

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

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

# INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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

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## FROM THE ICTM SECRETARIAT, NEW YORK

### SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The Editor of the YTM encourages submissions of articles and country reports from members and non-members alike. Specifications for submissions are printed in each YTM under the heading "Information for Authors" [p.V]. Please send submissions to:

**YTM Editor:** Prof. Dieter Christensen

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Fax: +212 - 854-1309; e-mail: ictm@woof.music.columbia.edu

### SUBMISSIONS FOR YTM REVIEWS

On behalf of our Review Editors we remind members that they should submit their new publications/recordings/CDs for review or have their publishers send review copies to the respective editors:

**ICTM Book Review Editor:** Prof. Stephen Blum

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PLEASE DO NOT SEND NEW PUBLICATIONS/RECORDS/CDs TO THE ADDRESS OF THE ICTM SECRETARIAT (Dept of Music, Columbia University). We can not, as a rule, forward materials received at the Secretariat.

The timely publication of the Yearbook for Traditional Music depends, among other things, upon the cooperation of those who have agreed to submit reviews for the YTM. Please do keep your deadlines!

### SUBMISSIONS FOR THE BULLETIN OF THE ICTM

The Bulletin will consider news for or from international meetings that may be of interest to the ICTM membership. Priority is given to UNESCO affiliated organizations.

**Deadlines** for submissions to the Bulletin

April Bulletin: 1st of March

October Bulletin: 1st of October.

All submissions should be sent, whenever possible, by e-mail or on an IBM compatible diskette. E-mail and snail mail addresses are the same as above for the YTM.

### UNESCO RECORDS

Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Prof. Dieter Christensen, Att: UNR, at the same address as listed for the YTM above (incl. fax, e-mail).

It is best to, first, send an inquiry with a brief description of the project (1-2 pages) as a basis for further discussions. The ICTM Committee for UNESCO Records will then provide technical and other advice.

### MAILING SCHEDULES FOR ICTM PUBLICATIONS

To keep our mailing lists accurate and avoid unnecessary and costly separate shipping, we ask you to, please, send your **address changes** in time for our mailings, at the latest one month before the shipping date below.

April Bulletin: April of respective year.

YTM and October Bulletin: Beginning to mid-December of resp.ective year.  
(Usually mailed together).

Directories: In December of uneven years.

All mail goes out via surface and/or ISAL (printed matter express upon additional payment of US\$4.00). Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

## ANNOUNCEMENTS

### 34TH WORLD CONFERENCE - 50TH ANNIVERSARY OF IFMC/ICTM PRELIMINARY ANNOUNCEMENT

Sessions of the 34th ICTM World Conference are scheduled to take place from 22 - 28 June 1997 in Nitra, a short distance from Bratislava, Slovakia. The official First Notice will be published in the April 1996 Bulletin with more detailed information on conference themes and venue.

#### PROGRAMME COMMITTEE

Chair: Dr. Wim van Zanten, The Netherlands

Members: Prof. Dr. Dieter Christensen, U.S.A.

Prof. Dr. Oskár Elsčhek, Slovakia

Dr. Anca Giurchescu, Denmark

Prof. Dr. Bruno Nettle, U.S.A.

Dr. Tsao Pen-yeh, Hong Kong

Local Organization: Prof. Dr. Oskár Elsčhek.

#### THEMES

The following themes have been established for the conference:

1. Music and Dance of Peasant Societies in National and Political Contexts.
2. Music of the World's Cultures in Education
3. Music and Dance as Identity Markers in Multicultural Societies
4. Traditional Music, Digital Technology and Electronic Networks
5. Sound and Image in the Study and Presentation of Traditional Music and Dance
6. Traditional Music and World Beat
7. Musical Instruments in the 20th Century
8. Crossing Boundaries - Redrawing Boundaries in Music.

Invited are also contributions that do not fall into this set of themes. 'Special Sessions' and panels on other themes will be considered if suitable submissions are made. They should be organized in such a fashion that there will be much opportunity for discussion.

#### PAPERS

Members who wish to present a paper are asked to send their proposal in the form of an Abstract as soon as possible and before October 1, 1996 to

Dr. Wim van Zanten

Department of Cultural and Social Studies

Leiden University

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2300 RB Leiden, The Netherlands

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Fax: +32-71 - 527 36 19

E-mail: zanten@rulfsw.leidenuniv.nl

Sending your proposal by E-mail, or sending a hard copy plus computer-diskette is preferred. Proposals should include the title of the paper, an outline of its contents, the language in which the paper will be presented, and the type(s) of illustrations to be used. Its length should be between half and one typewritten page (200-400 words). It is expected that all papers will present new insights. Abstracts of papers which have been previously presented in print or otherwise will be rejected. The

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 around 1 January 1997 whether or not their proposals are accepted. In order to assure opportunity for discussion, each presentation will be allowed a maximum of twenty minutes.

Students are encouraged to submit their proposals. Please note that only those proposals will be considered whose authors are members of ICTM in good standing.

#### ICTM NATIONAL COMMITTEE FOR THE UNITED KINGDOM

The ICTM National Committee for the U.K. (formerly the ICTM (UK Chapter) has adopted the name 'British Forum for Ethnomusicology'. Its principal officers are:

Chairman: Dr. Richard Widdess  
Secretary: Dr. Martin Clayton  
Membership Secretary: Dr. Mark Trewin  
Treasurer: Ms. Lara Allen  
ICTM Liaison: Dr. David Hughes  
Conference Secretary: Dr. Martin Stokes.

Richard Widdess

#### 19TH SYMPOSIUM OF THE ICTM STG ON ETHNOCHOREOLOGY

The 19th Symposium will be organized by Daniela Stavelova of the Ustav pro etnografi a folkloristiku AV CR in collaboration with Hannah Laudova and take place August 5-11, 1996 in the castle of Trest near the town of Jihlava in the southeast of the Czech Republic. Members of the Programme Committee are Theresa Buckland, England (chair), Daniela Stavelova, Czech Republic (local organiser), and Egil Bakka, Norway.

##### THEMES

##### 1. Dance and Style

- . concepts of style in relation to dance and other culturally codified movement systems, aesthetics, other social and expressive practices, etc.
- . relation(s) between musical and dance style(s)
- . transmission of style
- . personal, family, groups, gender, regional, national styles, etc.
- . methodologies for the study of dance and style.

##### 2. Children and Traditional Dancing: *suggestions for approaches*

- . children's traditional dance and movement repertoire, e.g. dance, games, etc.
- . use of children's folklore in education, contemporary and historical
- . traditional dancing as a socialization process for children
- . transmission of children's traditional dance and movement repertoire
- . methodologies for the study of children and traditional dancing.

Deadline for proposals was 15 November 1995. This deadline will be strictly observed.

Membership: members are reminded that this is a Study Group which requires ICTM membership. Please ensure that your membership is fully operative. This is necessary even if you are not intending to make a presentation.

New members who do not wish to make a full presentation on the above themes may make a brief presentation of themselves, their work, and their expectations in connection with the Study Group (max. 5 minutes).

Accommodation and registration costs: registration fee 60DM; Lodging and board 50DM.

Correspondence should be directed to:

Theresa Buckland, Department of Dance Studies, University of Surrey, Guildford, Surrey GU2 5XH, England. Tel: 00 44 1483 300800 x3024 or 00 44 1483 259326. Fax: 00 44 1483 259392/300803. E-mail: [theresa.buckland@surrey.ac.uk](mailto:theresa.buckland@surrey.ac.uk)

Daniela Stavelova, U Druhe Baterie 3, 162 00 Praha 6, Czech Republic or Ustav pro etnografi a folkloristiku AV CR, Machova 7, 120 00 Praha 2, Czech Republic. Tel: 00 42 2 25 46 48. Fax: 00 42 2 25 04 30

Egil Bakka, RFF-senteret, N-7055 Dragvoll, Norway. Tel/fax: 00 47 73 59 65 75. E-mail: [egil.bakka@auh.unit.no](mailto:egil.bakka@auh.unit.no)

[Excerpt from *Call for Papers and Participation*, ed.]

Theresa Buckland

**Proceedings from the 1994 STG meeting in Poland** were published by the Polish Society for Ethnochoreology and the Institute of Art, Polish Academy of Sciences under the title: *Dance Ritual and Music*. Editors: Grazyna Dabrowska and Ludwik Bielawski. Warszawa 1995.

#### STUDY GROUP ON MUSIC ARCHAEOLOGY

A "small" Study Group meeting was held in Turin, Italy at "News '95", the International Rock Art Congress, August 31-September 6, 1995. Its symposium "Rock Art and Music Archaeology" contained mostly papers related to rock art, some of them with strikingly new results. They will appear in a "Music-Archaeological Offprint" later this year.

The 8th meeting of the STG will be held in Limassol/Cyprus, August 27-30, 1996. The first announcement will soon be mailed to members of the Study Group.

Ellen Hickmann

#### DIRECTORY OF TRADITIONAL MUSIC 1995 SHIPPED

The 5th edition of the Directory of Traditional Music will be shipped from the printing plant to all paid-up members/institutions mid-December 1995 as, for that matter, were the 1993 and the 1991 editions.

The majority of our individual members have updated their records - addresses and interests - since 1993. Some of the update forms were difficult to decipher. We would appreciate if in the future entries are typed or written in block letters. Special care should be taken with telephone/fax numbers (country and area codes as well as office and/or home phone numbers which should be listed as such) as well as with e-mail addresses.

We hope that the new addition of an alphabetical index of names will facilitate searches.

The 1995 edition of the Directory will go online with Ethnoforum, and we shall update it from time to time. Therefore, we would like to receive any changes you want to make in your entries as soon when they occur.

#### NEWS FROM OTHER INTERNATIONAL ORGANIZATIONS

##### Foundation of the Association for Korean Music Research

At the 40th Annual Meeting of the Society for Ethnomusicology held during October 19-22, 1995 in Los Angeles, a group of approximately thirty scholars and

musicians specializing or interested in Korean music founded the Association for Korean Music Research (hereafter AKMR). The occasion of the formation of the AKMR is, to cite its founding document, "the first effort to establish an international community of scholars to promote, exchange, and advance in-depth study of Korean music as a distinctive cluster of traditions." Dr. Byong Won Lee, Professor of Ethnomusicology at the University of Hawai'i at Manoa, was elected as President of the AKMR. The six elected Steering Committee members are Mr. Joseph Celli (Director, Korean Performing Arts Institute, New York), Dr. Marnie Dilling (University of California at San Diego), Dr. Okon Hwang (Eastern Connecticut State University), Miss Youyoung Kang (University of Pennsylvania), Mr. Andrew Killick (University of Washington) and Dr. Robert Provine (University of Durham). In addition, Miss Ruth K. Oh, an attorney-at-law with a background of ethnomusicology, had agreed to serve as counsel.

Interested parties should contact Dr. Byong Won Lee, Music Department, University of Hawai'i, 2411 Dole Street, Honolulu, HI 96822-2318 (telephone: 808-956-7618; fax: 808-956-9657; e-mail: byong@hawaii.edu).

### "Think Music Think The World"

"Working toward new links between ethnology and ethnomusicology". International Conference, University of Nanterre, 14-16 March 1996.

This conference aims at a joint discussion between ethnologists and ethnomusicologists. A number of themes interesting to both disciplines have been chosen: ritual, oral literature; conceptualisation; social differentiation and political action; aesthetics. special emphasis will be given to debate at this forum.

The conference is organized by the Laboratoire d'ethnologie et de sociologie comparative (UMR 116 du CNRS, Université de Paris X) and the Laboratoire d'ethnomusicologie (UMR 9957 du CNRS, Musée de l'Homme).

Information from UMR 9957, Dépt. d'ethnomusicologie, Musée de l'Homme, 17 Place du Trocadéro, 75116 Paris. Tel: (1) 47 04 58 63; fax: (1) 47 55 05 47.

Miriam Rovsing Olsen

### International Ballad Conference

The Ballad Commission of the International Society for Ethnology and Folklore invites to the 26th International Ballad Conference at the University of Wales, Swansea, July 19-23, 1996.

Suggested themes: Frances James Child (1825-1896) - the editor of *The English & Scottish Popular Ballads* & "his" songs: historical, comparative & contemporary perspectives; Ballads & as Literature; Narrative Singing in Wales; Beyond Eurocentrism.

Contact address: tom Cheesman, School of European Languages, University of Wales Swansea, Swansea SA2 8PP, GB. Fax: +1792-295710; e-mail: t.cheesman@swan.ac.uk

### 12th ESEM Conference

The 12th conference of the European Seminar in Ethnomusicology will take place from 8-14 September 1996 in the vicinity of Toulouse, France.

Contact address: Peter Crowe, Secretary General, 29, rue Roquelaine, 31000 Toulouse, France. Fax: +33 61.63.67.30.

## REPORTS

### STUDY GROUP: Folk Musical Instruments

The Study Group on Folk Musical Instruments of ICTM (UNESCO) held its twelfth meeting between 10 and 16 May, 1995 on the island of Terschelling, The Netherlands. The meeting was sponsored by the Department of Music of the University of Amsterdam, the Faculty of Arts of the University of Amsterdam, the Dutch Royal Academy of Sciences, and the Jaap Kunst Foundation, Amsterdam, to all of whom the organizer wishes to express his gratitude. Individual sponsorship was given by the NUFFIC, and by private sponsoring. Without their support many colleagues would not have been able to attend: Holland is one of the most expensive conference countries in Europe, and grants for the Arts and in particular for musicology are difficult to obtain. Holding a conference on an island is always special, particularly if the island is hours by public transport from the place of arrival, in our case Amsterdam: no participant can escape the concentrated atmosphere of being locked up with colleagues for a week. Terschelling fulfilled this promise - "dropping by" for a day - was impossible, since it takes about half a day to get to Terschelling, and the isolated hotel overlooking the North Sea and an extremely windy beach lent the group that feeling of closeness that makes some conferences work especially well.

During five days 25 participants followed lectures and presentations: Oskár Elschek (Bratislava) spoke about *Stilbereiche der instrumentalen Volksmusik der Slowakei*, and also offered a video of Slovak musicians, Lubomir Tyllner (Prague) explored an ethno-historical theme in his *Zu Stilfragen in den ältesten Niederschriften instrumentaler Volksmusik Böhmens*, Ewa Dahlig (Warsaw) showed some computationally supported work on *Rhythmic Structures in the Instrumental Folk Mazurka Tunes in Poland*, while Piotr Dahlig (Warsaw) delved extensively into video recordings in a regional variety in his *Der rhythmische Bordun und das harmonische Spiel der Bassgeige in Polen*. Birthe Traerup's (Copenhagen) *Video-Dokumentation von Feldforschungen bei den Albanern 1957* evoked emotions amongst many of the participants while watching the (then) young ethnomusicologists Emsheimer, Hörburger, and the referend herself on a still unique expedition. Erich Stockmann (Berlin) who had also been trying the fieldwork in the 1950's but from the other side of the borders provided a commentary to the documentation. Annette Erler's (Göttingen) *Instrumental Accompaniment to Maltese Vocal Music* and Manfred Bartmann's *Das Glockenschlagen auf El Hierro als integrierter Bestandteil der inseltypischen Prozessionsmusik* were especially apt for the location of the conference. Other European topics covered were Erika Freund's (Bamberg) *Die 'kapodos' Zither und ihre Repertoire in Ungarn*, and Marianne Betz's (Leipzig) *Zwischen Kunst- und Gebrauchsmusik: Bearbeitungen im frühen 19. Jahrhundert*, where links between the genres were demonstrated thus removing the mutual exclusivity of "Art-" and "Ethno-" music. The latter approach was also taken by the two interrelated presentations on Japanese music. In Elizabeth Markham's (Alkmaar) *The Concept of the "Basic Melody" in early Japanese Court-Music - Evidence in a Buddhist Vocal Notation?* present-day practice of instrumental orchestral musicians singing a musical part before playing on their instruments, and the tracing back to vocal Buddhist notations of the 13th and 14th centuries drew Rembrandt Wolpert's (Amsterdam) *The Concept of the "Basic Melody" in early Japanese Court Music - A Scholar's Construct?* from



a theoretically argued case via computer-aided analysis of lute-tablature into the arena of an oral tradition. Tamila Djani-Zade's (Moscow) *Interpretation der aserbajdschanischen Muqamler in den Tar-Schulen von Bahrman Mansurov und Ahmed Bakihanov* and Wolf Dietrich's (Zornheim) *Der Kazakhische Qylkobuz und seine Verbindung zur nordindischen Sarangi* led to Central Asian topics, while Valentin Iglesias' (Amsterdam) *The Rhythmical Structure of the Bolivian wayno interpreted through an analysis of the siku repertoire of Italaque*, again employing computer-aided analytical methods, and Klaus-Peter Brenner's (Göttingen) *Akustik, Spieltechnik und tonal-harmonische Ordnung der chipendai (Mundbogen) der Shona* in which he demonstrated how important looking properly and using one's common sense is, and - last but not least - Hans Brandeis (Berlin) *Boat Lutes in the Philippines and Related Instruments in South and South-East Asia* all moved off from the continent of Eurasia.

Memorable, too, was an outing through the island, and the evening in a remote public house, where a substantial group of islanders proved the old saying that Frisians don't sing (partly) wrong: partly, since the island of Terschelling doesn't regard itself Frisian, although it is politically part of the province of Frisia. The guidance given by the director of the vvv Terschelling, Peter Winter, the reception by the municipal authorities, and last not least the "background work" of the staff at the vvv in West-Terschelling will remain a splendid memory of a conference, where there was a lot of time to talk and discuss things with each other, and where the question of "no more time for questions" never arose.

R.F.G.F. Wolpert

#### STUDY GROUP: Historical Sources of Folk Music

Invited by the Dansk Folkemindesamling (Danish Folklore Archives) the 11th conference of the STG on Historical Sources of Folk Music took place in Copenhagen from April 24 to 28, 1995. Jens Henrik Koudal and Svend Nielsen from the Dansk Folkemindesamling organized this meeting.

Around 30 participants from 15 countries joined in presenting recent results of their research on the topics: "Traditional Music between Urban and Rural Communities", and "Music and Working". Below follows a listing of 23 papers presented and discussed:

Bjoern Aksdal (Norway): The mining town of Roeros - a melting pot for musical impulses"; Rudolf Brandl (Germany): "Wechselbeziehungen zwischen städtischer und ländlicher traditioneller Musik in Griechenland im 19. und 20. Jahrhundert"; Anne Cauffriez (Belgium): "The female polyphony of N.W. Portugal (Minho province)"; Ferial Daja (Italy/Albania): "Volksmusik in den Städten des Bezirkes Shkodra im 19. und 20. Jahrhundert"; Jürgen Elsner (Germany): "Modernisierungen in der Musik des Jemen in unserem Jahrhundert"; Ralf Gehler (Germany): "Dorf- und Stadtmusikanten im ländlichen Raum Mecklenburgs zwischen 1650 und 1700"; Rainer Gstrein (Austria): "Landlageiger und Wienerwalzer - wechselseitige Beeinflussung ländlicher und städtischer Tanzmusik Österreichs im 19. und 20. Jahrhundert"; Margareta Jersild (Sweden): "The influence of popular and art music on Swedish fiddlers' repertoires"; Jens Henrik Koudal (Denmark): "The impact of the 'Stadtmusikant' on folk music"; Grozdana Marosevic (Croatia): "The role of travelling musicians in the creation of popular musical culture in Croatia"; Andreas Meyer (Germany): "Relationships of rural and urban musics in

Afro-Caribbean cultures"; Andreas Michel (Germany): "Instrumentale Musikpraktiken im Arbeitsleben des 17. bis 19. Jahrhunderts in Mitteleuropa"; Svend Nielsen (Denmark): "Worksongs in Denmark"; Ursula Reinhard (Germany): "Eine alte nomadische Singtechnik in der Türkei und auf dem Balkan und ihre instrumentale Wiederbelebung"; Maria Samokovlieva (Bulgaria): "Die städtischen humoristischen und sarkastischen Volkslieder Bulgariens und ihre Verbindung mit der traditionellen Folklore"; Rimantas Sliuzinskas (Lithuania): "Harvest traditions and ritual folksongs in Lithuania"; Zaiga Sncibe (Latvia): "Latvian folksongs in the 18th and 19th centuries - tradition and change"; Jan Steszewski (Poland): "Volks- oder populäre Musik? Eine Fallstudie der Musik aus dem 17. Jahrhundert"; Doris Stockmann (Germany): "Music and work: basic questions of a deep rooted functional connection"; Lujza Tari (Hungary): "'Verbunk' - 'verbunkos music' - interaction between the town and the village in an instrumental music genre"; Helga Thiel (Austria): "Zum ländlichen und städtischen Musizieren in Österreich im 20. Jahrhundert"; Susanne Ziegler (Germany): "East meets West - Musik in georgischen Städten"; Elena Zottovicianu (Romania): "Interchanges between urban and rural music cultures. Some testimonies from the Romanian countries (17. and 18. centuries)".

Beside this programme and intensive discussions, the participants visited the Musikhistorisk Museum Copenhagen with its marvellous collections of instruments, an interesting open air museum near Copenhagen presenting typical rural architecture of Denmark, as well as the famous castle of Helsingør (Kronborg).

The next (12th) conference of the STG will be held in Thessaloniki in the autumn of 1997, locally organized by Dimitris Themelis.

Doris Stockmann

#### STUDY GROUP: Ethnochoreology

Members of the Study Groups on Ethnochoreology and Iconography gathered in Innsbruck, Austria, June 13 to 18, 1995 for a joint meeting on "Myth and Reality in Dance Pictures" attended by over 20 scholars from 11 countries. Tilman Seebass, Lisbet Torp and Marianne Bröcker headed the Organization Committee and the place of venue was the Institut für Musikwissenschaft at the Universität Innsbruck.

The meeting brought together scholars from ethnomusicology, movement analysis and art history. Participants presented a large variety of iconographic media ranging from paintings to photographs, miniatures to religious illustrations, pottery to tombs, and graphic works to screens. Concepts such as "depiction" and "representation", their distinction from one another, and the importance of the context in which they were produced were discussed as well as intention of the artist and depiction of the dancing figures as "the other". Papers centered mainly upon two different interpretations of "myth": the religious and the national. A historical perspective was dominant in most presentations, some showing cultural continuities between past depictions/representations of movements with present ethnographic data. Papers with examples from the Far Eastern world stimulated discussions about the notion of "time" and "reality" and their representations. An important part of the discussion centered on movement found in pictures. Many participants expressed their concern on interpreting every movement picture as "dance". Since dance iconography is also about an "artistic translation" we saw in many of the presentations the operation of different layers of symbolism. Depictions of musicians and musical instruments formed strong reference points in most discussions. Some papers called attention to the costumes as important signifiers of a dance genre, while others explored the

relationship among texts and illustrations that went along with them. Evaluation of the presentations took place as a round-table discussion during the last day of the meeting.

Arzu Öztürkmen

## STUDY GROUP: Music Archaeology

### Music Images and the Bible - Instruments - Forms - Symbolism

Conjoint Conference of ICTM STGs on Music Archaeology and Iconography

Are Music Archaeology and Music Iconography related fields that can complement one another? To find out more about this question the two Study Groups in the ICTM held a joint meeting in Israel (Jerusalem and Ramat-Gan) on the topic indicated above, December 29, 1994 - January 3, 1995. 31 participants from 12 countries met for discussions in the two fields. The conference was organized by Prof. Joachim Braun and Judith Asher of the Department of Musicology, Bar-Ilan University at Ramat-Gan. Places of venue were the Israel Museum and the Hebrew University of Jerusalem and the Bar-Ilan University of Ramat-Gan. The event that included an exhibit of archaeological artifacts in the Museum of Jerusalem, excursions and a concert of contemporary and traditional music of Israel was sponsored by the Fritz Thyssen Stiftung, the Israel Academy of Sciences and Humanities, the Israel Ministry of Sciences and the Arts, and The Lewis Family Fund for International Conferences at Bar-Ilan University.

Musical artifacts of ancient Israel and its environs - Syria, Asia Minor, Mesopotamia and Egypt - were discussed by **music archaeologists**; Western and Eastern illuminated manuscript, mostly from the Middle Ages, served as sources for the iconographers. Keynote speaker, Bezalel Narkiss (Hebrew University) gave a broad and knowledgeable paper on "Biblical iconography in Jewish, Christian and Moslem art".

Israel territory has been a crossroad for millennia, and whoever lived there at a particular time was heavily influenced by neighbouring people, their material culture and musical instruments. Music archaeological papers related to these circumstances in many respects. Werner Bachmann (Borna/Germany) exemplified the problem of the bell in Hellenistic-Roman mystery cults of Asia Minor, explaining the so-called "bell-man" statuette - found in Turkish museums - as part of the Dionysos cult. He used sarcophagi and other monuments with mythological scenes for his interpretation, and described the use of bells also in Jewish and Christian rites quoting written sources such as Plutarch and others, thus constructing intercultural parallels ("Die Glocke im hellenistisch-römischen Mysterienkult Kleinasien"). - Bathja Bayer (Hebrew University, Jerusalem) compared the pictorial finds of the "Phoenician orchestra" with biblical scenes of group music making. She revealed proxemics of the description and of the visual evidence of the "Phoenician orchestra" taking into account the interference of representational conventions and constraints ("The Phoenician orchestra: a further perspective"). - Annie Caubet (Musée du Louvre, Paris) discussed recently excavated musical instruments at Ras Shamra/Ugarit that can help to understand the musical terms in the Bible. The finds date from the end of the 2nd millennium BC and could explain the instrumental accompaniment of chants and religious or social ceremonies in the biblical world of the same time ("Musical instruments from Ugarit and the Bible"). - Anne Draffkorn Kilmer (UC Berkeley) concentrated on an illustrated cuneiform text that explains cultic rituals from the late Babylonian/Seleucid period connected with two types of percussion instruments ("drums"). They could have been skin drums producing more than one musical pitch, or bronze kettle drums

of the Dongson type ("The eyes of the drums: a difficult cuneiform text"). - Amos Kloner (Hebrew University) and Joachim Braun (Ramat-Gan University) gave a paper on Hellenic Marissa which, since the 10th century BC, had been both a battlefield of Judean, Egyptian, Philistine, Edomite, Idumean, and Sidonian-Greek forces, and a center of active cultural interaction. Two wall drawings from the 2nd century BC depict musicians: a trumpet player in a hunting scene and the well-known duo of musicians with a harp and an aulos ("Hellenic Marissa: burial-hunt-music"). - Bo Lawergren (Hunter College, New York) submitted an overview of string instruments from different times and cultures around Israel emphasizing the mutual influences that can be seen in the various shapes of the instruments and the way of holding and playing them. This was the background for him to examine the nature of *nevel*, the *asor* and the *sabbeka* in the light of archaeological finds ("String instruments of the Bible: their ancient intercultural setting"). - Ya'akov Meshorer (Israel Museum, Jerusalem) showed Jewish and non-Jewish coins found on Israel territory ornated with musical instruments of their time and culture. He saw the different string instruments and trumpets on Bar Kochbar coins as symbolizing the desire to rebuild the Temple and restore its holy ceremonies ("Musical instruments on coins of Eretz Israel").

Four colleagues read free papers. Isabella Eolyan (Academy of Sciences, Moscow) discussed research problems in Russia concerning musical manuscripts and archaeological materials. The shortcomings are mainly due to a lack of attention and interest by the former administration and its hostility towards the exploration of philosophical, ethic and religious systems of people ("Musical manuscripts and archaeological materials in Russia: research problems"). - Alexander Häusler (Deutsches Archäologisches Institut, Berlin) analysed pictures and originals of early string instruments of the north-Pontian region used by Skyths and the Samaritians. As the northern parts of the Black Sea have been colonized by the Greek, he concluded that the whole culture including music and musical instruments was strongly influenced by the conquerors; consequently the lyres depicted on objects of everyday use and the original finds can well have been Greek ("Frühe Saiteninstrumente im nordpontischen Raum"). - Li Youping (Wuhan Conservatory, China) presented a survey of musical artifacts from the South Chinese Chu state (1st millennium BC). He tried to reconstruct the sacred music and dance with both material relics of instruments and historical documents - sources of religious rites - and showed videos of his research ("Research on music-relics of Chu State"). - Sumi Gunji (Kunitachi College, Tokyo) described the oldest Buddhist stationary bell in Japan (698 AD), its history, its symbolism and its sound. Many legends related to the bell survive to our time as themes of literature or pieces of dance and music ("Symbolism of a Buddhist stationary bell in Japan").

Most of the music-archaeological papers corresponded to the idea of Music Archaeology. As Ellen Hickmann (Hochschule für Music und Theater Hannover) pointed out in her paper on music in the tradition of the Bible, the "archaeology of music" - as it is often called - tries to find out the very first emanations of music using ethnohistorical and comparative methods even those of the old "Kulturkreislehre" ("Archaeological sources of the 'Instrumenta Hieronymi' - do they exist?"). Music archaeology is not concerned with this; instead its purpose is the study of archaeological finds of sound producing devices independent of their age and geography. They may be dating to the Stone Age or to the 17th century AD. In order to be a subject of study they must have been excavated and documented by archaeologists with their methods (see the papers of A. Caubet, A. Häusler, A. Kloner/J. Braun, Li Youping, Y.

Meshorer). Written sources - as far as they exist - are included for their interpretation (papers of W. Bachmann, A. Bayer, A. Kloner and J. Braun, A. Häusler, Y. Meshorer).

As to papers of the members of the **Iconographical Study Group** the area of inquiry encompassed Western and Eastern Christian Middle Ages and the Early Renaissance. Most contributions dealt with Bible illustrations, a few with frescoes and sculptures inspired by biblical themes. Methodological questions were addressed here and there and the differences between pictorial, textual and musical tradition received due attention. Almost in all instances the scholars observed that the pictorial evidence revealed tensions between the biblical text, the pictorial model, and the contemporary reality of popular and art music; but everywhere, in the Byzantine sphere, in Spain, in Italy, traces of contemporary musical practices can be found in the pictures.

As an introduction, Tilman Seebass (University of Innsbruck) outlined the general evolution of pictorial themes with biblical content in the West and the Byzantine East ("Biblical instruments in Christian times: a device of sound as a device of thought"). With a similar aim, James McKinnon (UNC Chapel Hill) discussed the medieval images of David and their relation to Hebraic reality and contemporary exegesis ("The multiple images of the medieval David"). A more bibliographical type of survey was supplied by Suzy Dufrenne (Paris) who presented a list of Psalter illustrations from a selected number of Byzantine manuscripts ("Illustrations byzantine de David et de ses instruments de musique").

The other papers were monographical. Eastern sources were discussed by Alfred Büchler (UC Berkeley: "Miriam's drum, Psalm 136/7, and the Byzantine instrumentarium"), by Thomas Steppan (University of Innsbruck) who analyzed frescoes of the parousia and the last judgements with their tuba-blowing angels ("Posaune und Vision: von der mittelbyzantinischen Parousietradition zum spät- und metabyzantinischen Weltgerichtsbild"), and by Maria Samokovlieva (Academy of Sciences, Sofia) who reported briefly about a few frescoes in a Bulgarian monastery ("Musik als Thema in den Fresken bulgarischer Klöster").

The papers on Christian topics were more varied in approach and content. Nancy van Deusen (Claremont Graduate School) analyzed the *cithara* as a concept and a *figura* in patristic and post-patristic texts ("A construct for the eye and the mind: the *cithara* in biblical exegesis and music theory").

Dagmar Hoffmann-Axthelm (Schola Cantorum, Basel) showed a number of pictures with David and Goliath and tried to arrive at general observations on the depiction of the healing power of music ("David and Saul: a session in music therapy"). Björn Tammen (University of Cologne) hypothesized about the biblical sources for the pictorial programs in German churches ("Über Bildprogramme im Skulpturschmuck spätmittelalterlicher deutscher Kirchen"), and Franca Camiz (Temple University, Rome Campus) compared the famous *cantorie* by Luca della Robbia and Donatello in the Florence cathedral.

A third group of papers dealt with Jewish topics. András Bórgo (University of Innsbruck) discussed musical illustrations in Haggadah manuscripts ("Biblical instruments in miniatures of the Haggadah") and showed how in the Haggadah textual and pictorial traditions merge with contemporary ritual. Zoltán Falvy (Hungarian Academy of Sciences, Budapest) surveyed "Biblical music in the Kaufmann manuscripts". In a free paper, Joseph Dorfman (Tel-Aviv University) presented illustrated title pages from printed music ("Iconography of Jewish art music published in Russia: 1900-1930").

The vast archaeological field of Marissa with its musical depictions (see the

paper of Kloner/Braun) was the aim of an excursion. The place is characteristic for the multicultural witnesses of the Holy Land with its many strata of archaeology, its various antiquities, thus its incomparable history.

The meeting closed with a concert in which Israel presented itself as both a country for Israeli music and a place for the preservation of traditions of Jewish musicians from various parts of the world. We first heard a few compositions for flute and piano by the composer A. Amzalag and A. Boscovitch, then a number of superb pieces by a traditional group of musicians from Bukhara (directed by S. Takhalov).

Ellen Hickmann, Tilman Seebass

## STUDY GROUP: Iconography

The Study Group met twice in 1995: the first time in January in Jerusalem and Ramat Gan near Tel-Aviv at a meeting organized by Joachim Braun of Bar-Ilan University and held together with the ICTM Study Group on Music Archaeology; the second time in June in Innsbruck ("Myth and Reality in Dance Pictures"). This meeting, too, was held jointly with another ICTM Study Group - this time with the STG on Ethnochoreology.

The number of participants in Israel was close to 30, in Innsbruck slightly above 20. It confirmed my experiences from earlier meetings that 3,5 workdays and 20-23 participants are ideal. For the details, see the reports on these meetings in this Bulletin. The interdisciplinary mix (with archaeologists, colleagues in textual scholarship, art historians, ethnomusicologists, scholars from European music history, choreologists, specialists in area studies, museologist) was considered by everyone to be an asset. We want to adhere to this policy with our invitations. Both meetings confirmed the need to try as much as possible to concentrate on specific themes and gently "prod" the participants to stick to them. Otherwise the discussions tend to become trite or unfocused.

Our next meeting, the eighth, will be held in Burgos (Spain) May 15-20, 1996. The theme will be 'Music and Dance in Pictures of Popular and Courtly Feasts (Southern Europe, 1500-1750)'. We are now sending out a first set of invitations to those colleagues of whom we assume on the basis of their publications that they are interested, and particularly those who have not been at our recent meetings. If you know of a colleague who should be invited, let me know as soon as possible.

We have always welcomed in our meetings colleagues who so far have not been members of the ICTM. If you would like to remain on my list, please join the society. Moreover, I have found that some members of ICTM consider themselves member of the Study Group without having declared iconography as an area of interest in the ICTM Directory. Please add it to the index words in your entry for the next edition, by writing to the ICTM Secretariat in New York.

I am very happy to report that a number of articles based on papers given in our meetings have appeared in *Imago Musicae, The International Yearbook of Musical Iconography*, published by the Libreria Musicale Italiana Editrice, Lucca. Volume VII grew out of papers given in The Hague 1986 and Orta San Giulio 1988; volume VIII in Thessaloniki 1990. The publisher informs me that the price will go up from Itl 65,000 to ca. 100.000 by January 1996. Those who would like to subscribe to the series or obtain parts of it are advised to do so before the end of the year.

Beyond Burgos we have not yet plans for another meeting. What surprised me at the meetings of Jerusalem and Innsbruck was, that there still seems to be undimin-



ished need for methodological guidance. Since the tenth is coming up soon, we may perhaps consider to combine the decennial celebration with a return to the theme of the first meeting "Methods of Musical Iconography".

No matter how we decide, we shall continue to use the world congress of ICTM to organize work sessions for methodological purposes and to accommodate those members of the Study Group who because of the choice of the topic did not have a chance to participate in a meeting. The next one shall be in Bratislava (Slovakia) in 1997. The format of 1 or 2 slides and five minutes of presentation per contributor has proven to be successful in Berlin, Schlading and Madrid (IMS) that we shall keep it. *Work sessions* have the advantage that there is no restriction on topics, participation is free and not dependent on the acceptance of a proposal - while still allowing everyone to submit independently a proposal for a normal 20 minute paper and to organize formal sessions with iconographic topics.

Please write to me if you would like to organize the ninth or tenth meeting - particularly if you are not from one of the countries which so far have been our hosts. Here is the honors list:

- 1986 Netherlands: "Music-iconographic methods in folk- and non-Western art"
- 1988 Italy: "North-Mediterranean folk music in the visual arts"
- 1990 Greece: "The spirit of Greek music in ancient art"
- 1990 Uzbekistan: "Music in the visual arts of Central Asia"
- 1993 Germany: "Image and reality in the presentation of musical processions, 1600-1775"
- 1994/5 Israel: "Music images and the Bible"
- 1995 Austria: "Myth and reality in dance pictures"
- 1996 Spain: "Music and dance in pictures of popular and courtly feasts, southern Europe, 1500-1750."

Tilman Seebass

#### STUDY GROUP: Music and Gender

The Music and Gender Group met in Punat, Croatia, from 20th to 24th of September, 1995. Under the general theme of "Music, Violence, War, and Gender" 18 papers were presented. Two panels addressed the specifics on music, war and exile in Croatia and the impact of cultural disturbances on gender roles in music. For the first time in the history of the Study Group several papers dealt with fluidity of gender roles and the advantages of ambiguity in unstable social situations.

The group enjoyed the balmy weather on the island of Krk which combined concerts of local music with wine tasting and delicious meals. We greatly enjoyed the hospitality and organizational efforts of Gorana Doliner made in collaboration with Matica Hrvatska and the Institut za Etnologiju i Folkloristiku Zagreb as well as the members of the local organizing committee Naila Ceribasic and Grozdana Marosevic for making this meeting not only very productive but also very enjoyable.

In the business meeting, Asc. Professor Pirkko Moisala from the University of Turku, Finland, became re-elected as the co-chair of the STG for another two-year term and future meetings were discussed.

Plans are firm for a one-day meeting of the group to be held in Gothenburg, Sweden, on the 29th of April, 1996, to follow a conference on Music, Gender, and Pedagogics to be hosted by the Department of Musicology of the University of Gothenburg, Sweden. The Study Group meeting will consist of discussions focussing on ethnomusicology, gender and pedagogics. STG members are also welcomed to

attend the preceding conference.

For further information about the conference and accommodation in Gothenburg, please, contact the local organizer, Dr. Margaret Myers, Department of Musicology, Gothenburg University, P.O.Box 5439, S-402 29 Gothenburg, Sweden (tel: +46 31 773 4082/3, fax: +46 31 773 4089, email: margaret.myers@musik.gu.se). Please note that the accommodation should be reserved before the end of February.

The Study Group is also invited to submit proposals for a full meeting to be held in College Park, University of Maryland, USA, in the Fall of 1996, on the topic of "Gender and the Musics of Death". Specifics will be forthcoming in a letter to the members.

Marcia Herndon and Pirkko Moisala (co-chairs)

#### STUDY GROUP: Maqâm

The third meeting of the STG was held October 2-5, 1995 upon invitation from the Department of Folk Tradition of the University of Tampere, Finland, in Tampere and Virrat. Thirteen scholars from ten countries (Azerbaijan, Egypt, Finland, France, Greece, Germany, Russian Federation, Turkey, United States, Uzbekistan) participated in this meeting. Ten more specialists have shown interest to come but could not attend due to lack of funding.

Theme of the meeting, of what members thought to have been a very successful and stimulating event, was "Structure and Idea of Maqâm in Different Regions East and West: Historical Approaches". Presentations focussed mainly on traditions of the Ottoman era to which more than half of the papers were dedicated: Agaeva: "*The Turkic branch of medieval theory of maqâm*" - Tura: "*Structural changes in the Turkish concept of maqâm*" - Aksoy: "*Towards the definition of the modern Turkish makam*" - Pennanen: "*On the dromos Houzam in Greek Rebetiko music*" - Jousté: "*Survivals of maqâm-based music in Greek café-aman music*" - Kaimakis: "*Echoes, maqâm and tropus in Byzantine, Oriental and Greek music*" - Fathallah: "*Some unknown maqâmât of the Turkish sazenda*" - Elsner: "*Basraf and cambar in Algerian classical music*". Jean During gave an almost sensational paper on "*The Baluchi zahiriq, a great modal system to be discovered*", followed by others with Mittlerer Orient [Oriental] backgrounds: Djumae: "*Najm ad-Din Kaukabi and the maqâm theory in XVI to XVIII centuries*" - Pacholczyk: "*Melodic affinity of Kashmiri and Uzbek Bukharan suite traditions*" - Djani-Zade: "*Mugam between the mugam-opera and symphonic mugams*" - Ogger: "*Changing maqâm - Iran*".

The Department of Folk Traditions is preparing papers of the meeting for publication, including some from scholars who were unable to attend.

Jürgen Elsner

#### LIAISON OFFICER: Egypt

The Musical Committee of the Egyptian High Council of Culture has organized a very important symposium to tackle the issue of "traditional music in Egypt till the end of the 20th century". Important scholars from Egypt, the Arab countries, America and Europe were invited to read papers and follow the warm discussions that took place during the meetings of the Symposium in the Hall of the High Council of Culture which were attended by representatives from most musical institutions and academies from Egypt and some Arab countries.

The inauguration of this Symposium that lasted from the 9th through the 13th

of April 1995 - was held at the National Cultural Centre (The new Opera House) under the auspice of Farouk Hosny, Minister of Culture, the chairman of the Cultural Center, and many competent scholars from foreign countries. Papers submitted were of great interest and covered the major subjects of traditional music, popular music, art music other than the folklore and the mass-media.

A summary of the most important papers that provoked feverish discussions which went into full swing, not equalled by speakers in previous symposia, is given below:

1. The paper of Dr. Atef Abd El Hamid mentioned the richness of modulation in the musical works of the veteran singer and composer Mohammed Abd El Wahaab. He recommended that a team of experts should research his works to get insights for a theory on modulation in Arabic music, esp. for the transcription of musical improvisations on Arabic musical instruments.

2. A precious paper was read by Dr. Margit Toth from Hungary, in which she stressed the importance of explaining and fixing the terminology and definitions of Arabic music. Concerning this she said, 'Ethnomusicology is the geographical aspect of musical culture. It was always compounded of two parts:

a) the structure of musical sound as a system in itself  
b) the treatment of the music as a functional part of human culture and its role in the wider social and cultural organisation of man. Ethnomusicology is the study of music in every culture, anywhere in the world'.

3. The assiduous researcher, lawyer and scholar, Dr. Mohammed Mahmoud Lofty explained in his valuable paper legal rights of musical creations (words, melodies, publications). He published a book considered now to be a rare Arabic reference for all technical details that concern musical composers and publishers.

Other papers were submitted by Prof. Dr. Samha El Kholy, Dr. Ikram Matter, Prof. Dr. Khairy El Malt, Abd El Hamid Tawfic Zaky, Mahmoud Kamel, Dr. Kadry Sorror, Isam El Goder from El Bahrein, Hanan Abu El Magd, Aly Othman, Prof. Dr. Zain Nassar, Kreman Harak, Gehan Kamel, Rageh Dawood, Effat Mahmoud Ezzat, Ahmed Abu El Eid and Ahmed Shafic Abu-Oaf. Those competent scholars mentioned new ideas to solve problems that handicap the development of Arabic music. I'll manage to send a summary of these ideas in a later report to ICTM. A follow up on the ideas and suggestions mentioned in these reports will fulfill the reformations needed in Arabic music.

A participant in the symposium affirmed that Mohammed A. Wahhab has reached a musical height never attained by another Arabic musician before him, therefore, his works should be collected, verified, notated, analyzed and widely propagated by all means of publications and the media.

#### Recommendations of the Symposium:

1. A centre dedicated to musical publication should be established to issue a musical magazine and pamphlets of musical culture like those that had been issued during the fifties, the sixties and seventeenth of this century by the Higher Musical Committee.

2. According to the provoking discussions that took place around musical education, the Symposium recommended that our mother-tongue of music should be taught in all levels of schools, academies and musical institutions.

3. The research projects commissioned by the Ministry of Culture should be encouraged and widely disseminated.

4. The Musical Committee of the High Council of Culture in co-operation with

the National Cultural Centre (opera) should constitute a vital wellspring of musical energy for the promulgation of our authentic musical heritage.

5. All sorts of musical competitions should be periodically organized by competent governmental authorities.

6. Books of lives and works of traditional composers - like that issued by Prism of the Ministry of Culture about the life and works of Riyad El Sonbaty - such books should also be published for Mohammed El Kassabgy, Aziz El Shawan, Farid El Atrash.

The panel of scholars that participated in this Symposium recommended that seminars should be repeatedly organized every now and then to discuss major issues of Arabic music like revival of the musical drama in all Arab countries.

Ahmed Shafic Abu-Oaf

#### LIAISON OFFICER: Greece

Several ethnomusicological studies and recordings of Greek traditional music have been published in 1994. This report will give a short overview:

Vrelis Aristotelis: *Music Folklore: Contribution to the Greek Traditional Music Research and to its Relations with the Byzantine and European Music*. Ioannina 1993 (released in 1994).

Kavakopoulos Pantelis: *Sozopolis Table Songs and Thrace Dancing Songs*. Ed. by the Institute for Balkan Studies.

The following diploma studies were carried out at the School of Fine Arts of the University of Thessaloniki: Karamichali Georgia: Soufli folk songs; Kontogianni Paraskevi: Samarina folk songs; Kosmidou Vasiliki: The songs of Nikiti, Halkidiki; Kouri Vasiliki: Mani mourning songs; Petkaki Fotini: Trilofos folk songs; Poularaki Fotini: Pontic songs of the Veroia area; Sarlantz Maria: Sochos songs.

The Society for the Spread of National Music has released a tape and a record of national and historic songs.

The artistic society for traditional music "Domna Samiou" has released a record of "Apokriatika" songs.

The Musical Folklore Archive for the Asia Minor studies center published "Chouliarades 2", historic records of 78 rpm from the Melpo Merlie collection in 1930, as well as recent recordings of the archive under the supervision of M. F. Dragoumis.

Similar editions related to Greek traditional music and songs are published in Cyprus. I have written recently the preface to a book in preparation by Panicos Giorgoudes.

Dimitris Themelis

#### LIAISON OFFICER: Kazakhstan

##### Report of the First International Symposium "Music of the Turkic Peoples"

The First International Symposium "Music of the Turkic Peoples" was held at the Scholars' House of the National Academy of Sciences in Almaty on May 3-8, 1994. It was organized by the Almaty Kurmangazy State Conservatory, Ministry of Culture, and the Composers' Union of the Republic of Kazakhstan.

Preliminary work began already long before the beginning of the Symposium, in 1992. The organizing and program committees were formed, headed by the Rector

of Almaty State Conservatory, Prof. Diuisen Kaseinov, and by Dr. Bulat Karakulov. Members of the committee were famous scholars of CIS: Firuz Kamaev (Bashkorstan), Alexander Djumaev (Uzbekistan), Makhmud Nigmatzyanov (Tatarstan), Shakhym Gullyev (Turkmenistan), Kamchibek Dushaliev (Kyrgystan), Ivan Alekseev (Yakutia), Asiya Mukhambetova (Kazakhstan).

#### *Conception of the Symposium*

During the last few decades Oriental traditional music has drawn the attention of scholars from different countries around the world. Several established international organizations located in CIS countries are working in the field of traditional Oriental music. Foremost are the Borbad Scholarly Centre and Fund for Eastern Peoples' Musical Culture of the Academy of Sciences of Tajikistan, and the Center for the Study of Vargan (Jews' harp) Music in Yakutia. There is already a tradition of international festivals and symposia (Samarkand 1984, 1987, Dushanbe 1990, 1991).

The Almaty forum follows this trend but with its own particularities. For the first time the forum concerned itself with the study of traditional music of Turkic peoples, one of the largest ethnic groups inhabiting the vast territory of Central Asia - from the Far East to the Mediterranean. The majority of its peoples live in countries of CIS. Turkic musical culture is rich and varied, with its own distinguishing qualities within each national culture. At the same time exist genetic and typological affinities to other Turkic cultures that foster the study of historical interrelations. It is of historical significance that the Almaty forum provided opportunities to identify new problems, to define basic aims, and develop new perspectives for this developing field of knowledge.

#### *Participants of the Symposium*

70 ethnomusicologists from various countries (CIS, Turkey, USA, Germany, Hungary, France, Japan, and Canada) joined 30 scholars from the Republic of Kazakhstan for this meeting.

Honorary guests of the Symposium were traditional musicians who came from the Central Asian Republics, Kazakhstan and other regions of the CIS (Siberia, Volga region, the Urals) and Turkey to participate in concerts of traditional music of the Turkic peoples during the Symposium.

#### *Symposium and Conference Programs*

The Symposium included a scholarly conference and a festival of Turkic music. The forum included three concerts of Turkic music.

Official conference languages were Kazakh, Russian and English. Abstracts and conference program, published in three languages, were distributed at the beginning of the meeting.

#### *Themes of the Conference*

1. Written memorials
2. Genres of traditional music (ritual music, epic, lyric songs)
3. Folk musical instruments and instrumental music
4. Traditional music and religious systems
5. Migration and interaction of musical cultures, Musical folklore as a source of historical information on ethnogenesis of the Turkic peoples
6. General and methodological problems of musical turcology.

These themes show the breadth of scientific interests and variety of aspects in the study of Turkic music. Although here fields of traditional music, folk musical instruments and instrumental music are already well established with developed academic terminologies and methods of study, the conference showed that more

research was needed in the fields of historical sources and iconography, despite several existing works.

Among new promising fields of research considered at the symposium were religious music of the Turkic peoples and musical cultural interaction. The special attention given to religious themes can be called one of the achievements of this forum because under the Soviet regime it was hardly possible to teach religious subjects in academic musical institutions. The same can be said about problems of migrations and interaction of musical cultures which, at present, are of great significance. Although research is being carried out concerning interrelations between musical cultures of Turkic ethnic groups and other peoples, incl. Mongolian, Iranian, Slavic, and Caucasian, links and parallels are not yet fully conceptualized.

#### *Plenary Sessions and Panels:*

Prof. Faizulla Aromatly and Dr Bulat Karakulov, experts on musical Turkic traditions, touched upon general and methodological questions in musical Turcology. Other reports were devoted to questions of the epic heritage of the Turkic peoples (Shakhym Gullyev, Ashgabad), to performance art of the Karakalpak zhyrau's (Karl Reichl, Bonn), to Kyrgyz traditional music (Kamchybek Djushaliev, Bishkek) and instrumental compositions of Yakut' khomus (or Jews' harp) (Ivan Alekseev, Yakutsk).

The theme "Genres of traditional music" attracted various papers on calendar songs' culture of Central Asia peoples (Rustam Abdullaev, Tashkent), ancient layers of the Kazakh ritual songs (Alma Temirbekova, Almaty), classification of Uzbek wedding songs (Craig Macrae, Tashkent), melodic types in Kazan Tatar songs (László ViKár, Budapest) et al. Some reports were devoted to folk professional lyric songs of Tatar people (Zemphira Saidasheva, Kazan), to epic songs, incl. Uigur dastans and their connections with maqâm traditions (Abdulaziz Khashimov, Tashkent), and to mythological motives of the common Turkic epic dastan "Edige" and its Nogai variety (Ravil Dzhumanov, Astrakhan).

The most interesting papers were found in the section on "Folk musical instruments and instrumental music" and "Traditional music and religious systems": theory and analysis of Turkic musical instruments (Nekati Gedikli, Izmir, Saule Utegalieva, Almaty), scientific research concerning separate national types of Turkic musical instruments, for example, Bashkir's musical instruments (Nailya Akhmetzhanova (Ufa) and their several varieties, in particular Jews' harp (Leo Tadagava, Tokyo), open and closed flutes (Wolf Dietrich, Zornheim), tanbur (Jean-Claude Chabrier, Paris), and Yakut tambourine (Ksenofont Utkin, Yakutsk).

Prof. Gen'ichi Tsuge's report on zoomorphic symbolism in Eurasian musical instruments aroused special interest. Irene Markoff, Toronto, told about the performance technique "baglama", one of the popular genres of Turkish instrumental music. Prof. Jozef Pacholczyk, Baltimore, read a paper on non-classical suite traditions in Kashmir.

Many papers of the section "Traditional music and religious systems" made attempts to study the question of interconnection between Turkic music and Arabic religious systems (Guzel Saifullina, Kazan), as well as to study connections among shaman traditions in Turkic societies (Baldyrgan Baikadamova, Asiya Mukhambetova, Almaty). Some papers considered the phenomenon of sufism in Turkic music as well as in the maqâm (Asliddin Nezamov, Dushanbe), the peculiarities of Central Asia religious songs (Alexander Djumaev, Tashkent), and liturgical music of the Alevi in Turkey and India (Akmet Yürür, Istanbul).



Many interesting papers were read in the smaller sessions on "Written memorials" and "Migrations and interaction of musical cultures". It is worth mentioning the reports by Aigul Malkeeva (Tashkent) on Turkic musical instruments in medieval Persian sources, and by Abdumanon Nazarov (Tashkent) on system notation of separate genres in the works of medieval scholars. The paper of Tamara Alibakieva (Almaty) informed about Uighur musical art on material monuments of the Silk Road. Oleg Gerasimo (Yoshkar-Ola) studied ethnomusical connections between Mari and Turkic peoples and Um Hae-kyung (Belfast) looked at the musical life of the Korean community in Kazakhstan.

#### *Results of the Symposium*

Participants of the conference released a communique addressed to the leaders of governments of Turkic countries and those inhabited by Turkic peoples. This document underlines that traditional music is an integral part of the spiritual culture and plays an important role in evolution of humanity, the necessity to promote it by using all means, and to actively use traditional music in the education of new generations.

An important outcome of the Symposium was the founding of the 'International Musical Turkic Association' (IMTA). Many scholars attending the forum shared ideas about the necessity of creating a scholarly research center for musical Turcology in Almaty, with its own sound recording archive, bibliographical data base and modern studio for audio-video recordings.

Discussions, after speeches of the section chairs, concentrated on definitions, notions used in West European and local ethnomusicology, as well as on the name of the association. Some researchers defined musical Turcology as one of the fields of ethnomusicology. Jean-Claude Chabrier (Paris) pointed at the inexactness of the name 'musical Turcology'. He noted that the terminus *turcology* in Western academics is connected with philology and means research of Turkic culture. Actually, also in CIS countries Turcology was primarily established as a philological science. Nevertheless, the meaning of 'musical Turcology' is now determined as: research of musical cultures of the Turkic peoples. Terminological differences which exist between Western and Russian sciences are reflections of various historical, practical and theoretical experiences in the research of traditional music. In order to achieve mutual understanding more than one year of cooperation will be necessary.

Opinions of participants also diverged on defining the association's activities. Some participants proposed "World of Turkic Music". This name was found to be too vague and meaning not only traditional but also professional music of Turkic peoples, i.e., according to this definition, the association could also be joined by modern professional musicians and composers with European musical education. Other participants (Faizulla Karomatly, Tashkent et al.) explained their ideas for establishing an ethnomusicological association, which, of course, demanded clarification of the name. Many guests supported this idea. They decided that this organization should be dedicated to academic research, but that folk musicians and performers could also participate in the association's activities and be its honored members if they wish.

After long discussion the final version of the name was approved as

#### *International Musical Turkic Association.*

The main objective of the association's activities is assistance in the development of musical Turcology, facilitating research in this field of knowledge, promoting musical heritage and present examples of modern folk arts with the help of the latest audio and video recording devices. IMTA will pay attention to the protection

and support of professional interests of traditional performers and to the development of museum work.

Furthermore, the association will pursue the establishing of contacts with various centers of ethnomusicology, including academic ties, abroad and within the CIS, the organization of future conferences and symposia, publication of research in the field of musical Turcology, and the organization of affiliates in the republics of CIS and other countries.

In the final session, the assembly discussed and passed the Charter of the Association and elected the president, members of the presidium and the chairs of local affiliates. Dr. Bulat Karakulov was chosen to be the first president of the Association.

The International Musical Turkic Association was officially registered in June 1994 by the Ministry of Justice of Kazakhstan. Steps have been taken to establish local affiliates in Japan, USA, Turkey and in several republics of CIS, inhabited by Turkic peoples.

Members of the new organization are preparing papers of the Symposium "Music of the Turkic Peoples" for publication.

Concluding it should be noted that the Symposium which in fact gave life to a new organization, received a wide resonance among scholars from different countries of the world. We hope that the Almaty forum was an important step for the development of scientific and cultural links between Kazakhstan and other countries of the world.

Saule Utegaliyeva

#### **LIAISON OFFICER: Lithuania**

From 1945 to 1981, during the Soviet era, thirteen musicologists graduated from the Department of History of Music at the Lithuanian Conservatory specializing in the field of ethnomusic. During the last fourteen years interest in ethnomusicology became more prominent. 24 students took their magister degrees from the Department of History of Music, since 1991 the Department of Ethnomusicology, Lithuanian Academy of Music. Currently, over twenty students are working towards their baccalaureats. Below is a listing of the main topics of research done at the above institute:

- local peculiarities of some ancient musical folklore genres (winter and spring time calendar songs, agricultural work's traditional cryings, folk songs, wedding songs, etc.)
- traditional instrumental folk music (shepherds signals, dance music etc.)
- traditional folk choreography (dances, games and round-games)
- traditional Roman Catholic psalms in some of our local folklore traditions
- relationships between small forms of verbal folklore (bird sounds imitations etc.)
- relationships between traditional and professional music
- contemporary developments of traditional folklore.

Lithuanian ethnomusicology still concentrates mostly on its own traditional folklore as an important part of a living traditional culture with all its local traditions and customs. Other fields of research, not mentioned above, are the following:

- polyphonic (*sutartinės*) and homophonic features in melodic lines of two-voice Lithuanian folk songs (D. Raciunaite, L. Burksaitiene)
- typological classification of Lithuanian folk songs (G. Cetkauskaitė).

*Research done in new fields:*

- comparative studies of Lithuanian and neighbouring folklore (Polish, Latvian, Belorussian etc.)
- studies of traditional folklore of national minorities in Lithuania (Polish, Karaite, Tatar etc.)
- study of West-European, American (etc.) ethnomusicology, its history, methods and methodology
- international, mixed and other influences on local Lithuanian traditional folklore, neo-folklorism movements, experimental folk music (etc.)
- computer aided research on Lithuanian ethnomusicology.

In the field of ethnomusicology we have at the present time in Lithuania one habilitated doctor, Dr.hab. Romuldas Apanavicius (1995), and five scholars with doctoral degrees: Drs. (Ms.) Genovaitė Cetkauskaitė (1983), (Mr.) Algirdas Vyzintas (1983), (Mr.) Rimantas Sliuzinskas (1991), (Mr.) Rimantas Astrauskas (1993), and (Mrs.) Daiva Raciunaite-Vyciniene. Six more persons will be finishing their dissertations in the near future.

#### Archives

Two of the richest and most important Lithuanian folklore archives are in Vilnius: The *Folklore Archive* at the *Institute of Lithuanian Literature and Folklore* (head Dr. hab. Leonardas Sauka) was founded in 1906 and holds now 1.300.000 Lithuanian folklore examples, mainly verbal, in its possession. One can find there about 500.000 folk song texts in manuscripts and about 80.000 tape recordings of such. Apart from collecting folklore material which constitutes an ongoing activity of the archive (10 - 20.000 new additions each year) it publishes a great number of material from the Lithuanian folklore repertoire as well as scientific publications. One important project involves the publication of 36 volumes of selected Lithuanian folk songs (1-6 volumes for each genre) presenting the most typical examples. So far, nine volumes have been published between 1980 to 1995: childrens' songs (1 vol.), wedding songs (5 vols.), work songs (1 vol.), war and historical songs (1 vols.), and family songs (1 vol.).

The second important *Folklore Archive* is part of the *Section of Ethnomusicology* at the *Institute of Musicology, Lithuanian Academy of Music* and headed by Mag. Dalia Urbanaviciene. It was founded in 1948 by the patriarch of Lithuanian ethnomusicology, Dr. hab. Jadvyga Ciurlionyte. This archive is specializing in folk music, esp. folk song collections. It owns about 85.000 musical folklore tape recordings, of which about 40.000 texts and melodies were published in over 400 volumes. Also, since 1992, the archive owns about 60 hours of video recordings. The rich collections of this archive served as source material for over 20 great scientific publications, LP records, and CDs with selected typical folklore examples. Each year about 2.000 new tape recordings are added to the archive's property from its ongoing field work research on traditional folk songs, instrumental music and/or traditional choreography descriptions.

Local folklore archives or small folklore museums can be found throughout the country at high schools, universities, specializing in the humanities, and in all the local *Ethno-culture Centres*. All in all, there are about 20 more or less rich folklore archives in local ethnic regions including quite small dialect localities. All Ethno-culture Centres were founded during the last 5-6 years with the aim to keep alive and preserve the specific local folklore traditions of their region.

#### Publications

The most important scientific publications in ethnomusicology of the last 15

years are the following ones:

- *Lietuviu liaudies dainynas* (Selected Lithuanian folk songs) 1-9, 1980-1995 (to be continued)
- G. Cetkauskaitė: *Dzuku melodijos* (Dzukai melodies) 1981
- L. Burksaitiene: *Aukstaiciu melodijos* (The melodies of Aukstaiciai) 1990
- R. Apanavicius et al.: *Senosios kankles ir kankliavimas* (The ancient kankles and playing them) 1990
- M. Baltreniene and R. Apanavicius: *Lietuviu liaudies muzikos instrumentai* (Ethnic music instruments of Lithuania) 1991
- R. Apanavicius: *Baltu etnoinstrumentologija* (The Ethnomusicology of the Balts) 1992
- A. Butkus and A. Motuzas: *Mazosios lietuvis liaudies instrumentai ir apeigine muzika* (Folk musical instruments and ritual music in Lithuania-Minor) 1994.

#### Conferences

Our most important scientific conferences on ethnomusicology are held in Vilnius and are dedicated to the memory of Dr.hab. Jadvyga Ciurlionyte (1899-1992). The first conference was arranged in 1993 with papers focussing mainly on the themes mentioned above. The second international conference "Typological Classification of Tunes. Advanced Systems for Arranging Folklore Stocks" took place December 1-3, 1994. The following papers were read:

Laima Burksaitiene (Vilnius): *The Beginning of Typological Classification of Folk Tunes in Lithuania* - Bohdan Lukaniuk (Lviv, Ukraine): *S. Ludkevych and the Lviv School of Ethnomusicology. Rhythmical Variations and the Genotypic Classification of Folk Song Melodies* - Genovaitė Cetkauskaitė (Vilnius): *Conception of the Type and Problems in Creating its Model* - Todor Djidjev (Sofia, Bulgaria): *Comparative-typological and Socio-historical methods in Musical Folkloristics* - Larisa Saban (Lviv, Ukraine): *Principle of Typological Classification of Dance Tunes* - Ingrid Gjertsen (Bergen, Norway): *Melody Variants as a Classification System in the Analyses of Religious Folk Melodies* - Svend Nielsen (Copenhagen, Denmark): *Typological Classification of Traditional Musical Material in Denmark* - Jens Henrik Koudal (Copenhagen, Denmark): *A Method for Indexing Tunes with the Help of Computer* - Rimantas Astrauskas (Vilnius): *Problems of Protection and Preservation of Musical Folklore in Lithuania* - Rytis Ambrazevicius: *Principles of Computerizing of Folk Music Archives* - Wiegand Stief (Freiburg i.Br., Germany): *A New System of Melody Documentation in the German Folksong Archives ("DVA")* - Ulrich Franzke (Bochum, Germany): *"EsLa" - Program Language for Musicologists*.

The third conference will be held in Vilnius, December 1995 with papers on musical folklore of Lithuanian wedding traditions and ceremonies.

The *Institute of Ethnomusic* in Vilnius, headed by Dr. hab. R. Apanavicius, started its activities in 1987 and was officially registered in 1992 as a non-governmental scientific organization. It did a number of folklore field works, organized seminars, workshops and conferences. The institute held its second international symposium November 16-17, 1994, for kankles researchers on "Kankles of the Baltic Sea Nations: From the Village House to a Concert Hall" with over ten papers from Lithuania, Latvia, Estonia, Finland and Russia.

Papers (with printed abstracts) were read by Lithuanian scholars at other international conferences on the following topics:

Dr. Rimantas Sliuzinskas: *The Bagpipes in Lithuanian Folklore* - The problems of musical folklore of East and Middle-East Europe (Foundation of Kresy,

Lublin, Poland, January 1994). *Lithuanian Ethnology and Folklore (1980-1994). Folklore Life and Research Studies* (5th Congress of SIEF, Ethnologia Europea, Vienna Austria, September 12-16, 1994); *Harvest Traditions and Ritual Folk Songs in Lithuania* (ICTM STG on Historical Sources of Folk Music, Copenhagen, Denmark, April 24-28, 1995); *Musical Folklore Evolution in Lithuania* (11th ESEM Conference, Rotterdam, Holland, September 13-18, 1995).

Mag. Dalia Urbanaviciene: *Semantic Tradition of Lithuanian Games in Winter Time*. Problems of preservation and continuation of folk traditions, customs and rituals (Lviv, Ukraine, November 12-14, 1991). - *Reflections of Archaic Viewpoint to the World in Lithuanian Choreography of Spring-Summer Rituals*. Aspect of magic and cult in the system of musical rituals of spring and summer time, East Poland, Belarus, Lithuania and Ukraine (Rybaki n/Narwia, Poland, July 6-19, 1992). - *Ritual Movement in Rituals of Birthday and Funeral*. Music of birthday rituals in Middle-East Europe, christening, and funeral, (Lublin, Poland, January 26-29, 1993). - *Lithuanian Wedding Choreography; Dances with the Bride in Lithuanian Wedding Ceremony*. Folk music in Middle-East Europe, traditional wedding ritual (Dubienka n/Bugiem, Poland, July 12-25, 1993). - *The Original Style of Lithuanian Dance - Sutartines* (18th Symposium of ICTM STG on Ethnochoreology, Skiernewice, Poland, August 9-18, 1994). - *Baltic Viewpoint to the World through a Prism of Ritual Choreography*. Ethnocosmology of East Europe: Baltic world model (Mensk, Belarus, September 20-23, 1994).

Dr. Rimantas Astrauskas: *Methoden der Typologie und Kartographie - Mittel zur Erforschung der Ethnogenese* (25th Conference of Baltic Musicologists, Jurmala, Latvia, 1991). - *Musical Isoglosses of Lithuania as the Means of Historical Investigation* (9th ESEM Seminar, Barcelona, Spain, September 10-15, 1993).

Dr. Daiva Raciunaite: *Die Rolle der "Sammlerin" in Litauischen Sutartines* (AABS, 12th Conference on Baltic Studies, University of Washington, Seattle, June 21-23, 1990).

Ass. Prof. Zita Kelmickaite: *Traditional Roman Catholic Psalms as a Part of Traditional Lithuanian Folklore* (11th ESEM Conference, Rotterdam, Holland, September 13-18, 1995).

Rimantas Sluizinskas

#### LIAISON OFFICER: Russia - Report 1993-1994

One can only be surprised about how much serious material was published in our poor Russia during the last two years as a result of our scholarly activity. I enumerate here just a few but, honestly, I am amazed at this amount myself. True, I enter on a list here not only Russian ethnomusicological events and editions in the true sense but selectively some materials from other republics which are now independent. However all of them quite often contain the information from the ex-USSR in general, including Russia proper, and to take it into consideration, I am absolutely sure, is really important for modern Russian ethnomusicology.

1993

1. *Russian Folklore: Bibliographical Index. 1981 - 1985*. Compiled by Tat'yana Ivanova. St.Petersburg, 1993. (Library of the Academy of Sciences, St.Petersburg; Institute of Russian Literature [Pushkinskii Dom] in St.Petersburg). 543 pp.

The index includes many ethnomusicological items and special rubrics.

2. *Russian Folklore. Vol.27: Interethnic Folklore Connections*. St.Petersburg: 'Nauka' Publisher, 1993 (Institute of Russian Literature). 336 pp.

The volume includes a few ethnomusicological articles, reviews, and materials: about Russian folk epics (by Vsevolod Korguzalov, Alexander Kastrov, and Tat'yana Ivanova), folk ballads (by Valeriya Eremina, Yuri Marchenko, and Lyubov Petrova), and review of the first American edition of our famous musical collection of Russian folk songs by Nicolai Lvov and Ivan Prach (1790) edited by Malcolm H.Brown with an introduction by Margarita Mazo (London, 1987), written by our young ethnomusicologist Aliona D. Troitskaya, before she came to an untimely end in the December 1994.

P.S. "*Russkij Folklor*" vol. 28 was published in 1995 with a subtitle "Epic Traditions" (29 articles, 3 reviews and bibliography.) 439 pp. With music. In Russian.

3. *Actual Theoretical Problems of Ethnomusicology. "Gippiusovskie Chtenia."* Reading-matter in memory of Eugeny Gippius (1903-1985). December 7-9, 1993. Materials for the Conference. Russian Institute for History of the Arts. St.Petersburg, 1993. 35 pp.

Table of contents: Elena Vasil'eva, Victor Lapin 'Interethnic Space of Traditional Culture'; Izaly Zemtsovsky 'World Music as the New Scholarly and Pedagogical Discipline'; Mikhail Lobanov 'Melodic Type: Illusions and Reality'; Vladimir Koshelev 'Ondriushka Timofeev - skomorokh (wandering minstrel-cum-clown, buffoon) of the duke Skopin'; Yury Boiko 'Intonational Elements of Chastushka 'Spasovskaya''; Alexander Kudryavtsev 'Eastern-Slavic 'Kant' and City Folk Song'.

4. *Voprosy Instrumentovedeniya* (Problems of Ethnoorganology). Referats of the International Conference "*Blagodatovskie Chteniya*" (in memory of Georgy Blagodatov, 1904-1982). Russian Institute for History of the Arts. St.Petersburg, 1993. 113 pp. Compiled by Ihor Maciejewski. Editorship by Roman Zelinski.

Table of contents: Ihor Maciejewski 'Traditional Instrumental Music of the Peoples of Europe and Asia: Perspectives of a Research Serial and the Consolidation of Instrument Researchers'; Roman Zelinski 'The Bashkir Folk Instrumental Music (Research Aspects)'; Oleg Gerasimov 'Traditional Folk Instrument and Instrumental Music of Mari'; Piotr Dahlig (Poland) 'The State of Research on Folk Musical Instruments on Poland'; Alevtina Cherepakhina 'The Folk Instrumental Music of Karelija'; Romualdes Apanavicius (Lithuania) 'Musical Instruments of the Ancient Balts'; Vladimir Koshelev 'The Skomorokhes: Organological Aspect'; Victor Galakhov 'The Traditional Art of Folk Balalaikists in the Orel Region'; Sanat Kibirova 'The Evolution of the Instruments of the Uygur'; Mikhail Khai 'Reconstruction of the Hurdy-Gurdy Tradition in Ukraine'; Irina Chudinova 'The Image of St. Petersburg's Auditory Space in 18th Century'; Alexander Nikanorov 'Lists of "Individual Traits" of the Russian Bells of Konstantin Saradzhev (1902-1942)'; Alla Ablova 'The Ringing Stone: the New Aspects of Organology'; Alla Sokolova 'Folklorism in Instrumental Music Culture of Adygs'; Alexander Nikanorov 'Russian Bells and the Problems of Instrumental Studies'; Ann Guing (USA) 'St. Petersburg Violinmaking Traditions (1730-1913)'; Faik Chelebi 'The Instrumental Tunes of the Azerbaijanian Epic Hero Keroglu'; Alla Ablova 'The Ethnoorganology in Finland'; Igor Bogdanov 'Investigation of Traditional Musical Systems of Instrumentation and



Pedagogic of the Small Numbered Ural People (Samodiyse, Ugorsk, and Finish groups)".

5. *Kolokola (Bells): History and Today*. 1990. Editor-in-Chief Academician B.V. Raushenbakh. Compiler Yu. V. Pukhnachev. Moscow: "Nauka", 1993. 288 pp.

6. Irina Ivanovna Shevchenko. *Folklore in the Educational Musical Activity of Evgeniya Eduardovna Linyova (1853-1918)*. Abstract of Dissertation. St. Petersburg, 1993. 16 pp.

The brochure includes the American period of Linyova's activity in 1892-1896 as well.

7. Tat'yana Alexandrovna Bernshtam. *New Prospects in the Study of Traditional Folk Culture: Theory and Practice of Ethnographic Investigations*. Kiev, 1993. 184 pp.

See chapter 2: "Musical Folkloristics"; Chapter 3: "Ethnomusicology and Phenomenology of Folk Culture".

8. Izaly Iosifovich Zemtsovsky. *Classical Scholar in Jewish Ethnomusicology*. (On the Occasion of the Centenary of the Birth of Moisey Beregovsky). In: *Musical Academy*. Moscow, 1993, No 1: 169-174. In Russian.

9. Izaly Iosifovich Zemtsovsky. In *the World of the Jewish Music*. In: *Vestnik (Bulletin) of the Jewish University in Moscow*, No 2: 68-79 Moscow - Jerusalem, 1993. In Russian.

10. Izaly Iosifovich Zemtsovsky. *Dance Bibliography. Folk Dance* (St. Petersburg, 1993): 216-228. In Russian.

11. *Musical Text*. Ethnomusicological International Conference (Moscow, October 1993).

Abstracts were published in Russian.

12. *Second International Conference in memory of Albert B. Lord*. November 4-10, 1993. St. Petersburg.

13. Mikhail Grigor'yevich Kondrat'yev (compiler, commentator, editor). *Pesni Srednenizovnykh Chuvashy* (Chuvash folk songs). Cheboksary, 1993.

Text in two languages (Chuvash and Russian) with music.

14. Mikhail Grigor'yevich Kondrat'yev. *Chuvash savrayura and Its Tatar Parallels*. Cheboksary, 1993. 80 pp.

15. *The Epic Ballads and Parables of Russian North*. From the Pushkin House Archives Songs. Mono P2M 49311-14. Two LP discs with 23 Russian folk texts and short English summary.

The album offers an anthology of epic-like ballads and parables (in Russian 'stikhi' - verses) recorded from Russian narrators in Obonezhye. The folklorized plots in many 'verses' can be traced back to written sources, such as the Bible, Saints lives, and the Apocrypha. Historical phonograms from the years 1896-1926 have been restored from cylinders and are being released for the first time. So-called modern

recordings were made in 1932, 1934, 1940, 1984-1986. Comments by Dmitri Balashov and Alexander Kastrov. St. Petersburg, 1993.

16. Daiva Raciunaite. *Sutartines: Lithuanian Polyphonic Songs*. Ph.D. (Candidate) Dissertation. Vilnius, 1993. (Supervisor Prof. Dr. Izaly Zemtsovsky). In Lithuanian with German and Russian summaries.

17. Ruta Zharskiene. *Skuduchiai and Its Relations. Multi-pipe whistles of North-East Europe*. Vilnius, 1993. 61 pp. With English summary.

All these instruments are not tied together and were usually played one by one.

1994

1. *Music of the Turkic Peoples*. First International Symposium. Abstracts. Almaty, May 3-8, 1994. 193 pp. Kazakh, Russian, and English.

Six sections: 1. Written memorials. 2. Genres of traditional music. 3. Folk musical instruments and instrumental music. 4. Traditional music and religious systems. 5. Migration and interaction of musical cultures. 6. General and methodological questions of musical Turcology. (The Ministry of Culture of Republic of Kazakhstan. Almaty Kurmangazy State Conservatory).

2. *Oral Epos: Problems of History, Theory, and Narration*. Materials of the Third International Conference in memory of Albert B. Lord. Yakutsk, August 15-21, 1994. 63 pp. In Russian.

3. *Folksong: Text and Voice*. International Folklore Conference. Lielupe, September 20-24, 1994. Riga, 1994. 54 pp. Abstracts in English and German.

4. *Songs of Veps's Forest*. Editor E.V. Osokin. St. Petersburg, 1994. 115 pp. with 73 tunes.

5. *Folklore and Cultural Environment of the GULAG*. Compilers Vladimir Bakhtin & Boris Putilov. Editor V.I. Lurie. St. Petersburg, 1994. 204 pp.

6. Boris Nikolaevich Putilov. *Folklore and Folk Culture*. St. Petersburg, 1994. 239 pp.

7. *Problems of the European Music of Oral Tradition*. Conference of the Moscow Conservatory. February 26-28, 1994.

8. *Skomorokhi: Problems and Outlooks*. First International Symposium. Russian Institute for History of the Arts. St. Petersburg, November 22-26, 1994. Chief editor Vladimir Koshelev. St. Petersburg, 1994. 224 pp. Articles and abstracts in Russian.

9. Vladimir Vasilyevich Koshelev. *Skomorokhi: Bibliographical Index with Annotations: 1790-1994*. St. Petersburg. 79 pp.

10. Vladimir Vasilyevich Koshelev. *Skomorokhi and Its Occupation*. St. Petersburg: "Khronograph", 1994. 25 pp. In Russian with English summary.

11. *Jewish Folk Songs: Anthology*. Compiled by Max D. Goldin. Commentary by Max

Goldin and Izaly Zemtsovsky. Chief Editor Izaly I. Zemtsovsky. Translation editors Abram Kaplan and Eugeny Khazdan. Editor of Yiddish texts Larisa Pecherskaya. English translator Natalya Konon. Designed by Iosif N. Kosharovskiy. St. Petersburg, The "Kompositor" Publishers. 1994. 449 pp. Gift edition in Yiddish, Russian, and English with music and illustrations.

Articles by Max Goldin, Abram Kaplan, and Izaly Zemtsovsky. The songs are published as originally documented, without musical arrangement, and interesting variants are provided in the commentary. The Yiddish texts are published in transliteration utilizing the Russian system of Yiddish romanization, for which a guide is provided.

12. *Typological Classification of Tunes. Advanced Systems for Arranging Folklore Stocks*. Abstracts of the First International Ethnomusicologists' Conference dedicated to Jadvyga Chiurlionyte, held in Vilnius on December 1-3. 1994. (Lithuanian Academy of Music. Department of Ethnomusicology). Vilnius, 1994. 22 pp.

With portrait of Jadvyga Chiurlionyte (1899-1992), founder of the Lithuanian School of Ethnomusicology, and with a list of the participants and their addresses. In English.

13. *Lyric Songs of the Oral Tradition*. Papers and Publications from the series "Folklore and Folkloristics". Compiled and edited by Izaly Zemtsovsky. Russian Institute for History of the Arts. St. Petersburg, 1994. 267 pp.

15 articles with a bibliographical supplement in Russian with music and English summary.

14. *The Russian Folk Song: The Unknown Pages of Its Musical History* (from the series "Folklore and Folkloristics"). Compiled and edited by Izaly Zemtsovsky. Russian Institute for History of the Arts. St. Petersburg, 1994 (in fact 1995). 172 pp. In Russian with music, facsimile and English contents.

15. Larisa Mikhailovna Ivleva (1944-1995). *Mummers in Russian Traditional Culture*. (Dedicated to the memory of Vladimir Propp). St. Petersburg, 1994 (Russian Institute for History of the Arts). 235 pp. In Russian with English summary and illustrations.

16. Mariya Ivanovna Roditeleva. *The Problem of Russian Lyric Song's Form* (on the basis of Russian folk tradition in Bashkortan). Abstracts of Ph.D. (Candidate) Dissertation. Supervisor Prof. Dr. Izaly Zemtsovsky. St. Petersburg, Russian Institute for History of the Arts, 1994. 15 pp.

With bibliography of the author (8 items).

17. Mikhail Grigor'yevich Kondrat'yev. *Chuvash Folk Musical-Poetic System and Its International Parallels*. Abstract of Doctorate Dissertation. Moscow, 1994. 45 pp.

With bibliography of the author (20 items).

18. Russian Research Institute for Cultural and Natural Heritage (founded in 1992 in Moscow) starts to publish its own journal "Territory" (1994, No 1) with English summary and a book of the complex regional programs for preservation of cultural and natural heritage including folk music of oral tradition (Moscow, 1994. 174 pp. with

English and German summaries).

19. *The Russian Cruel Romance*. Compilation by V. Smolitsky and N. Mikhailova. Moscow: Center for Russian Folklore. 1994. 143 pp. with music.

#### Supplement

1. *Garmonika (Accordion): Its History. Theory. Morphology. Ergology*. International Conference. Majkop, Adygueya. April 25-27, 1995 (in progress).

2. *Pentatonicism in the Context of Our Musical Culture*. Kazan, 1994 (in press).

3. *International Conference dedicated to the bicentenary of Yan Barschevskii*. Problems of marginal territories and their cultural revival. The Jewish culture of the Pale. Referats in Russian, Belorussian, English. Nevel (Pskov province). December, 1994 (postponed.)

4. *The Russian Folk Song: The Unknown Pages of Its Musical History*. Edited by Izaly Zemtsovsky. St. Petersburg: Russian Institute for History of the Arts, 1995. 172 pp. with music and photographic reproduction of the old manuscript.

This is the first publication of unknown musical manuscripts dated back to the 1840s-1940s including the largest collection of prince Vladimir Fiodorovich Odoevsky [1804-1869] and his historical recordings in the analytical transcription of Yevgeny Vladimirovich Gippius [1903-1985] with comments by Bernard Granovsky.

5. Viktor Lapin. *Russian Musical Folklore and History: Toward the Phenomenology of Local Traditions*. Moscow: The Folklore Center "Russian Song". Russian Institute for History of the Arts, 1995. 200 pp. with music and bibliography.

See issue 1 "Folklore Process and Evolution"; issue 2 "Musical Folklore and Ethnic History"; issue 3 "Folklore and Social History" with three analytical sketches: "Musical Folklore and Folklorists", "Slavs and Non-Slavs", "City, Village, and Sloboda".

6. *The Epic Traditions*. St. Petersburg: "Nauka", 1995 (Russian Folklore, vol. 28). 439 pp.

With music and the obituary of St. Petersburg's ethnomusicologist Aliona Dmitrievna Troitskaya [1951-1994].

Izaly Zemtsovsky

## ICTM MEETING CALENDAR

- 1996  
29 April  
Gothenburg  
Sweden  
STG on Music and Gender  
One-day Meeting on Ethnomusicology, Gender and Pedagogics  
Local Organizer: Margaret Myers
- 1996  
15-20 May  
Burgos  
Spain  
STG on Iconography  
Theme: Music and Dance in Pictures of Popular and Courtly Feasts (Southern Europe, 1500-1750)  
STG Chair: Tilman Seebass
- 1996  
5-11 August  
Castle of Trest  
Czech Republic  
STG on Ethnochoreology - 19th Symposium  
Themes: Dance and Style; Children and Traditional Dancing  
Program Chair: Theresa Buckland  
Local Organizer Daniela Stavelova
- 1996  
September  
Sofia, Bulgaria  
STG on Analysis and Systematisation  
14th Meeting  
Chair: Emil Lubej
- 1996  
Fall  
College Park, MD  
USA  
STG on Music and Gender  
Theme: Gender and the Musics of Death  
Local Organization: Marcia Herndon

### 1997 34TH WORLD CONFERENCE - 50TH ANNIVERSARY IFMC-ICTM

NITRA/SLOVAKIA, 22-28 June, 1997

Program Committee Chair: Wim van Zanten

Local Organization: Oskár Elschek

#### Themes:

1. Music and Dance of Peasant Societies in National and Political Contexts
2. Music of the World's Cultures in Education
3. Music and Dance as Identity Markers in Multicultural Societies
4. Traditional Music, Digital Technology and Electronic Networks
5. Sound and Image in the Study and Presentation of Traditional Music and Dance
6. Traditional Music and World Beat
7. Musical Instruments in the 20th Century
8. Crossing Boundaries - Redrawing Boundaries in Music

1997  
27-30 August  
Limassol, Cyprus  
STG on Music Archaeology

1997  
Fall  
Thessaloniki, Greece  
STG on Historical Sources of Folk Music  
12th Conference  
Local Organizer: Dimitris Themelis

## ICTM MEMBERSHIP APPLICATION

Please check the appropriate box and mail with your address and remittance to

ICTM  
Department of Music  
Columbia University  
New York, NY 10027  
USA

I / We wish to join the International Council for Traditional Music as

- |  |            |
|--|------------|
| <input type="checkbox"/> LIFE MEMBER   | US\$500.00 |
| <input type="checkbox"/> JOINT LIFE MEMBERS                                    | 750.00     |
| <input type="checkbox"/> ORDINARY MEMBER                                       | 30.00      |
| <input type="checkbox"/> JOINT MEMBERS   | 50.00      |
| <input type="checkbox"/> STUDENT MEMBER  | 20.00      |
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Name and title:

Address:

I/We enclose payment in the amount of US\$\_\_\_\_\_ to cover dues/subscription for 19\_\_\_\_\_.

Date \_\_\_\_\_

Signature \_\_\_\_\_

REMITTANCE is payable to ICTM in US funds either by **check drawn on an American bank** or by **International Money Order**. BANKCHARGES ARE YOUR RESPONSIBILITY.

STUDENT MEMBERSHIP RATES are offered for a maximum of FIVE years.

**Proof of student status must accompany payment.** Please do not send Eurochecks.

F: +212-678-2513 or 854-1309 - T: +212-678-0332 - e-mail: ICTM@woof.music.columbia.edu  
Bank Account: ICTM #4684-0515 at Citibank, N.A., New York



## MEMBERSHIP INFORMATION

To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbooks will be mailed only to paid-up members.

### Modes of Payment

Dues are payable to INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (or ICTM) in US Dollars by either a check drawn on a bank in the USA or by International Money Order. UNESCO COUPONS will be accepted where applicable. EUROCHECKS can not be processed and will be returned. BANK CHARGES are the responsibility of the remitter. Please mail your dues payment to ICTM, Dept of Music, 417 Dodge, Columbia University, New York, N.Y. 10027, USA

**Non-USA Members:** Several ICTM groups (NCs, STGs) are offering their members the possibility to send ICTM dues payments to an address in their home country, mostly to the address of the NC/STG chairperson who in turn sends a collect transfer annually to the secretariat in New York with all necessary information. Please investigate this possibility.

### Advance Payments

Dues will be accepted for a 2-year period at the annual rate of the first year covered, provided the payment is received before October 1 of that year. Payments received at a later date or covering longer periods will be accepted only on account.

### Address Changes

Closing dates for our mailing list are March 1 and October 1. Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed.

### Supported Membership

Ordinary members who are able to sponsor one (or more) individual/institution(s) in a soft currency country are urged to do so by paying an additional fee of US\$20.00 for each sponsored subscription (US\$10.00 for a student). Name and address of the supported member should be sent with the remittance. If the recipient is not named, ICTM will award the supported membership to one (or more) individual/institution(s) in such country.

### Joint Memberships (Life Members /Ordinary Members)

This category is available for a husband and wife who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

### Student Membership

Members may take advantage of Student Membership rates for a maximum of five years. Please send proof of student status together with your payment.

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

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