

BULLETIN  
of the  
INTERNATIONAL COUNCIL  
for  
TRADITIONAL MUSIC

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With  
Preliminary Program of the  
1995 CONFERENCE

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



# INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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

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

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## THIRTY-THIRD WORLD CONFERENCE OF THE ICTM CANBERRA, AUSTRALIA, 5-11 JANUARY 1995

The International Council for Traditional Music invites you to its 33rd World Conference which will be held from 5-11 January 1995 in Canberra, Australia, by invitation of the Musicological Society of Australia (MSA)

### VENUE

Canberra School of Music, Australian National University

### 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. Indigenous traditions and the State
6. Music, ownership, and rights
7. Archives: purposes and techniques

### AUDIO-VISUAL PROGRAM

Members are invited to present, with short commentary, video recordings and films. Write to the Conference Secretariat with proposals.

### SPECIAL MEETINGS

Space will be available to members for informal meetings. Groups that wish to obtain the use of such space during the conference should write to the Conference Secretariat.

### 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 will be set up the day before the conference begins.

### CONFERENCE SCHEDULE

The days of the conference are Thursday 5 January 1995 - Wednesday 11 January 1995, 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 and a welcoming reception will be given by the city government on Wednesday evening. The closing session will be on the afternoon of Wednesday 11 January, followed by a 'Pacific Celebration' on Wednesday evening. It is expected that most delegates will leave on the morning of Thursday 12 January.

### FESTIVAL OF TRADITIONAL MUSIC

A Festival of Traditional Music will be held throughout the conference. Highlights of the Festival will be the performance of an Aboriginal ceremony from Arnhem Land, an exhibition on the theme of the ceremony in the National Library of Australia, an Aboriginal and Torres Strait Islander concert, and a Pacific Celebration.

On Sunday there will be an Australian Bush Dance and barbecue featuring the bushband Wongawilli and with musical contributions from the local folklore society. The barbecue will function as the conference dinner, and there will be a charge of Aust\$40 for those wishing to attend this event.

### REGISTRATION FEES

Ordinary Members:	Aust\$150
Student Members:	Aust\$ 75
Joint Members:	Aust\$215
Non-Members:	Aust\$215
Accompanying Persons:	Aust\$ 75
Daily Rate:	Aust\$ 40
Student Daily Rate:	Aust\$ 20

Registration fees must be paid at time of registration. Bank checks must be payable to "ICTM World Conference" and made out in Australian dollars, drawn on an Australian bank. Credit cards are accepted but, please, no Eurochecks. Members of the International Musicological Society and the Musicological Society of Australia can register at rates for ICTM members.

To qualify for the lower rate as an ICTM member, you must be in good standing for 1995. ICTM membership dues may be paid at the Conference Desk (US\$ or Australian dollar equivalent).

Registration forms may be obtained from the Conference Secretariat.

### ACCOMMODATION

Accommodation has been reserved for participants at the venues listed below at the following daily rates (rates are given in **Australian** dollars):

	Single	Twin	Double
1. Burgmann College	52	N/A	N/A
2. University House	83.50	94	94
3. Lakeside Hotel	154	154	154

The rate for Burgmann College is inclusive of meals. Burgmann College requires payment in full at time of registration. University House and Lakeside Hotel require a deposit of one night's accommodation.

Please note that for rooms to be guaranteed payment must be prepaid to the Conference Secretariat. Payments for extra nights or requests for refunds should be settled with Burgmann College/University House/Lakeside Hotel. Cancellation charges for registration and accommodation apply after 30 November.

### 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) 257 3299

International: 61 6 256 3299

Facsimile: (06) 257 3256

International: 61 6 257 3256

## PRELIMINARY PROGRAM

### CONFERENCE VENUES

Room A: Rehearsal Room 3, Level 2

Room C: Lecture Theatre 2, Level 5

Room D: Lecture Theatre 3, Level 5

Room E: Lecture Theatre 4, Level 5

Room F: Video Room, Level 5

*(The capital letter following a session number designates the room where the session is to take place.)*

Registration Desk: Level 2

Exhibitions and Book Display: Rehearsal Room 1, Level 2

Small Meetings: Staff Common Room, Level 5

## WEDNESDAY, JANUARY 4

**The Registration Desk** will be open from 13:00 to 17:00 at the Conference site: Canberra School of Music, Marcus Clarke Street, Canberra. Registration is also possible on each day of the conference (except Sunday) between 8:00-17:00.

**The Exhibitions and Book Display** will be set up in Rehearsal Room 1 (opposite Room A) between 9:00-17:00 at the Canberra School of Music. It will be open each day of the conference (except Sunday) between 8:00-17:00.

**The Staff Common Room** will be available for small meetings on all days of the conference (except Sunday). Those wishing to use the room should contact the Conference Secretariat (at the Registration Desk) or a member of the Organising Committee.

**17:30 Civic Reception**, ACT Legislative Assembly

**Padma Menon** (Director of Kailash [Kuchipudi] Dance Company)

**Pak Soegito** (Gender - Indonesian Embassy)

## THURSDAY, JANUARY 5

**9:00 Opening Session 1A - Chair: Stephen Wild (Australia)**

### OPENING OF THE 33RD ICTM WORLD CONFERENCE

**President Erich Stockmann (Germany)**

**Keynote address: Catherine Ellis (Australia)**

**10:30 Morning Tea**

**11:00 Plenary Session 2A - Chair: Bill Jonas (Principal of the Australian Institute of Aboriginal and Torres Strait Islander Studies)**

**Les Hiatt (Guest Speaker, Australia)**

The Rom Ceremony of the Anbarra: an introduction

**12:00 Lunch**

**13:30 Session 3A - Chair: Max Peter Baumann (Germany)**

**Beverley Diamond (Canada)**

Contemporary Aboriginal Music in Canada: negotiating the politics of marginalization

**Michael Hauser (Denmark)**

Traditional Greenlandic music and the State: victims of modern market mechanisms

**Frank A. York (Australia)**

Australian government policy and Torres Strait Islanders' attitudes towards cultural maintenance and preservation: culturally appropriate music education in Torres Strait schools

**Session 3C - Australian Musicology 1**

(Musicological Society of Australia)

**Session 3D Panel: Oceanic music and dance in expatriate and relocated communities - Chair: Amy K. Stillman (USA)**

**Participants:**

**Jane Mink Rossen:** Bellonese in Honiara; **Richard M. Moyle:**

Samoans in Auckland; **Ricardo D. Trimillos:** Samoans in Los Angeles; **Amy K. Stillman:** Hawaiians on the US West Coast; **Michael Webb:** 'Real wild men' or 'sophisticated savages'? The singing in

Colonial New Britain

(to be continued: Session 4D)

**Session 3E - Chair: Jill Stubington (Australia)**

**Michael Ryan (Australia)**

*Capoeira* in Brazil and Australia: a study of change

**John James Napier (Australia)**

Adoption, adaption, and maintenance: *salsa* and *salsa*-type bands in Sydney and Melbourne, Australia

**Helena Siuonett (USA)**

Waving hats and stamping boots: a transborder music-and-dance phenomenon in Los Angeles' Mexican community

**15:00 Afternoon Tea**

**15:30 Session 4A - Chair: Margaret J. Kartomi (Australia)**

**David Salisbury (Australia)**

*Siamang tagogau* ('shocked monkey'): towards an integral viewpoint of *talempong* music in West Sumatra

**Gretel Schwörer-Kohl (Germany)**

Spiritual and ecological implications in the Nat Pwe-performances of Burma

**June Boyce-Tillman (UK)**

Hildegard von Bingen: the role of music in ecological relationships

**Session 4C - Australian Musicology 2**

(Musicological Society of Australia)

**Session 4D Panel: (cont. from Session 3D) Oceanic music and dance in expatriate and relocated communities**

**Chair: Amy K. Stillman (USA)**

**Session 4E - Chair: Linda Fujie (Germany)**

**Gerard Béhague (USA)**

Migrant workers' traditions in Brazilian popular music and dance

**Susana Asensio (Spain)**

Negotiation of identity or representation of alterity? Musics from the Magreb in Barcelona

**Gabriele Berlin (Germany)**

Acculturation and identity: musico-cultural experience and interpretation among urban 'immigrant' populations in Berlin

**17:30 Rom Ceremony** (Lawns near Australian National Library)

**18:45 Opening of Rom Exhibition** (Australian National Library)

**FRIDAY, JANUARY 6**

**9:00 Session 5A - Chair: Tsao Pen-yeh (Hong Kong)**

**Yang Mu (Australia)**

Music loss among ethnic minorities in China - a comparison of the Li and Hui peoples

**Zeng Sui-jin (China)**

The Chuanju opera music on the mainland of China

**Yu Hui (China)**

The rise and fall of the Luju in Anhui Province (China): social aspects of a local opera from 1949 to present

**Session 5C Australian Musicology 3**

(Musicological Society of Australia)

**Session 5D - Chair: Artur Simon (Germany)**

**N.N.**

(t.b.a.)

**Emeka T. Nwabuoku (Nigeria)**

The *ifejioku* cult of the Igbo: a reflection of spirituality, ecology and performance

**Michael Schlottner (Germany)**

Spirit mediumship: musical performance among the Kusasi and Mamprusi in northeastern Ghana (West Africa)

**Session 5E - Chair: Helen Lawrence (Australia)**

**Christopher Basile (Australia)**

Rotinese music history and the origin and development of the *sasandu*

**N.N.**

(t.b.a.)

**10:30 Morning Tea**

**11:00 Plenary Session 6A - Chair: Genichi Tsuge (Japan)**

**Joseph S. C. Lam (USA)**

The *yin* and *yang* of Chinese music historiography: the case of Confucian ritual music

**Allan Marett (Hong Kong)**

Sino-Japanese music in early Japanese sources and its relationship to the entertainment music of Tang China

**12:00 Lunch**

**13:30 Session 7A - Chair: Peter Platt (Australia)**

**Timothy Rice (USA)**

Ethnographic approaches to music cognition in Bulgaria

**Richard M. Moyle (New Zealand)**

In search of isorhythm: an epistemology of Aboriginal song structure

**Catherine J. Ellis (Australia)**

Aboriginal women's singing in northern and southern Australia

**Session 7D Panel: Ritual musics in China**

**Chair: Tsao Penyeh (Hong Kong)**

Participants:

**Lui Hong Dao** and the universe: a worldview as reflected in the performance of Taoist rituals; **Ming Ligu**: Music and ritual of the Bunun; **Tsao Penyeh**: Taoist cosmos and ritual music: the case of the *Buxu* chants; **J. Lawrence Witzleben**: Instrumental music in Hong Kong Taoist ritual; **Ruth Yee**: Music of the female *wu* among the Chinese Zhuang ethnic nationality: of gender and ecological perspectives - (to be continued Session 8D)

**Session 7E - Chair: Gordon Spearritt (Australia)**

**Amy K. Stillman (USA)**

Not all *hula* songs are created equal: reading the historical nature of repertoire in Polynesia

**Rodwic Fukino (USA)**

Processes of transliteration: creating a written musical system for ancient Hawaiian chants

**C. K. Szego (USA)**

'We're still a missionary school': a century of music and dance in Hawaiian education

**Session 7F National Representatives Meeting (to be continued Session 8F)**

**15:00 Afternoon Tea**

**15:30 Session 8A - Chair: Peter Platt (Australia)**

**Udo Will (France)**

Frequency performance in Australian Aboriginal vocal music with and without 'tone' producing instruments

**Sven Ahlbäck (Sweden)**

Intonation and tonality: two experiments concerning listeners' perception of finality in 'microtonal' Swedish folk music and in major or minor contexts

**Eiji Takeshita (Japan)**

Structure of music cognition in Irish people

**Session 8C Australian Musicology 4**

(Musicological Society of Australia)

**Session 8D Panel: Ritual musics in China - Chair: Tsao Penyeh**

(cont. from Session 7D)

**Session 8E - Chair: Izaly Zemtsovsky (Russia)**

**Albinca Pesek (Slovenia)**

Music as a tool to help refugee children and their parents: the Slovenian case

**Gorana Doliner (Croatia)**

Music of the Croatian community as migrant community in Australia

**Session 8F National Representatives Meeting**

(continued from Session 7F)

**17:30 Rom Ceremony (National Museum of Australia)**

**21:00 Wayang Kulit Performance (University House)**

**SATURDAY, JANUARY 7**

**9:00 Session 9A - Chair: Wim van Zanten (Netherlands)**

**Atsumi Kaneshiro (Japan)**

Textual tone series - for studies on variants of Japanese folk songs

**Pirkko Moisala (Finland)**

Cognitive mapping in music performance: the Ghatu of the Gurungs as cognition

**Fiona Magowan (Great Britain)**

Sensing reflections; natural recall in Yolngu speech and song motifs

**Session 9C Australian Musicology 5**

(Musicological Society of Australia)

**Session 9D - Chair: N.N.**

**Trân Quang Hai (France)**

Vietnam: 20 years of exiled music since 1975

**Nina Egert (USA)**

The use of music in second-generation re-enculturation at the Thai Buddhist temple in Berkeley, CA

**Catherine A. Falk (Australia)**

From Laos to Australia: stability and change in the funeral ritual of the Hmong



**Session 9F Panel: The Case of Sweden: traditional music and the state, migration, formalization, ownership, rights, archives**  
**Chair: Krister Malm (Sweden)**

Participants:

**Anders Hammarlund:** Iranian music and musicians in Sweden;  
**Pedro van der Lee:** Latin American music and musicians in Sweden;  
**Dan Lundberg:** On Fridays we usually dress up in tuxedos; **Krister Malm:** The rise and fall of the Swedish Folk Music Fund; **Kajsa Paulsson:** The venues of interaction between Swedes and immigrant musicians; **Owe Ronström:** The past is a foreign country: music and dance and the symbolic construction of identity among elderly in Sweden; **Märta Ramsten:** Archives: purposes and technologies. Reflections based on 25 years experience of archival work at the Swedish Centre for Folk Song and Folk Music Research - a government institution; **Gunnar Ternhag:** The formalization of folk music practice: the case of the region Dalarna  
(to be continued Session 11F)

10:30 Morning Tea

11:00 Plenary Session 10A - Chair: Bruno Nettl (USA)

**Andrée Grau (UK)**

Teaching kinship through the body among the Tiwi of northern Australia

12:00 Lunch

13:30 Session 11C Australian Musicology 6  
(Musicological Society of Australia)

Session 11D - Chair: Lisbet Torp (Denmark)

**Panicos Giorgoudes (Cyprus)**

Music and dance in the Cyprus community of London

**Demeter Tsounis (Australia)**

*Meraki* and *Kefi* in *Rebetika* music of Adelaide: symbolic constructions of passion and expression and their link with the homeland

**Dorit Klebe-Wontroba (Germany)**

Modifications in the music and dance tradition of wedding-celebrations among the Turkish population in Berlin (Germany)

Session 11E - Chair: David Goldsworthy (Australia)

**Hardja Susilo (USA)**

The personalization of tradition: the case of Sukasman's *wayang ukur*

**Sumarsam (USA)**

Performing waltzes and polkas in the goddess's tower: the impact of colonialism on Central Javanese court culture

**Wim van Zanten (Netherlands)**

Aspects of Sundanese music history

Session 11F Panel:(cont. from Session 9F) **The Case of Sweden: traditional music and the state, migration, formalization, ownership, rights, archives - Chair: Krister Malm**

15:00 Afternoon Tea

15:30 Session 12A

## 32ND ORDINARY GENERAL ASSEMBLY

17:15 Rom Ceremony (AIATSIS courtyard)

20:15 Aboriginal Concert (Llewellyn Hall, Canberra School of Music)

## SUNDAY, JANUARY 8

14:30 Kailash Dance Company (National Gallery of Australia)

18:00 Bushdance and Barbecue, featuring bushbands Wongawilli and the Monaro Colonial Dancers (Yarralumla Woolshed)

## MONDAY, JANUARY 9

9:00 Session 13C - Chair: Bess Lomax Hawes (USA)

**Ursula Hemetek (Austria)**

*Gelem, gelem, lungone dromesa* - I went a long way: the anthem of the Gypsies, a people without country or homeland

**Saule Utegaliyeva (Kazakhstan)**

The image of Turkmenian music in the musical perception of the Kazakh Kyuishis

**Nino Tsitsishwilli (UK)**

Importance of migrations for Georgian folk polyphony

**Session 13D - Chair: Barbara Smith (USA)**

**Wang Ying-Fen (Taiwan)**

For better or for worse? The effects of state involvement with *nanguan* in Taiwan

**Michael Webb (USA)**

'Wan Kantri' and 'Peace in PNG': a case study of two pop song hits as national culture in Papua New Guinea

**Anthony J. Palmer (USA)**

The Kupuna as culture bearer and music educator

**Session 13E - Chair: Linda Barwick (Australia)**

**Helen Payne (Australia)**

Restrictions and rites: indigenous women's rites in central Australia

**Steven Knopoff (USA)**

Movement, land and Yolngu song

**Margaret Gummow (Australia)**

Australian Aboriginal increase songs from northern New South Wales

**10:30 Morning Tea**

**11:00 Session 14A Chair: Anthony Seeger (USA)**

**Bruce Johnson (Australia)**

Constructing tradition: case studies in state support for vernacular musics - Australia

**Helmi Järviuoma (Finland)**

Constructing tradition: case studies in public support for vernacular musics - Finland

**Session 14D - Chair: Timothy Rice (USA)**

**Elizabeth D. Tolbert (USA)**

Ethnomusicology, music cognition, and neuroscience: an interdisciplinary suggestion

**Kathryn Vercoe Vaughn (USA)**

Sounding the mind

**Video Session 14F**

**Henrice M. Vonck (Netherlands)**

The dramatic role of music in the *wayang kulit* at Tejakula, North Bali

**12:00 Lunch**

**13:30 Session 15A Panel: Divergent spaces: music, eco-aesthetics and the politics and poetics of place - Chair: Manolete Mora (Australia)**

Participants:

**Rafael de Menezes Bastos**: Music axiology and ecology: the Kamayura's theory of ritual intersemiotic translation; **Rene T. A. Lysloff**: Cyber-ears and virtual ecologies: nostalgia, nature, and new age technoculture; **Marina Roseman**: The person in the place: song, history, and property rights in the Malaysian rainforest; **Manolete Mora**: Music, mimesis and landscape of the Tboli in the Philippines; **R. Anderson Sutton**: Powerful centers away from the center: performance and place in South Sulawesi, Indonesia; **Deborah Wong**: Taking (to) the streets: Cambodian immigrants in the Philadelphia Mummers Parade  
(to be continued Session 16A)

**Session 15D - Chair: Richard Moyle (New Zealand)**

**Barry McDonald (Australia)**

Constructing a music history of European and Aboriginal oral traditions of the northern tablelands of New South Wales: a discussion of theory, method and implications for comparative studies

**Jennie Coleman (New Zealand)**

Migration and survival: preservation of a *piobaireachd* tradition?

**Roland Bannister (Australia)**

Field calls, salutes and marches: the military music tradition

**Session 15E - Chair: Max Peter Baumann (Germany)**

**Bonnie C. Wade (USA)**

Indian Music in Mughal paintings: a subtext in the exercise of power

**David Harnish (USA)**

Music, dance and the state in Lombok: to 'make golden' the traditional performing arts

**Teri L. Skillman-Kashyap (Malaysia)**

Malay gamelan: an indigenous tradition for national integration

**15:00 Afternoon Tea**

**15:30 Session 16A Panel: (cont. from Session 15A) Divergent spaces: music, eco-aesthetics and the politics and poetics of place - Chair: Manolete Mora**



**Session 16D - Chair: Robyn Holmes (Australia)**

**Jill Stubington (Australia)**

Oral and literate transmission in the Australian concertina band

**Kathryn Marsh (Australia)**

The influence of the media and immigrant groups on the transmission and performance of Australian children's playground singing games

**Dorothy O'Donnell (Australia)**

Traditional Irish music and dance in South Australia: identity in a multicultural context

**Session 16E - Chair: Erich Stockmann (Germany)**

**Svanibor H. Pettan (Croatia)**

Ethnomusicologist as a power holder: creating a basis for the Bosnians to live together again

**Dariusz Kubinowski (Poland)**

National competition of traditional popular dance (1983-1993) - results of the documentational and educational work

**Meki Nzewi (Nigeria)**

Breeding *mami-wata* (mermaid) musical culture: the state and traditional musical culture in contemporary Nigeria

**20:30 Greek Traditional Music Concert (Hellenic Club)**

**TUESDAY, JANUARY 10**

**9:00 Session 17D - Chair: Gérard Béhague (USA)**

**Bess Lomax Hawes (USA)**

US policies and cultural continuity

**Tiago de Olivera Pinto (Germany)**

Indigenous traditions and the official organisations in the Pernambuco Carnival

**N.N.**

(t.b.a.)

**Session 17E - Chair: Catherine Falk (Australia)**

**Vicky Holt Takamine (USA)**

*E hula kakou* (Let's hula)

**Carol Zarbock (Australia)**

A preliminary overview of Torres Strait Island music and dance in Brisbane, Australia

**Aline Scott-Maxwell (Australia)**

Dancing to a political agenda: Indonesian Government cultural policy, Yogyakarta-style dance and *gamelan* music, and the *siswa* among Beska Dance Company

**Session 17F Panel: History and present state of popular and folk music in Australia and the Asia-Pacific region -**

**Chair: Margaret J. Kartomi and Philip Hayward (Australia)**

Participants:

**Charles Capwell:** Musical Islam in modern Indonesia; **Margaret Kartomi:** The Indonesian and Pan-Asian popular song 'Bengawan Solo'; **Peter Micic:** Pop/rock music: the music industry and socio-political criticism in China during the 1980s; **Isabel Wong:** Nationalist and commercial contention in the field of Shanghai popular music between the World Wars; **Konishi Junko:** Wavy melodies are new but old: a study of Yapese popular songs from the 1930s-1960s; **Philip Hayward:** Papua New Guinean Music Video - A New Tradition; **Karl Neuenfeldt:** Technologization and innovation: the *didjeridu* in electronic music; **Robin Ryan:** Deleafing the eucalypts to define their meaning in music-making: black tradition or white novelty? **Craig De Wilde:** Jazz and the Eureka Youth League: an uneasy alliance; **Graeme Smith:** Folk, country, multicultural and the ABC, or, musics bidding for the national myth; **John Whiteoak:** Early brass band music: a missing chapter in Australian popular music historiography (to be continued Session 19F)

**10:30 Morning Tea**

**11:00 Plenary Session 18A - Chair: Ricardo Trimillos (USA)**

**Jane Freeman Moulin (USA)**

Inter-Island voyaging: issues of direction and control in the migration of Marquesan music and dance

**Lisbet Torp (Denmark)**

Strong binders or subtle markers? Music and dance among migrants in Greater Athens

**12:00 Lunch**

**13:30 Session 19D - Chair: Jane Freeman Moulin (USA)**

**Faustina K. Rehuher (Republic of Palau)**

Back to the future: Palau's checkered history is reflected in its traditional performing arts

**Helen Reeves Lawrence (Australia)**

Music-making and the concept of *henua* in an atoll environment

**Tony Donaldson (New Zealand)**

Music ownership in the Asia-Pacific Rim: cross-cultural ethical issues

**Session 19E - Chair: Grace Koch (Australia)**

**Hans-Hinrich Thedens (Norway)**

NORFIOL: A folk music database developed in a living folk music environment

**JoAnne Page (Australia)**

The power of categories in dance descriptions: a step by any other name

**Daniel K. Rueegg (Switzerland)**

Performance archives in Switzerland: how can/do they contribute to living traditions around the world and within Switzerland?

**Session 19F Panel: (cont. from Session 17F) History and present state of popular and folk music in Australia and the Asia-Pacific region**

**Chair: Margaret J. Kartomi and Philip Hayward**

(to be continued Session 20F)

**15:00 Afternoon Tea**

**15:30 Session 20D - Chair: Rembrandt Wolpert (Netherlands)**

**Selina Thielemann (UK)**

*Dhrupad*: a Hindu music tradition in Muslim context

**Joseph Jordania (UK)**

Some aspects of interaction of ecological environment and spiritual life in central Caucasion Mountains

**Alexander Djumaev (Uzbekistan)**

'Arvâh-i pir' and other rituals in the urban guilds of musicians of the Central Asia

**Session 20E - Chair: Bonnie C. Wade (USA)**

**Kenichi Tsukada (Japan)**

Fanti drumming from a 'phonaesthetic' perspective

**Margaret Engeler (Switzerland)**

The cultural roots of mutual perceptions in music production and reception: light music on the radio

**Izaly Zemtsovsky (Russia)**

Musical notation as a network of perception

**Session 20F Panel: (cont. from Session 19F) History and present state of popular and folk music in Australia and the Asia-Pacific region -**

**Chair: Margaret J. Kartomi and Philip Hayward**

**20:00 Chinese Music Concert (Arts Centre, Australian National University)**

**WEDNESDAY, JANUARY 11**

**9:00 Session 21A Panel: Current trends in Papua New Guinea music research**

**Chair: Don Niles (Papua New Guinea)**

Participants:

**Clement Gima, Thomas Lulungan, Titus Tilly, Tony Subam,**

**Albert Vatahi, Soroi Eoe**

(to be continued Session 23A)

**Session 21C - Chair: Hazel Hall (Australia)**

**Maria Susana Azzi (Argentina)**

*Tango Argentino*: the musical landscape of the *tango* in Buenos Aires between 1903-1917

**Kilza Setti (Brazil)**

Guarani-Mbya Indians from Sao Paulo, Brazil

**Sharon E. Girard (USA)**

Music and mystical endowment among the Irapa Yupa

**Session 21D - Chair: Allan Marett (Hong Kong)**

**Rembrandt F. Wolpert (Netherlands)**

Toward a practical grammar of Japanese *togaku*

**Kimi Coaldrake (Australia)**

Music theatre history and women in Japan

**Silvain Guignard (Japan)**

*Chikuzenbiwa*: a lute tradition created to teach about history

**Session 21E - Chair: Dieter Christensen (USA)**

**Helga Thiel (Austria)**

The Phonogrammarchiv of the Austrian Academy of Sciences

**Artur Simon (Germany)**

The Ethnomusicological Archives of Berlin

**Khalfan al-Barwani (Oman)**

The Oman Centre for Traditional Music: the first 10 years of a national archives of traditional arts

**10:30 Morning Tea**

**11:00 Plenary Session 22A - Chair: Stephen Wild (Australia)**

**Anthony Seeger (USA)**

Audio/video archives and the complexities of rights to music and images

12:00 Lunch

13:30 Session 23A Panel: (cont. from Session 21A) Current trends in Papua New Guinea music research - Chair: Don Niles

Session 23D - Chair: Lawrence Witzleben (Hong Kong)

Lam Wing-cheong (Hong Kong)

Cantonese operatic song at Temple Street in Hong Kong

Ke Lin (China)

A review of the Chinese Nuo culture from the musical aspect

Tian Lian-tao (China)

An investigation on the ancient musical instruments surviving in Lhasa, and study of the Tibetan ancient musical culture

Session 23E - Chair: Beverley Diamond (Canada)

R. J. de Menezes Bastos (Brazil)

'Go and show the Whites how our music is beautiful. But don't permit them to steal us': on the question for traditional music diffusion in the show business world scene

Kathleen R. Oien (USA)

Aboriginal rock music: the use of appropriation in discourses of identity

15:00 Afternoon Tea

15:30 Closing Session 24A

#### CLOSING OF THE 33RD ICTM WORLD CONFERENCE President Erich Stockmann (Germany)

17:30 Pacific Celebration (Arts Centre, Australian National University)

## ANNOUNCEMENTS

### 32ND ORDINARY GENERAL ASSEMBLY OF THE ICTM

Members are herewith given notice, in accordance with Rule 7c, that the 32nd Ordinary General Assembly of The International Council for Traditional Music shall be held on Saturday, January 7, 1995, 3:30 p.m. to 5:00 p.m. at the conference site, Canberra School of Music, Canberra, Australia.

#### AGENDA:

1. Apologies for Absence
2. President's Report
3. Minutes of the 31st General Assembly
4. Business arising from the Minutes
5. Report of the Executive Board
6. Election of Officers and Members of the Board
7. Other Business (by leave).

Members in good standing for 1995 are entitled to participate in the General Assembly and to vote.

### NOMINATION OF OFFICERS AND MEMBERS OF THE BOARD

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

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

President:	Prof. Dr. Erich Stockmann (Germany)
Vice Presidents:	Dr. Oskár Elschek (Slovakia)
	Dr. Krister Malm (Sweden)

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

The retiring Ordinary Members of the ICTM Executive Board are:

Dr. Mwesa Mapoma (Zambia)  
Dr. Lisbet Torp (Denmark)  
Prof. Tsuge Gen'ichi (Japan).

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

Dr. Lisbet Torp (2nd term)  
Prof. Tsuge Gen'ichi (2nd term)  
Prof. Gérard Béhague (USA).

Other nominations were not received by the Secretariat.

September 17, 1994

Dieter Christensen  
Secretary General

### MEETING OF ICTM NATIONAL REPRESENTATIVES

The 3rd Meeting of ICTM National Representatives (heads of ICTM National Committees and ICTM Liaison Officers) is scheduled to take place during the Canberra Conference on January 6, from 1:30 to 5:00 p.m. Drs Lisbet Torp and Krister



Malm are co-chairing the event.

Agenda:

1. Opening of the Meeting
2. Brief Presentations
3. Business arising from Letters received from NRs
4. Business arising from the Executive Board Meeting preceding the ICTM Conference in Canberra
5. UNESCO Collection
6. Directory of Institutions of Traditional Music (new edition)
7. Other Business.

Upon registration at the 33rd World Conference in Canberra, National Representatives will receive an updated and detailed agenda incorporating the themes, questions, and problems arising from letters received from ICTM National Committees and Liaison Officers.

Lisbet Torp and Krister Malm

### COOPTION TO THE EXECUTIVE BOARD

At its 78th meeting the Executive Board of the ICTM coopted Mr. Khalfan al-Barwani, director of the Oman Centre for Traditional Music, Muscat, Sultanate of Oman.

### NEW ICTM NATIONAL COMMITTEES

The Executive Board takes great pleasure in announcing the recognition, at its 78th meeting, June 26, 1994, of the following ICTM National Committees:

#### Bangladesh

Chief Patron: Prof. Jahan Ara Begum, State Minister for Cultural Affairs, Govt of People's Republic of Bangladesh

Advisor: Mr. Islam Uddin Malik, Secretary, Ministry of Cultural Affairs, Govt of People's Republic of Bangladesh

President: Mr. Mobarak Hossain Kahn, Director General, Bangladesh Shilpakala Academy (National Academy of Fine and Performing Arts)

Vice Presidents: Dr. Anwarul Karim and Mrs. Dilara Zaman

Secretary: Mr. Asaf Kahn.

Members of the Executive Committee:

Principal: Md. Mazharul Hannan, Dr. Karunamoi Goswami, Mr. Al-Kamal Abdul Wahab, Mr. Shahadat Hossain Khan, Prof. Abdul Matin Sarkar, Mr. Muhammad Asadul Huq, Mr. Nurul Alam Khandakar, Dr. Mridul Kanti Chakraborty, Mrs. Manjushree Sarkar, and Mrs. Laila Huq.

#### Finland

The Board of Kansanmusiikin Keskusliitto has been approved as the ICTM National Committee for Finland.

Kansanmusiikin is the head organization of 42 Finnish traditional music institutions, councils, and societies. Main institutions such as Kansanmusiikin Instituutti (Folk Music Institute), Finlands-svenska folkmusik institut, Suomalaisen Kirjallisuuden Seura (Society of Finnish Literature), Rytminmusiikin Instituutti (Institute of Rhythm Music), Maailman Musiikin Keskus (Global Music Centre), and societies, such as Suomen Etnomusikologinen Seura (Finland's Society of Ethnomusicology), Suomen Kansanmusiikkiliitto (Finland's Folk Music Council), Finlands-Svenska Spelmansförbund (organization of Finnish-Swedish folk musicians),

Kanteliitto (Kantele Council), Suomalaisen kansantanssin ystävät (Friends of Finnish Folk Dance), are all members of Kansanmusiikin Keskusliitto. All academic institutions, in which the study of folk music and ethnomusicology are taught - university departments in Helsinki, Turku, Jyväskylä, Tampere, as well as the folk music department of the Sibelius Academy - are corresponding members of the organization. Kansanmusiikin Keskusliitto is without any doubt the most representative organization of traditional music concerns in Finland.

The secretary of Kansanmusiikin Keskusliitto, Johannes Heikkilä (Sirkkalantie 404, FIN-39170 Jumesniemi) will take care of the correspondence with the ICTM secretariat and Dr. Pirkko Moisala (Suomen Etnomusikologinen Seura, University of Turku, FIN-20500 Turku), current chairman of the Finnish Society of Ethnomusicology, will be reporting about music research in Finland.

The Board welcomes both ICTM National Committees and its new Board member looking forward to a long and fruitful cooperation.

### ABORIGINAL ROM CEREMONY TO BE PART OF CANBERRA CONFERENCE

A highlight of the World Conference in Canberra will be the performance of a *Rom* ceremony from Arnhemland, Northern Australia. The ceremony is performed by one group for another to establish, restore or maintain a friendly relationship, culminating in the presentation of a decorated pole. It has been called 'A Ritual of Diplomacy'. The ceremony will be performed at the end of each of the first three days of the conference. It will accompany an exhibition on *Rom* presented jointly by the National Library, the National Museum, and the Australian Institute of Aboriginal and Torres Strait Islander Studies.

In addition to the *Rom* ceremony and exhibition there will be two other Aboriginal and Torres Strait Islander events accompanying the conference. The Second National Aboriginal and Torres Strait Islander Art Award and Exhibition has been timed to coincide with the conference. to be held in the historic Old Parliament House. This award is sponsored by the Australian Heritage Commission and attracts entries from all over Australia. A concert of contemporary Aboriginal and Torres Strait Islander music and dance will be held in the main auditorium of the Canberra School of Music where the conference will be held. This will be a public concert and leading musicians will be performing as well as the Aboriginal and Islander Dance Theatre.

A number of other concerts and performances will be offered to delegates during the conference. They will draw upon the immigration and indigenous traditions of Australia and the neighbouring region. Included will be a concert of traditional Chinese music, an Indian dance performance, and Australian bush dance, a concert of Greek music, and Indonesian Wayang Kulit (shadow puppets) performance, and a New Zealand Maori concert.

These events will constitute a *Festival of Traditional Music* planned to coincide with the World Conference. It is expected to attract visitors from other Australian cities and the region surrounding Canberra. The city will be alive with traditional music and dance during this time. Already there is a sense of excited anticipation among the city's arts community and general public. The conference organizers are eagerly waiting to welcome delegates and visitors to these important events.

#### AUDIO AND VIDEO RECORDINGS DURING ICTM CONFERENCES

The following statement was agreed upon by the Executive Board, June 1994:

**"It is the policy of the ICTM to prohibit all recording and still photography in conference sessions other than the opening and closing ceremonies, and that the rules that obtain for accompanying programs will be issued by the local arrangements committee."**

#### NEW CITY BANK ACCOUNT NUMBER STARTING JANUARY 1, 1995

The new Citibank account number for the ICTM is

**4684-0515 at Citibank N.A. New York, NY**

The new bank account is already in operation. The old account under number 60722064 will be held open until the 31st of December 1994. **After that date all remittances made electronically through (international) interbanking transactions to the old ICTM account number 60722064 will be rejected and returned by Citibank.** The return of remittances will be quite expensive for the sender, therefore, we urge everybody concerned, but especially our non-USA members/institutions to instruct their bank accordingly.

#### WANTED: A LOGO FOR THE ICTM

The Executive Board is inviting proposals for a logo, a graphic sign that can stand for the Council as a world-wide organization in the field of traditional music and dance.

Such a sign should be simple - for easy reproduction - yet sufficiently characteristic to be readily recognizable. It should be such that it can be interpreted to refer to all music and dance, rather than to one particular area or tradition. A number of attractive designs have been used, or are in use now, in conjunction with particular ICTM groups or events; the requirement of comprehensiveness may very well be what has so far prevented the adoption of any one symbol for the Council as a whole.

Some new projects of the Council - such as its participation in the publication of compact discs and new ICTM fliers in several languages - would no doubt gain from an effective ICTM logo. The Board therefore invites the membership to participate in a competition for a new ICTM logo. Submissions - descriptions, sketches, or completed designs - should be sent to the Secretariat to reach New York before 15 December, 1994. The Executive Board will review the submissions at its meeting in Canberra, January 3-4, 1995, and announce the winner at the General Assembly on January 7 - provided one or more suitable proposals are received.

The winner will have the honor and the choice of US\$100.00 in cash or one complete set of the Yearbook or a paid ICTM membership for three years (students for five years).

#### COLLOQUIUM BRATISLAVA HELD UNDER AUSPICES OF UNESCO

The dramatic political events of recent years within Europe, in addition to the on-going processes of economic and technological development, have made their marks in diverse and important ways on the folk music traditions of that continent. Some twenty-five scholars from different parts of eastern and western Europe discussed and compared such changes at the ICTM Colloquium, "Re-Creating Folk Music Traditions in a Changing Europe", held May 16th to 20th, 1994, at Smolenice Castle near Bratislava in the Slovak Republic. The conference was sponsored among institutions, by the Institute of Musicology of the Slovak Academy of Science, headed

by ICTM Vice-President Oskár Elschek, and was organized as a contribution to UNESCO's World Decade of Cultural Development.

Linda Fujie

#### NEWS FROM ICTM STUDY GROUPS

##### Ethnochoreology

The Study Group of Ethnochoreology held its 18th symposium on Ethnochoreology in Skierniewice, Poland, August 9-18, 1994, organized by long-standing member of the group, Grazyna Dabrowska. Thanks to our splendid hosts, Grazyna Dabrowska and to funding from the Polish Ministry of Culture and Arts, the Stefan Batory Foundation, and the Danish Research Council for the Humanities, the Study Group had a fruitful meeting attended by 51 colleagues representing 17 countries, including, to our great pleasure, a number of Polish ethnomusicologists.

In conjunction with the symposium the three sub-study groups on structural analysis (secretary William C. Reynolds, Denmark), dance iconography (new secretary: Marianne Bröcker, Germany), and field work (secretary Anca Giurchescu, Denmark), met and prepared for presentations in plenary sessions. Forthcoming meetings of the sub-study groups are in preparation and will be announced in the ICTM Dance Newsletter and ICTM Bulletin in due time.

At the Business Meeting of the Study Group, it was agreed that the main theme of the 1996 Study Group Symposium, the location of which has not yet been finally decided, will be dedicated to "style". It was also agreed to accept the establishment of a sub-study group dedicated to the study of revival within the field of dance. Lisbet Torp was re-elected as Chair Person of the Study Group for four years.

A detailed report from the symposium shall be published in the April Bulletin of the ICTM.

Lisbet Torp

##### Music Archaeology

A joint meeting of ICTM Study Groups on Music Archaeology and Iconography will be held at the Bar-Ilan University, Ramat-Gan, and the Israel Museum, Jerusalem, December 29, 1994 to January 3, 1995.

Main theme is 'Music Images and the Bible: Instruments - Forms - Symbolism' with the following sub-topics: 1. The State of the art. 2. The Near Eastern musical world before the Exodus. 3. Archaeological evidence from biblical times. 4. Parallels from non-biblical areas. 5. Adjacent Palestinian cultures. 6. Music from the New Testament. 7. Biblical images in western manuscript illustrations. 8. Music images in Hebrew manuscript illuminations.

Applications and proposals for paper presentations should be sent to the congress chairman, Prof. Dr. Joachim Braun, Department of Musicology, Bar-Ilan University, Ramat-Gan, 52900 Israel.

Ellen Hickmann

##### Oceania

The Study Group on the musics of Oceania will hold a seminar entitled "Indigenous Performance and the Media" on 12-13 January directly following the ICTM 33rd World Conference. The venue will be the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), which is a 10 minute walk from the ICTM World Conference venue, the Canberra School of Music. AIATSIS has provided a travel grant for several of the Aboriginal and Torres Strait Islander participants.

The seminar will consist both of short presentations by indigenous broadcast-

ers and performers from the Pacific and of discussions by seminar members. One Australian Aboriginal speaker will outline developments in remote area audiovisual communication; other speakers are expected from Palau, Hawai'i, New Zealand, and Papua New Guinea. Three topics will be addressed:

1. The use of the media to disseminate indigenous music and dance
2. The effects of media on indigenous performance
3. Indigenous control of how performance is represented by the media.

The presentations and discussions will be held in the morning sessions, and afternoon activities will include visits to various institutions which hold indigenous music and dance recordings and videos. Study Group members are encouraged to bring data from their relevant research areas, including information on early, relatively unknown recordings from the Pacific. So far, approximately 40 people have shown an interest in the seminar. A block of rooms has been reserved for the seminar members at Burgmann College for Austr.\$52.00 per day, including all meals.

Questions specific to the seminar should be addressed to Grace Koch, Sound Archivist, AIATSIS, GPO Box 53, Canberra, AT 2601, Australia. Fax: 061-6/249 7310. email: gdk@aiatsis.gov.au.

Grace Koch

#### STEPHEN WILD APPOINTED GUEST-EDITOR FOR YEARBOOK 27/1995

Yearbook 27/1995 will concentrate on one or several themes of the Canberra conference, and Dr. Stephen Wild has accepted appointment as Guest Editor for this volume.

Because of the early date of the Canberra conference and the large number of excellent proposals that were received by the Program Committee, it was decided to draw on this conference's themes and submissions for the 1995 Yearbook already, not only for the subsequent (1996) one, as would be normally the case. As always, all submissions will be considered, not just those of papers given at the conference. Submissions marked 'for Yearbook 27' should be sent as early as possible to Dr. Stephen Wild, Australian Institute of Aboriginal & Torres Strait Islanders Studies (AIATSIS), G.P.O.Box 553, Canberra, ACT 2601, AUSTRALIA, or should be brought to the conference. In preparing their manuscript, prospective contributors are asked to read and follow the 'Information for Authors' that appears in each volume of the Yearbook.

#### ICTM AND THE UNESCO COLLECTION OF TRADITIONAL MUSIC

As previously announced, the ICTM is now directly involved in the eliciting, evaluating, and editing of materials for new releases in the Unesco Collection. The following revised guidelines are intended for those who plan to contribute to the UNESCO compact disc editions:

The UNESCO COLLECTION OF TRADITIONAL MUSIC aims at presenting selected recordings from all musical traditions of the world to the general public, in support of UNESCO's objective to "maintain, increase and diffuse knowledge by assuring the conservation and protection of the world's inheritance."

Currently, new releases are produced by UNESCO and AUIDIS, in cooperation with ICTM, and published as compact discs.

#### I - DESCRIPTION OF THE COLLECTION (3 series)

To be included in the Collection, music should fit into one of the three series described below:

**Music and Musicians of the World** aims at presenting popular or learned musical traditions from various cultural regions of the world as a witness to current, endangered or extinct modes of expression that are highly representative of a community heritage, civilization, musical system or channel of artistic creativity.

**Anthology of Traditional Music** groups the most representative manifestations of the great musical traditions of every continent. Priority in this series is given to musical genres based on explicit theoretical systems and to uninterrupted recordings of long duration (traditional opera, ritual ceremonies recorded without a break, music for meditation, ceremonies of different religions).

**Traditional Music of Today** aims to inform people of how traditional music came into being or is reconstituted by performers today: well-known contemporary soloists or little-known groups, urban, popular, concert, festival or carnival music and music that has recently been developed or is evolving.

#### II - CONTENTS OF DISCOGRAPHIC DOSSIERS FOR SUBMISSION

##### A - Recording

High fidelity cassette copy (for evaluation only) of a master stereo recording speed 7 1/2 ips (19 cm/s) or 15 ips (38 cm/s) or in DAT; final edited version of 60-70 minutes.

##### B - Folder and jacket

1. Track listing : full title of each track, duration and names of performers or groups

2. Text : 10 typewritten pages (1500 characters/page), in English, French or Spanish, consisting of: (i) a general introduction describing the particular music in its geographical, historical and cultural context and its stylistic originality compared with other types of music of the country or region concerned; and (ii) a description of the contents and style of each track: instruments used, features of performance, usual duration of such pieces in normal conditions of performance. In case of an extract: full duration of the piece from which this has been extracted.

3. Photographic documents: 5 color prints or slides for the jacket and four black and white prints for the folder, with mention of photo credits.

When a submission is accepted for production, the submitter will be offered a contract by UNESCO which usually provides for US\$2,000.00 in consideration of all written, photographic and recorded materials to be used in the new release, and the rights involved. The submitter should be the owner of the rights concerning the aforementioned audiovisual and written documents. These should not infringe any copyright or other rights and should not contain anything libelous or in any way unlawful.

The submission should be prepared, wherever possible, with the assistance of a recognized music researcher.

The complete dossier should be sent to UNESCO which will submit it to the Editorial Board of the UNESCO COLLECTION after scientific and technical evaluation by experts and specialists from the geographical area concerned and recommended by ICTM (International Council for Traditional Music), a Non-Governmental Organization to which UNESCO has entrusted the preparation of new titles.

Complete submissions should be sent to :



Mme Noriko Aikawa  
Division of Arts and Cultural Life (CLT/ACL/IH)  
1, rue Miollis  
75732 Paris cedex 15, France

and to:

Prof. Dieter Christensen  
ICTM  
Center for Ethnomusicology - 417 Dodge  
Columbia University  
New York, NY 10027, USA  
email ICTM@woof.music.columbia.edu or dc22@columbia.edu

Before preparing a complete submission, it is suggested to send a Proposal describing the project on 2-3 pages, together with a sample cassette, to the ICTM office which will undertake to give advice and make suggestions for a successful submission.

#### NEWS FROM OTHER INTERNATIONAL ORGANIZATIONS

##### European Seminar in Ethnomusicology

Preparations are under way to hold the 11th ESEM conference September 5-11, 1995 at the Tropical Institute, Amsterdam, Holland. The proposed main theme, "Music in a Changing World" covers the following sub-themes:

1. Musical Evolution - Shockwise versus Gradual Change
2. Music and Nationalism
3. Creativity - Folk Musicians versus Contemporary Composers
4. Man the Musician - Musicians Biographies

XIth ESEM will be preceded by the CHIME meeting on East Asian Voices, September 2-5, 1995 at the same venue. The organizing hosts for ESEM are the Centre for Non-Western Studies of Leiden University, the Dutch Society for Ethnomusicology "Arnold Bake", and the European Foundation for Chinese Music Research (CHIME). The programme committee consists of John Baily, Goldsmiths' College, London; Susanne Färnäs, LACITO CNRS, Paris; Rokus de Groot, Music Dept., University Utrecht; Frank Kouwenhoven, CHIME, Leiden; Wim van Zanten, Anthropology Dept, Leiden University; Susanne Ziegler, Museum f. Völkerkunde, Berlin.

Contact addresses: Frank Kouwenhoven or Wim van Zanten [see ICTM Directory 1993]. From: ESEM Info 23, 1994

##### European Foundation for Chinese Music Research

The 2nd International Chime Conference, originally intended to take place in London in September 1994, has been postponed to September 1995. It will now take place in Amsterdam from September 2-5, 1995, in conjunction with the XIth European Seminar in Ethnomusicology. The theme of the conference, "East Asian Voices - Living Folk Traditions in Eastern Asia", remains the same. The meeting was postponed primarily for organizational reasons, but Holland as a location also offers opportunities for participants from Europe and the United States to visit the new library and music centre of the Chime Foundation in Leiden. The new date also makes it possible for a number of important fieldwork projects which are currently being undertaken to be included for presentation and discussions. Scholars or students of East Asian vocal folk music and others with a professional interest in vocal folk music and living folk-mythology in eastern Asia who wish to participate are invited to contact the programme committee: P.O.Box 11092, 2301 EB Leiden, The Netherlands. Tel: 31-71-133123, fax: 31-71-123183. CHIME Info

## REPORTS

#### 1994 MEETING OF THE EXECUTIVE BOARD

Thanks to the splendid hospitality of Lisbet Torp the 78th Meeting of the ICTM Executive Board was held June 25-26, 1994, at the LO-Skolen in Helsingør, Denmark. The Board is especially grateful to the following institutions which were cooperating under the guidance of Lisbet Torp to make this meeting a very successful one: the ICTM National Committee for Denmark, Statens Humanistiske Forskningsråd, and Statens Musikråd - all in Copenhagen.

Attending Board members: Erich Stockmann (President and chair), Olive Lewin (Vice President), Max Peter Baumann, Salwa El-Shawan Castelo-Branco, David Hughes, Lisbet Torp, Tsuge Gen'ichi, Stephen Wild; Dieter Christensen (Secretary General) and Nerthus Christensen (Executive Secretary).

The satisfactory results of the annual review of membership and budgetary trends made it possible to maintain the fee structure for yet another year, with the addition of a new category: 'Joint Life Memberships' are now available at US\$750.00.

The Board noted with great satisfaction the preparations for the forthcoming World Conference in Canberra (January, 1995), which has attracted more proposals for presentations than any other ICTM Conference so far; in discussing conference procedures in general, the Board resolved to disallow all audio and video recording during conference sessions other than the Opening and Closing sessions.

The Board also reviewed the relations of the ICTM with UNESCO and other international organizations. The Board reconfirmed the policy of cooperation with the UNESCO Collection of Traditional Music, for which a contract with UNESCO was concluded that transfers certain responsibilities for the acquisition, evaluation and editing of new releases that formerly rested with the International Music Council, to the ICTM.

A thorough review of the relations between ICTM and the International Music Council (IMC), on the other hand, triggered in part by a doubling of IMC membership fees, led to the conclusion that cooperation had been unproductive and expensive for the ICTM, and hence, to the decision of the Board to terminate ICTM membership in the IMC, effective 1 January, 1994.

The Board recognized new ICTM National Committees for Bangladesh and Finland, and invited eleven new Liaison Officers - the names of those whose acceptances have already reached us are included in the listing of LOs. The Board also co-opted Mr. Khalfan bin Ahmed al-Barwani, director of The Oman Centre for Traditional Music in Muscat, Sultanate of Oman, and nominated the following for the forthcoming elections of Officers and Ordinary Board members: Erich Stockmann - President; Oskár Elschek and Krister Malm, Vice Presidents; Gérard Béhague, Lisbet Torp, Tsuge Gen'ichi - Ordinary Board members.

Dieter Christensen

#### ICTM STUDY GROUP: Oceania

The last meeting of the Study Group took place the day following the ICTM World Conference in Berlin. Graciously arranged by Artur Simon, 11 members from six countries were shown materials relevant to music and dance in Oceania that are housed in the storage area of the South Seas Collection of the Museum für

Völkerkunde. This was followed by a presentation and discussion of formats used by the Museum for public dissemination of audio materials including that of the new 6-CD set of music from Irian Jaya. Four members took advantage of the invitation to conduct individual research in the Museum's collection during the two days following our meeting.

In 1993 and to date in 1994 our members have been active in contributing to the advancement of knowledge of Oceanic musics through publications - three monographs, numerous articles in scholarly journals, two guest edited issues of journals - presentation of papers in scholarly conferences in Australia, New Zealand, Papua New Guinea, and the United States. Many members are involved in on-going research; three have completed academic degrees with the thesis/ dissertation on Oceanic music. The Circular periodically communicated announcements and news items to all members - currently 55 in 12 countries.

The Study Group is looking forward with great anticipation to our next meeting - to be held in Canberra 12-13 January 1995, immediately following the ICTM World Conference. Grace Koch, our host, wrote an announcement for this Bulletin. Please see the 'Announcements' section in this Bulletin for more information on the next meeting of our group.

July 29, 1994

Barbara Smith

#### **ICTM STUDY GROUP: Music and Gender**

The Music and Gender group met in Turku, Finland 4-7 August, 1994 to discuss the development of theory and method of gender-based studies of music. Twenty papers were presented. The meeting was part of the Nordic Forum, a gathering of 10,000 women from the Nordic countries, the Baltics, Iceland and Greenland. A number of the Nordic Forum participants attended the group's paper presentations, and STG members were able to enjoy Finnish tango, Sami, and other music and dance presentations, as well as art and book exhibitions, films, and lectures.

The host for the meeting was Pirkko Moisala who organized accommodations in university housing complexes. Refreshments were served by Turku University students. A boat tour with dinner and dancing was a special treat.

During the meeting it was once more affirmed that the group's interest should focus on the study of music and gender, rather than women's music. Several strategies were discussed for involving more men in presenting papers and participating in group work. The misconception, within ethnomusicology, that 'gender' is a gloss for women's music, and women's concerns, was addressed and corrections of these misconceptions were considered.

At the Business Meeting possibilities for future meetings included a plan to hold the next meeting in Croatia, by invitation from Gorana Doliner, and for a joint meeting in the USA, to be explored by Jane Bowers and Marcia Herndon. Marcia Herndon was re-confirmed for two years in the co-chair for the Americas. The European co-chair, held by Pirkko Moisala, will be subject to election next year.

The Finnish hosts of the meeting were officially thanked for their wonderful hospitality and presented with flowers from the group.

Marcia Herndon & Pirkko Moisala

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

After the conference on "The Anthropology of Music in Mediterranean Cultures" (Venice, 10-12 September 1992), organized by the ICTM Italian Committee

with the support of the Levi Foundation (see Bulletin of the ICTM, April 1993), the Executive Board of the ICTM recognized in 1993 a new Study Group on the same subject, chaired by Tullia Magrini.

The principal aim of the STG is to promote research and discussion about "humanly organized sound" with reference to the Mediterranean, an area which has not often been examined in the past according to an anthropological approach. The notable exception represented by Ernesto De Martino's studies on the musical culture of southern Italy may be considered the historical premise for the sensibility and interest of Italian scholars in the anthropological approach in the study of music, which led to the promotion of the STG. Another important aspect of this STG is that historical musicologists work together with ethnomusicologists and anthropologists, according to a view which considers the "human question" as a matter which concerns scholars of all musics.

The first step of the STG after its recognition was to edit the proceedings of the Venice Conference, which appeared in December 1993 ("Antropologia della musica e culture mediterranee", ed. by T. Magrini. Bologna: Il Mulino). The following step was to reinforce the tie with the Levi Foundation, which generously accepted to act as permanent seat of the STG and to foster further meetings. Therefore it was possible to plan a meeting of the STG to be held in Venice on 1-3 June 1995 and the members agreed to choose the topic "Past and Present: Perspectives for the Anthropology of Mediterranean Music".

This broad topic will allow the STG members to deal with a set of questions, which were in part already proposed and discussed during the first conference (the representation of music and musical life in historical sources and in present time, the interaction among musical cultures in the Mediterranean, the meaning of tradition and modernization and so on). About twenty scholars will take part to the next meeting. Whoever is interested in attending the meeting may contact Tullia Magrini, Dipartimento di Musica e Spettacolo, Università di Bologna, Via Galliera 3, I-40121 Bologna; fax: 51.231183; e-mail: MUSICA@BIBLIO.CINECA.IT

May 29, 1994

Tullia Magrini

#### **ICTM NATIONAL COMMITTEE: Canada**

The past few years have marked important changes in this society. The first is our name change, from Canadian Folk Music Society/Société canadienne de musique folklorique to Canadian Society for Musical Traditions/Société canadienne pour les traditions musicales [recently amended to Canadian Society for Traditional Music/Société canadienne pour les traditions musicales, ed.]. ICTM members will immediately notice some similarity to the earlier shift from IFMC to ICTM: our change was prompted by some similar philosophy and needs. It was also necessitated by a change in membership base. Although the CSTM/SCTM was founded by Marius Barbeau, over the decade it had become more Anglophone on the one hand, and more "folk", less academic on the other. The merger possibility with the new society of Canadian ethnomusicologists (see Regula Qureshi's report in ICTM Bulletin no 75, 1989) became a reality in 1990. The CSTM/SCTM now consists of both Canadian ethnomusicologists and of performers, songwriters, and folk music aficionados, working together toward common goals and amiably toward parallel ones. It is an exciting format, and, despite some difficult transition times, is producing positive results.

Our meetings have included both a conference framework with academic papers, and lively music-making sessions. The last meeting was held in Ottawa, in

November 1993. I will list just a few of the papers: "500 Years - the Gentle War: Words and Music of a Mi'kmaq" (Gordon Smith and Kevin Alstrup); "Don Messer's Modern Canadian Fiddle Canon" (Neil Rosenberg); "Transmitting Cree Traditional Songs in the 1990's" (Kenneth Chen); "Ethnography and Memory: Exploring the Past in the Present of a Musical Tradition" (Regula Qureshi); "The Women of Agra Gharan of Khawal" (James Kippen); "Comment lire et interpréter le paysage sonore: un survol critique" (Monique Desroches); "Gamelan Semar Pegulingan in a University Setting" (Annette Sanger); "The Preservation of Croatian Klapa Singing in Vancouver" (Joshko Caleta). Workshops included sessions on the *sarangi* (Regula Qureshi), the *ney* (Robert Simms), and the Ukrainian hammered *dulcimer* (Brian Cherwick). Many of the academic as well as non-academic members participated in an evening performance, and local musicians presented English, Irish, and East Indian traditions.

Our Journal and Bulletin have continued to be published regularly, and the mail order service of Canadian traditional music continues to work well. Currently, the CSTM/SCTM executives are: Judith Cohen, President; Monique Desroches, Francophone Vice-President; George Lyon, Anglophone Vice-President; Gordon Smith, Treasurer; Paula Conlon, Secretary. Journal Editors are Jay Rahn and Edith Fowke; John Leeder and George Lyon edit the Bulletin. Among the other directors include Jocelyne Guilbault, Regula Qureshi, Alan Thrasher, Carmelle Bégin, Beverley Diamond, and Elaine Keillor. William Sarjeant, Past president, is also the Society Archivist and David Warren is our Parliamentarian.

We have established exchange memberships with other organizations, including the Israeli Musicological Society, the Iberian Society of Ethnomusicologists, and Folklore Canada International. CSTM/SCTM's business address remains Box 4232, Station C, Calgary, Alberta, Canada T2T 5N1.  
April 1994 Judith R. Cohen

#### ICTM NATIONAL COMMITTEE: Italy

In the last few years the Italian National Committee of the ICTM has actively co-operated in the constitution and activities of the ICTM Study Group on Anthropology of Music in Mediterranean Cultures (see report of the STG above).

Differently from many other National Committees, we do not hold annual meetings. The reason for this is that in Italy another well known institution, the Società Italiana di Etnomusicologia, holds regular (informal) annual meetings attended by members of both institutions. The ICTM Italian Committee has the aim to perform other duties, mainly to promote contacts and exchanges between Italian ethnomusicologists and their colleagues abroad within the framework of the general development of the discipline. Relevant to this, the Italian Committee has organized meetings of different ICTM Study Groups in Italy and hopes to repeat these very positive experiences also in the future.

At present, we are planning also a new initiative, that is an e-mail Bulletin which will host contributions of Italian ethnomusicologists as well as of any ethnomusicologist interested in Italian traditional music or in questions connected with it (for example comparison with other traditions). Anyone interested in sending contributions may contact Tullia Magrini (Dipartimento di Musica e Spettacolo, Università di Bologna, Via Galliera 3, I-40121 Bologna; fax: 51.231183; e-mail: MUSICA@BIBLIO.CINECA.IT). The Bulletin will host texts in Italian and English. Information about retrieving the Bulletin will be available in the ICTM Bulletin and ERD.

The Committee has released some new recordings in the series produced

together with the Dipartimento di Musica e Spettacolo dell'Università di Bologna and Albatros. With these recordings the series was concluded, because the publisher went out of business. Therefore, unfortunately, no recording of the series is available any more at present (but we hope to find a solution for this problem). Below is a listing of all the titles released in the series (all recordings are accompanied by a substantial booklet):

- I "lamenti" di Musumeli (Sicilia), VPA 8492, ed. I. Macchiarella, 1989;
- Liturgia popolare della Settimana Santa. Canti di tradizione orale delle confraternite umbre e alto-laziali, VPA 8493, eds. P. Arcangeli, G. Palombini, M. Imbastoni, 1989;
- Le ciaramelle di Amatrice. La tradizione della zampogna in Alta Sabina, VPA 8494, ed. G. Palombini, 1989;
- La Visilla e la tradizione musicale a Barcellona Pozzo di Gotto, VPA 8495, ed. G. Fugazzotto, 1990;
- Canti rituali del Friuli, VPA 8497, ed. R. Starec, 1990;
- Canto narrativo al Brallo, VPA 8504, ed. L. Del Giudice, 1990;
- Albanesi di Calabria, VPA 8501, ed. I. De Gaudio, 1990;
- Canti della settimana santa della provincia di Messina, VPA 8508, ed. M. Sarica, 1990;
- Canti tradizionali di Niscemi, VPA 8502, ed. G. Garofalo, 1990;
- Il Natale in Sicilia, 2 records, ALB 23, ed. G. Garofalo, 1990;
- Canti lirici della Calabria settentrionale, VPA 8505, ed. T. Magrini, 1991;
- La tradizione musicale a Calamonic, VPA 8506, eds. G. Moroni - V. Vacante, 1991;
- Canti di tradizione familiare in Val Seriana, VPA 8509, ed. M. Anesa, 1992;
- La tradizione della bandella ticinese "La Tremonese", VPA 8507, eds. R. Leydi-I. Macchiarella, 1992.

The Committee is disappointed about the interruption of this beautiful series, which enriched the wide documentation available on Italian traditional music by presenting recent researches, and hopes that it will be possible to find new solutions in the next future.

I would like to conclude with some information on the teaching of ethnomusicology in Italy. I am happy to say that the situation has improved in recent years and more ethnomusicologists are active at present at Italian universities. The following list includes universities which offer courses in ethnomusicology and related disciplines and those with ethnomusicologists on the teaching staff, even if they do not teach an ethnomusicological course:

- University of Bologna (seats at Bologna and Ravenna):  
Roberto Leydi ("Etnomusicology"), Tullia Magrini ("Anthropology of Music" and "Etnomusicology of Italy"), Giampiero Cane ("Afro-American Musical Culture"), Nico Staiti (researcher, working on the iconography of traditional music).
- University of Rome:  
Giovanni Giuriati (researcher, with interests in the instrumental music of Southern Italy and Cambodia). At present the chair of ethnomusicology is vacant.
- University of Basilicata (Potenza):  
Francesco Giannattasio ("Etnomusicology").
- University of Palermo:  
Elsa Guggino ("Etnomusicology").
- University of Udine at Gorizia:



Pietro Sassu ("Ethnomusicology").

In the year 1993-94 special ethnomusicological courses have been available also at the University of Calabria (Goffredo Plastino) and at the School of Musicology and Musical Pedagogics of the University of Macerata at Fermo (Giorgio Adamo).

Courses in ethnomusicology are also available at the Conservatory of Milan (Marcello Sorce Keller) and some other conservatories, but I have no recent information.

May 29, 1994

Tullia Magrini

#### ICTM NATIONAL COMMITTEE: Poland - Report 1992-1994

National Committee members mostly belong to one or more of the following groups: scholars working at universities and the Polish Academy of Sciences, journalists/scholars working for the mass media, incl. the Polish Radio, and scholars/dance experts/teachers affiliated to the Polish Ethno-Choreological Society. Their achievements can be summarized as follows:

1. Scholarly activities and publications (Polish titles have been translated into English where necessary):

Dissertations (University of Warsaw):

Anna Gruszczyńska: The Musical Culture of the Inca Metropolis: The Function of Spanish Chronicles of 16th and 17th Century in the Ethnomusicology of the Andean Region. (November 1992, supervis. S. Zeranska).

Dorota Frasunkiewicz: The Belorussian Calendar Songs: The System or its Elements only. (April 1993, superv. A. Czekanowska).

Some important publications should be mentioned here:

Piotr Dahlig: Polish Folk Music in Comments and Opinions of its Performers. Warsaw 1993.

*Muzyka*, v. 38, 3/4, Warsaw 1993: issue dedicated to ethnomusicology.

From Idea to Sound, Proceedings of Symposium held at Castle Nieborow 1993. Ed. by A. Czekanowska, M. Velimirovic, Z. Skowron. Krakow 1993.

Interdisciplinary Studies in Musicology, Proceedings of the Symposium of 1991, edited by J. Steszewski. Poznan 1993.

Bulletin of the Polish Ethno-Choreological Society, ed. by G. Dabrowska and P. Dahlig.

2. Documentation and Dissemination:

The Archive of Folk Music of the Polish Academy of Sciences and the Archive of the Polish Radio are continuing to document music of rural communities in natural environments and performances at festivals. State supported festivals (Ministry of Culture) and privately sponsored events, which are developing very fast recently, are very rich and well organized in Poland thanks to the engagements of Jadwiga Sobieska in the past and currently Jan Steszewski, Maria Baliszewska, and Piotr Dahlig. The most important festival is that of Kasimierz which takes place every year during the last ten days of June.

A recently established institution is the Radio Center of Folk Culture, headed by Maria Baliszewska, an expert of the European Broad Casting Corporation. Ambitious plans concern the publication of a series of records as well as sponsorship activities for performers (pensions) and instructors (grants).

Concerts of folk music and dance are being organized by a group of Polish

ethnochoreologists, esp. Grazyna Dabrowska, at the National Philharmony in Warsaw.

3. International Cooperation:

ICTM members participated at several international symposia and conferences organized by ICTM groups and other associations:

Second Symposium on "Interdisciplinary Studies in Musicology", organized by Jan Steszewski, Poznan, October 1993.

"European Heritage and the Polish Musical Culture under Change", international symposium led by Anna Czekanowska, Madralin 29-31 May, 1994, with an afternoon dedicated to "Polish Music Today: Motivations - New Initiatives - System of Promotion".

18th Symposium of the ICTM Study Group on Ethnochoreology, Skierniewice, August 1994, organized by Grazyna Dabrowska. [See also 'Announcements' in this Bulletin.]

Panel on "Style and Performance in Oral and Written Music", to be organized by Milos Velimirovic and Slawomira Zeranska on September 8 at the congress, 'Musica Antiqua Europae Orientalis', Bydgoszcz, 6-12 September 1994.

Cooperation with neighbouring countries (Russia, the Baltics, Ukraine, Belorussia, Slovakia) increased in the last years esp. through (seven) seminars conducted by the foundation "Muzyka Kresow" (Music of Periphery) under Monika Maminska and Jan Bernad. Program advisors in the past were Ihor Maciejewskij (St. Petersburg) and Dorota Frasunkiewicz (Warsaw). Programs concentrate on musics of traditional customs: calendar and family cycles and on instrumental musics. The summer seminars, lasting two weeks, offer the extended programs with paper sessions and workshops in singing, playing, and dancing. Conferences are complemented by concerts of folk ensembles from neighboring countries with up to two hundred people attending the sessions.

These meetings are matched by Ukrainian conferences organized by the Institute of Music (formerly Conservatory of Music) in Lwow under the guidance of Bogdan Lukaniuk with emphasis on methodological issues (problems of editing, methods of field research, theoretical questions).

Another seminar, 'Music of Minorities in Eastern Europe' was conducted June 1993 with international cooperation.

A center for choreology has been established in Poznan by Roderyk Lange. Address: Instytut Choreologii - Fundacja Poznan, 61 B 42, Za Bramka 10-11, Poznan. The centre is training some ethnochoreologists.

Anna Czekanowska

## ICTM MEETING CALENDAR

1994/1995  
29 Dec.-3 January  
Ramat-Gan  
Israel  
Joint Meeting: STGs on Iconography & Music Archaeology  
Topic: "Music Images and the Bible: Instruments - Forms - Symbolism"  
Local Organization: Joachim Braun

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 - Seminar  
Theme: "Indigenous Performance and the Media"  
Organizer: Grace Koch  
Host: AIATSI

1995  
24-28 April  
Copenhagen  
Denmark  
STG on Historical Sources of Folk Music  
Themes: "Traditional Music between Rural and Urban Communities" - "Music and Working"  
Program Chair: Doris Stockmann  
Local Organization: Hendrik Koudal

1995  
10-16 May  
Terschelling  
The Netherlands  
Study Group on Folk Musical Instruments  
Themes: "Analysis of Instrumental Folk Music: Acoustic - Transcription - Structure - Style - Interpretation"  
Program Chair: Erich Stockmann  
Local Organization: Rembrandt Wolpert

1995  
1-3 June  
Venice  
Italy  
STG on Anthropology of Music in Mediterranean Cultures  
Theme: "Past and Present: Perspectives for the Anthropology of Mediterranean Music"  
Coordinator: Tullia Magrini  
Local Organization: Fondazione Levi

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