

European Seminar in Ethnomusicology



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MEMBERSHIP DIRECTORY

The new edition is now being prepared
for publication in January 1988

If you wish to make changes in your entry
please send the revised particulars to

Professor John Blacking
Department of Social Anthropology
The Queen's University of Belfast
Belfast BT7 1NN
Northern Ireland

as soon as possible
and, in any case,
NO LATER THAN 31 DECEMBER 1987

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INFO-12

DECEMBER 1987

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* * P A R I S * *

21 - 24 OCTOBRE 1987

This was a great, glorious and magnificent occasion. Paris is, at all times, a lovely spacious city - and its charming joie de vivre and spectacular animation permeated all aspects of the conference from the time we arrived to a generous welcome at the Centre International d'Etudes Pedagogiques, Sèvres (with its associations of Madame de Pompadour and porcelain craftsmanship), through the conference sessions, the intensely concentrated discussions (which began at breakfast and continued unabated late into the night), the elegant reception at the Musée de l'Homme, and ultimately to those final poignant moments when we shook hands with friends old and new .. and vowed to keep in touch .. and to meet again ...

HUGH SHIELDS summed up our feelings in his eloquent Vote of Thanks to our hosts. The volume and duration of the subsequent applause confirmed our endorsement of his words. I can only echo our sincere thanks to the Comité Français for so ably providing such a scintillating memorable event.

SEMINAIRE EUROPEEN D'ETHNOMUSICOLOGIE

Organisé par :
Société Française d'Ethnomusicologie
CNRS (ER 165 et LACITO)
Département d'Ethnomusicologie Musée de l'Homme
(Laboratoire d'ethnologie du MNHN)

Avec le concours de :
CNRS (Département des Sciences de l'Homme et de la Société)
Ministère de la Culture et de la Communication
(Direction de la Musique et de la Danse)

Comité d'organisation :
Simha AROM (CNRS, LACITO)
Claude BLANC (CNRS, ER 165)
Laurence FAYET (SFE)
Mireille HELFFER (CNRS, ER 165)
Bernard LORTAT-JACOB (CNRS, ER 165, SFE)

Séance d'Ouverture

Monsieur JEAN MOLINO, Professeur à l'Université de Provence

Théories et méthodes actuelles en ethnomusicologie Current theories and methods in ethnomusicology

- WERNER A. DEUTSCH, FRANZ FÖDERMAYR, EMIL LUBEJ, HEINRICH MISLIK und ANTON NOLL (Österreich) : An integrated workstation for the analysis of speech and music
- MICHELE CASTELLENGO (France) : Recherches récentes sur la perception de la voix
- SINHA AROM et JEAN-BAPTISTE BARRIERE (France) : L'oreille et l'ordinateur : la reconstitution sonore d'une polyphonie en hoquet à 18 parties pour orchestre de trompes banda-linda (Centrafrique)
- ULRICH WEGNER (BRD) : Sound sampling of Amadinda xylophone compositions from Buganda
- BERNARD BEL (France) : Computer-aided research in ethnomusicology : scope and limitations
- MARGOT LIETH PHILIPP (BRD) [read by PETER COOKE (Scotland)] : Computer-aided transcription : SONagram And Time signal Analyzer (SONATA)
- GIOVANNI GIURIATI (Italia) : Sonic study of double-reed instruments : an example of spectral analysis with the Seeger Melograph Poly D (SEMPOD)
- JAN J. IJZERMANS (Nederland) : The use of quantitative techniques in research into musical knowledge and taste
- VEIT ERLMANN (BRD) : Lessons in urban ethnomusicology : the social history of Zulu migrant workers' choral competitions (with video sequences)

JEAN-JACQUES NATTIEZ (Canada) : Réflexions sur les rapports entre analyse musicale et information ethnographique en ethnomusicologie

FRANCESCO GIANNATTASIO (Italia) : Entre ethnosciences et non-science : l'ethnomusicologie face à ses limites

JOHN BAILY (England) : Musical cognition : the interface between anthropology and psychology

DIEGO CARPITELLA (Italia) : Les "Cahiers de Reginaldo" : manuel d'ethnomusicologie d'un artisan calabrais (avec séquences vidéo)

ANDRÉ-MARIE DESPRINGRE (France) : Le Reuzelied flamand, symbolique du chant des Reuzes, géants des Flandres (avec séquences vidéo)

PHILIPPE DONNIER (France) : Relations temporelles entre le chant flamenco et son accompagnement à la guitare

ANCA GIURCHESCU (Danmark) : The symbolism of dance in Rumanian Funeral Ceremonials

ARTUR SIMON (BRD) : Trumpet and flute ensembles of the Berta people in the Sudan, their organization and notation

MARCELLO SORCE KELLER (Italia) : Segmental procedures in the transmission of Folk Songs in the Italian Valley of Tesino

Coopération européenne en ethnomusicologie conception, programmes et moyens European co-operation in ethnomusicology projects, programmes and implementations

- Thème traité sous forme de TABLE RONDE avec JOHN BLACKING et MICHEL DE LANNOY (Présidents de séance)
- LAURENT AUBERT (Suisse) et SPERANTA RADULESCU (Romania) : Un exemple de coopération internationale en ethnomusicologie : l'édition d'enregistrements "historiques" de Constantin Brailloiu
- DIETRICH SCHULLER (Österreich) [Archives]
- ARTUR SIMON (BRD) [Archives]
- GIORGIO ADAMO (Italia) [Archives]
- HUGH M. SHIELDS (Republic of Ireland) : A quand les archives de musique traditionnelle irlandaise?
- MIREILLE HELFFER
- GILBERT ROUGET

Communications hors-thèmes Papers unrelated to the above

- BOZANA MUSKALSKA (Polska) : System of performance in Sardinian multipart singing
- ANNA SZALASNA (Polska) : Some problems of traditional folk music in Poland : present forms of its continuation and efforts to preserve it
- GILBERT ROUGET (France) : Poésie, musique et danse de cour dans l'ancien Royaume de Porto-Novo : une tentative de

publication globale

Films

PIERRE SALLEE

ARTUR SIMON : Erpangir kulau, the hair washing ceremony of the Karo Batak, Northern Sumatra, Indonesia

JOHN BAILY : Lessons from Gulam : Asian music in Bradford
HUGO ZEHF

Invitation au "Salon de Musique" du Musée de l'Homme :
Concert de musique de Java donné sur le gamelan historique de Cirebon par le groupe de musiciens du Musée de l'Homme sous la direction de Mas F. X. Suhardi et avec le participation de Mas Putra Diasa ; présenté par Geneviève Dournon, chargée du Département d'Ethnomusicologie

Diner-Buffer au "Totem", restaurant du Musée de l'Homme

Concert : Chanteurs et sonneurs de Bretagne

MINUTES OF BUSINESS MEETING
Centre International
d'Etudes Pédagogiques
SEVRES
24 octobre 1987

87.1 Apologies and commemoration

Apologies were received and all stood in silence as a mark of respect for our late colleague Pierre Sallée.

87.2 The Minutes of the 1986 Meeting, as published in INFO-8, were confirmed.

87.3 Progress since the 1986 Meeting

87.3.1 Meetings and membership

Mireille Helffer spoke of the 1987 Paris Meeting as an event of work and of joy. She particularly praised the contribution made to the organization by Claude Blanc and Laurence Fayet, both of the Musée de l'Homme (prolonged applause).

John Blacking reported that the total membership now stood at 130.

87.3.2 INFO and Membership Directory

Francis Cameron reported that, thanks to the continued flow of contributions from members, four numbers of INFO had been published since the 1986 London Meeting. His tenure as Editor was confirmed.

John Blacking indicated his willingness to prepare a new edition of the Membership Directory. Laurent Aubert suggested placing a distinguishing mark against new entries.

87.3.3 Publications

Bernard Lortat-Jacob's handsome volume on "Improvisation" [from the Köln 1983 Meeting] was commended as a model publication.

John Blacking advised that only three papers had been received for the "A. J. Ellis" [Belfast 1985] volume and that he would send out further reminders.

Margot Lieth-Philipp's "Ethnomusicology and the Historical Dimension" papers presented at the 1986 London Meeting would be published early in 1988.

87.3.4 General reports

Francesco Giannattasio reported that his Köln project (on the teaching of ethnomusicology in Europe) had come to a halt. Experience now showed the need for each country to compile its own information using a common international format drawn up by a central source. He recommended the setting up of a committee to co-ordinate the venture. Volunteers were quick to come forward.

87.4 Finance

DEBIT

Postage	
130 INFO @ £39.70 x 4	£158.80
130 Directory @ £57.30	£ 57.30

Editorial expenses	£216.10
	£ 50.00
Printing	
200 Directory	£ 84.69
150 INFO-8	£ 15.72
200 INFO-9	£ 20.98
200 INFO-10	£ 12.84
200 INFO-11	£ 20.96

	£154.97
Telephone, telegrams	£ 40.40

Total Debit	£461.47
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CREDIT	
Balance brought forward in May 1988	£ 42.80
Income from subscriptions plus interest	£575.54

Total Credit	£618.34
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Balance in hand	£156.87
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John Blacking commented that postage remained the major expense, and that the process of printing INFO varied chiefly because of changes in the Queen's University's pricing policies, rather than variations in the size of INFO.

There were still some members who owed subscriptions for 1986, as well as 1987! But nevertheless the small surplus of £156.87 allowed for an expansion in the size of INFO and for at least two more issues. If 1988 subscriptions are paid during the first quarter of the year, the Seminar should be in a healthy financial position for the Warsaw meeting.

87.5 Continuation of the Seminar

87.5.1 1988 Meeting in Poland

Slawomira Zeranska-Kominek confirmed that Poland would host the 1988 Meeting which would probably begin with a day in Warsaw and then move to a centre within reasonable distance. Current thinking was that the dates should be 10-15 October.

Members from most countries will need visas and those from BRD require special acceptance. All members hoping to attend should therefore send their date of birth to the Polish organising committee as soon as possible so that personal invitations can be issued.

Three topics were discussed as possibilities: the first connected with concepts of musical rhythm, the second with the teaching or transmission of music in different cultures, and the third with the influence of nature and culture on local musical traditions.

87.5.2 Meetings in 1989 and 1990

Francesco Giannattasio proposed Sienna as a possible

venue for the 1989 Meeting and september as a suitable month.

Artur Simon offered Berlin as the venue for 1990.

Both propositions were roundly endorsed with a general understanding that the dates can be interchanged by mutual consent if the need arises.

87.5.3 Other Meetings

John Blacking recalled that study groups and special meetings can be convened at any suitable times and places via the pages of INFO. Such gatherings are valuable examples of European co-operation.

87.5.4 Jeunes Ethnomusicologues

After a brief presentation by two Polish student members, Maria Stafisz and Anna Wladyczka, it was agreed that the European Seminar would support and publicise the work of a Young Ethnomusicologists group which had been set up at the ICTM meeting in East Berlin and which would concern itself with the particular problems, experiences and results associated with studying ethnomusicology. Members warmly endorsed this initiative and made various helpful suggestions.

87.6 Other business

87.6.1 Hugh Shields proposed a vote of thanks to the French Committee for the splendid conference they had given us. (Carried with prolonged enthusiastic applause.)

87.6.2 Those interested in establishing closer connections between archives are invited to use Belfast as a central reference point. Their proposals and particulars will be published in INFO.

87.6.3 Questions were asked and a number of differing views expressed about qualifications for membership, especially student membership, of the Seminar. The categories and criteria as amplified for the 1985 Belfast Meeting, and published in INFO-8, remain in operation and can be interpreted generously.

The discussion broadened into a consideration of the pros and cons of a more detailed constitution for the Seminar with the majority of speakers remaining in favour of continuing the present arrangements. It was suggested that views on this should be aired in the pages of INFO and considered again at the next General Meeting. It might be necessary to have a postal ballot in order to involve all members in a decision.

JEUNES ETHNOMUSICOLOGUES

Before I tell you something about the idea of a group of "Young Ethnomusicologists", I would like to express my gratitude to Professor Mireille Helffer and to Professor John Blacking for their hospitality in Paris. It has been a very interesting and inspiring event for us. Thank you very much!

During the last Conference of ICTH some undergraduates, postgraduates and PhD students had the idea of organising a group for "Young Ethnomusicologists". We think this is a very good idea. The group could be organised within the framework of the European Seminar in Ethnomusicology and I think it could be quite informal as ESEM is.

Young Ethnomusicologists would like to discuss their problems, experiences and the results of their study. And we think that exchanging ideas between eastern and western young ethnomusicologists will be very promising.

We hope to hold our first session in East Berlin in February 1988.

ANNA DOROTA WLADYCZKA
Plac Solny 817a m.13
50-081 Wroclaw
Poland

MARIA ZDZISKAWA STAFISZ
Hickiewiczza 2812
Yelenia Gora
Poland

Paris, 24 octobre 1987

YOUNG ETHNOMUSICOLOGISTS BERLIN : FEBRUARY 1988

Young Ethnomusicologists

- constituted during the 29th ICTH Meeting under the preliminary name of YOUNG ETHNOMUSICOLOGISTS

- aiming to intensify the contact between students of ethnomusicology from different countries

- being a forum to exchange our special experience from a student's point of view

FIRST MEETING
BERLIN (GDR)
19-21 FEBRUARY 1988

Main themes will be

1) "Fish and Fishermen" or Partners? The relationship between us ethnomusicologists and the musicians

2) Studying ethnomusicology at the universities

If you are interested, you are welcome.

Please contact :

HENDRICK HAUBOLDT, Wörther Straße 18, 1055 Berlin (GDR)

ETHNOMUSICOLOGY AND THE HISTORICAL DIMENSION

The collection of papers presented at the 1986 European Seminar in London is to be published early in 1988. Format 18 cm x 25 cm, paper back, 185 pages, including photographs and musical examples. Retail price (tentative) 40,- DM.

Please direct inquiries to Dr Margot Lieth Philipp, Wipperfurther Straße 147, 5087 Kürten 3, West Germany.

PACIFIC RECOLLECTIONS OF WWII Solomon Islands 28 June to 8 July 1987

My first aim was to record the proceedings of the Conference "Pacific Recollections of World War II". This was done and supplemented by many private interviews. I recorded over 30 hours in stereo, generally of high quality. A complete inventory of my tapes, plus some transcriptions of the spoken materials, photocopies of the papers delivered and photographs of the speakers are available.

The best of the story-tellers are superb, but some old veterans were inhibited in public. There is a scoop in the confessions of Bill Bennett, NM and Star of the Imperial Treasure (citation from Emperor Hirohito, 1986).

It was agreed the conference was the first and last of its kind.

No women at all were present as participants.

Two-thirds is in various forms of neo-melanesian (pidjin), the rest in "islands" english. Some wartime songs were performed.

This is the sole professional record of the occasion, PETER CROWE being the only person to go from Australia.

The meeting concluded that the Melanesian experience had been totally neglected in the standard histories, that veterans deserve compensation, that without Melanesian cooperation the war may have lasted another year longer, and a significant theme to emerge was that "inside loyalty sleeps revenge".

PETER CROWE, Sydney, 11 July 1987

ETHNOMUSICOLOGICAL APPROACHES TO MUSICAL INSTRUMENTS

The 1987 One Day Conference of the ICTM (UK Chapter) was held at the Pitt Rivers Museum in Oxford on Saturday 10 October.

HELENE LA RUE : The rationale of the Pitt Rivers Museum Musical Instruments Gallery.

ANN BUCKLEY : Musical instruments as cultural artefacts - the contribution of organology to social history.

JEREMY MONTAGU : The use of instruments in the study of societies.

SUE VERNEY : Cataloging the Snobs Hill Collection (Gloucestershire) - the Hornbostel-Sachs system in practice.

VERONICA DOUBLEDAY : The Afghan frame drum in its social context.

JENNIE COLEMAN : A Pacific perspective.

FRANCIS CAMERON : The ethnomusicologist at work.

Editor, 12 October 1987

KEITH HOWARD IN DURHAM

KEITH HOWARD has now moved from Belfast to the University of Durham to take over ROBERT PROVINCE's ethnomusicology course in the Music School for the current academic year. He also continues his research as a British Academy Post-Doctoral Fellow in Ethnomusicology.

KEITH HOWARD, Durham, 15 October 1987

SIMHA AROM IN CALIFORNIA

SIMHA AROM is appointed Visiting Professor to the University of California, Los Angeles, for the Winter Quarter. He will be teaching and leading seminars in the Department of Ethnomusicology.

SIMHA AROM, Paris, 24 October 1987

NEW CONCEPT OF COOPERATION BETWEEN BERLIN ETHNOMUSICOLOGISTS

On the initiative of the International Institute for Comparative Musical Studies, the Ethnomusicological Department of the Museum of Ethnography, Berlin, and the

Department of Comparative Musicology of the Free University of Berlin, the Ethnomusicological Colloquium was established on 2 November 1987.

The goal of the Colloquium is to promote an exchange of views on diverse areas of research and their results, to provide a forum for the presentation of documented field research, as well as to intensify a lively exchange of ideas on scientific points of interest.

Ethnomusicologists visiting Berlin are invited to attend the Colloquium.

Please write or call the Internationales Institut für Vergleichende Musikstudien und Dokumentation e.V., Winklerstrasse 20, 1000 Berlin 33 (Tel. 8 26 28 53) for further details.

JÜRGEN DIETRICH, Berlin, 10 November 1987

MARIONETTEN- UND STABPUPPENTHEATER AUS THAILAND

HUN LUANG, HUN LAKHON LEK UND HUN KRABOK

Phra Aphaimani eine Episode aus >>Das Meeresungeheuer<<
Die Entführung Sitas und die Verfolgung des goldenen Hirsches
zwei Episoden aus dem Ramayana

Internationales Institut für vergleichende Musikstudien
Berlin : 28 und 29 Oktober 1987

Theaterinitiative Münster e.V. : 1 November 1987

München : Kulturreferat Jugendkulturwerk - Stadt Jugendamt,
Bayerischer Rundfunk, Jeunesses Musicales : 3 November 1987

Innsbruck : Kurhaus Hall : 4 November 1987

Tübingen : Musikhochschule : 5 November 1987

Es gibt keinerlei Hinweise zur Entstehungszeit des ersten Puppenspiels in Thailand. In einem Reisebericht de la Lubères, des Sonderbeauftragten am Hofe von Siam in den Jahren 1887-1888, ist allerdings von einem Schauspiel die Rede, das >>die Marionetten von Siam<< genannt wurde. Hierbei handelte es sich wohl um an Fäden geführte Marionetten die auch als >>königliche Marionetten<< (hun luang) bekannt waren und zu dieser Zeit bei Palastaufführungen oder verschiedenen Zeremonien im Lande öffentlich gezeigt wurden. Eine andere Art von Marionetten, die >>kleinen Marionetten<< (hun lakhon lek), genannt, ist in Thailand erst seit etwa 80 Jahren bekannt. Die kleinen Marionetten wurden von Krae Saphavanit

in Thailand eingeführt. Die Spieltechnik ähnelt der bei den königlichen Marionetten verwendeten. Um aber die Handhabung der Marionetten zu erleichtern, reduzierte Krae Sapthawanit die Zahl der Fäden. Die kleinen Marionetten sind beliebter als die königlichen.

Die Stabpuppen (hun krabok) sind eine Schöpfung des 19. Jahrhunderts. Was ihre Spieltechnik betrifft, so sind sie von dem chinesischen Puppentheater beeinflusst. Gesichtszüge und Kostüme sind denen der Thais nachempfunden.

1892 besuchte der Innenminister Prinz Damrongrachanuphap während eines offiziellen Besuches in Nordthailand eine Stabpuppen-Aufführung. Er berichtete später, daß er dort zum ersten Mal ein solches Schauspiel gesehen hätte, wares doch zur damaligen Zeit in der Hauptstadt noch gänzlich unbekannt. Die Puppenspieler hatten seinem Sohn eine Puppe geschenkt, die dieser abgöttisch liebte. Der Diener des jungen Prinzen versuchte nach dieser Vorlage eigene Figuren zu schaffen. Prinz Damrongrachanuphap gab ihm Geld, damit dieser ein richtiges Puppenspiel-Ensemble gründe. Dieses Ensemble ist heute unter dem Namen >>Hun Khun Tho<< oder >>Das Puppentheater des Nom Rachawong Tho<< bekannt. Als engagierter Assistent Nom Rachawong Thos wirkte Piak Prasertkul an dem Puppentheater mit, der Leiter der Puppenspieler. Als Pak Prasertkul sein eigenes Ensemble am Anfang dieses Jahrhunderts gründete, konnte die Aufführungstradition des hun krabok fortgesetzt werden. Jahrzehntlang wurde Piaks Puppentheater vom thailändischen Publikum begeistert aufgenommen. Seine beiden Töchter haben später das Erbe ihres Vaters fortgesetzt. Die jüngere Tochter, Chuen Sakulkeaw, führt immer noch Puppenspiele in Bangkok und anderen Städten Thailands auf.

.. abstract

The earliest report of puppet plays in Thailand comes from de la Lubères, Minister to the Court of Siam. In 1887-1888 he mentions the famous royal marionettes (hun luang) which were manipulated on strings during public ceremonies. The "little marionettes" (hun lakhon lek) were first noticed in Thailand about 60 years ago when they were introduced by Krae Sapthawanit who retained the attractiveness of the royal marionettes but reduced the number of strings to make manipulation easier.

Puppets on sticks (hun krabok) are a 19th-century creation influenced by the Chinese puppet theatre.

In 1892, Prince Damrongrachanuphap, the Minister for the Interior, went to a stick-puppet show in northern Thailand - the first of its kind he had seen and completely unknown in the capital. The puppet master gave the prince's son a puppet which the boy adored and which his servant used as a model for a full puppet theatre. Today this ensemble is known as "Hun Khun Tho" or "Nom Rachawong Tho's puppet theatre". Piak Prasertkul, its original manager, set up his own ensemble at

the beginning of this century and ensured the continuity of the hun krabok tradition via his two daughters.

from material kindly sent by JURGEN DIETRICH, Berlin, 10 November 1987

INTERNATIONAL SEMINAR ON CHINESE MUSIC Kingston Polytechnic 11 to 15 APRIL 1988

MUSICIANS vs MUSICOLOGISTS? AN ACTIVE DIALOGUE

This Seminar is the first of its kind in the world, designed to provide a forum for an exchange of ideas between academics, performers and composers. It is not just a conference in which research papers will be read, but a seminar where theory and practice are brought together in an interface that invites discussion and stimulates creativity.

The aims of the Seminar are : to promote an active dialogue between musicians and musicologists; to explore the common ground between the researching performer and the performing researcher; and to define the link between traditional practices and contemporary developments in Chinese music, with particular reference to performance and composition, past and present.

The Seminar programme will include research papers, practical music-making workshops, lecture-recitals, concert performances and discussion sessions.

The proposed list of delegates includes contributors from Nanjing, Shanghai, Beijing, Hong Kong, Taiwan, Sagami, Seoul, Göttingen, Maryland, California, British Columbia, Belfast, and Kingston upon Thames.

Further enquiries to The Seminar Secretary, School of Music, Kingston Polytechnic, Kingston Hill, Kingston upon Thames, Surrey KT2 7LB, England. (Telephone 01 549 1141).

Applications close on 1 march 1988.

Kingston upon Thames, 6 october 1987

MULTI-CULTURAL MUSIC EDUCATION

The ICTM UK Chapter Committee has set up a small but open-ended sub-committee under the chairmanship of John Bailly to collate and publish information about resources for use in the multi-cultural music curriculum of primary and secondary schools.

JOHN BAILY writes : In particular we are looking for packaged materials which include audio or visual materials with a text which describes and perhaps analyses the music (probably with Western staff notation). Then there are materials which provide practical guidance for performance in the classroom and tutors for various instruments. Some materials may not be published but available directly from the author.

We are seeking to contact those who are actively engaged in projects of this kind. Any comments or information available will be gratefully received.

abstracted from ICTM UK Bulletin 17

CALL FOR PAPERS

ICTM UK Chapter
14th Annual Conference
Dartington College of Arts
Totnes, Devon
24 to 27 MARCH 1988

The main theme of the Conference is : 'Traditional methods and contexts for the transmission of music'. 20-minute papers are invited which focus on the varieties of ways in which traditional music is passed on from master to pupil.

The topic for the annual Roundtable is 'Music for the tourist : salvation or sellout?'. 10-minute mini-papers are invited which offer opinions as well as ethnographies. Tourism results in changes in traditional music and its presentation. Is this for the better? or are the changes ultimately not beneficial?

'Work in progress'. 20-minute papers are invited.

Prospective contributors are invited to send abstracts (about 100 words), for arrival no later than Monday 8 February 1988, to ANNETTE SANGER, Department of Social Anthropology, The Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland, ('phone 0232 245133 extn 3708), from whom further information may be obtained.

Dartington College is in a very beautiful part of England and is highly recommended as a conference centre. The Conference fee is £75 (exclusive of daily luncheon). Some reductions may be negotiable in individual cases. General applications for attendance should reach Annette Sanger no later than Tuesday 1 March 1988.

ANNETTE SANGER, Belfast, 3 December 1987

PUBLICATIONS RECEIVED

JOAN RIMMER : 'Patronage, style and structure in the music attributed to Turlough Carolan' offprint from Early Music XV (1987)

An expanded version of the paper presented to our London Seminar in 1986.

Carolan, Irish harpist, c.1670 to 1738; music written for his patrons, the Dillons of Lough Glynn, almain, jig, branle, the O'Conors of Belanagare, the Burkes of Co. Galway, reels and hornpipes, the MacDermott Roos of Alderford, &c.
Musical examples, map and photograph.

WOLFGANG LADE : Music of Man. Catalogue of sound archive.

Ethnic and Folk Music (including Jazz and Rock Music) LP, EP, 78 rpm, audio cassette and tape collections; European Music History; Spoken, non-musical recordings; Nature sounds, animals and birds.

25683 discs, 343 audio cassettes, 384750 feet of tape recordings.

WOLFGANG LADE : Proposal for the foundation of an International Cultural Centre and an Academy for the Multidisciplinary Study of Art and Culture, Waedenswil, 1986

The position of music in the expressive arts, a world of total mutual dependence but less than total knowledge of other cultures, the limitations of mono-disciplinary scholarship; proposal for the expansion of the author's archive to provide sources for further research, for practical workshops and for the general dissemination of copies of archived materials.

ICTM UK Chapter Bulletin 17 (Summer 1987)

SABINE MEIER : An annotated bibliography of the work of Prof Dr Carl Stumpf. [Details of 38 monographs, mention of 15 others, cross reference index in appendices.]

PETER COOKE : A preliminary study of bagpipes in India. [A report on work in progress presented to the Durham Conference in March 1987 : fieldwork from January to March 1986 in Rajasthan, around New Delhi, and in northern Uttar Pradesh; military and village use of the Scottish highland bagpipe; the double chanter bagpipe.]

JOHN BAILY : Sub-committee for resources for multicultural music education [see separate notice].

CAROLINE UNDERWOOD & MARGARET GIBBS : THE ICTM UK Chapter Annual Conference, March 1987 [see INFO-11].

TREVOR WIGGINS : Ethnomusicology and Music Education - another view? [Comment on the One Day Conference in January 1987.]