

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

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No. LXXIII  
October 1988

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With  
Second Notice  
1989 CONFERENCE

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



# INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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

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*Maqam:* Prof. Jürgen Elsner - GDR, Prof. Fayzullah Karomatov - USSR

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## OBITUARY

It is with deep regret that we record the death of

DOUGLAS N. KENNEDY

A student of folk dance and member of the English Folk Dance and Song Society in London, where he succeeded Cecil Sharp, Douglas Kennedy, the brother-in-law of Maud Karpeles, became a founding member of the International Folk Music Council and served on its Executive Board until 1975. He died in England on January 7, 1988 at the age of 94 years.

YOUSSEF SHAWKI MOUSTAFA

Dr. Shawki, Secretary General of the ICTM National Committee in the Sultanate of Oman and a Life Member of the Council, received his Doctorate in Palaeontology from Harvard. He was also a prolific composer who had held high posts in the cultural administration of Egypt before he devoted himself to the establishment of the Oman Centre for Traditional Music and to an extensive survey of musical practices in the Sultanate. Dr. Shawki died of a heart attack in Oman in November, 1987. The Council has lost a strong supporter.

## SECOND NOTICE

### THIRTIETH WORLD CONFERENCE OF THE ICTM SCHLADMING, AUSTRIA, JULY 23TH TO 30TH, 1989

The International Council for Traditional Music has pleasure in confirming that its Thirtieth World Conference will be held from July 23rd to 30th, 1989, in Schlading, Austria, by invitation of the Institut für Musikethnologie der Hochschule für Musik und Darstellende Kunst in Graz and the City Council of Schlading.

#### Themes of the Conference

The following themes have been established for the Conference:

1. *Analysis of Music and Dance*
2. *Traditional Music (Vocal/Instrumental, Dance) and Tourism*
3. *Current Research in Traditional Music.*

The Programme Committee consists of Prof. Dr. Wolfgang Suppan, Chairman; Prof. Dieter Christensen, Dr. Oskár Elschek, Ms. Olive Lewin, Mrs. Lisbet Torp Jensen, and Prof. Tsuge Gen'ichi.

Proposals for presentations should include the title of the paper, an outline of its contents (ca. 150 words), the language in which the paper will be read, and the type(s) of illustrations to be used. Students are encouraged to submit their proposals.

It is expected that all the papers will present new insights. The Programme Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified as early as possible, but probably not before February 1989, whether or not their proposals are accepted.

Members whose proposals are accepted will be asked to send two copies of an abstract of their paper to the Programme Chair in March, 1989. The abstract should be no more than two typewritten pages including illustrations (music examples, diagrams etc.). In order to assure opportunity for discussion, each presentation will be allowed a maximum of TWENTY MINUTES.

The Programme Committee will attempt to accommodate late submissions where possible.

#### Round-tables

The Programme Committee is planning a number of Round-Table sessions within the general themes of the Conference. Suggestions from the membership are welcome.

#### Recordings and Films

Members are invited to present, with short commentary, recordings and films of special interest. Proposals including technical specifications of equipment needed should be sent to the Programme Chairman.



### Workshops

The Conference will include workshops. Members wishing to offer a workshop should send a proposal including space and equipment requirements.

### Special Meetings

Formal Special Meetings will be announced in the April 1989 Bulletin. These will include meetings of national representatives (National Committees and Liaison Officers) of the ICTM, as well as those of several ICTM Study Groups.

A limited number of smaller rooms will be provided for informal discussion. Groups who wish to avail themselves of such rooms during the Conference should write to Wolfgang Suppan specifying the purpose as well as the amount of time and approximate number of seats desired.

Space will also be made available for members who wish to continue discussion of session papers, round-tables, recordings and films.

### General Assembly

A meeting of the General Assembly of the International Council for Traditional Music will be held during the period of the Conference.

### Languages

Papers should be read in English, French or German.

*All correspondence concerning the conference programme, including proposals for presentations, should be addressed to*

**Prof. Dr. Wolfgang Suppan**  
**Institute for Ethnomusicology**  
**Leonhardstr. 15**  
**A-8010 Graz, Austria**

### Registration Fee

Participation in the Conference is open on payment of a registration fee:

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

### Currency

Prices in this notice and in the brochures of the *Verkehrsverein* are in Oesterreichischen Schillingen = Austrian shillings, abbreviated AS. In November 1988, the exchange rate was 12 Schilling to the US Dollar.

### Accommodation

The tourist office of the town of Schladming is prepared to handle all requests for room reservation. Please identify yourself as a participant in the ICTM Conference. The tourist office has mailed a prospectus and listing of local hotels, inns,

holiday apartments, and private rooms to all ICTM members. Prices per night per person, usually with breakfast, range from 100 Schilling (ca. US\$8.50) for a serviceable private room to 900 Schilling (ca. US\$75.00) for a single room with breakfast at the luxurious Sporthotel Royer. Information is also available from the ICTM Secretariat in New York and from Professor Suppan in Graz, but *reservations must be made directly with the Schladming tourist office,*

### Verkehrsverein

**A-8970 Schladming**

**Austria**

tel. (Austria)-3687-22268      telex 38276

Fax (Austria)-3687-22268-21

### 30th CONFERENCE - A PREVIEW OF SCHLADMING

For travelers from afar, "Schladming" often does not mean much - until they reach this charming little town in the green valley of the Enns river, amid the majestic Dachstein Tauern mountains of Styria, in the center of Austria. Schladming brings together the romantic flavor of history with the amenities of modern life, the grandeur of the high Alps with Austrian small-town hospitality.

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

The conference sessions will be held at the modern Dachstein-Tauern-Halle and at the Sporthotel Royer which face each other on the banks of the Enns, an easy five minute walk from the center of town. With its restaurants, bars and sports facilities - swimming pools, tennis, squash courts, bowling, bicycles - and the surrounding meadows, the conference hotel promises a perfect setting for our meeting.

Nothing is very far away in Schladming, but it may be wise to check the map of the town that was sent by the Schladming tourist office to all ICTM members. Our meetings are held in the upper right-hand corner of the center of town that is marked in gray - at Sporthotel Royer and D.-T.-Halle. Any hotel, apartment or room within or near that gray rectangle will be in easy walking distance of the meetings. Please make your *arrangements directly with the Schladming tourist office,*

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How to get to Schladming? The town is ca. 55 miles/90 km southeast of Salzburg, a major stop on the railroad line Munich-Salzburg-Graz (highly recommended), easily reached by car via Salzburg (there is plenty of parking available). I took the direct train from Schladming via Salzburg to Frankfurt - a thoroughly enjoyable ride. Flying into Munich or - a little more remote - Vienna is a practical option for international travelers. There are airports also at nearby Salzburg or Graz. It may be a good idea to make arrangements early, though even last minute arrivals will probably find a good set of choices. The friendly and very professional people at the tourist office have promised their help, and they are well versed in dealing with foreign guests - Schladming is, after all, host to the World Cup Downhill Racing and the World Ski Championships. It is also a good starting point for vacationing in the Austrian Alps - for those who want to bring their families and enjoy the green heart of Europe also before or after our conference. Professor Suppan is offering his good advice to all who wish to explore his country - write to him or to the *Verkehrsverein* in Schladming for suggestions. We hope to see you in Schladming next July.

*Dieter Christensen*

PS. Additional travel information and the preliminary program will appear in the April 1989 Bulletin.

## ANNOUNCEMENTS

### MEMBERSHIP FEES FOR 1989 UNCHANGED

The Executive Board of the ICTM has decided to leave unchanged once more the dues structure of the Council, despite increased costs of services and expanding activities. Members will be billed with this issue of the Bulletin. Dues payments will be accepted for no more than two years in advance at the current annual rate.

If you chose to use the mode of **direct transfer** of dues payments between your home bank and CITIBANK we strongly advise you to send the Secretariat a short informal note of the transaction. Otherwise your payment might get 'lost' because Citibank does not always provide the name of the sender.

### ICTM GIFT CERTIFICATES

ICTM Membership Certificates can be obtained from the Secretariat in the name of prospective members by request - and payment of the appropriate membership fee.

Giving an ICTM membership for one or more years is a good way to thank a colleague or an institution for courtesies and help received, for instance, during one's field work, or to simply make it possible for someone to participate in the work of the ICTM.

Upon receipt of your request and payment in the appropriate membership category (e.g., US\$25.00 for Ordinary Members and US\$15.00 for Student Members), a printed certificate will be sent either to you or direct to the intended recipient. Renewals of gift memberships are also available. The Certificate lists the name of the recipient, the membership category, and the year or years for which the Certificate is valid.

### NEW EDITION OF DIRECTORY FOR TRADITIONAL MUSIC

A new edition of the Directory of Traditional Music, first published by the Council in 1987, is planned for 1989. Questionnaires are sent to members with this Bulletin, and are also available from the Secretariat on request. In response to suggestions from members of the Council, the new edition will expand the scope of professional information it provides, along with an update on previous entries.

Please verify your entry and send updated information as soon as possible to the ICTM Secretariat in New York. The deadline for inclusion in the 2nd edition of the Directory of Traditional Music is 1 April, 1989.

### NEWLY AFFILIATED ICTM ORGANIZATIONS

#### **Australian National Committee**

The Executive Board of the ICTM has recognized the Musicological Society of Australia, Inc., as its National Committee for Australia. The MSA, which embraces all branches of musicology in Australia, has designated a committee to serve as its liaison with the ICTM. This committee is chaired by Dr. Stephen Wild, immediate past president of the MSA, and in addition has Drs. Alice Moyle, Allan Marett and Linda Barwick as members.

#### **National Committee in the USSR**

The Union of Composers of the USSR (Soioz Kompozitorov SSSR) has joined the

ICTM as its National Committee for the Soviet Union. The president of the Union of Composers of the USSR, Tikhon Khrennikov, serves as the initial president of the USSR National Committee of the ICTM.

#### ICTM Study Group on Maqam

The Executive Board approved an ICTM Study Group on Maqam with Prof. Jürgen Elsner from the German Democratic Republic and Prof. Fayzullah Karomatov from the USSR as co-chairmen. The new study group held its first meeting from June 28 to July 2, 1988 in Berlin, GDR. A detailed report by Harold Powers appears in the Yearbook for Traditional Music 20, 1988.

#### ICTM Group of Young Ethnomusicologists

At the 29th ICTM Conference in Berlin, GDR, students from several countries under the leadership of Owe Ronström (Sweden), Gabriele Berlin (Berlin-West) and Bernhard Bremberger (FRG) had decided to form a group that would "promote dialogue among students of various universities and countries concerning problems associated with their courses of study". At its meeting in May, 1988, the Executive Board of the ICTM recognized this group as the ICTM Group of Young Ethnomusicologists.

The first meeting of the group had taken place in Berlin (West) from 26-28 February, 1988. The second meeting was held 4-6 November, 1988, in Bamberg, FRG, on the theme "Die Begegnung mit dem Fremden. Faszination und/oder Irritation" (Encounter with the unknown. Fascination and/or irritation).

#### NEWS FROM RECENT ICTM MEETINGS

##### ICTM Colloquium in La Habana, Cuba

The Ninth ICTM Colloquium on "The African Heritage in the Caribbean" was held in La Habana, Cuba, September 20-25, 1988, by invitation of the Centro de Investigacion y Desarrollo de la Música Cubana under the chairmanship of Dr. Olavo Alén Rodríguez. Participants came from Brazil, Cuba, the German Democratic Republic, Sweden, United Kingdom, USA, and Venezuela.

##### ICTM Study Group on Historical Sources of Folk Music

At the Eighth meeting of the Study Group in Göteborg, Sweden, October 1988, Prof. Dr. Wolfgang Suppan, Austria, and Dr. B. Rajeczky, Hungary, resigned after 21 years of co-chairmanship of this study group. New co-chairmen of the Study Group are Dr. Doris Stockmann, Berlin, GDR, and Dr. Hartmut Braun, Freiburg i.Br., FRG. Substitute chairman are Lujza Tari, Budapest, Hungary (for Doris Stockmann), and Prof. Dr. Rudolf Brandl, Göttingen, FRG, and Dr. Karl-Olof Edström, Sweden (for Hartmut Braun). Substitute chairmen were elected to ensure a continuous flow of interaction with Study Group members under any conditions.

Papers of the last meeting in Göteborg will be published under the editorship of Jan Ling, who hosted the Göteborg meeting, and Wolfgang Suppan, with the financial support of their institutions.

Members agreed to have an intermediate working session with papers and discussion during the 1989 World Conference of the ICTM in Schladming, Austria.

Dr. Brandl invited the Study Group to hold its 9th meeting in 1991 in or near Göttingen, FRG.

#### ICTM Study Group on Ethnochoreology

At its meeting 13-19 August 1988 in Copenhagen, the members of the Study Group elected Lisbet Torp, Denmark, as the new Study Group chairman. Rosemarie Ehm-Schulz, German Democratic Republic, and Professor Roderyk Lange, U.K., will serve as co-chairmen. Prof. Laszlo Felföldi, Hungary, was co-opted as member of the Study Group Board. Co-ordinator of the editorial committee is now Anca Giurchescu, Denmark.

For a more detailed account of this meeting see under 'Reports' below.

#### Danish National Committee

At the General Assembly of the Danish National Committee, April 13, 1988, the name of the organization was changed to Dansk Selskab for Traditionel Musik og Dans. The elected new board members are:

Chairman:	Lisbet Torp
Vice-chairman:	Jane Mink Rossen
Secretary:	John Høyer Nielsen
Treasurer:	Anca Giurchescu
Member-at-large:	Michael Hauser
Substitute:	Birthe Traerup.

The address of the National Committee is that of the chairman.

The Program for the Fall of 1988 includes two lectures, a series of workshops on dance research in co-operation with the Danish Folklore Archive, and a meeting of the various institutions and amateur groups dealing with folk music and folk dance.

*Lisbet Torp*

#### The Netherlands National Committee

The Nederlandse vereniging voor etnomusicologie 'Arnold Bake' which functions as the ICTM National Committee for The Netherlands, elected at its annual meeting May 1st, 1988, a new board. Drs. Hein Calis continues as acting president, Drs Peter van Amstel is acting secretary, while Dr. Wim van Zanten administers the cash and Gerard van Wolferen functions as membership secretary. Below are the addresses of the new members:

Peter van Amstel	Wim van Zanten	G. van Wolferen
Kelbergen 33	Noordeinde 63	Baweanstraat 16/1
1104 LB Amsterdam	2445 XB Aarlanderveen	1095 XZ Amsterdam

#### FUTURE MEETINGS

##### ICTM Study Group on Music Archaeology to Meet in 1989

The Fourth conference of this Study Group will take place at Alcalá de Henares, Spain, 29 May - 3 June 1989 with the sponsorship of the Sociedad Española de Musicología, the Ayuntamiento de Alcalá de Henares (Fundación Colegio del Rey),



and the Universidad de Alcala de Henares, hosted by Professor Ismael Fernández de la Cuesta (Madrid).

The main topic is "Beat and Drum: Percussion Instruments, their Use and Meaning in the World's Prehistoric/Antique Ages". Our Spanish colleagues particularly stress that free papers will be also welcome, especially those which address Spanish music archaeology. Suggestions for papers should be mailed to Ann Buckley (Secretary), Corpus Christi College, Cambridge CB2 1RH, England. Further details will be published in the Study Groups' journal, *Archaeologia Musicalis*, which appears twice yearly, in March-April and in October-November. Subscriptions to Moeck Verlag, Postfach 143, D-3100 Celle, West Germany (DM16.00 in Germany, DM20.00 abroad.)

With the establishment of *Archaeologia Musicalis*, the Study Group discontinued its publication of an archaeological bulletin edited in Paris by Catherine Homo.

The proceedings from the Second Conference of the Study Group edited by Cajsa Lund, have now appeared in two volumes (vol 1: General Studies; vol 2: The Bronze Lurs) published by the Royal Swedish Academy of Music 1986 and 1987, and can be ordered from the Royal Swedish Academy of Music, Blasieholmstorg 8, S-111 48 Stockholm. Price: US\$28.00 (SEK160) per volume, US\$51.00 (SEK300) for both.

Ann Buckley

#### ICTM Study Group on Folk Musical Instruments Meeting 1989

This Study Group will have its Tenth meeting at Lillehammer, Norway, June 1-7, 1989. The theme is "Instrumental Ensembles and their Music". Erich Stockmann will chair the meeting, and Raidar Sevåg will be responsible for the local organization.

#### ICTM Colloquium Florianópolis 1989

Preparations for the ICTM Colloquium on *Music, Knowledge and Power*, to be held December 14 - 20, 1989, in Florianopolis, SC, Brazil, are well under way. The programme committee is co-chaired by Prof. Maria Elizabeth Lucas of the Federal University of Rio Grande do Sul, Brazil, and Dr. Anthony Seeger of the Office of Folklife Programs at the Smithsonian Institution in Washington, USA. Participation is by invitation that is issued by the Secretary General. The meeting will be hosted by the Federal University of Santa Catarina in Florianopolis.

#### ICTM Colloquium Falun 1990

An ICTM Colloquium on the theme, "*Revival and Renewal of Traditional Music*," will be held in Falun, Sweden. The tentative dates are 6-10 July, 1990. Programme chairman is Prof. Dr. Erich Stockmann, the local arrangements will be in the hands of Owe Ronström. While still tentative, the dates of the colloquium will connect with those for the annual Falun Folk Music Festival, 11-14 July 1990.

#### YEARBOOK 20 delayed

We have just been informed by our printer in Canada that due to unforeseen circumstances, delivery of part I of Yearbook 20/1988 will be delayed until early January, 1989. We therefore ship this Bulletin separately and include for some of our members part II of YTM20, the cassette for Steven Feld's article. YTM20 part I will follow as soon as possible. We apologize.

#### 1988 MEETING OF THE EXECUTIVE BOARD

The 69th Meeting of the ICTM Executive Board took place May 14-16, 1988, at Czopak, Hungary. President Erich Stockmann chaired the meeting which was attended by Vice Presidents Olive Lewin and Oskár Elschek, Secretary General Dieter Christensen, and Board Members Ludwik Bielawski, John Blacking, Krister Malm, Bálint Sárosi, Anthony Seeger, Wolfgang Suppan, Lisbet Torp, Ricardo Trimillos, and Tsuge Gen'ichi.

The Board reviewed the recent activities and financial development of the Council and approved the proposal of the Secretary General to leave the dues schedule unchanged for 1989. New activities planned or already under way include a Study Group on Maqam, and an ICTM Group of Young Ethnomusicologists. Both were recognized by the Board. The Board also approved plans for ICTM Colloquia in Brazil in 1989 and in Sweden in 1990, and appointed the respective Programme Committees. Proposals for new ICTM National Committees in Australia and the USSR were accepted in principle for affiliation.

The Board also decided that the ICTM should resume an active role in the publication of phonograph records. It ratified an agreement of co-operation with the International Institute for Comparative Music Studies and Documentation in Berlin (West) in the publication of a record series of traditional music to be "edited by the International Institute for Comparative Music Studies and Documentation, Berlin, in cooperation with The International Council for Traditional Music." The ICTM provides two of the four members of the Editorial Board as well as the twelve members of the Editorial Council for the record series. The Board appointed Professors Erich Stockmann and Tsuge Gen'ichi as the initial ICTM representatives on the Editorial Board.

The next meetings of the ICTM Executive Board will be held immediately before and after the 30th ICTM Conference in Schladming, Austria, in July, 1989.

#### ICTM COLLOQUIUM DOLNA KRUPA, CZECHOSLOVAKIA

The Seventh ICTM Colloquium took place from May 18th to 22nd 1988 at the castle of the Slovak Music Fund in Dolna Krupa, Czechoslovakia, on the theme "Methods and techniques of film and video recording in ethnomusicological research". Film and video documentation, along with sound recordings, belong to the most important technical devices of ethnomusicological research. Therefore, the Colloquium found great interest among experts in this field of research. The idea of the Colloquium was to present a set of film and video recordings showing the different methods used by various scholars, institutes, and countries. The items were introduced by their producers and followed by exhaustive discussions. Written information on the discussed subjects was presented to the participants which made the conventional delivery of papers unnecessary.

More than 40 items from Africa, Austria, Brazil, Bulgaria, Great Britain, Hungary, India, Oceania, Pakistan, Slovakia, and Switzerland, were screened, which included documentation of dance, music and musical instruments, and customs. A diversity of projects, methods, themes, techniques, etc. were analyzed and evaluated.

The Colloquium was attended by 50 scholars and film/video makers. It closed with an excursion to the village of Horné Orešany, where children songs and plays, as well as songs and dances were documented, followed by a Round Table discussion

on contemporary methodological and technical problems of film and video recording, future developments in this field and on its use for ethnomusicologists.

The Colloquium was supported and organized by the Institute of Art of the Slovak Academy of Sciences, the Slovak Music Fund, the Union of Slovak Composers, and other Slovak institutions. The technical responsibility rested with the technicians of the Institute of Art, Ing. M. Ruttkay and V. Šramek.

Papers and materials from the Colloquium will be published in a special edition of *Musicologica Slovaca*.

A detailed report by John Baily appears in *Yearbook for Traditional Music*, volume 20, 1988.  
*Oskár Elschek*

### ICTM COLLOQUIUM TOWNSVILLE, AUSTRALIA

The Eighth ICTM Colloquium was held August 9-13, 1988, at The James Cook University of North Queensland in Townsville, Queensland, Australia, on "The Documentation of music and dance in the South Pacific and its use in the living tradition". Thirty invited participants from seven countries (Australia, Denmark, Federal Republic of Germany, Hong Kong, Papua New Guinea, Solomon Islands, USA) participated in the meeting that was organized by Dr. Alice Moyle of the Australian Institute of Aboriginal Studies, hosted by The James Cook University, and financially supported by UNESCO through the Australian National Commission for UNESCO and by the Performing Arts Department of the Australia Council.

After opening addresses by Dr. Alice Moyle, Prof. Ray Goldring, the Vice Chancellor of The James Cook University, and Dieter Christensen, Stephen Wild (Australian Institute of Aboriginal Studies) set the frame of reference for the Colloquium with his lecture, "Issues in the collection, preservation and dissemination of traditional music: the case of Aboriginal Australia". Question of ownership and control over access and dissemination, and the relationships among "insiders", "outsiders", researchers and "teachers" figured prominently throughout presentations and intensive discussions of the Colloquium.

A special contribution was made by Dorothy Sara Lee (USA), who reported on her experiences with the Federal Cylinder Project of the Library of Congress, Washington, in returning early Edison cylinder recordings of North American Indian music to the descendants of the original performers - a process with many analogies to issues raised for Australia and the South Pacific. Catherine Ellis, Allan Maret (both Australia) and Megan Jones Marais (USA) presented cases from Australia, Don Niles (Papua New Guinea), Gordon Spearritt (Australia), Filip Lamasisi Yayii (Papua New Guinea/Austria) and Artur Simon (FRG) spoke about Papua New Guinea, Lawrence Foanaota (Solomon Islands), Jane Mink Rossen (Denmark) about the Solomon Islands, and Adrienne Kaeppler (USA) about Hawai'i.

The Colloquium preceded the 5th Festival of Pacific Arts which brought performing groups from 23 Pacific nations to Townsville. Those participants of the Colloquium who were able to stay for the Festival were struck by the immediate relevance of the issues raised in the Colloquium to the cultural and political welfare of the Pacific peoples.

There are plans to publish the results of the Colloquium in Australia.

*Dieter Christensen*

### STUDY GROUP ON ETHNOCHOREOLOGY

From August 13-19, the Study Group for Ethnochoreology met in Copenhagen, Denmark. This 15th meeting in the history of the Study Group was dedicated to "The 'Dance Event': A Complex Cultural Phenomenon". The symposium attracted 35 scholars from East and West Europe, USA, Canada, Jamaica, and the Peoples' Republic of China, altogether 16 different nations were represented. In addition, 15 colleagues had sent apologies for not being able to take part in the symposium due to other obligations.

The symposium was hosted by the Royal Danish Academy for Educational Studies, and funding was received from the Danish Research Council for the Humanities, the Danish Music Council, and the Danish Ministry for Cultural Affairs. Apart from covering the administrative costs, these fundings made it possible to ease the general expenses of the participants and to offer an excursion to the Open Air Museum north of Copenhagen where 18th/19th-century Danish farm houses are exhibited. In this beautiful scenery, the conferees attended a performance of traditional Danish folk dances followed by an interview with the dancers.

Funding made it also possible to secure the participation of a number of East European colleagues who, from the early years of its existence, have constituted the foundation of the Study Group. A special effort was made by the organizers to invite young dance scholars to take part within the framework of bilateral cultural agreements existing between Denmark and individual countries. Although only two young scholars from Bulgaria and Poland managed to come, responses were received from almost all the countries approached.

We also found it reasonable to ask a registration fee of US\$25.00 (which equals the ordinary ICTM membership fee) from non-ICTM members, hoping that this would cause a number of people to join the ICTM as regular members before attending the Study Group meeting, an idea which actually seemed to work out. We pass on these experiences as suggestions to other ICTM Study Groups.

The symposium took place in a warm and friendly atmosphere which was due partly to the good blend of people attending and partly to the make up of the program which included common meals throughout the day and evening visits to inexpensive cosy restaurants in the old part of Copenhagen and Tivoli Gardens, as well as daily dance workshops in the mornings serving as an entry to the various paper sessions and special discussions.

The broad theme of the symposium offered the possibility to present different view points and evaluate various scientific approaches in dance research in general. The discussion of the 'Event' developed around three issues: Event as a general concept, the Dance Event, and the Dance per se.

Although it was not possible to agree upon one formal definition of the Event in general and of the Dance Event in particular, several individual statements followed by discussions revealed some of the most important traits of the inquiry to be the following: The Event is a process of change and thus it is a relative concept. It has a certain focus which polarizes the participants' interest and makes them interact as a group. This focus may change within the event and it is not necessarily explicit, it may indeed often be implicit.

The Event has an "extraordinary" and "memorable" character in the sense that it serves to frame a "symbolic space" in the daily life. Its qualities are commitment in



performance, community involvement, and rhythm, in its sense of energy and force, which gives the event its particular dynamism. Methods of Event research were not thoroughly discussed nor were they made the core of the presented papers. Some suggestions, however, were made concerning issues of methodology that might be explored further in the future, such as ways of describing events with their three-dimensional components by using tools that go "beyond words" and multi-media recordings which can show different approaches and possibilities of elaboration.

In the discussions about the future work of the Study Group, it was decided to start the planning of a couple of long term projects of a general character as well as a number of short term projects according to the needs and wishes of the people involved. Since several of the participants expressed their concern about our formal organization within the ICTM, it was decided to work towards a set of by-laws for the Study Group along the lines of those prepared by the Study Group on Musical Archaeology. To this end, an ad hoc committee consisting of Elsie Dunin, Judy Van Zile (both USA), and Anca Giurchescu (Denmark) was set up.

Rosemarie Ehm-Schulz (GDR), who has been the chairman of the Study Group since the beginning of the 1980s, took the opportunity of the symposium to announce her wish to retire as its chairman. Rosemarie Ehm-Schulz deserves our gratitude for having brought the Study Group on Ethnochoreology back to life after years of inactivity. Lisbet Torp was elected chairman of the Study Group with Rosemarie Ehm-Schulz and Roderyk Lange (G.B.) as co-chairmen. All three agreed to step down and stand for ordinary election when a set of by-laws have been worked out, passed by the Study Group, and approved by the Executive Board.

Laszlo Felföldi (Hungary) conveyed an official invitation for the Study Group to meet in Hungary in 1990, which was gladly accepted.

The initiative taken by Yearbook editor, Dieter Christensen, to dedicate Yearbook 23/1991 to the theme of dance research was met with enthusiasm. Everybody found it very encouraging and promising for the future work of the Study Group within the ICTM.

It should be noted that preparations have already been made for the publication of all papers presented at the Copenhagen symposium. The collection is supposed to be available by December 1, 1988, after which date it can be purchased from Lisbet Torp, Kaersangervej 23, DK-2400 Copenhagen NV, Denmark, at US\$15.00 plus mailing expenses.

Another project in progress is the publication of a current bibliography of the works (published as well as unpublished) of the people involved with the Study Group. This work is carried out by Elsie Dunin (USA) who hopes to have the book ready before the ICTM Conference in Austria in 1989.

The second issue of ICTM Dance Newsletter has just appeared. For information on price and availability, contact the editor: William C. Reynolds, Bindeballevej 129, DK-6040 Egtved, Denmark.

Inquiries about the Study Group and its work should be addressed to the chairman, Lisbet Torp (see address above). *Lisbet Torp and Anca Giurchescu*

## STUDY GROUP ON ICONOGRAPHY

The second meeting of our Study Group took place at Orta San Giulio, May 24th to 29th, 1988. It was scheduled as an event for the celebration of the 900th anniversary

of the foundation of the University of Bologna. Roberto Leydi, the ICTM Comitato Italiano, and the University of Bologna were the local organizers who guaranteed a splendid success.

The topic of the meeting was 'Northern Mediterranean Folk Music in the Visual Arts'; participants came from Greece, Yugoslavia, the two Germanies, Italy, Portugal, and the United States and included musicologists as well as colleagues from art history, folklore, and choreology. The following papers were given:

- A. Erler: "Anmerkungen zu einer Bildquelle über maltesische Volksmusik von 1838"
- J. Soeiro de Carvalho: "The presence of the hurdy-gurdy in Portuguese folk music through the centuries"
- F. Trinchieri Camiz: "Genre motifs in Italian art of the 16th and 17th centuries"
- N. Guidobaldi: "The folk music image in some Italian visual and literary sources (17th c.)"
- N. Staiti: "Shepherds and music in Italian profane iconography"
- F. Guizzi: "The *suoni* of 'happy poverty': music, street clamour, and natural silence of the *scena italiana* in Italian paintings of the 17th and 18th centuries"
- T. Seebass: "Italian folk music seen by Northerners"
- R. Brandl: "Musikinformationen in O.M.v. Stackelbergs Griechenlandbildern"
- A. Goulaki Voutira: "Darstellungen griechischer Volksmusik in euro-päischen Reiseberichten des 18. und 19. Jahrhunderts"
- E. Georgiadou Kountoura: "Depictions of musical instruments on home and church murals in Macedonia (18th/19th c.)"
- P.M. Dalla Porta and E. Genovesi: "The figure of the shepherd as a musician in the Middle Ages: some examples from central-northern Italy"
- E. Lagnier: "La musique au Château d'Issogne (Valée d'Aoste)"
- A. Gatti: "Music and musicians in G.M. Mitelli engravings"
- E. Silvestrini: "Pictures and instruments of street music in the Museo Nazionale delle Arti e Tradizioni Popolari"
- P. Staro: "Dance, iconography, kinetography"
- P. Kuret: "Musical iconography and folk music in Slovenia"
- K. Kos: "Volksmusik in Kroatien im Lichte ikonographischer Quellen"
- R. Pejovic: "Folk music in the visual arts of medieval Serbia"

F. Guizzi, N. Staiti, and P. Greco had arranged an exhibition 'The tambourello' in which pictorial evidence from circa 2500 years was confronted with the performance practice of contemporary tambourine playing in central and southern Italy.

Abstracts of papers can be ordered, as long as the stock lasts, from Prof. Roberto Leydi, Via Capucco, 18, Milano. Some papers will appear in revised form in *Imago Musicae*, the international yearbook of musical iconography.

In the concluding session of the meeting it was decided that the Study Group would meet again at the ICTM World Conference 1989 in a study session, with the purpose to debate questions of iconographic method. Every member of the ICTM is invited to send me suggestions or submit a paper for that session.

*Tilman Seebass*

## STUDY GROUP ON MUSIC AND GENDER

The Second Meeting of the Study Group was held 21-26 June, 1988, at the Musicological Seminar of the University of Heidelberg, FRG. It was organized by Dr. Susanne Ziegler, and was attended by 31 participants from 10 countries. The program included papers and discussions on gender in music, a membership meeting and participation in a festive event for "Women in Music", held at the auditorium of the university.

It was the goal of the meeting to develop a theoretical concept based on research presented in papers at this meeting. Attention focused on two sets of questions: - *implications of the terminus 'gender', its aspects and relevance, for ethnomusical-ological research (emic and etic)*. The participants agreed to exclude a specifically feminist approach to research but to see gender oriented music in the broader context of the entire musical culture.

- *the question of a general difference between 'female' and 'male' music*. Here research showed that in many cultures musical practice was gender oriented (special kinds of instruments, singing practice, repertoire, etc.). Future research has yet to define the differences between feminine and masculine musical styles and perceptions of music.

A representative selection of papers with additional theoretical articles will be published in 1989 by the International Institute for Music Studies and Documentation in Berlin.

An interim session of the Study Group is being planned for the 30th World Conference of the ICTM in Austria in 1989.

[Translated by Nerthus Christensen]

Susanne Ziegler

## STUDY GROUP ON OCEANIA

At the invitation of the Institute of Arts in conjunction with the School of Education and of Humanities of Deakin University, the Study Group on Musics of Oceania held its first meeting in Geelong, Australia, 3-5 September 1988. Twenty members from eight countries participated. An opportune concentration of activities of special interest (an ICTM Colloquium and The Fifth Festival of Pacific Arts in Townsville, and SIMS88 in Melbourne) facilitated participation by members who live far from Australia, and encouraged several scholars of Oceanic musics to join the ICTM and the Study Group. In addition to the scholarly sessions, Dr. Florian Messner and his local arrangements committee arranged for two fine performances, two banquets, and an excursion to the dramatically beautiful coast.

The theme of the meeting was "The Transmission of culture in and/or through the performing arts." Papers were presented by Linda Barwick & Catherine J. Ellis (a progress report on research in style and structure in Central Australian Aboriginal music), Adrienne Kaepler (transmission of Tongan values through Queen Salote's songs), Don Niles (mapping musical areas in PNG), Helen Reeves (the role of the individual in group performance in the Cook Islands), Jane Mink Rossen (poet-singers and transmission in Mungiki), Artur Simon (Eipo song types), and Amy K. Stillman (influence of a researcher on the tradition and its transmission in French Polynesia); also Filip Lamasisi introduced a videotape of a Malangan Feast, and Barbara Smith excerpts of one of a children's hula competition. The diversity of focus in the presentations-transmissions of (and aspects of change in) music/dance as object, as social values, as process, etc.—elicited a free and friendly exchange of ideas from a wide diversity of perspectives and approaches. More issues were raised than could be fully discussed in the time available. Though it is uncertain where and when so many of the widely dispersed membership can come together, the participants are eager to meet again in the not-too-distant future for further exchange of ideas—perhaps to focus on one of the several aspects of transmission in Oceania. Meantime the Study Group's Circular will continue to disseminate news of members, events and materials

of interest—and, if feasible, to provide a forum for further exchange of the ideas posed at the meeting.

Barbara Smith

[This Report includes excerpts from Circular #14 of October 10, 1988, Ed.]

## JAMAICA: National Committee Report 1988

### Performances

During the period under review several groups presented concert seasons of folk music and dance. These were given both by established national groups such as the National Dance Theatre Company and the Jamaican Folk Singers (ICTM) as well as younger and smaller groups of which many such exist. In addition, the annual National Festival featured several competitive performances in which schools participated extensively. In 1987 audiences all over the island were treated to performances by the Jamaican Folk Singers in markets, schools and church halls, on sidewalks and on beaches. These thirty concerts were sponsored by a commercial firm.

### Research and Documentation

Collection and documentation of folk material continues to be the major short term objective of the Jamaica Memory Bank (ICTM). Low key dissemination has begun through a quarterly Newsletter and short media presentations on radio and television.

Important information relating to African retentions mainly in Maroon and Etnu music has been uncovered. Audio visual documentation of this is being funded by a local industrialist.

The Maroons are descendants of African slaves who were freed by the Spaniards when the British invaded Jamaica in 1655, in the hope that they would assist in reclaiming the island for Spain. The freed slaves, however, took refuge in the rugged hill country from which they waged guerilla warfare on their own behalf and where they remained free to live and practice rites in much the same way as they had done in their ancestral homeland.

Drums and the *abeng* made from cow's horn, became integral to ritual and ceremonial events. Signals on them imitating the inflections and rhythms of the ancestral language, Twi, became crucial both in community life and in their successful wars against the British.

In 1987 and 1988 Maroons and Nigerian scholars participated in Memory Bank Symposia which confirmed that present day Maroon elders are still familiar with the techniques of drumming and *abeng* blowing used by their ancestors since the 17th century.

Etnu is of Yoruba origin. Instruments used socially and ritually include tin and skin drums, bamboo tubes which provide bass notes when blown into or pounded on the earth.

In 1986, '87, and '88, Jamaica Memory Bank teams visited Costa Rica at the request of descendants of Jamaicans who, at the turn of the century, went there to construct the railway from San José to Port Limón, and to work on farms. The Jamaican Folk Singers also performed in Costa Rica in 1987. It was interesting to find that several traditional Jamaican songs have remained in the repertoire there, and a wealth of oral history was collected. Costa Rican singers/dancers have subsequently performed in Jamaica, sharing items from their Amerindian and Iberian heritages.

Olive Lewin



## NORWAY: National Committee

In Norway the organisation Norsk folkemusikklag acts as the National Committee of the ICTM. Norsk folkemusikklag has about 110 members, mainly scholars, but also musicians, dancers, composers and others with a theoretical interest in the various fields of folk music and folk dance. The organisation thinks it is important to act as a tie between scholars, musicians, and dancers.

In recent years, the Norwegian National Committee has combined the annual General Meeting with a two-day seminar devoted to one or two specific subjects of folk music and folk dance. In 1988, the General Meeting and the seminar were held on January 16th and 17th at the Council for Folk Music and Folk Dance (Rådet for folkemusikk og folkedans) in Trondheim.

The 1988 seminar was devoted to methods for the analysis of rhythm and meter in folk dance and folk music. For the first time, invitations went also to other national committees and to organisations and institutions in the Nordic countries. As a result of this, more than 50 scholars, musicians, and dancers from Norway, Sweden, and Denmark participated in the seminar.

The Swedish musicologist Sven Ahlbäck discussed a model for analysis of meter - a method for describing the distinctions between the various types of traditional dance music, to which Jan-Petter Blom acted as first opponent. Henning Urup from Denmark talked about rhythm and the impression of rhythm in folk dance and folk music on the island of Fanø, with emphasis on the local tradition of Sønnderho.

The papers from the seminar will be published in their original language towards the end of this year, as Norsk folkemusikklag's skrifter No. 4/1988. The three previous issues include the papers from the seminars in 1983 - 1987 (in Norwegian) and can be bought from Norsk folkemusikklag, c/o Rådet for folkemusikk og folkedans, N-7055 Dragvoll, Norway.

At its General Meeting, January 16th, 1988, the following were elected to represent the ICTM National Committee for Norway:

President	Bjørn Aksdal
Vice President	Jan-Petter Blom
Member	Anne Svånaug Haugan
Member	Ruth Anne Moen
Member	Rolf Karlberg
Substitute	Ola Graff
Substitute	Egil Bakka

*Bjørn Aksdal*

## BANGLADESH: Liaison Officer

In the past few years the Government of Bangladesh has taken keen interest in the development of cultural activities throughout the country. The Ministry of Cultural Affairs which was formerly a part of the Ministry of Education, is now made an independent ministry. The Government also formed a Cultural Commission with Professor Sayed Ali Ahsan, a former minister in charge of the Ministry of Education and Cultural Affairs, Government of Bangladesh, as President, and Dr. Alauddin Al Azad, Cultural Advisor, Ministry of Culture, as the member Secretary. The Commission will formulate ways and means and will also take effective measures for preservation and dissemination of our cultural heritage.

The Government has also founded Bangladesh Shilpakala Academy, a national institute for culture in Dhaka with its branches in all districts for promotion and dissemination of traditional and folk music including dance. It also created a National Performing Art Centre in Dhaka. The National Broadcasting Authority which is also a government organisation established the Transcription Service in Dhaka for collection, preservation and promotion of folk and traditional music. The National Broadcasting Authority in collaboration with the Transcription Service already published a number of cassettes of folk music. The Government also set up a music college in Dhaka with Mr. Azad Rahman as its principal. The College which is affiliated with the University of Dhaka made a substantial contribution to the uplifting of music and dance by conferring diploma and degrees to its students.

Bangla Academy which was founded by the Government during the Pakistani period for promotion of Bengali language and culture organises seminars, workshops, and festivals on different occasions throughout the year. The weeklong Baishakhi Mela is held each year on the occasion of Bengali New Year at the Academy premises with much enthusiasm. Folk musicians from different parts of the country participate in the weeklong festival. Bangla Academy also holds seminars, workshops and offers a cultural programme on 21st February, the Martyrs' Day, when the whole nation pays rich tribute to the martyrs of the language movement in 1952. A monthlong programme is held befitting the occasion. In 1986 and 1987 the Academy organised workshops on music and folklore in which prominent musicologists and folklorists from the U.S.A., Finland, Germany and India participated.

Besides the government organisations, the non-governmental organisations with financial assistance from the government and private sources are also engaged in the promotion, preservation and dissemination of music. Prominent among these are: Lalon Academy (Kushtia), Hasan Raja Academy (Sylhet), Kavi Jasimuddin Academy and Abbasuddin Academy (Dhaka), Bangladesh Folklore Parisad (Dhaka), Folklore Research Institute (Kushtia), Bulbul Academy of Fine Arts, Chhayanat (Dhaka), Swandipon (Khulna).

This year an arrangement has been made to organise a weeklong festival in Khulna. Sixteen districts will participate in the festival. A strong committee with the Regional Commissioner, Khulna Division, Mr. Mohd. Eunos as chairman and Dr. Anwarul Karim as secretary general has been formed. The festival is expected to take place in November of this year.

Meanwhile various cultural organisations condoled the death of Professor M. Mansuruddin, former Liaison Officer of the ICTM, who died on September 19th last year.

*Anwarul Karim*

## GREECE: Liaison Officer

### *The Greek Dances-Dora Stratou Foundation*

Since its inception in 1953, the Foundation has dedicated itself to preserving Greece's precious heritage of traditional dance, together with the country's music, song, costumes, and instruments, for the Greeks themselves and the world at large. To date, the Dora Stratou dance company, composed of 70 principal dancers and musicians, has given a total of 4,500 performances, attended by 2.5 million international spectators.

Performances are held daily, May through September, at the exquisite 1,000 seat Dora Stratou Theatre, located on the pine-covered slopes of Philopappou Hill in the centre of Athens. In the field of dance education, the company offers daily classes in Greek dance for children and adults, as well as weekend workshops covering the whole range of folk culture in specific regions of Greece. Weekly lectures by leading Greek ethnographers and musicologists are also offered.

A five-story neoclassical mansion houses the Foundation's executive offices, an exhibition hall and the Dora Stratou Library and Film Archive, which are open, upon written request, to dance and folklore researchers.

A collection of 3,000 priceless traditional costumes from all over Greece is maintained. These are either authentic heirlooms from the villages or faithful copies produced by craftsmen using traditional techniques in the Stratou atelier.

The Foundation has published three books on Greek dances and released 40 records of selected Greek folk music. The Foundation supports ongoing research projects for the study and preservation of traditional dance and music.

It works closely with the Greek Section of the International Organization of Folk Art to represent Greek dance abroad, and to organize international conferences.

The Foundation and its dance company are subsidized by The Greek Ministry of Culture and The Greek National Tourist Organization.

*Markos Dragounis*

#### PHILIPPINES: Liaison Officer

In June 1986, a meeting in Archaeology and Fine Arts organized by the Southeast Asian Ministries of Education (SPAFA) took place in Manila to discuss music research during the last three years in Indonesia, Malaysia, and The Philippines. Results of this meeting are published in the "Final Report. Consultative Workshop in Research and Documentation of Ethnic Music" (P-W3), published by the SPAFA Regional Centre Office in Bangkok (SPAFA 301.7/WS 17.2/87).

Another aspect of music research concerns the use of traditional music in music composition. At the University of the Philippines in December 1987, Dr. Ramon Santos delivered a lecture based on field music research entitled "Report on Vocal Music of the Iba-loy." Afterwards, he presented a new composition, "*Ba-dw*", for percussion and voices. On 30 January 1988, José Maceda conducted his new creation "*Strata*" for bamboo buzzers, sticks, Chinese gongs, flutes, cellos, and guitars. These and previous compositions are part of a repertory of a group of composers in Quezon City that is slowly acquiring a character of its own.

Apart from writings of this reporter (1981; 1983; 1984; 1985; 1986), research in The Philippines since 1980 includes the following:

- Baes, Jonas 1987. "Ya-ye-yo-na-i-yu-nan: Swaying in the Vocal Music of the Iraya People of Mindoro, Philippines." *Ethnomusicology* 31 (2):224-39.
- Benitez, Kristina 1983. "Towards an Understanding of Gong-drum Ensembles in Southeast Asia: A Study of Resultant Melodies in the Music of Two Gong Ensembles from the Philippines." M.A. thesis, University of Michigan.
- Butocan, Aga Mayo 1987. *Palabunibunyan, a Repertoire of Musical Pieces for the Maguindanaon Kulintang*. Ed. Fe Prudente, with number notations. Manila: Philippine Women's University.
- Cadar, Usopay 1980. "Context and Style in the Vocal Music of the Maranao in Mindanao, Philippines." Ph.D. diss., University of Washington.

- Dioquino, Corazon 1982. "Musicology in the Philippines." *Acta Musicologica* 54:124-47.
- Filipiny 1981. *Bontok Music*. LP record with annotations by Marialita T. Yraola. Warsaw: Muzeum Azji i Pacyfiku.
- Garde-Nolasco, Florida 1987. "A Listening Kit on Philippine Modern Music for Secondary Schools." M.M. thesis, University of the Philippines.
- Georsua, Racquel Berdon 1987. "Traditional Practices among the Subanen in Lapuyan, Zamboanga del Sur, with Special Reference to Music." M.M. thesis, University of the Philippines.
- Mantaring, Melissa C.V. 1983. "Philippine Musical References from the Lopez Museum (1601-1848)." M.M. thesis, University of the Philippines.
- Martenot, Alain and Maceda, José 1980. "Sama de Sitangkai, Philippines: Archipel de Sulu." LP record with annotations. Paris: SELAF, ORSTOM, CETO 793.
- Prudente, Felicidad Afafe 1984. "Musical Process in the Gasumbi Epic of the Buwaya Kalinga People of Northern Philippines." Ph.D. diss., University of Michigan.
- Revel-MacDonald, Nicole 1983. "Kudaman, une épopée palawan chantée par Usuj." *Cahiers de l'Homme*. Paris: Ecole des Hautes Etudes en Sciences Sociales.
- \_\_\_\_\_ and Maceda, José 1987. "Philippines, Palawan Highlands Music." LP record with annotations. (Collection du Centre National de la Recherche et du Musée de l'Homme). Paris: Chant du Monde LDX 74865.

*José Maceda*

#### GEORGE HERZOG INTERNATIONAL FORUM 1988

The George Herzog International Forum for Socio-Musical Sciences (HISM-88) was held in Israel from May 29 to June 3, 1988. The Forum was initiated and organised by the Department of Musicology of Bar-Ilan University (Chairman Prof. Uri Sharvit, Program Chairman Prof. Joachim Braun), and sponsored by this university and ICTM. Representatives from eleven countries took part in the Forum (Canada, France, Federal Republic of Germany, Hungary, Israel, Japan, Poland, Switzerland, Turkey, U.K. and U.S.A.) and 42 papers were presented in 12 sessions. An opening session was devoted to the memory of George Herzog (Bruno Nettl in absentia, Yves Lenoir, Edgar Sisskin). The session of Jewish Musical Communities was arranged in honor of the 80th birthday of Professor Edith Gerson-Kiwi and Professor Hanoch Avenary. In the framework of HISM-88 two concerts were arranged devoted to local traditional music, and to young performers of the Jerusalem Music Center; and Barry S. Brook chaired a working meeting of the Israeli group for the MLM project.

The main aim of HISM-88 was to provide a scene to further the interaction between different fields of musicology: historical musicology, ethnomusicology, sociology of music, semiotics of music, archaeomusicology, etc. The Forum was to contribute to a holistic approach, an overall comprehensive interdisciplinary research methodology which would open up new possibilities for the study of music as a social phenomenon. The sessions were grouped under various headings. Theoretical and methodological aspects were discussed mainly under the title: "Combining Approaches" (Simha Arom, Ann Buckley, Dalia Cohen, Peter Etzkorn, Don Harran, Klaus Heimes, Jehoash Hirshberg, Ruth Katz and others); research on different social layers under "The Individual and the Group" (Detlev Gojowy, Eliyahu Schleifer, Michal Zmoira-Cohen and others), and trends in different cultures under "Comparing Musical Cultures" (Hanoch Avenary, Margaret Engeler, Uri Epstein, Shuhei Hosokawa, Kay Kaufman-Shelemay, Slawomira Kominek, and others).

For the Israeli scene and musicology two achievements may be considered important: for the first time an international meeting was held to discuss general



problems of contemporary musicology extending far beyond local topics, and Israeli popular music was considered on a scholarly level (Hana Adoni, Tova Bensky, Pamela Kidron and others). For the international scene the main achievement may be seen in the fact that a strong call was made for a new all-round approach to musicology, uniting the numerous disparate fields. This was manifested in many presentations (Barry S. Brook, Tova Bensky, Shay Burstein, Ann Buckley, Peter Etzkorn, Don Harran, Bruno Nettle, and others).

The success of HISM-88 confirms the initial idea of a triennial HISM, and it is hoped that HISM-91 will be a new challenge for the Israeli musicological community.

Joachim Braun

## SIMS88

From 28 August through 2 September of this Bicentennial year of the first European settlement in Australia, the Musicological Society of Australia (MSA) - in its own Silver Jubilee year - was host to a Symposium of the International Musicological Society (SIMS88), held at the Victoria College of the Arts in Melbourne. The International Council for Traditional Music (ICTM) was co-host; Monash University was the principal sponsor, with the collaboration of other Australian institutions of tertiary education both in and out of Melbourne. The Symposium was declared open on Monday 29 August by the Governor-General, seconded by the Vice-Chancellor of Monash University, and by Professors Stephen Wild (President of the MSA), Dr. Dieter Christensen (Secretary General of the ICTM), and Dr. Christoph-Hellmut Mahling (President of the IMS). Well over three hundred were registered as participants, the largest number, naturally enough, from Australia. A large number also came from the USA on the other side of the Pacific, and from elsewhere around the Pacific basin came delegates from Canada, New Zealand, China, Japan, The Philippines, Thailand, and Kampuchea. Vietnamese and Indonesian nationals studying or teaching in Australia and other countries also took an active part, as did scholars from Israel, India, and many European nations, among them both Germanies, Switzerland, Sweden, Finland, France, Spain, Yugoslavia, and the Soviet Union.

The practical arrangements were ably and unobtrusively managed by Drs. Malcolm Gillies of the University of Melbourne and Shirley Tremblath of Monash University. The general director and *primum mobile* was Prof. Margaret Kartomi of Monash: the Symposium owed its geographical and conceptual scope principally to her broad vision and fertile imagination. Along with colleagues on the Planning and Program Committees (Graham Hair of the New South Wales Conservatorium of Music and Andrew McCredie of the University of Adelaide served on both), she devised three general themes for the Symposium:

- 1) *Music since 1960*
- 2) *Cultural interaction through music*
- 3) *Analogy: relations between musical and non-musical structures.*

Not only did the majority of the scholarly papers fit easily into one (or even more than one) of these three themes; the musical events as well were planned to concord with them. On 1 September evening, for instance, a visit to Monash University

included concerts illustrating theme 2. The first was a Vespers service, with the psalms and the Magnificat as set for the Saxon court at Dresden by the Bohemian Baroque composer Jan Zelenka; the musical material was prepared by Janice Stockigt of the University of Melbourne, who had earlier read a paper on Zelenka in a panel devoted to "The meeting of Slavic and non-Slavic music cultures since the 18th century". The second concert included three danced episodes from the Hindu epic Rāmāyana: a solo dance in the *Mohini-āṭṭam* tradition of Southwest India, danced and accompanied by Indian artists resident in Melbourne; a solo dance by a young Thai student resident in Melbourne, accompanied by the Mahori orchestra of Monash University; and *wayang wong* and *wayang kulit* by resident and visiting Javanese artists, accompanied by Monash's gamelan ensemble. The musical traditions of India, Thailand, and Java were also well represented by papers, two of them by Thai and Javanese artist-scholars who performed in this Ramayana triple bill.

A uniquely integrated concert took place in Melbourne the evening of the Symposium's official closing, when the Astra Choir (John McCaughey, director) presented a concert whose first half comprised the Gregorian Mass for Pentecost - the feast of tongues - with the tropes from the St. Yrieix MS (transcribed by Australia's Greta Mary Hair); but there was additional interpolated "troping" in the form of word/music sets from three of Australia's Southeast Asian neighbors. Le Tuan Hung - a Vietnamese Ph.D. candidate at Monash, who had read a brilliant paper on "Compositions for the 16string zither *dan tranh* in South Vietnam since 1975" - sang two Vietnamese worksongs, with refrains sung by the Choir; Hidris Kartomi sang four Javanese *macapat* verses; and Anon Chantarapaoraya sang a Thai song, accompanied on *khang wong* (gong circle) by Chalernsak Pikulsri of Khon Kaen University, who had played *ranat ek* (Thai xylophone) in the Monash concert the previous day, as well as having read a paper earlier on "Cultural interaction between Thailand and neighboring countries".

Pikulsri's and Le's papers were framed by strongly contrasting presentations on a panel entitled "The present state of traditional musics in mainland Southeast Asia disrupted by war", in which both themes 1 and 2 were represented. The opening paper by Ben Arnold of Emory University (USA) - "War music: Vietnam and beyond" - was actually about American avant-garde music related to the war; and as the author himself pointed out in the ensuing discussion, most were works that might have received one or two performances, or at best a recording. The concluding presentation was a moving account, by Kuch Hoeung of the Ecole des beaux arts in Pnom Penh, of efforts since the fall of the Khmer Rouge regime in 1980 to reconstitute the performing arts in Kampuchea, now under almost impossible conditions of deprivation of resources not only financial and technical but also human, with 90% of the older musicians dead or emigrated. The poignancy of this account was intensified in subsequent exchanges between William Lobban (currently delegated to assist the Ecole des beaux arts by an Australian foundation), and Tran Quang Hai (currently attached to the Musée de l'homme in Paris), regarding aid from abroad. On another panel Tran (following in the artist-scholar family tradition of his father Tran Van Khe) presented a paper (on "Music since 1960 in Vietnamese culture"); he also gave one of the many "lunchtime concerts" to be heard at SIMS88.

Needless to say, even at an IMS Symposium co-hosted by ICTM the theme "Music since 1960" was yet more strongly colored with various threads of "interna-

tional mod". For instance, the second half of the aforementioned Astra Choir concert comprised three items: George Brecht's "Drip Music" (choir members at variously elevated positions squeezed and dripped water into resonating vessels on the floor); "Artificial languages" by Chris Mann and Warren Burt (choir members scattered through the hall, each wearing a headset/cassette, made vocal noises on cue); and Don Martino's almost neo-Romantic "Seven Pious Pieces" (choir members sang). Many other concerts, both "lunchtime" and evening, were devoted to Anglo-Continental "music since 1960", as were several panels of learned discourse, with papers such as "Soviet music since 1960" (by Rimma Kosacheva of the Soyuz Kompositorov), papers on George Perle, on Steve Reich, on Ellen Zwilich - not to mention a panel on the "new Romanticism and post-Modernism". Traditional modernism also had its fractional day, when "The new maximalism" turned out to be the old serialism, ably expounded by young veterans Joe Dubiel, Andy Mead, and Circo Scotto.

Traditional concerns of European music-historical scholarship, despite the heady global-ecumenical atmosphere, were by no means neglected. Under the "cultural interaction" rubric of theme 2 came not only a panel including multi-racial and other interacting musics within China but also a short panel entitled "Cultural interaction in music before and after printing", with Americans Howard Brown, Frank D'Accone and William Holmes, as well as the aforementioned panel on the meeting of Slavic and non-Slavic musics in Eastern Europe. Also under the "cultural interaction" rubric was a splendid paper by IMS President Mahling, in which the Nightwatchman was placed in the full range of his folk, popular, and art musical contexts.

The richness of fare presented a dilemma by now all too familiar at major musicological meetings: simultaneous sessions, here six at a time! (not to mention simultaneous "lunchtime concerts" three at a time). In this regard SIMS88's third theme - "Analogy; relations between musical and non-musical structures" - was particularly awkward for your reporter, whose obligatory participation in an "analogy" panel entitled "Musical and extra-musical associations of mode" conflicted with two attractive panels entitled "Analogy and metaphor in theory building" and "Analogy in musicological method", on which I obviously cannot report. "Analogy" is a big word; so is "mode", as interpreted by the original convener of my panel, Jamie Croy Kassler of the University of New South Wales: papers ranged from Claude Palisca's "Mode ethos in the Renaissance" and Amnon Shiloah's "Medical properties of the modes", through Kassler's own "Man a la mode" (on the philosophy behind Roger North's musical theories), on to Minnesota's Richard Leppert's colorful psycho-Marxist interpretations of musical subjects in Victorian paintings, and "Songs of war and songs of peace" by Kassler's colleague Jill Stubington.

Another regrettable set of conflicts kept me away from two successive major sessions on Australian Aboriginal music. There, fortunately, I was compensated later, with a full afternoon at the University of Sydney, where two of the younger SIMS88 participants (Ray Keogh and Greg Anderson) and others working in that area filled me in on their work. I can truthfully report that the younger Australian ethnomusicologists are cultivating this particular garden of theirs with a full methodological and substantive toolkit, in the Australian fieldwork tradition developed by such as Alice Moyle and Catherine Ellis, lately joined by (among others) Japanese-music specialist Allan Marett - not to mention the outgoing president of the MSA, for Stephen Wild is affiliated to the Australian Institute for Aboriginal Studies. As for the music of

Anglo-Continental Australia, it was well-presented in the evening concerts of contemporary music by Australian groups Elision, Pipeline, and Ariel, in an evening concert of computer music, and in several lunchtime concerts. Australia's Percy Grainger, though by no means neglected, was by no means standing alone.

Space forbids more than a bare mention of other panels I could attend, such as one called "Tradition and modernization in Indian music since ca. 1960", where I had the pleasure of responding to excellent papers by Andrew Alter (Adelaide), S.A.K. Durga (Madras), and Josef Kuckertz (West Berlin); or Bonnie Wade's panel "Visual sources for musical documentation", where it turned out that illustrated papers on shawms - in medieval Germany (by Keith Polk of New Hampshire, read in his absence by his brother) and North India (by Reis Flora of Monash) - led to one of the surprisingly infrequent direct East/West overlaps in paper sessions (as opposed to concerts). Another such must have been "Japanese music in the face of Westernization" (but I was elsewhere that morning).

I conclude by noting two full panels at which I was present throughout: "Medieval liturgical chant" and "Javanese music". Each was dubbed a "free session" because it did not seem to fit any of the designated themes, though each was internally consistent, even interlocked, within itself. For me, these sessions dramatized the necessity for mutually respectful recognition not only of broad ecumenicism, so easily sentimentalized, but also of deep specialization; they are equally essential stances for international musicology. There was a rich air of professionalism, of true learning, at these two panels: be it Father Pierre-Marie Gy from Paris showing how MS San Salvatore 997 caps the documentation for the co-existence of Old-Roman and Gregorian forms of western chant in different churches in 12th-century Rome: or be it Sumarsam, from Surakarta via Wesleyan and Cornell, showing the effect of stimulus diffusion on the development of Javanese music-theoretical thought during the century from Tondokusumo in the 1870s to Martopangrawit in the 1970s. The other papers - by Max Lütolf (Zürich), Paul Boncella (Rutgers) and Karl-Heinz Schlager (Erlangen) on the one hand, and by Aline Scott-Maxwell (Monash), Jennifer Lindsay (Sydney) and Arsenio Nicolas (Manila) on the other - and the richness of the discussions, respectively led by respondents Nancy van Deusen (UC State/Northridge) and Andy Sutton (Wisconsin), amply illustrated how mature research traditions can co-exist in our field without having to impinge on one another substantively. In fact, SIMS88 as a whole was a convincing demonstration that our field can be held together after all, through our mutual participation in the modes and methods of the human sciences in light of our mutual amazement at mankind's manifold musicalities.

21 September 1988

Harold Powers

*Note:* This report will also appear in *Acta Musicologica*. We wish to thank the author and Professor Chr. Mahling, President of the International Musicological Society, for sharing this report with us. Ed.



## ICTM MEETING CALENDAR

- 1989  
30 March- 2 April  
York, U.K. ICTM UK Chapter  
Theme: "Gamelan".  
Chair: Peter Cooke
- 1989  
29 May-3 June  
Alcalá de Henares  
Spain Study Group on Music Archaeology  
Fourth Meeting - Theme "Beat and Drum:  
Percussion Instruments, their Use and  
Meaning in the World's Prehistoric/Antique  
Ages"
- 1989  
1-7 June  
Lillehammer  
Norway Study Group on Folk Musical Instruments  
Tenth Meeting - Theme "Instrumental  
Ensembles and their Music"  
Chair: Erich Stockmann  
Local Organizer: Reidar Sevåg
- 1989  
23-30 July  
Schladming  
Austria **30th Conference of the ICTM**  
Themes:  
"Analysis of Music and Dance"  
"Traditional Music (Vocal/Instrumental,  
Dance) and Tourism"  
"Current Research in Traditional Music"  
Program Chair: Wolfgang Suppan
- 1989  
14-20 December  
Florianópolis  
Brazil ICTM Colloquium  
Theme "Music, Knowledge and Power: Cross-  
Cultural Processes in Music"  
Program Chair: Maria Elizabeth Lucas and  
Anthony Seeger
- 1990  
open  
Hungary Study Group on Ethnochoreology  
Sixteenth Meeting.
- 1990  
6-10 July  
Falun  
Sweden ICTM Colloquium  
Theme "Revival and Renewal in Traditional  
Music and Dance"  
Program Chair: Erich Stockmann  
Local Organizer: Owe Ronström
- 1991  
open  
Gottingen  
FRG Study Group on Historical Sources of Folk  
Music  
Ninth Meeting.

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