were elected or re-elected:

President:

Prof. Erich Stockmann, Germany

Vice Presidents:

Prof. Oskár Elschek, Slovakia

Dr. Olive Lewin, Jamaica

Board Members:

Prof. Salwa El-Shawan Castelo-Branco, Portugal

Dr. Anthony Seeger, United States of America

Prof. David Hughes, United Kingdom

Dr. Shubha Chaudhuri, India.

President Erich Stockmann thanked the outgoing Board Members, Dr. Krister Malm, Sweden, Prof. Ricardo Trimillos, USA, Dr. Tsao Penyh, Hong Kong, and Prof. Izaly Zemtsovsky, Russia, for their good services to the Council.

NEW NATIONAL COMMITTEES AND LIAISON OFFICERS OF THE COUNCIL

The Executive Board of the ICTM recognized at its Meetings in Berlin, held 14-15 June and 22 June, 1993, two new National Committees of the ICTM. The new ICTM National Committee for Slovakia is chaired by Oskár Elschek, and that for the United States of America by Ricardo Trimillos, with members Philip Bohlman, Adrienne Kaeppler, Daniel Neuman and Anthony Seeger.

The following Liaison Officers were appointed:

Brazil	Prof. Rafael José de Menezes Bastos
China (P.R.)	Prof. Qiao Jianzhong
Croatia	Dr. Svanibor Pettan
Cuba	Dr. Victoria Eli Rodríguez [not yet confirmed]
Estonia	Dr. Ingrid Rützel
Greece	Prof. Dimitris Themelis
Israel	Prof. Jehoash Hirshberg
Latvia	Mr. Martins Boiko
Russia	Prof. Izaly Zemtsovsky
Ukraine	Prof. Nina Gerasimova-Persidskaia
Uzbekistan	Dr. Otanazar Matyakubov.

The Executive Board welcomes both ICTM National Committees and all the new Liaison Officers.

The Executive Board resolved to withdraw recognition from the National Committees for Finland and for Bulgaria.

NEW ICTM STUDY GROUP

A new ICTM Study Group on the Anthropology of Music in Mediterranean Cultures, to be headed by Prof. Tullia Magrini, was recognized by the Board, following a successful conference on that theme held in Venice, 10-12 September 1992.

ICTM REPRESENTATIVES AND COMMITTEES

The Executive Board has appointed or re-confirmed representatives, liaisons and committees to conduct Council business as follows:

ICTM National Committee and Liaison Officer Meetings: Krister Malm, Sweden, and Lisbet Torp, Denmark, co-chairs

ICTM/IITM Record Series 'Traditional Music of the World', Joint Editorial Board: Erich Stockmann, Germany, Anthony Seeger, USA

UNESCO Records of Traditional Music: Gérard Béhague, USA, Dieter Christensen, USA

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

RILM: Joseph Hickerson (USA), Ann Schuursma (Netherlands)

IMC (International Music Council): Dieter Christensen, USA

FIJM (Fédération International des Jeunes Musicales): Krister Malm, Sweden, Salwa El-Shawan Castelo-Branco, Portugal, Mwesa Mapoma, South Africa, Anthony Seeger, USA

Ethnocamp Falun (Sweden): Krister Malm, Owe Ronström, both Sweden Program Committees:

"Nationalism and Folk Music in Europe," ICTM Colloquium to be held 1-6 September 1994 in Wassenaar, The Netherlands: Max Peter Baumann, chair, Owe Ronström, Erich Stockmann, Rembrandt Wolpert, Dieter Christensen.

"The Role of Women in Music: Processes, Networks, and Hierarchy," ICTM Colloquium to be held 21-25 November 1994, Lisbon, Portugal: Salwa El-Shawan Castelo-Branco, chair, Anthony Seeger, Dieter Christensen, NN

ICTM WITHDRAWS FROM "UNIVERSE OF MUSIC" PROJECT

The Executive Board of the ICTM has decided to withdraw ICTM support of the project "The Universe of Music - A History", following an extensive evaluation of the project which showed that the ICTM should no longer assume co-responsibility for the enterprise. The decision was unanimous among the 14 Board members present, and was announced at the General Assembly of the ICTM in Berlin in June, 1993.

The "Universe of Music - A History", until 1989 known as MLM, "Music in the Life of Man", a project of the International Music Council/UNESCO, was launched in 1980 with the aim of producing a 12 volume universal history of music written largely by insiders of the respective musical traditions. The ICTM has supported the basic concepts of the project and continues to do so. However, management and progress of the project, which is under the presidency and general editorship of Professor Barry Brook, New York, and which is to be desktop-published from Prof. Brook's office, have raised questions in several quarters. A review of the finances conducted in 1987 for IMC/UNESCO showed expenditures for the project from 1980-86 alone in the amount of US\$292,663.00. Since 1990, the ICTM, which was represented on the UMH "Board of Directors" by Dieter Christensen, has followed the UMH closely, and has periodically advised Prof. Brook of its concerns. In late 1992, ICTM Board member and SEM President Anthony Seeger undertook a special evaluation of the state of vol. 11, "Latin America and the Caribbean", for the ICTM Board.

A volume-by-volume evaluation of the entire project, conducted at the UMH Board of Directors meeting in April, 1993, showed that there were no editors named

for five of the twelve volumes. Written reports and/or statements made at that meeting indicated that there was "nothing in hand," or "almost nothing in hand" that would be publishable, for 9 of the 12 volumes. For the most advanced volume, Latin America and the Caribbean (editor: Malena Kuss), scheduled for publication in 1992, only eight articles (out of a projected total of 200) were in page proofs; others were in various stages of the editorial process, from 'yet to be translated' and 'problem manuscript' to more advanced; substantial parts were not received, some not even assigned. Probably second in the running is the Oceania volume (editor: Richard Moyle), for which, according to Dr. Moyle, about half of the material for Western Polynesia has been written, and 'draft versions for the first contributions have arrived' from Australia and New Zealand, but nothing from New Guinea, Island Melanesia, Micronesia or Eastern Polynesia - the bulk of the area. Also according to Dr. Moyle, all potential authors invited to write about Eastern Polynesia or Island Melanesia had declined - except one - because they are all writing for the Garland Encyclopedia of World Music, a professionally conducted 10-volume work that covers much the same ground and that is well advanced. (The one exception did not respond at all.)

Equally worrying is the exodus of distinguished ethnomusicologists from managerial functions in the project: Stephen Blum resigned as Associate General Editor, Gérard Béhague as Advisor for the Latin American volume, Rafael Jose de Menezes Bastos as sub-coordinator for South American Indian musics, so that there is no professional ethnomusicologist to provide the necessary competence, for instance, in the editing of the volume on Latin America and the Caribbean or in the general management of the project.

Taking all this into consideration, the ICTM Board judged that this project, after 13 years, was seriously behind and unlikely to be completed in the foreseeable future. Consequently, the Executive Board resolved to terminate the institutional involvement of the ICTM in the project. Individual members of the ICTM will, of course, use their own judgment in their relations with the UMH.

October 7, 1993

Dieter Christensen, Secretary General

ETHNOMUSICOLOGY ONLINE

To those who have access to e-mail through any international computer network, the advantages of electronic mail are no secret. Of particular interest to music researchers is EthnoFORUM, an information and discussion service in the domain of ethnomusicology that is closely associated with the Society for Ethnomusicology, and therefore, with our new US National Committee.

The Bulletin is happy to carry the following message from EthnoFORUM: EthnoFORUM cordially invites ICTM members to join its global electronic forum for ethnomusicology. More than three hundred subscribers in 25 countries post queries, dissertation abstracts, job openings, articles-in-progress, news, software, and discussion in EthnoFORUM. In cooperation with the Society for Ethnomusicology, EthnoFORUM offers online access to Current Bibliography, SEM Newsletter, and abstracts of annual meeting papers.

For a free subscription, send an email message to LISTSERV@UMDD (Bitnet) or LISTSERV@UMDD.UMD.EDU (Internet). No subject necessary. Text of your message: SUBSCRIBE ETHMUS-L Curt Sachs [i.e., your name]. LISTSERV will send you an application, which you will edit and return. Send questions to Karl Signell, SIGNELL@UMDD or SIGNELL@UMDD.UMD.EDU

ICTM PUBLICATIONS ISSUED

The Yearbook for Traditional Music 25/1993 was completed on schedule and is being distributed with this issue of the Bulletin. It contains eight essays, three Country Reports, and a large number of book and record reviews.

As previously announced, the guest editor for Yearbook 26/1994 is Dr. Linda Fujie in Berlin, who will also continue her work as our Record Review Editor. Professor Stephen Blum in New York continues as our Book Review Editor.

Please send manuscripts of essays that you wish to have considered for publication directly to Dr. Fujie in Berlin. Books for review or inclusion in the 'Briefly Mentioned' or 'Publications Received' columns should be sent directly to Professor Blum in New York, and recordings for review - whether phono records, cassettes or compact discs - must be sent directly to Dr. Fujie in Berlin. The Secretariat in New York is in no position to forward review materials overseas.

Prospective authors are reminded to review the 'INFORMATION FOR AUTHORS' that can be found in each issue of the Yearbook, and prepare and submit their manuscripts accordingly. Manuscripts that do not conform with the basic editorial requirements for manuscript preparation - including those for bibliographic style - may cause our hard-working editors disproportionate headaches.

IITM/ICTM COMPACT DISC PUBLISHED BY FOLKWAYS

The following CD has appeared in the series Traditional Music of the World: Bunggridj-bunggridj: Wangga Songs by Alan Maralung. Northern Australia. Traditional Music of the World 4. Playing time: 47'21". 44 pp. booklet with comprehensive English commentary, musical transcriptions, transcriptions of the original song texts and other vocable material, photos and map. Recordings and photos by Allan Marett. Commentary by Allan Marett and Linda Barwick. Edited by the International Institute for Traditional Music (IITM) in cooperation with the International Council for Traditional Music (ICTM, Unesco C). Produced by the IITM in collaboration with Smithsonian/Folkways Recordings. Washington DC 1993.

GENERAL ASSEMBLY PASSES RESOLUTION ON CULTURAL DIVERSITY

"The 32nd World Conference of the International Council for Traditional Music, held in Berlin, June 16-22, 1993, wishes to draw the attention of all those in positions of authority at UNESCO and otherwise to the multiple threats confronting traditional cultures. There are many power structures that are negatively affecting cultural heritage. We consider it a basic human right for people to express themselves according to their own culture, including by means of music, dance, and other performing arts. In the 'International Year of the World's Indigenous Peoples' we would like to stress that all voices should be heard. The cultural diversity of the World is a treasure to be safeguarded for the future and necessary for the quality of human life. The conference would like to support UNESCO's programme to safeguard intangible cultural heritage."

MINUTES OF THE 31ST ORDINARY GENERAL ASSEMBLY of the International Council for Traditional Music, held at the Museum für Völkerkunde, Berlin, Germany, Saturday, June 19th, 1993, 4:45p.m.

In Attendance were: Prof. Erich Stockmann, President; Dr. Oskár Elschek, Vice President; Prof. Dieter Christensen, Secretary General; and Board Members Dr. Max Peter Baumann, Dr. Salwa El-Shawan, Dr. Krister Malm, Dr. Anthony Seeger, Dr. Lisbet Torp, Prof. Ricardo Trimillos, Dr. Tsao Penyeh, Prof. Tsuge Gen'ichi, Dr. Stephen Wild, Mrs. Nerthus Christensen, Executive Secretary, and 138 members of the Council in good standing.

President Stockmann opens the General Assembly welcoming all members.

1. Approval of the Agenda: Dr. Wim van Zanten (Netherlands) moves to approve the Agenda as published in ICTM Bulletin, no 82, 1993, p. 17. Dr. David Hughes (U.K.) seconds. **Agreed by majority to approve the Agenda as published.**

2. Apologies for Absence were received from Dr. Olive Lewin, Vice President.

3. President's Report

"The International Council for Traditional Music lost one of its strongest early supporters, Willard Rhodes, who served as President during the very difficult years 1967-73. Professor Rhodes died, after a long illness, on May 15, 1992, at the venerable age of 92.

Since our last General Assembly, several other members passed away. I shall mention here only Edith Gerson-Kiwi, for many years our Liaison Officer in Israel, who died in Jerusalem at the age of 84. - Uchida Ruriko, who had taught at Kunitachi College of Music in Tokyo. - Luiz Heitor Corrêa de Azevedo, music specialist for UNESCO. An early member of the Council and, at times, a member of its Executive Board, he was always "our friend in Paris". - One of the most prominent students of Professor Corrêa de Azevedo and for many years our Liaison Officer in Brazil, Dulce Martins Lamas, died in January 1993. I ask you to stand in honor of our friends and colleagues. (The Assembly rose for a minute of silence).

Now it is my duty to report on the activities of the ICTM since our last General Assembly in Hong Kong 1991. I am glad to strike a positive balance. Many individual members of the Council made use of the offer to meet and to become active themselves, according to their interests and specializations. I would like to begin my report with a survey of the meetings of the past two years.

In the category "Colloquia", organized by invitation and focused on selected themes, an ICTM-Colloquium was held in the Caribbean, in Georgetown, hosted by the Cayman Islands Government in July 1992. The topic, "Music and Dance in the Lore of the Sea", attracted contributions that were varied in geographical focus, perspective, and approach. The Colloquium was a welcome opportunity for the ICTM to make contact with a country not yet in the ICTM network. We thank Olive Lewin, our Vice-President, who made this Colloquium possible, and the Chairman of the Programme Committee, Ricardo Trimillos, for his excellent management of the meeting. Plans are being made to publish a volume of proceedings of the Colloquium.

There is a continuing tendency to come together in small circles to intensify the communication among experts in the various fields of our discipline. The ICTM Study Groups stabilize through their activities the contact among experts and further the exchange of information and ideas. There are at the moment eleven Study Groups which have organized ten meetings since our last General Assembly. The World Conference in Hong Kong offered the Study Group on Musics of Oceania an excellent opportunity to meet. Barbara Smith, the chair, organized a special panel on "The Chinese and their musics in the Pacific". With support from the Association for Chinese Music Research under its President Bell Yung, a report on this panel was published in the Newsletter 1992 of the Association, edited by Barbara Smith.

The Study Group on Historical Sources of Folk Music held its tenth conference in September 1991 in Göttingen, organized by Rudolf Brandl and Annette Erler of the Musicological Seminar of the University. The scientific programme, chaired by Doris Stockmann, concerned two main topics: 1. Epics and Musical Narration In and Outside Europe; and 2. Historical Sources of Folk Music Critically Reviewed. A conference report will be published by the end of this year.

A joint meeting of the Study Groups on Computer Aided Research, chaired by Helmut Schaffrath and Kathryn Vaughn, and Analysis and Systematizations of Folk Music, chaired by Emil Lubej, was organized by our Vice-President Oskár Elschek in September 1991 in Bratislava, hosted by several Slovakian institutions including the Academy of Sciences and the Musicological Association. The topics of this joint meeting were: Analysis-Systems, and 2. The Compatibility of Hardware and Software. The papers of this meeting and selected papers of earlier meetings will be published. Again by invitation of Oskár Elschek, the Study Group on Folk Musical Instruments held its eleventh conference in May 1992 in the castle of Smolenice in Slovakia. More than 45 participants from twelve countries presented papers concerning "Folk Musical Instruments and Instrumental Music". I proudly announce the publication of the 10th volume of the Study Group's publication series, "Studia instrumentorum musicae popularis", with the strong support of Krister Malm and his Musikmuseet in Stockholm. The series is the result of 30 years of activity of the Study Group. The eleventh volume is already in preparation.

The second meeting of the Study Group on Maqam was held in March 1992 in Berlin, organized by Jürgen Elsner of Humboldt-University, and attended by 30 scholars from 11 countries. Well documented papers dealt with various aspects of the theme, "Regional Traditions of Maqam in History and at the Present Time". The Institute of Musicology at the Humboldt-University in Berlin published the results of this meeting.

The 17th Symposium of the Study Group on Ethnochoreology, chaired by Executive Board member Lisbet Torp, was hosted by the Peloponnesian Folklore Foundation and held in July 1992 at the Cultural Centre of Nafplion in Greece. Twenty-eight papers were presented on the two main themes, "Dance in its Socio-Political Aspects" and "Dance and Costume". Thanks are due to many people, including the program and local arrangements committee, but especially to Irene Loutzaki, who will be editing the proceedings.

A Subgroup of the Study Group on Ethnochoreology discussed two weeks ago in Roumania "Methods for fieldwork in dance research". The meeting was organized and chaired by Anca Giurchescu. After their joint meeting in Slovakia of 1991, the hard-working Study Groups on Analysis and Systematisation and Computer Aided

Research organized separate meetings in 1992. The 12th meeting of the Study Group on Analysis was held in October 1992 at Aristoteles University in Thessaloniki in Greece, with the following themes: Classification and Analysis of Greek Folk Music, and Classification and Rhythm in Dance Music and Folk Music Styles in Eastern Mediterranean Countries. The meeting was perfectly prepared by the new chairman Emil Lubej and competently organized by Dimitris Themelis and his "crew". Just before the meeting in Greece, the Study Group on Computer Aided Research held a conference in Vienna on the main topic "Analysis of Musical Performances on the Level of the Sound Signal". The Local Organizer was Emil Lubej.

The Study Group on Music Archaeology, chaired by Ellen Hickmann, held two Interim-Meetings in cooperation with other organizations. In December 1992 in Wegimont in Belgium a colloquium was organized by "Services de Préhistoire et de Musicologie" of the University of Liege. In April 1993, in Istanbul, an international colloquium on "Music Archaeology and Continuity of Musical Traditions in Turkey" was organized by the German Archaeological Institute in Istanbul, in cooperation with the ICTM Study Group on Music Archaeology.

The Study Group on Music and Gender held a conference just before our World Conference here in Berlin. A report is expected for the next Bulletin. The Group of Young Ethnomusicologists organized its sixth meeting two days before our Berlin conference. The programme, chaired by Kai Fikentscher of Columbia University, was announced in the last Bulletin, and we also expect a report to be published in the Bulletin.

I have to mention further an international conference of the ICTM National Committee for Italy in September 1992 in Venice. Tullia Magrini and Franco Gallo were Co-Chairs of the Programme Committee, and the Fondazione Levi was responsible for the local organization. The conference theme was "The Anthropology of Music in Mediterranean Cultures"; an ICTM- Study Group on this topic is under consideration.

The impressively large number of Study Group meetings and publications in the past two years made it again clear that Study Groups are an essential part of the ICTM. I should like to thank everyone who contributed to their realization.

A special and very important event was an "International Symposium on Chinese Traditional Music", which the China Musician's Association organized in July 1991 in Guangzhou as Post-Conference of the Thirty-first ICTM World Conference, with the permission of the ICTM Executive Board. Since only a limited number of scholars from China were able to attend the ICTM World Conference in Hong Kong, the Guangzhou meeting was held in order to enhance wider exchange between scholars from China and the international academic world. I should like to thank particularly our Board Member Tsao Pen-Yeh. Without his strong support, the Symposium would not have come to pass.

In the field of publications, the high quality of our Yearbook for Traditional Music is recognized worldwide, thanks to the inspired work of Dieter Christensen and his team: Stephen Blum, Linda Fujie and John Baily as book, record and film/video editors. Thanks are due all of them who again managed to put out two volumes of the Yearbook on time. Dieter Christensen, the editor-in-chief, was helped in editing volume 23, 1991, by a team of dance specialists as guest editors, Anca Giurchescu, Adrienne Kaeppler and Lisbet Torp; the main topic of the volume was "Dance Research". Guest Editor for volume 24, 1992, was our friend Bell Yung, the chairman

of the Programme Committee for the Hong Kong conference and expert on Chinese music. Right on time were also the four numbers of the ICTM Bulletin, with reports and news of all important activities of the Council. The Bulletin offers comprehensive and swift information on the current state of ethnomusicology. Thank you, Dieter and Nerthus Christensen, who edited the Bulletin so well for us. - It is a great pleasure for me to announce a conference report on the 1988 ICTM Colloquium in Townsville, Australia. Alice Moyle edited the book with the title: *Music and Dance of Aboriginal Australia and the South Pacific: The Effects of Documentation on the Living Tradition*. The volume was published in the Oceania Monograph series of the University of Sydney in 1992.

Time is running always very fast. At the last General Assembly in Hong Kong I informed you that the third edition of the "Directory of Traditional Music" will be published at the end of 1991. And this helpful tool for our daily work came out as I had promised. But because the data of the members change very quickly, a new edition, the fourth, is planned for the end of 1993. A questionnaire has been sent out already so that members may verify and update their entries. I thank Dieter and particularly Nerthus Christensen for their efforts to bring out such an important publication for the members of the ICTM.

Coming to the end of my report I wish to take the opportunity to thank those Board members for their faithful services whose terms end with this General Assembly. We are grateful to Ordinary Member Krister Malm and the coopted members Ricardo Trimillos, Tsao Pen-Yeh and Izaly Zemtsovsky.

Finally, the next ICTM World Conference should be announced. I ask our Board member Stephen Wild to do it."

Dr. Stephen Wild then announced that the 33rd World Conference will be held in Canberra, Australia, 5-11 January, 1995, and conveyed the warm welcome of the hosts.

4. Approval of the Minutes of the 30th General Assembly as published in the ICTM Bulletin, no 79, 1991, pp. 9-17

Prof. Josef Kuckertz (Germany) moves, Dr. Robert Garfias (USA) seconds to approve the Minutes as published. **Approved by majority.**

5. Business Arising from the Minutes

None.

6. Report of the Executive Board to the General Assembly given by the Secretary General on behalf of the Board

"Since the last General Assembly which was held in Hong Kong in 1991 the Executive Board met three times, for the first time directly after the Hong Kong Conference in Hong Kong, for the second time in July 1992 in the Cayman Islands, and for the third time June 14 and 15, 1993 in Berlin. The previous Executive Board Meetings were reported in the Bulletin. I will limit myself here to the most current information.

Membership of the Council stands now at 1302. The 1992 balance sheet, which is posted, shows US\$46,042 on the revenue side and expenditures somewhat below that amount, so that we are operating with a balanced budget. This year we have

already 68 new members for the Council, and we hope that the remaining months of the year will encourage a few more to enroll. In general the Council's membership is slowly growing. The membership fees for the next year will not be changed. The Executive Board has resolved that in view of the financial situation we need not to raise the fees [acclamation].

Let me draw your attention to an innovation that was introduced last year: the category of Supporting Memberships to benefit individuals who want to become members of the ICTM but cannot do so because they reside in a country that does not have a convertible currency and where it is impossible to raise a membership fee. Individual members of the Council, whether they are ordinary members or students, have the opportunity to support someone in such a country at the expense of US\$20 in addition to what they normally pay. So, if you have friends, if you have colleagues in a country that falls in that category, you may commit yourself to an additional US\$20 per year, you may designate someone whom you wish to see supported who will then be carried as a regular member of the ICTM and receive all the benefits and rights of a regular member of the ICTM. At the moment, I have to say, only three individuals have taken up the Council on that invitation which was issued last year, and one of them is my sister [laughter] - she is not even an ethnomusicologist. And, I hope that more of you and also of those who are not here, will take this opportunity to let friends and colleagues share in what the Council does at this, I think, very affordable rate.

Publications have been covered in the President's report.

New National Committees. As you know, a Meeting of National Representatives was held here during the conference because the Council continues to be very much aware of the importance of its representations on the level of nations. We can register new national committees of the ICTM in the following countries: in Slovakia, in the United States of America, and, I should have mentioned that first, in Japan. We are very happy to now have formal national representations on the level of national committees also in those countries; in Japan and in the United States these are national committees that are sub-committees affiliated with existing national musicological organizations; in the United States it is the Society for Ethnomusicology that has formed a committee to function as USA National Committee of the ICTM, a committee that is now headed by Ricardo Trimillos. We also can welcome **new Liaison Officers** just appointed by the Board: Rafael J. de Menezes Bastos of Brazil to succeed our deceased liaison officer there, and Professor Hirshberg for Israel, to succeed Edith Gerson-Kiwi.

Relations with Other International Organizations: I will be brief here: our relations with Jeunesses Musicales, which have been strong for several years, are being strengthened further. Jeunesses Musicales sent a delegation to this conference which met with representatives of the ICTM to plan even closer cooperation. One of the focal points of cooperation is the Youthcamp in Falun in Sweden where the mutual support of ICTM and Jeunesses Musicales is exemplified in practical terms, not just in talk.

The ICTM has received and has accepted an invitation to join the Editorial Board of the **UNESCO Collection of Traditional Music**. This collection began in the 1960s when the International Institute for Comparative Music Studies and Documentation, now known as the International Institute for Traditional Music under the directorship of Max Peter Baumann, started to issue records of traditional music which were initially published by Bärenreiter and then by a number of other companies, a large number of records that were quite influential, I believe, in shaping and reshaping

the perception of music of other traditions in many countries, and certainly in Europe. UNESCO has recently begun to issue a new series through a French company, and done it in a way that was not quite transparent, as far as editorial procedures are concerned. This has now changed: ICTM was invited and the Board has appointed Prof. Gérard Béhague and myself, for the time being, as ICTM delegates to that editorial board. The UNESCO series is aiming at publishing high quality recordings, ultimately for all countries of the world, recordings that should be prepared by a responsible and qualified musical researcher, not necessarily an ethnomusicologist in the very narrow sense, a music researcher who would be responsible for the submission. Submissions are directed to the International Music Council at UNESCO and are then reviewed by two referees, and the probability is that the selection of such referees may come at least under the partial responsibility of the ICTM delegates on that board. Those recordings that are approved for publication will then be edited at UNESCO for publication in the UNESCO series. These records are aimed at the general public, in contrast to the series of the International Institute for Traditional Music in cooperation with the ICTM which is aimed at those who want very profound and detailed information and documentation. The UNESCO records are aimed at a different audience.

The next project in which the ICTM, and now I have to say, has been involved, is the universal history, UMH, the **Universe of Music - a History**, a project that was started at - well, it really goes back into the 70s - but that has been supported by UNESCO between 1980 and 1987 to the tune of a quarter million dollars by UNESCO alone; which is directed by Professor Barry Brook; and which aims at producing 12 volumes covering the music history of the universe. The ICTM has cooperated and contributed in an official capacity and shared the responsibility for this project through its delegate on the Board of Directors, which is what it is called, of the UMH, and at the same time of course was under an obligation so see in which way it could carry out its responsibility and continue to accept this responsibility. Since 1990 in particular the ICTM Board has evaluated the progress of the UMH project, and after overcoming some difficulties and getting sufficient information, on the basis of a more comprehensive evaluation, has decided that it cannot continue to share responsibility for the UMH, therefore has withdrawn from the Board of Directors of the UMH.

I should clarify, because there are probably many contributors or prospective contributors among you to the UMH, the 'Universe of Music - a History' project, that the decision of the ICTM to withdraw support for the project, or of the decision to discontinue sharing responsibility for the project, does in no way mean that any member of the ICTM may not continue individual contributorship or cooperation with the project - this is entirely your personal business. The ICTM, however, as an institution, could not continue to share responsibility for the project. This is a decision that was made only a few days ago, and - but we felt that we needed to communicate that to you right away.

Conclusion: Finally, I should say that we note with great satisfaction that a total of 347 members have registered for this conference, 347 individuals from 48 different countries and this, I think, is a testimony to the excellent organization of our hosts here in Berlin. This concludes the report of the Executive Board". [Acclamation.]

7. Election of Officers and Members of the Board

Secretary General Dieter Christensen announces the election results as follows:

According to the Rules of the ICTM, in particular 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. In the absence of other nominations the following stand elected as nominated by the Board for the coming period, i.e. from this General Assembly to the next:

Prof. Dr. Erich Stockmann (Germany) as President and Dr. Oskár Elschek (Slovakia) and Dr. Olive Lewin (Jamaica) as Vice Presidents. [Acclamation.]

According to the changed Rule 8, which is in effect since November 1992, not four but three Ordinary Members of the Executive Board shall retire at each Ordinary Meeting of the General Assembly and the order of retirement is to be by seniority of election. Retiring as Ordinary Board Members of the Executive Board are: Prof. Salwa El-Shawan Castelo-Branco (Portugal); Dr. Anthony Seeger (U.S.A.); and Dr. Krister Malm (Sweden) who is, according to the Rules of the Council, not eligible for re-election. In addition, a replacement for Ordinary Board Member Dr. Bálint Sárosi (Hungary) who resigned after the Hong Kong General Assembly in 1991 had to be nominated, so that altogether four slots for nomination to the Executive Board were to be filled. Four nominations were received in time, in accordance with our Rules. These are:

Prof. Salwa El-Shawan Castelo-Branco; Dr. Anthony Seeger; Prof. David Hughes (U.K.); Dr. Shubha Chaudhuri (India)

No more nominations were received and they, therefore, stand elected.

The following Coopted Members of the Executive Board are retiring: Prof. Ricardo Trimillos (U.S.A.); Dr. Tsao Penyeh (Hong Kong); Prof. Izaly Zemstovskiy (Russia).

8. Other Business

Motion proposed by Dr. Wim van Zanten (The Netherlands) on behalf of the Meeting of National Committees and Liaison Officers of the Council to pass a resolution in the International Year of the World's Indigenous Peoples supporting UNESCO's Programme for the Preservation and Enhancement of the Intangible Cultural Heritage. The concept was discussed by Prof. Egil Bakka (Norway), Prof. Gen'ichi Tsuge, and Dr. Wim van Zanten and reads with corrections/amendments by Prof. Jürgen Elsner (Germany), Dr. Anthony Seeger, Dr. Lisbet Torp, and the Secretary General:

"The 32nd World Conference of the International Council of Traditional Music, held in Berlin, June 16-22, 1993, wishes to draw the attention of all those in positions of authority at UNESCO and otherwise to the multiple threats confronting traditional cultures. There are many power structures that are negatively affecting cultural heritage. We consider it a basic human right for people to express themselves according to their own culture, including by means of music, dance, and other performing arts. In the 'International Year of the World's Indigenous Peoples' we would like to stress that all voices should be heard. The cultural diversity of the World is a treasure to be safeguarded for the future and necessary for the quality of human life. The Conference would like to support UNESCO's programme to safeguard intangible cultural heritage."

Discussion: In response to questions from the floor, Egil Bakka informs about UNESCO's Programme "The Intangible Cultural Heritage", for which six pilot projects were approved at a recent UNESCO meeting, including one - in Hungary - for the 'setting up of a network of research institutes in Central and Eastern Europe to promote the safeguarding, revitalization and dissemination of traditional and popular cultures in danger of becoming extinct'. These projects are to be financed through extra-budgetary resources.

Anthony Seeger remarks that in the past, UNESCO has supported the conservation and restoration of physical objects. He thinks that this is a departure in so far as it is supporting the preservation of *intangible* cultural properties, which includes all the performing arts.

Krister Malm adds that in the plan proposed for 1994-95, which is going to be decided on by the UNESCO General Conference in October of this year, there is also a budget for a manual for fieldworkers which could include advice on how to behave from an ethical point of view, what you could do or not in the fieldwork situation. He hopes that ICTM will be involved in producing this manual. There is a long term plan of actions to safeguard the intangible cultural heritage according to UNESCO's Recommendation on the Safeguarding of Traditional Culture and Folklore which was passed October 1989.

Dr. Dietrich Schüller (Austria) points out that UNESCO has several projects of interest to ICTM and requests that the ICTM should be more actively engaged in UNESCO's work than just through resolutions. He indicates several projects of interest.

SG comments that ICTM is already engaged in several UNESCO projects. He thinks that the resolution by van Zanten is appropriate and useful as a general expression of ICTM's concerns.

Secretary General moves to pass the resolution, Dr. Robert Garfias (U.S.A.) seconds. **General Assembly adopts motion as amended by majority.**

No other new Business brought before the General Assembly.

9. Adjournment

Prof. Jehoash Hirshberg, Israel, expresses thanks on behalf of the General Assembly to the Executive Board and the Conference organization. [Acclamation.]

The President adjourns the 31st Ordinary General Assembly of the ICTM, Saturday June 19th, 1993 at 6:00 p.m.

REPORTS

1993 MEETINGS OF THE EXECUTIVE BOARD

The 76th and 77th Meetings of the Executive Board of the ICTM were held in Berlin, before and after the 32nd World Conference of the Council. The decisions of the 76th Board Meeting were reported to the General Assembly in Berlin and are contained in the Minutes of the General Assembly published in this Bulletin.

The 77th Meeting of the Executive Board took place on 22 June, 1993, at the International Institute for Traditional Studies in Berlin-Grunewald, with re-elected President Erich Stockmann in the chair, and Board Members Shubha Chaudhuri, Salwa El-Shawan, David Hughes, Mwesa Mapoma, Anthony Seeger, Lisbet Torp, Tsuge Gen'ichi and Stephen Wild attending. Also present were Secretary General Dieter Christensen and Executive Secretary Nerthus Christensen.

The Board agreed on a set of themes for the 33rd World Conference, Canberra, January 1995, selected from the many suggestions that had been made by the Australian National Committee, the ICTM Study Group on Oceania, and individual members; and appointed a Program Committee consisting of Dieter Christensen (chair), Linda Barwick, Adrienne Kaeppler, Ricardo Trimillos and Stephen Wild. Lisbet Torp and Krister Malm were appointed as organizers of the Meeting of Liaison Officers and National Committees at the Canberra conference.

The ICTM Study Group on Anthropology of Music in Mediterranean Cultures, to be chaired by Tullia Magrini, was recognized by the Board. The Board also approved a proposal for an ICTM Colloquium on The Role of Women in Music: Processes, networks, and hierarchy, to be held in Portugal in November or December, 1994 (Program Committee: Salwa El-Shawan, chair, Dieter Christensen, Anthony Seeger, Susanne Ziegler), and appointed a program committee for the previously approved ICTM Colloquium on Nationalism and Traditional Music in Europe, scheduled for August or September 1994 in the Netherlands. The members are Max Peter Baumann (chair), Dieter Christensen, Owe Ronström, Erich Stockmann, and Rembrandt Wolpert.

Following a review of National Committees and Liaison Officers and proposals for new national representations, the Board, the Board appointed new Liaison Officers as follows: Svanibor Pettan (Croatia), Ingrid Rüütel (Estonia), Izaly Zemtsovsky (Russia), Gina Gerasimova (Ukraine), Martins Boiko (Latvia), Victoria Eli Rodríguez (Cuba), and Otnazar Matyakubov (Uzbekistan).

In the interest of containing administrative expenses, the Board decided not to exercise its right to co-opt members in addition to those elected by the membership.

MEETING OF ICTM NATIONAL REPRESENTATIVES 1993

This special meeting of national representatives was held during the 32nd World Conference of the ICTM June 17 (afternoon), co-chaired by Krister Malm and Lisbet Torp, and June 18 (morning), chaired by Lisbet Torp.

On the agenda were the following points:

1. Opening of the meeting
2. National reports
3. General discussion of function and tasks of the meeting of national representatives

4. Discussion of the participation of ICTM members on the Board for the publication of UNESCO records.

Present were: President of ICTM Erich Stockmann, Secretary General Dieter Christensen, and the following delegates:

National Committees: Stephen Wild (Australia), Lisbet Torp (Denmark), Marianne Bröcker (Germany), Tullia Magrini (Italy), Tsuge Gen'ichi (Japan), Kwon Oh-sung (Korea ROK), Wim van Zanten (Netherlands), Egil Bakka (Norway), Khalfan al-Barwani (Oman), Anna Czekanowska (Poland), Krister Malm (Sweden), Silvia Delorenzi-Schenkel (Switzerland), David Hughes (United Kingdom), Ricardo Trimillos (United States of America).

Liaison Officers: Nefen Michaelides (Cyprus), Tran Quang Hai (France), Shubha Chaudhuri (India), Suharjo Parto (Indonesia), Don Niles (Papua New Guinea), Salwa El-Shawan Castelo-Branco (Portugal).

Also in attendance were: Jerko Bezic (Croatia), Olavo Alén Rodríguez (Cuba), Pirkko Moisala (Finland), and Mwesa Mapoma.

Apologies for absence were received from: Rafael de Menezes Bastos (Brazil), Ahmed Shafic Abu-Oaf (Egypt), Markos Dragoumis (Greece), Anwarul Karim (Bangladesh), Olive Lewin (Jamaica), Emil Lubej (Austria), José Maceda (Philippines), Richard Moyle (New Zealand), Isabel Aretz de Ramon y Rivera (Venezuela), László Vikár, Hungary.

1. Opening of the meeting

The meeting was opened by President Erich Stockmann, who welcomed the delegates and expressed his pleasure that so many representatives were able to attend this meeting. He emphasized that these meetings can help to intensify the exchange of information between individual members, national committees and liaison officers on one side and the Executive Board and the General Assembly on the other side.

2. National reports

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

Torp opened the discussion with a question that had been raised at the meeting of the Executive Board whether the present kind of national representation which is until now more or less a representation of states, of political entities, can or should be changed. Czekanowska dealt with this issue and explained the altered situation in Europe where during the last years, on the one hand, co-operations between regions had begun or were continued under new conditions and, on the other hand, regions or countries are dividing into smaller pieces. Malm suggested that for some regions like Africa it could be a good solution not to have national representatives but somebody responsible for a certain region, like for instance East Africa. In answer to this, Mapoma explained the very difficult situation in Africa where different bodies do not co-operate but interfere with each other and where the ICTM is not accepted as the main organization for ethnomusicologists. In addition, a regional representation would be extremely difficult because of the division into francophone and anglophone parts. Tsuge wanted to discuss in more detail the further role of the group of national representatives, especially in view of the reduced size of the Executive Board.

The meeting continued next morning, opening with discussions and experiences from several countries and the very different conditions of work and working together in the various parts of the world.

Torp resumed the question about functions and tasks of the body of national representatives, and the chances and possibilities of attending a World Conference were briefly discussed. Concerning the international co-operation between members and/or national committees, Kwon pointed out that study group meetings are mostly held in European countries and that it looks as if the ICTM is divided into two parts, an oriental and an occidental part. Torp emphasizes that meetings could be held in any part of the world, depending on the endeavors of members in a country, that is to say if they are able and willing to organize a meeting. Bakka pointed out, that since it is not always possible for each national representative to attend a World Conference, better contacts on a more regional than a national level should be established to discuss the problems that neighbors have. Torp added that to know more about each other is the benefit of the national reports. To win more time for discussion, she proposed to submit written reports before the conference. These should be sent out, so that the discussion at the meeting itself could be well prepared and concentrated on special problems.

Bakka explained that the group of national representatives has to be seen in two different ways, as a sort of advisory body for the Executive Board and as a body to organize something on a local or regional level. The results of discussions on this level should be brought before the General Assembly. Such local or regional meetings of national representatives could be held during the World Conferences.

Another suggestions for discussion, offered by van Zanten, was a resolution to be presented to the General Assembly, concerning the "International Year of the World's Indigenous People". In this context Bakka reported on the UNESCO conference in Paris from which he had just returned. It was accepted by the group of national representatives to appoint a committee to formulate a resolution. The resolution was later passed by the General Assembly.

4. ICTM participation in UNESCO Records

Secretary General Dieter Christensen reported on the development of ICTM relations with the UNESCO Collection of Traditional Music whose editorial board now includes two official ICTM delegates - currently Gérard Béhague and Dieter Christensen. He invited suggestions for an active role that national representatives could take in the editorial process. There was consensus that the Secretariat should write to all National Representatives explaining the new situation and ICTM's role in it. This could include proposals for contributions and referees to the UNESCO series, to be made through the ICTM delegates to the editorial board of the UNESCO series.

5. Other business

During the general discussion of the functions and tasks of the meeting of national representatives some special questions and problems were brought up. Kwon and Trimillos pointed out that in several countries, due to slow mail, information on and acceptances of papers for conferences are received too late to apply for financial support.

Another point raised concerned the problem that not all members of national committees are members of ICTM. Torp pointed out that in some countries there is good co-operation between different societies concerned with music, and that this is a good solution, because the work of non-members and members together increase the interest in our field.

Trimillos emphasized that the forum of national representatives can still have another function, that is to propose themes for conferences, hence also for the next World Conference in Australia.

Torp thanked the national representatives for their contributions and for constructive discussions on behalf of the Executive Board, Malm, and herself. She promised to bring the issues raised before the Executive Board and urged the national representatives to continue the discussions of these and other issues related to our field and to ICTM matters within their own countries.

Marianne Bröcker

6TH MEETING OF ICTM GROUP OF YOUNG ETHNOMUSICOLOGISTS (held June 14-15, 1993, in Berlin, Germany)

The ICTM group of Young Ethnomusicologists (YE) was formed seven years ago as an autonomous organization, primarily to promote interactive discussions between young ethnomusicologists (or comparative musicologists) on both sides of what was known as the "Iron Curtain." As such, it brought together young scholars in Eurasia (not that others were excluded) who otherwise would not be able to attend a meeting outside of their own geographical boundaries. No specific funds were ever given to the organization by the ICTM, save for postage, some infrastructure access to the ICTM Bulletin, and this year's exposure to the periphery of the biennial meeting. YE meetings were never held in conjunction with the ICTM Conference until this year, but this proved to be an overall success and helpful for the continuance of the group.

With the rapidly changing politics in Eurasia, and the fall of the "Iron Curtain," future goals and even a reason for the continued existence of the YE were discussed at the end of the Berlin meeting. Because the meeting was held two days before the start of the 32nd ICTM World Conference, the turnout was the largest ever, and brought together students and other interested scholars from around the world, not only from Eurasia. The list of those in attendance included:

Enrico Pasetto (Vicenza, Italy), Federico Lauro (Vicenza, Italy), Jürgen Mahrenholz (Berlin, Germany), Stephen Grauberger (Honolulu, Hawaii USA), Jennie Coleman (Dunedin, New Zealand), Helena Simonett (Los Angeles, USA), Hakan Lundström (Lund, Sweden), Martin Ramstedt (Munich, Germany), Schilde Leanlend (Munich, Germany), Philipp Kauffmann (Munich, Germany), Ulrike Herzog (Hamburg, Germany), Helen Reeves Lawrence (Australia), Bernhard Rieche (Halle), Gabriele Berlin (Berlin, Germany), Olaf Geiger (Berlin, Germany), Stephan Suchy (Vienna, Austria), Marie-Luise Bahr (Berlin, Germany), Fabian Sulzer (Berlin, Germany), Hanni Bode (Berlin, Germany), Carola Malks? (Berlin), Roland Krüger (Berlin, Germany), Constance Old (New York), Hugh de Ferranti (Sydney/UC Berkeley), Narime Lee (London), Hans Kro?er (Berlin), Steven Knopoff (Pittsburg USA), Linda Barwick (Sydney), Rinlle-Beleire (Berlin), Kai Fikentscher (New York), Dietmar Elflein (Berlin).

Several of the presenters at this year's YE meeting also gave papers at the ICTM World Conference. An interesting mix of subjects were presented by people presenting papers only for the YE conference. Martin Ramstedt's talk was entitled "Jegog and the Pasek from Sangkaragung Jembrana Bali." The Pasek are a religious minority, disenfranchised from Balinese hegemony. They play an older type of bamboo gamelan (jegog), now associated mainly with water buffalo cart races (with riders). This genre is having somewhat of a revival due in part to developing tourist

activity and as a vehicle for social identity. Ulrike Herzog gave her paper, "The Bata' Drumming of Cuba and its meaning for cultural identity of black people in the urban area of La Habana within the context of the Santeria." Part of the presentation was a live musical demonstration by Ulrike Herzog and two other musicians who played poly-rhythmic examples taken from the Cuban Santeria liturgy and played on three differently-sized Afro-Cuban bata' drums. Herzog described aspects of drum construction, history, transmission, and Santeria practice within the context of the Cuban socialist regime. Marie-Luise Bahr (FU Berlin, Institute of Comparative Musicology), who originally studied gamelan in Australia, presented her research on "Current Gamelan Activity in Germany." This was an overview of various German ensembles and dealt with how different gamelans coped with "alien" music styles and the process of learning to play without the availability of Indonesian teachers. Two computer specialists from Vicenza, Italy, Enrico Pasetto and Federico Lauro, presented their research on the use of Computer Aided Design (CAD) in combination with other computer hardware and software devices in developing a comprehensive system for cataloging, in this case, musical instruments. This was a fairly technical, but interesting paper explaining a means to enhance the information and research capabilities of any musical instrument archive or museum. The abstract of my presentation on "The Diatonic Harp of the Philippines: Conservation of an Acculturated Hispanic Tradition," was printed in the ICTM abstracts booklet.

The YE conference this year was basically fashioned after academic conferences like the ICTM meeting where scholars present topics and answer questions. There was criticism that there should be an extended forum for the discussion of important subjects confronting ethnomusicologists today, an original goal of the YE. A combination of paper presentations and group discussions was affirmed to be a better format in the future than just the reading of papers alone.

There were positive points mentioned for holding the YE meeting in conjunction with the biennial ICTM conference. Young ethnomusicologists are often overwhelmed at prestigious academic conferences like the ICTM World Conference. An organization like the YE of the ICTM gives younger ethnomusicologists a chance to experience presenting their research for a group of their peers under a situation similar to a larger academic conference, but in a somewhat less restrictive atmosphere. It also gives people a chance to meet new friends in the field (and to know someone before the following larger conference). The YE of the ICTM this year gave me an opportunity of both attending the ICTM meeting as well as the YE conference. Without an invitation to present a paper I could not have come to Berlin at all. Also, since students are usually hard pressed to afford the luxury of attending a distant conference, through an organization like the YE, there is a way to defray some of the costs. For instance, lodging for myself was found with a comparative musicology student at the FU, Fabian Sulzer. This type of personalized accommodation helps both in reducing expenses as well as finding a friend to guide one around a strange environment. I am personally grateful to the YE of the ICTM for this and all the student friends I became acquainted with in Berlin. Much of the credit for this hospitality in addition to the organization of the YE Conference as a whole must go to the past officers, Kai Fikentscher and Dietmar Elflein, who did a wonderful job with limited resources and worked hours without pay to bring it together. The Young Ethnomusicologists of the ICTM are grateful to the Institut für Kommunikationswissenschaft of the Technische Universität Berlin for the use their rooms for our 1993 meeting.

At the end of the two day conference there was a short membership meeting. An informal election took place to induct new officers into the YE of the ICTM; Martin Ramstedt (Müllerstr.32, 8000 München 5, Germany) as President, Ulrike Herzog as VP and (Phillip ?, I forget his name) as Treasurer. As the jobs are voluntary, we were all thankful for our new officers so that this beneficial organization can continue.

Stephen Wild, coordinator of the 33rd ICTM World Conference in Canberra, Australia, is willing to accommodate the YE of the ICTM into the larger meeting as was achieved in Berlin. He mentioned the need to get Australian ethnomusicology students involved in the process.

This report can serve as an appeal to Australian ethnomusicologists, (or anyone for that matter) to help in billeting student ethnomusicologists as well as finding a place for the next YE meeting to be held in conjunction with the 1995 ICTM World Conference in Canberra, Australia. People wishing more information should contact Mr. Wild.

Stephen Grauberger, Asian Studies Program, University of Hawai'i

ICTM STUDY GROUP: Music and Gender

The Music and Gender Study Group met in Berlin on June 14, 1993. Instead of having paper sessions, the morning was spent as an assembly of the whole. The group assessed its past activities, including publications and reviews. It was determined that the next logical step for the group would be the creation of a special interest group devoted to issues of theory and method. A series of working papers will be circulated to the membership for comments, in the style of *Current Anthropology*.

During the business portion of the meeting, Pirkko Moisala was elected Co-chair, to replace Susanne Ziegler, who retires from this position with thanks from the membership for all her many efforts to organize, stabilize, encourage, and further the Study Group's work on music and gender. Marcia Herndon agreed to remain as the other Co-Chair for at least one year, in order to maintain some degree of continuity. A new address list for the membership will be completed soon, and a newsletter will be sent out.

The afternoon portion of the meeting was devoted to a Celebration of Success for Barbara Krader, Ursula Reinhard, Doris Stockmann, and Henrietta Yurchenco. After a review of their many and varied contributions to the field, they took questions.

The Study Group is planning a meeting in 1994. Topics will concern theory and method. The location is dependent upon receiving funding, and will be announced as soon as possible.

Marcia Herndon and Pirkko Moisala
mh90@umail.umd.edu and pimoisa@polaris.utu.fi

NATIONAL COMMITTEE: Korea (ROK)

Since the 1981 ICTM Seoul conference, Korean music studies were actively pursued on the university level, we have Korean music departments at twelve universities, and on that of institutions such as the Korean Musicological Society and the Korean National Committee of the ICTM (KNC). Here are some brief notes on the situation and on major activities of KNC during the specific period, 1990 through 1992.

After Han Man Young resigned in February 1991, Kwon Oh Sung, professor at the Korean Music Department of Han Yang University took over as chairman. Chun

In Pyoung was elected to be secretary general. The new KNC chairman is also chairing the Korean Musicological Society. Presently, the ICTM National Committee has fifty-one members who mostly also belong to the Korean Musicological Society.

In 1988, the Korean Musicological Society has started to hold yearly national conferences on traditional music in cooperation with the KNC. Conference venues and themes varied: In 1992, the national conference was held twice, in May at Usok University on the 'Form of Korean Traditional Music', and in November at the Academy of Korean Studies on 'Classification of Korean Music'. The next national conference is in preparation and is scheduled to be held on the theme of 'Study on Akhagwebum' at the Institute of Korean Traditional Music in September 1993, on the occasion of the 500th anniversary of the publication of Akhagwebum.

Through the years of 1990-1992, the KNC was actively involved also with publications and field work: members of the KNC translated articles on traditional music of foreign countries into Korean language, these articles are published as an ongoing series; and the chairman of the KNC did fieldwork in many provinces of Mongolia and China.

March 17, 1993

Kwon Oh Sung

LIAISON OFFICER: Cuba

The Center for Research and Development of Cuban Music (CIDMUC) was founded on December 26, 1978. The institution was designed as a scientific and technical unit of the Ministry of Culture to centralize research in the field of music. Its main objective is to foster and encourage studies, research, development, and general information on Cuban music taking into account its diverse cultural roots and the relations it has at all times had with the artistic expressions of other peoples.

Since it was founded, under the directions of Dr. Olavo Alén Rodríguez, CIDMUC has achieved important results in ethnomusicological research, particularly in the area defined as ethnomusicology and the psychology and sociology of music. It has improved the scientific and technical services it provides its users and developed a wide range of activities that complement its research work, among the most important of which are teaching and international relations with other similar institutions.

In 1990 the Center was appointed to head the scientific project entitled 'The History of Cuban Music' and the branch scientific problem, 'Development and Prospects of Cuban Music', both under the methodological guidance of the Academy of Sciences of Cuba. These two projects comprise the bulk of the multidisciplinary research work being done by the institution's specialists.

Despite the fact that the majority of our research workers are trained musicologists, the institution also employs sociologists, psychologists, ethnologists, mathematicians, sound engineers and informatics specialists. Its internal structure is as follows: Direction; Department of Basic Research (headed by Dr. Vitoria Eli Rodríguez); Department of Development (headed by Zoila Gomez Garcia); Department of Documentation and Information (headed by Manuel Santos Sanchez). It also has a computer section, an audio and recording section and a photography laboratory. Fernando Ortiz Hall, a small auditorium designed for musicological conferences, is one of its most prized areas and has hosted important national and international musicology meetings.

The **Department of Basic Research** channels research work in the field of Cuba's traditional popular musical culture and its relations with forms of behavior of musical cultures of Hispanic and African antecedents, as well as with music of Latin America and the Caribbean. This research is based upon a varied spectrum of musicological inquiry comprising ethnomusicology, organology, musical acoustic, and history. The topics it is presently involved with require the participation of other fields of expertise such as geography and linguistics, among others, and close interdisciplinary cooperation.

In the late 80ths field studies were done, outside of Cuba, in Guyana and in the Island of Guadeloupe. Substantial materials and information on Caribbean music were gathered. The research team was headed by Victoria Eli Rodríguez who is also the head of the Research Department at CIDMUC.

At the beginning of the 90ths, field work had to stop due to the very severe economical difficulties which Cuba was experiencing. This situation has introduced changes in the work of CIDMUC. More desk work has been done ever since and the information gathered during the 80ths has been put into order. A lot of effort has been made in order to finish the final version of the 'Atlas of Cuban Traditional Musical Instruments' which will be published in 1994. Also important to CIDMUC in the 90ths were the more than 300 articles written for the Dictionary of Spanish and Iberoamerican Music which will be published in Spain next year. All contributions on Cuba were written by researchers of CIDMUC.

The second department at CIDMUC takes care of the **Development of Cuban Music** at its very different levels and stratas. It studies the present status of Cuban music and its projection into the future: creativity, interpretation, dissemination, and consumption in all its forms of expression. Its work is aimed at influencing, through diagnostic and prognostic studies, all the country's musical activities and the institutions that govern them. The department has a multidisciplinary team of musicologists, psychologists, sociologists, acoustic physicists and computer specialists, and its studies are approached from a number of angles: **sociology**, in as much as musical behaviors have a direct influence on the way of life of the Cuban people; **psychology**, as regards the development of musical capacities, motivations, needs and the interpersonal ties that develop among musicians and between musicians and the different sectors of the population; **economy**, in connection with the commercial aspects of music; **technology**, applied to the material support of music such as instruments, records, cassettes, etc.; **pedagogy**, as related to specialized musical education, as well as the national elementary and second school systems; and **musicology**, as such, in the analysis of regularities, tendencies and stylistic transformations obtaining in both popular and concert music.

The **Information and Documentation Department** is in charge of processing, storing and retrieving the information (printed and recorded) on Cuban music that may be required by researchers, students, specialists, officials of agencies and institutions, and others for whom the Center provides its services. It also provides information services for the research done by the Center. The Center's research work is, in turn, the main source and criterion for the acquisition of information by the department. The Department is also in charge of exchanges with domestic and foreign institutions with a view to acquiring important books, scores, reference works, recorded music (tapes, cassettes, records), journals and other material of interest to our institution and our users in general. Our address is:

Calle G No. 505 e/21 y 23 Vedado, Habana 4. Ciudad de La Habana. Cuba.
Tel: 30-42-90; 30-80-15; 3-96-97.

We would be very glad to increase our exchange with other institutions and researchers in the world that would have interest in the information we can offer them. These difficult times for the development of Cuban ethnomusicology can be made easier through exchange and contacts with other researchers in the field of traditional musics of the world.

Olavo Alén Rodríguez

LIAISON OFFICER: India

As this is the first report from India, I have aimed at providing a survey of the activities of some major institutions - functioning at the national as well as the regional level. This is by no means complete at this time, but a beginning and one that will provide some kind of overview. It is hoped that we will receive more and current information from these as well as other institutions which we will report in future issues of the Bulletin.

Indian Musicological Society (IMS)

The Indian Musicological Society, established in November, 1970, aims at promoting study and research in Indian music and dance. The society also aims at promoting writing on music and related arts. The main focus of the society is on the promotion of musicological research in the field of musical styles and forms, schools/gharanas, comparative and historical studies, psychology, psychomusicology, voice culture, physics and acoustics of music, semiotics of music, aesthetics and criticism of music, etc.

The Society has so far published 16 books. IMS publications are supplemented by seminars on special themes. The 1990 seminar was on "Bandish - the Key Concept to Music and its Forms" and the December 1991 seminar on "Music Research Perspective and Prospects." Both seminars were held at Bombay, in association with the Music Department of the University of Bombay, Asian Arts & BIMM.

The Indian Musicological Congress (IMC)

The IMC founded in 1988 in Calcutta, aims for the all-sided development of South Asian - including Indian - music. It fosters the aesthetic and scientific study and research of such music and works for the adoption and development of a comprehensive national policy on music education. It promotes the professional interests of musicians, music scholars, music students and music technicians working on South Asian music and helps preserve valuable recorded musics.

The IMC holds its three-day Annual Congress at a university or national institution in India. The deliberations of the congress are divided into sections, such as those on Indian Classical Music, Non-classical musics of South Asia, Music Education & Appreciation etc. The 1992 meeting of the IMC was held in September at Jaipur.

The IMC is open to all those who are seriously interested in South Asian Music.

National Centre for Performing Arts (NCPA)

The NCPA, founded in 1972 in Bombay, combines activities in research and performance. It has an ongoing programme of research and documentation projects, provides a forum for performing arts of all kinds as well as facilities which include an audio-visual archive and library. The NCPA publishes a Quarterly journal on the performing arts of India. It also has programmes for training and education in the

performing arts. Other activities include an ongoing documentation programme and appreciation courses in music.

Since 1990 activities of the Centre have included:

A programme on Baithakichi Lavani in September 1990. This was an attempt to bring in circulation, forms of music which are past their heyday.

A special festival centering on exploring the relationship between religion and music, organized in December-January 1990-91. Concerts representing some important traditions of religious music — Sufi songs of Rajasthan, Qawwali, Ashtapadi, Padavali Kirtan, Haveli Sangeet, Baul Songs formed part of the festival.

The Theatre Development Centre of the NCPA also publishes a newsletter "Facts and News" which is circulated to interested readers.

Sampradaya

Sampradaya's primary concern has been preservation through documentation, and propagation through dissemination of the rich heritage of the musics of South India. Preservation is accomplished through organizing and recording special concerts (highlighting the compositions of a particular composer, or a particular genre of music of a particular parampara, etc.) without electronic amplification. Over the years, Sampradaya has developed an archive which contains over 1000 hours of music as well as interviews with musicians, musicologists and music teachers. As a counterpart of its archive, Sampradaya runs a Library which consists of copies for the archival audio material as well as over 300 books on music, composers, songs in notation etc. besides journals and magazines. All this material is available to scholars for research.

Recent activities of Sampradaya include:

A seminar on the Gurukul system of education in Karnatak music "Abhyasaganam" in March 1990.

A workshop "Veenai Dhanammal Bani" conducted by Sangita Kalanidhi Dr. T. Viswanathan of Wesleyan University, U.S.A.

Documentation of songs of traditional dance-drama "Azhagar Kuravanji," a composition of kavi Kunjara Bharati.

Sampradaya also organizes a number of concerts by eminent musicians. An ongoing project of Sampradaya is documenting the music of tribal communities of South India.

Center for Ethnomusicology

The Center for Ethnomusicology was founded at Madras in July, 1986. The main objective of the Center is to promote the study of ethnomusicology in India. The center arranges seminars, workshops, conferences, and lectures on music, dance, drama, from an ethnomusicological perspective. Music appreciation courses on the music cultures of other nations are conducted to train Indian music listeners to appreciate and understand other musics.

The center has initiated its publication series with the book: Durga, S.A.K. 1991. *Research Methodology for Music*. Monograph Series vol. I. Madras: Center for Ethnomusicology.

Bhraddhvani

Bhraddhvani, based in Madras, was founded in 1989. It serves as a research and training centre for musics of the world. It concerns itself with the practical, theoretical, applied and ethnomusicological areas of music. Bhraddhvani works in close collaboration with the Department of Music, University of Madras, and is also linked to international institutions such as Wesleyan University, Amherst College (USA), York

University (Canada), Museum für Völkerkunde Berlin (Germany), and the Tropen-Museum (Netherlands).

Akhil Bharatiya Gandharva Mahavidyalaya (ABGM)

Akhil Bharatiya Gandharva Mahavidyalaya is one of the older institutions in India devoted to teaching Hindustani classical music. The Vidyalyaya has recently established an audio archives at Miraj. Today it houses 2000 hours of recorded music. The recordings consist of performances, lectures, interviews, seminars, workshops, demonstrations, and experiments by a number of artists. The archives of the Gandharva Mahavidyalaya is one of the few archival facilities offered outside the metropolitan cities.

Regional Resources Centre for Folk Performing Arts (RRC)

The Regional Resources Centre for Folk Performing Arts was started in 1983 for audio and video documentation of the folk theatre genres of Karnataka. In the brief span of its existence the RRC has built an archive of recorded video and audio cassettes, slides, photographs and other material which serves as the basis for study and research of folk culture of Karnataka. The centre provides training in documentation and maintenance of equipment. It has also brought together scholars and experts from USA, Europe and India through collaborative projects and workshops.

Documentation of folklore narratives, songs and events are an ongoing activity at the Centre. Other projects include transmission of Yakhagana art through generations, collection and analyses of rare styles of singing in the north Karnataka, and documentation of the music of the traditional DASAS or Vaishnava saints for Karnataka. In April, 1991 the Centre formally inaugurated its archive "Siri Sampada." The archive houses research material collected by the centre of folk performing traditions of Karnataka.

The RRC has recently started a publishing program with the following book: Claus, Peter J. and Frank Korom. 1991. *Folkloristics and Indian Folklore*. RRC Publications in International Folkloristics.

Archives and Research Centre for Ethnomusicology (ARCE)

The Archives and Research Centre for Ethnomusicology (ARCE) in New Delhi was established by the American Institute of Indian Studies in 1982. The principal aim of the ARCE is to develop an archives of Indian music and performing arts to advance and stimulate the study of ethnomusicology in India.

ARCE today has 103 collections of field recordings and a comprehensive collection of commercially published recordings. The ARCE library houses close to 6000 books as well as journals on ethnomusicology, performing arts including dance and theatre, folklore, anthropology, linguistics, research methodology etc. The focus is on the study of ethnomusicology in India though theoretically important works on all cultures of the world are included.

ARCE also organizes seminars and conferences in ethnomusicology. A workshop on archiving and documentation was held in Pune in 1984 followed by a seminar entitled: "Text, Tone and Tunes" at New Delhi in 1987.

The publication program of the ARCE made its beginning with the release of the volume "Texts, Tones and Tunes", a volume of essays edited by Bonnie Wade that has emerged from the international seminar. The volume is accompanied by a cassette of musical samples.

Inaugurating a series of unpublished dissertations of ethnomusicological studies on India, "The Music of Bharat Natyam" by Jon Higgins is in press. Daniel

Neuman has served as the coordinating editor for this volume (accompanied by two cassettes of musical examples) which is a tribute to the memory of Jon Higgins.

Sangeet Natak Akademi (SNA)

The Sangeet Natak Akademi functions as the National Academy of music, dance and drama of India. Besides other activities of performing arts, the Akademi also prepares audio-visual documentation on various forms of music and dance. These are prepared both in the field as well as in the studio. The Akademi documents these forms for both preservation and research purposes.

The Akademi houses over 6000 hours of audio and visual recordings. In addition there are a number of 16mm films, photographs and transparencies. By way of dissemination, the Akademi offers at nominal cost copies of all photographic material and audio/video listening/viewing facilities. Film projection facilities are also offered. The Akademi also houses a collection of musical instruments in its museum. A quarterly journal, "Sangeet Natak" is published by the Akademi.

The Akademi organizes a number of festivals. Some of the more important festivals include Lok Utsav, an annual festival of traditional music, dance and performing arts of India; Nrityotsava - a festival of classical dance to promote dancers and musicians of the younger generation by providing them a national platform. In December, 1991, the Akademi presented the Vadyotsava at Delhi featuring solo recitals on a variety of instruments from northern and southern India.

Sangeet Research Academy (SRA)

The central focus of the SRA is the interpretation of the oral tradition in Indian and particularly Hindustani music. It attempts to document and analyze the oral tradition in music. Main areas of research include the process of oral transmission, oral history, oral terminology, composition vis-a-vis improvisation as handed down in the oral tradition, the focus of unity and variety, form and style, tradition and novelty, etc.

The SRA also has a wing of scientific research in musical acoustics. SRA has initiated the documentation of traditional musicians, with special reference to the terminology used by them.

Shubha Chaudhuri

LIAISON OFFICER: New Zealand

Organised by composer Jack Body, the biennial Asia-Pacific Festival and Conference, established in 1984, runs for ten days in two cities (Wellington and Auckland) is a national cultural extravaganza, recognising and celebrating New Zealand's unique place in this distinctive community of nations. The 1992 Festival concentrated on the music and performance arts of Asia and the Pacific. More than sixty compositions by contemporary composers from a dozen countries were performed by New Zealand's specialist new music soloists and groups such as Cadenza, the Zelanian Ensemble and the New Zealand Percussion Ensemble, a juxtaposition of traditional and contemporary music producing a programme of unexpected delights and suggesting interesting inter-relationships.

India was represented by a performance of Bharata Natyam dance by New Zealand-based Vivek Kinra and his Company, and by Indian violin virtuoso Dr L. Subramaniam who played a Karnatic music recital and a programme of his own East-West jazz fusion, and who featured as soloist with the New Zealand Symphony Orchestra in one of his own compositions. A programme called "The Arts of War and Peace" brought together martial arts and sports relating to music and dance, including

Tai Chi Chuan and Wushu from China, Sepak Takraw from Malaysia, Capoeira from Brazil, Taiaha from New Zealand, and Pencak Silat from Indonesia. Indonesian music was also represented in a recital of new and traditional works played by the Wellington-based Gamelan Padhang Moncar, directed by Joko Wutrisno with guest artist I Wayang Sadra. The most spectacular performance of the Festival was undoubtedly the programme of highlights from classical Beijing Opera presented by the Tianjin Opera Company. Turkish folk music featured as a reminder to audiences of the extent of "the Asian Continent", performed by an Australian-based Turkish ensemble. "Music and Dance of the Pacific" brought together with the Ngati Poneke Maori Club with four local Pacific groups, including Tongan, Fijian, Samoan and Niuean communities. This lively concert also featured an appearance by the Ngarinderi-Narungga Dreaming Aboriginal group, who performed elsewhere in the Festival to sellout audiences.

Among the delights of the Festival was music from two countries not previously heard in New Zealand. Four Filipino performers presented instrumental and vocal music representing three ethnic groups: Kalinga, Maranao and Yakan. Performances by members of the Korean Traditional Music Institute of Taejon provided audiences with a taste of the unique flavour of Korean music in excerpts from the P'ansori opera, Nongak (farmer's music and dance) and Samulnori (percussion ensemble).

Running concurrently with the Festival was a conference having the theme "Breaking Musical Boundaries" - the boundaries between Asia and the Pacific, between traditional and contemporary music, the influences of popular musics and issues facing women in music.

Richard Moyle

ICTM MEETING CALENDAR

1994
16-21 May
Smolenice
Slovakia
ICTM Colloquium
Theme: "Re-Creating Folk Music Traditions in a Changing Europe"
Program Chair: Erich Stockmann
Local Organization: Oskár Elschek

1994
10-17 August
Poland
STG on Ethnochoreology
Local Organization: Grazyna Dabrowska

1994
1-6 September
Wassenaar
The Netherlands
ICTM Colloquium
Theme: "Nationalism and Folk Music in Europe"
Program Chair: Max Peter Baumann
Local Organization: Rembrandt Wolpert

1994
12-16 September
Vienna
Austria
STG on Analysis and Systematisation of Folk Music
Themes: "Religious Folk Songs"; "Current/Present Methods of Analysis"; "Traditional Music of Austria"
Local Organization: Emil H. Lubej, Rudolf Pietsch

1994
25-30 September
Copenhagen
Denmark
STG on Historical Sources of Folk Music
Theme: "Traditional Music between Rural and Urban Communities"
Local Organization: Hendrik Koudal

1994
21-25 November
Lisbon
Portugal
ICTM Colloquium
Theme: "The Role of Women in Music: Processes, Networks, and Hierarchy"
Chair: Salwa El-Shawan Castelo-Branco

1995
5-11 January
Canberra
Australia
33RD ICTM WORLD CONFERENCE IN CANBERRA
Themes:
1. Spirituality, Ecology, and Performance
2. New Directions in Music Cognition
3. Music Histories in Asian and Pacific Regions
4. Music, Dance and Migration
5. Indigeneous Traditions and the State
6. Music, Ownership, and Rights
7. Archives: Purposes and Technologies

Program Chair: Dieter Christensen
Local Organization: Stephen Wild

1995
12-13 January
Canberra
Australia

STG on Musics of Oceania
Proposed Theme: "Mass Media and Dissemination of Oceanic Music and Dance"
Host: AIATSIS

1995
Amsterdam
Netherlands

Study Group on Folk Musical Instruments
Local Organization: Rembrandt Wolpert

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| <input type="checkbox"/> INSTITUTIONAL SUBSCRIBER | | 35.00 |

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