

The Council's Journal

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This chapter concerns the journal of the IFMC/ICTM: initially called the *Journal of the International Folk Music Council*, then the *Yearbook of the International Folk Music Council*, and presently the *Yearbook for Traditional Music*.¹ It has little to say about individual articles in these volumes, but has rather focussed on milestones in its history and how its structure has changed over time to assume its present form.

The Council's need for a journal

A journal was not specifically mentioned in the draft constitution of the International Folk Music Council² that was considered at the International Conference on Folk Song and Folk Dance on 23 September 1947, one day after the establishment of IFMC.³ Nevertheless, function 3(b) notes “the establishment of a bureau of information, and the circulation and exchange of information by means of publications.”

A year later, at the IFMC's first meeting in Basel, academic presentations were mixed with Council business matters during the same sessions. On the morning session of 14 September 1948, two papers were presented and then discussion turned to the question of a journal.

The following summary occurs in the first issue of the *Bulletin of the International Folk Music Council*:

13. Publication of Journal.

THE HON SECRETARY, introducing the subject, said that the publication of a Journal was primarily a question of finance. The recommendations of the Executive Board were as follows:

- (a) that provided sufficient funds were available a Journal should be published;
- (b) that it should at first be issued annually with supplementary bulletins and news-sheets which would be issued to members of the Council as occasion demanded;
- (c) that its contents should include reports of Conferences, articles, reviews and digests, reports from Correspondents and general news;
- (d) that it should be published from the London Office and that it should at first be in the English language, except for articles in French which should be printed in their original language;
- (e) that it should be issued free to Subscribers and sold to libraries and members of the general public at 10/- [10 shillings] a copy, or the equivalent of 10/-.

It was hoped to be able to publish the first number early in 1949.

The recommendations of the Executive Board were accepted. (BIFMC 1, Oct 1948:11)

Further ideas on what the journal should be came at the post-conference Board meeting where it was emphasized that the business of the conference should be separate from the contents of the journal (hence, the former to be put into the *Bulletin*), and that discussions following presentations should be summarized (EB minutes, 3rd meeting, 19 Sep 1948:§24).

In her autobiography, Karpeles would reflect: “The two most important decisions that were taken [at the 1948 Basel conference] were that International Conferences should be held periodically and that an annual Journal should be published” (Karpeles [1976]:221). Later, on the same page, she remarks that these two activities are also the Council's most important activities. Certainly,

- 1 This chapter would have been impossible without access to these journals through JSTOR, made possible because of my honorary associate-professor status with the Australian National University. Naila Ceribašić and Svanibor Pettan carefully read this chapter and offered valuable improvements. The Institute of Papua New Guinea Studies has supported my involvement in ICTM over many years. My sincere thanks to all.
- 2 A copy of the provisional constitution in English and French can be found in the ICTM Archive (MS 10007, series 4, folder 94).
- 3 It is also absent from the amendments made to the provisional constitution that was subsequently accepted at the Basel conference (*BIFMC* 1, Oct 1948:9–10), and from the revisions of September 1951, where they are called “Amended Statutes” (*BIFMC* 5, Nov 1951:22–25). However, the revisions to the “Rules,” approved in August 1957, do note for the first time that one of the functions of the Council is “the publication of a journal, a bulletin of information and other books and pamphlets on folk music” (sec. 3b) (*BIFMC* 12, Sep 1957:21).

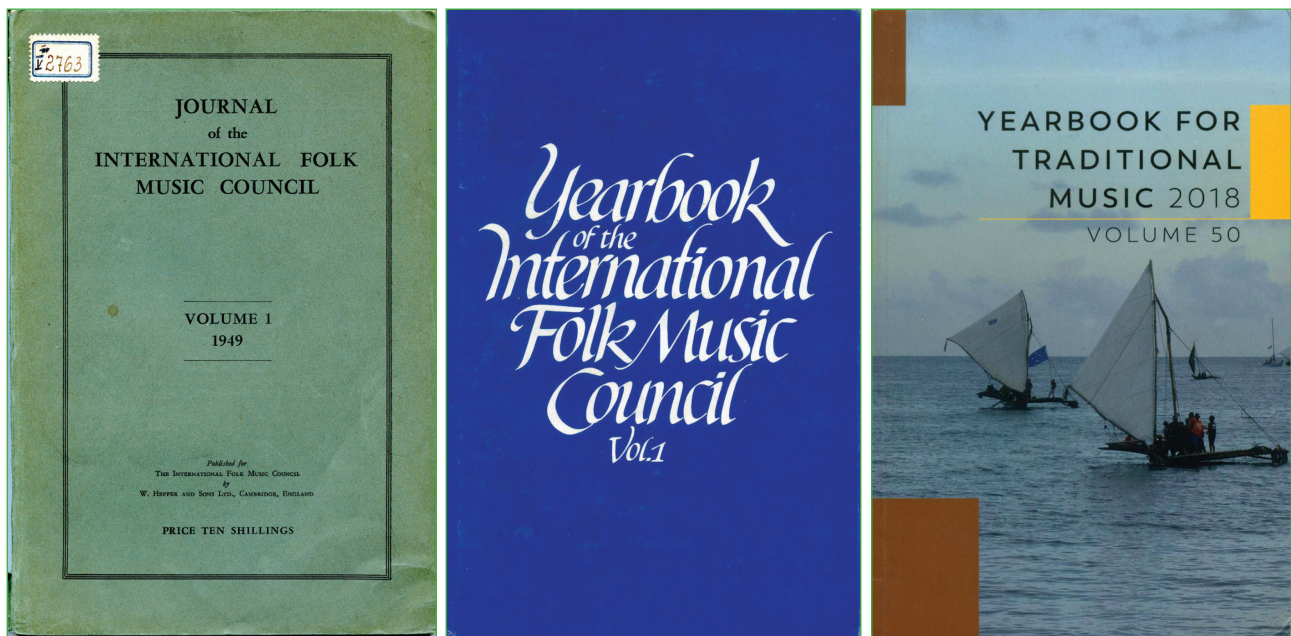


Figure 1. (a) 1949 *Journal of the International Folk Music Council*; (b) 1969 *Yearbook of the International Folk Music Council*, hard-cover version; (c) 2018 *Yearbook for Traditional Music* with colour cover.

for many people today, the Council's world conferences and journal remain its most well-known and characteristic features.

Journal of the International Folk Music Council (1949–1968)

Karpeles concisely summarized the contents of the *Journal of the International Folk Music Council* and her involvement:

The Journal contained the proceedings of the conferences and other articles and a lengthy section devoted to reviews of books, records and films ... 20 volumes of the Journal appeared between 1947 and 1968 ... Of these, I was the editor of 13 [1949–1960, 1964],⁴ and co-editor of one with Laurence Picken [1961]. The others were edited by Laurence Picken [1962–1963] and Peter Crossley-Holland [1965–1968]. (Karpeles [1976]:221–222)

As well as editor, Karpeles was IFMC's honorary secretary, comparable to today's secretary general, 1947–1963. This combination of important Council activities would only be repeated again by Dieter Christensen, who edited the *Yearbook* while secretary general through most of 1981–2001.

Hence, the *JIFMC* was the published record of Council conferences, particularly the scholarly presentations made at them. On the other hand, the *Bulletin* focussed on matters arising at the General Assembly. While the

journal also initially contained announcements, these were subsequently transferred to the *Bulletin*.

The 1949 *JIFMC* documented the proceedings (papers and discussion) of the conference held the preceding year, but some presentations were omitted, some were listed as being presented but not read, and some articles were new, non-conference contributions.⁵ In many features, the *JIFMC* closely followed the organization of the *Journal of the English Folk Dance and Song Society*, the journal of the society that had co-hosted the International Folk Dance Festival and Conference in 1935, and subsequently published the proceedings of the conference—a organization of which Karpeles had long been a member.

The first issue of the *JIFMC* (figure 1a) in 1949 carried a month (March), as well as a year; a practice that would continue until 1965.

It is enlightening to consider the contents of this first issue in more detail to enable comparison with subsequent releases. The 1949 *JIFMC* consists of 68 pages, with an additional six preliminary pages numbered with roman numerals including the title and listing of contents. The main section begins with an editorial, although the name of the editor is not listed, and an introduction to the IFMC, each of two pages. This is

⁴ This long period as editor was not Karpeles's preference: after ten years, she pleaded with the Board for someone to take over because she was overwhelmed (EB minutes, 22nd meeting, 10–11 Aug 1959:§256).

⁵ The contribution by Antoine E. Cherbuliez de Sprecher was omitted; those by Raina Katzarova, Claudie Marcel-Dubois, and Giorgio Nataletti were presented, but not read at the conference; and those by Marjorie Penn, Robert Fricker, and Luiz Heitor Corrêa de Azevedo were new contributions, apparently not presented at the conference at all. I am assuming that "read" means actually read aloud by someone during the conference, while "presented, but not read" suggests that copies of the paper were available, but not read aloud.

then followed by a section labelled "Proceedings from 1st Conference in Basel," which begins with a few pages of impressions and a description of the reception held on the opening day, 13 September 1948.⁶

The next 46 pages (pp. 7–52) contain nineteen papers. They range in length from one to seven pages, with the majority being two pages long. Six of the presentations are in French, the others in English. One is of a lecture given at the reception, while the others are grouped by their day of presentation, followed by a summary of the discussion. Three public lectures are also included (pp. 44–48), as well as three papers presented but not read (pp. 48–52). There is one photo plus some music notation for these articles.

"Notes and News" follows, containing reports from various organizations, an eightieth birthday announcement, and an obituary. Four national organizations then give reports, along with others from the African Music Society and one concerning a collecting trip by the French Phonothèque Nationale.

Pages 63–68 contain twelve reviews of books and eight of periodicals and articles. While all the reviews are in English, the reviewed materials themselves are also in French, German, Hungarian, Italian, and Swedish. Reviewers are not identified, but all reviews were written by the editor, Karpeles (Karpeles 1969:24).

The back cover announces that while the journal will initially be published annually, as circulation increases, it will be published more frequently and in additional languages. There are plans to publish articles not resulting from conferences, give more space to reviews, supply news of folk-music activities, etc. The minimum annual subscription was £1, but the journal itself was listed as costing 10 shillings or one-half of a pound.

The basic format described above for the *JIFMC* continued throughout much of its existence, but with some notable changes as well. The price of the journal increased to 12 shillings in 1952.

In 1953, a fourteen-page index to the first five volumes of the *JIFMC* was published. In 1955, the number of reviews was considerably increased, and a new section on radio was introduced, reflecting the increasing importance of that medium and the activities of the Radio Committee.⁷ In 1957, Karpeles was listed as editor for the first time; previously she was only listed as honorary secretary. The wish to have two issues annu-

ally was stated,⁸ as well as to include subjects not covered at conferences. While a few non-conference contributions were included over the years, finances had not allowed further developments along these lines. She also noted that the informational section of the journal called "Notes and News" would now be published in the *Bulletin*, which would now appear semi-annually.⁹

While 1958 should have seen the compilation of another five-year index (1954–1958), I can find no evidence that it eventuated. The 1959 *JIFMC* followed the general format of its predecessors, but now consisted of seven preliminary pages followed by 132 pages of articles and reviews. The cost of the journal rose once again, now to £1. The only photo in the issue is of Ralph Vaughan Williams, the founding IFMC president who had died in August 1958. The editorial notes his death and reports on the eleventh conference, held in Liège, Belgium, with the twelfth to be held in Romania; at the same time, word had just reached Karpeles about the death of Romanian ethnomusicologist Constantin Brăiloiu. Karpeles also reports on a planned arrangement with the Society for Ethnomusicology, whereby members of both organizations could get a special subscription rate beginning on 1 January 1959. Karpeles notes the assistance of an editorial board consisting of George Herzog and Klaus Wachsmann, the latter also a member of the Executive Board.

This editorial is followed by obituaries for Vaughan Williams and an announcement on the establishment of a memorial. Over time, such matters have gradually been moved to the *Bulletin*. The editor's introduction today is much more likely to focus on the contents of the journal.

The 1959 *JIFMC* then contains the proceedings from the 1958 Liège conference. The programme is outlined, with the names of presenters followed by the page number where their paper may be found in the present journal. There is also reference to *Bulletin* 14 (Oct 1958), in which appears a list of participants (pp. 3–5) and a report of the General Assembly (pp. 6–15).

The twenty-seven entries for the conference (pp. 7–90) consist of a majority of papers (with two in French), two discussions on specific themes (dance notation and folk music in radio), "performances" of films, two papers

6 The full programme is not included, but does appear in *BIFMC* 1 (Oct 1948).

7 Beginning in March 1957, this section was moved to the *Bulletin* as "Radio Notes"; it often occurred annually until April 1970. The committee was dissolved by the Board in 1983 (*BICTM* 63, Oct 1983:20).

8 The idea of two issues per year seems to have been first noted in the EB minutes (14th meeting, 28 Jun 1955:§172). The Board decided against this the following year (EB minutes, 16th meeting, 22 July 1956:§192), but the issue was brought up again at the following Board meeting (EB minutes, 17th meeting, 1 Aug 1956:app. D, no. 6) and eight years later (EB minutes, 31st meeting, 16–17 Aug 1964:§403). The matter continues to come up now and again at Board meetings.

9 Although there actually were two issues of the *Bulletin* in 1951 and 1955, the year 1957 did mark the beginning of two issues per year being a regular feature. This continued until 2014, when the *Bulletin* began being issued three times per year.

presented in the absence of authors, but not read, etc. All are followed by summaries of the subsequent discussions. Music notation accompanies some articles along with a two-sided fold-out of Labanotation as well.

The papers range in length from one to seven pages, with shorter papers now being identified as summaries, and most presentations being four pages in length. Obituaries for four people precede a lengthy review section (pp. 93–131). The 106 items reviewed are grouped into music, books, and pamphlets (37 items); periodicals (20 items); articles (25 items); gramophone records (24 items). While most of the reviews are in English, three are in French. But the items reviewed are in many languages: Bulgarian, Czech, English, French, German, Hungarian, Italian, Japanese, Portuguese, Romanian, Slovenian, Spanish, and Swedish. The twenty-seven reviewers are identified by initials.

In comparison, the 1963 *JIFMC* was edited by Laurence Picken,¹⁰ and consists of four preliminary pages plus 176 pages of main text. The members of the IFMC Executive Board, the Secretariat, and national committees are listed inside the front cover, while the inside back cover supplies information for contributors, and notes that photographic plates are included at the expense of authors (£7/plate). IFMC publications are listed on the back cover.

No editor's introduction is included, but a one-page list of errata precedes three obituaries.¹¹ The proceedings of the 15th conference held in Gottwaldov, Czechoslovakia (present-day Zlín, Czech Republic), follow (pp. 4–83). Twenty-one articles, with seven in German and two in French are included, but without a summary of discussion. Contributions range from one to nine pages. The shorter ones are usually marked as summaries. Most papers are four to six pages in length. In addition to a small page of errata, there is a fold-out page showing cents calculations and much music notation throughout the volume.

The programme of the conference is included on pp. 166–177. Page numbers there indicate where the relevant presentations are found in the journal; for articles not included, a short summary is supplied. A glossy photograph of the current IFMC president, Zoltán Kodály, is tipped in.

Twenty publications that were received, but not reviewed, are listed, followed by reviews of 139 items (pp. 85–161). Again, the majority of reviews are in English, but with nine in French and one in German. Reviews are divided into collections; books on music; dances, games, and rhymes; bibliographies; various; periodicals; articles; and gramophone records. Items reviewed are in Albanian, Czech, Danish, Dutch, English, Flemish, German, Hindi, Hungarian, Italian, Norwegian, Portuguese, Romanian, Russian, Slovak, Slovenian, and Spanish. A letter to the editor and a reply follow; eight advertisements from companies in the USA, UK, and Federal Republic of Germany conclude the volume (pp. 172–176).¹²

In the same year, a twenty-page index of the 1959–1963 volumes was sent to the membership.

The 1964 IFMC conference was held in Budapest, where president Kodály lived and worked. The subsequent publication resulting from it is in two parts, spread over two different journals—something unique in the history of the Council. The first part was the 1965 *JIFMC*, but containing only reviews. The second part, consisting of the papers, was published in the *Studia Musicologica Academiae Scientiarum Hungaricae* 7/1–4 (1965) (figure 2). But instead of shortened versions of these presentations, papers are full length, thanks to Kodály's personal efforts (Stockmann 1985:5–6).¹³ The price of the *JIFMC* was increased to 30 shillings.

For the 1966 issue, there was no IFMC annual conference held during the previous year and, hence, proceedings from it could not form the contents of the journal. The editor, Peter Crossley-Holland, told the Board that he would consider articles on specific themes or unrelated ones (EB minutes, 32nd meeting, 25 Aug 1964:§410). Later, the Council's Advisory Committee¹⁴ suggested a list of topics towards defining cultural families as expressed in folk music (Advisory Committee minutes, 13th meeting, 10 Jun 1965:app. A). The printed articles are grouped into three headings—regional studies (3 articles), instruments (2), and systematization (3). Crossley-Holland apparently tried

10 As early as 1961, Picken told the Board that he intended to include a record of musical examples with the journal beginning with the 1963 issue (EB minutes, 25th meeting, 27–28 Aug 1961:§313). Unfortunately, this ambitious plan could not be realized because of the high taxes that would have to be paid on a record manufactured in the United Kingdom (EB minutes, 27th meeting, 12–13 Jul 1962:§349; also see *BIFMC* 22, Oct 1962:14).

11 Obituaries are no longer included in the Council's journal; the last appeared in 1996. They are now featured in the *Bulletin*.

12 While advertisements do occasionally appear in the Council's journal, they have never been common.

13 Stockmann sees this as a forerunner of the *YIFMC*, established in 1969 under editor Alexander Ringer, which was meant to publish scholarly articles independent of Council conferences (Stockmann 1985:5–6; also see Stockmann 1983:12; 1988:6).

14 The Advisory Committee's duties were "to advise the Secretary, to make recommendations to the Board, to supervise the finances of the Council, to sanction expenditure incurred between meetings of the Board and to act on the Board's behalf in matters of urgency" (*BIFMC* 30, Apr 1967:5–6). Established in 1959 in London, it continued until 1967. At that time, the Secretariat moved to Copenhagen and another Advisory Committee was established there.

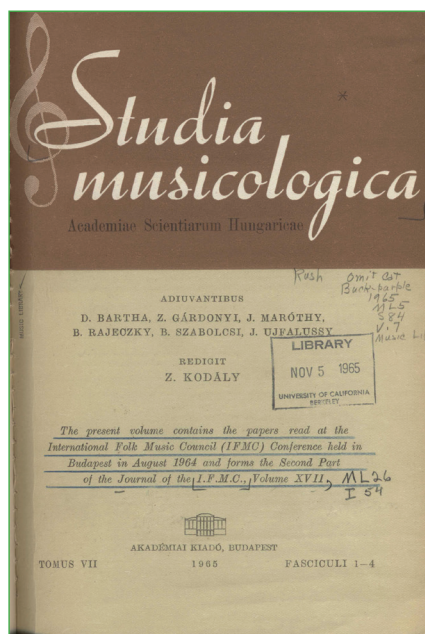


Figure 2. 1965 *Studia Musicologica Academiae Scientiarum Hungaricae*.

to abide by the Advisory Committee's suggestions, noting that

it was suggested that, if they wished, they [i.e., the authors] might orientate their papers towards helping to define cultural families as expressed in folk music. The Editor is not necessarily in agreement with the views put forth. (Crossley-Holland 1966)

In contrast to other issues of *JIFMC*, which served as proceedings of conferences and each contained an average of twenty-five articles, this issue contained only eight articles. The editor also acknowledges the other members of editorial committee: Doris Stockmann and Barbara Krader, the latter concluding her second and final year as executive secretary (today's secretary general) of the Council.

The final issue of the *JIFMC* (1968) included papers read at the 1967 conference, held in Ostend, Belgium. Of the twenty-one papers from the conference, thirteen appear in full (Crossley-Holland 1968:1). The outgoing editor, Crossley-Holland, noted that the next journal would follow "a new pattern, under the style *Yearbook of the International Folk Music Council*" (ibid.).

Yearbook of the International Folk Music Council (1969–1980)

In the first *Yearbook of the International Folk Music Council* (1969), editor Alexander Ringer observed that its predecessor was devoted to proceedings, occasionally supplemented by other short papers or non-conference contributions. They contained things "of a very general nature or concerned details of little relevance to the nonspecialist unaware of the necessary context,"

whereas the new *Yearbook* was meant to be "a vehicle for extensive studies dealing in depth with aspects of the membership's original research" (Ringer 1969:6).¹⁵ While roughly an average of twenty-one articles appeared in each issue of the *JIFMC*, the first *YIFMC* contained ten (figure 1b).

Indeed concern over the standard of the articles in the *JIFMC* had been raised by the Board from at least 1954, where it was noted that the contributions were at that time often amateurish; the journal should be more scientific (EB minutes, 13th meeting, 1–2 Jun 1954:§§155, 160). Two years later Karpeles herself noted:

Again the standard of the articles has been variable owing to the practice of including most of the papers that have been read at the conferences. The time has probably come to be more selective. (EB minutes, 17th meeting, 1 Aug 1956:app. D, no. 6)

Such concerns were at least partially addressed through time, but remained a concern during the existence of the *JIFMC*, particularly in its role as documenting the proceedings of conferences.

Yet revision of the format of the Council's journal was also driven by competition from the emergence of the Society for Ethnomusicology in the United States: the Council was "no longer alone, but in healthy competition with international organizations professing almost identical aims" (Ringer 1969:6).

Ringer's original plan was for each volume to focus on some central issue of a specific musical, geographical, or other nature, but this apparently proved impractical in the initial volumes. Instead, the 1969 and 1970 *YIFMCs* reflected the broad research interests and activities of Council members. Perhaps influenced by the publication of complete papers from the 1965 conference, the first *YIFMC* was dedicated to Zoltán Kodály, expressing the contributors' "hopeful conviction that it is man's humanity to man that will ultimately carry the day" (ibid.).

Not everyone welcomed the revisions to the format of the journal. Considering the changes to the journal that she had initiated more than twenty years ago, Karpeles noted in her autobiography:

In 1969 the title of the Journal was altered to *Yearbook* and it no longer reported the proceedings of the conferences (which I think was a pity) but contained *ad hoc* articles and, of course, reviews. The editors have been Alexander Ringer, Charles Haywood and Bruno Melth [*sic*, for Nettl]. (Karpeles [1976]:222)

The 1969 *YIFMC* had, for the first time, separate review editors for books, audio recordings, and films, and was the first Council journal edited outside the United Kingdom, as it was now published for the IFMC

¹⁵ See also *BIFMC* 34 (Mar 1969):6–7.

by University of Illinois Press, with a grant from the US National Endowment for the Arts. In 1969, the Secretariat also moved away from Europe for the first time in its history, when Graham George of Queen's University in Kingston, Canada, became honorary executive secretary (called secretary general, as of 1972).¹⁶

In this first volume, Karpeles's tribute to the first twenty-one years of the Council is included (Karpeles 1969). For the first time, an article appeared in Spanish, and the journal had a large editorial board of eleven members. Even larger editorial boards would be established for most issues of the *YIFMC*.

The cover with the cursive calligraphic name of the journal on a solid-colour background (itself a very significant break from the *JIFMC*) was used on the first *YIFMC* in 1969—an issue that also appeared in hard-cover in the hope that it would appeal to libraries—and would continue, even following a change in the name of the journal, until its last usage in 2016, when a redesign of the *YTM* followed.

In spite of the bold changes, the 1969 *YIFMC* did not appear until February 1971 (*BIFMC* 38, Apr 1971:5–6), and although it was hoped the 1970 *YIFMC* would also appear in 1971, it was printed and distributed in 1972. These were the only two issues edited by Ringer, yet even in his first issue, he was already requesting future submissions be sent to his successor.

The 1971 *YIFMC* combined proceedings from the 21st IFMC conference and the 6th General Assembly of the Inter-American Music Council, in association with the Third Inter-American Conference on Ethnomusicology, all held simultaneously in Kingston, Jamaica. Some contributions were published in full, others in summary in combination with the ensuing discussion. The new editor, Charles Haywood,¹⁷ recognized the journal as the “life-pulse of the Council,” yet this return to the use of conference materials was not also meant to be a return to the style of the *JIFMC*. While recognizing the need for change in the *YIFMC*, Haywood also noted:

I feel we have thereby greatly reduced, and many aspects completely deleted, features that gave the *Journal* a uniqueness of inestimable value. I refer particularly to the richness and variety of publications reviewed. Those pages, critically surveying every aspect of international folkmusic publications, offered invaluable information

to students, scholars, and, let us not forget, libraries. (Haywood 1971:5)

The programme of the world conference was included again. While these were no longer proceedings, an important link to conferences remained.

Although the intention might have been to have the *Yearbook* break away from a reliance on conferences as a source for papers, there was little doubt that conferences did indeed provide excellent potential material for inclusion in such a journal. As such, for the 1971–1977 issues, the editors explicitly sought papers from the now biennial conferences, albeit with the number of papers selected now significantly reduced because of their expansion from presentations to journal articles. Hence, while the *JIFMC* focussed on presenting short contributions of as many conference presentations as possible, the *YIFMC* still relied upon conferences, but with expanded versions of a small selection of papers that had been presented at them.

Haywood also expressed a wish to keep the new cover and design but return to the page size of the *JIFMC*¹⁸ and a change in typeface; however, the USD 1,500 costs involved remained an “insurmountable obstacle,” so that his wish could not be fulfilled (Haywood 1971:6).

The 1972 *YIFMC*, also edited by Haywood, celebrated the twenty-fifth anniversary of the Council. Yet, apart from the cover of the journal and Haywood's contribution on Karpeles and the first president, Vaughan Williams (Haywood 1972), no other articles focussed on this occasion.¹⁹

Bruno Nettel served as editor for the 1974–1976 issues and was the youngest editor of the Council journal.²⁰ Nettel dedicated the 1975 issue to Karpeles, but in the final stages of preparation, he learned of her death. Israel J. Katz edited the next three issues, and the last *YIFMC* was edited by Norma McLeod in 1980.

***Yearbook for Traditional Music* (1981–present)**

Dieter Christensen replaced Graham George as secretary general on 1 January 1981 and the Secretariat moved to New York. The name of the Council was changed to the International Council for Traditional

16 The 1971 *YIFMC*, actually published in 1972, uses both titles, hence reflecting this transition: honorary executive secretary (p. 2, where membership benefits are listed) and secretary general (inside front cover, where the Board is listed); apparently the former title was overlooked when updating the title elsewhere. In the *BIFMC*, the latter title first appears in the October 1972 issue.

17 When he began, Haywood, at 67, was the oldest editor: based on his year of birth and the year of his first issue. Karpeles was the second oldest when she became editor (64), but edited her last volume at the age of 79.

18 The page-size of the *JIFMC* is 6.5 × 9.5 in. (15.24 cm × 22.86 cm), while that of the *YIFMC* and *YTM* is 6 × 9 in. (16.51 × 24.13 cm).

19 In the *BIFMC*, Karpeles summarized the highlights of the conference at which the IFMC was established (Karpeles 1972b), as well as contributing miscellaneous notes from the early years (Karpeles 1972a).

20 Based upon his year of birth and the year of his first issue, he was 44.

Music on 27 August 1981 at the General Assembly held at the world conference in Seoul, and the name of the journal became the *Yearbook for Traditional Music*, although it continued the numbering from the *YIFMC*. The first *YTM* (1981) was edited by Norma McLeod, who had also edited the last *YIFMC*. The following year, Christensen became general editor of the *YTM*, while continuing as secretary general. He would serve as such until 2001, with his final volume co-edited with Stephen Wild. Christensen's editorship of 20 issues (one of which was co-edited) is the longest amongst all editors; only Karpeles herself comes anywhere near this number in editing 14 issues (one of which was co-edited).

The 1982 *YTM* appeared only six months after the 1981 *YTM*, and the editor stressed the importance of the journal reflecting the various kinds of activities in which the work of the Council is advanced. He noted that the 1981 *YTM* contained papers from the first ICTM Colloquium, held in Kołobrzeg, Poland (1981). The 1982 *YTM* published more papers from that colloquium, as well as some from the 1977 and 1979 world conferences, one that anticipated the conference to be held in 1983, and other articles on related themes (Christensen 1982:ix).

In Christensen's part of the 1984 editorial preface, he notes:

With this volume, the ICTM affirms its policy to have its major publications reflect more closely the work of the Council. The general plan is to dedicate, in principle, every other volume to one or more themes of the ICTM Conference held the preceding year; in other words, each of the Council's biennial Conferences would be—selectively—echoed in the Yearbook of the following year. (Reyes Schramm and Christensen 1984:ix)

Except for the timing coming a year later, this had actually been done in the 1983 *YTM*, which included the programme from the 1981 conference in Seoul, and was based on themes from it: an issue focussed on East Asian musics, guest edited by Hahn Man-young and Tokumaru Yoshihiko.

In 1988 the Council's journal was accompanied by a recording for the first time. The journal is called “[PART ONE],” while the cassette is in a cardboard enclosure that looks just like the journal cover, but is labelled “[PART TWO]” (figure 3). Side A of the cassette contains the twenty-three examples discussed by Steven Feld in his *YTM* article (Feld 1988), while side B is a reproduction of Feld's *Voices in the Forest*, which he had originally released the previous year (Feld 1987:side A), illustrating a day's soundscape in the Kaluli area of Papua New Guinea. This was the only time a physical recording has been published in conjunction with the Council's journal, although the editor at the time cer-

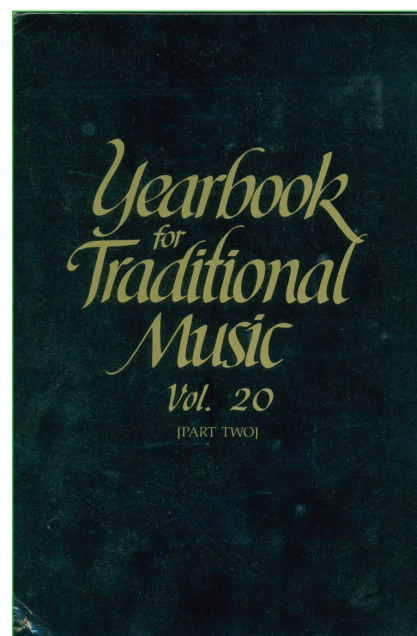


Figure 3. 1988 *Yearbook of Traditional Music*, part 2 containing cassette.

tainly seemed open to future audiovisual publications: “where sound—or moving images—are integral to the discourse, rather than mere illustration, it becomes imperative to present them along with the other modes of communication we are using” (Christensen 1988:x). This issue also saw the first inclusion of colour in the text of the journal: seven colour images, also accompanying Feld's article.

Colour images would only be found in the journal again with the 2019 issue, when Cambridge University Press took over publication.

For the 1995 *YTM*, the ICTM logo was used for the first time on the spine and p. iv; in 1997 it also appeared on the back cover.²¹ And 1998 saw the division of record reviews into geographic areas for the first time. Only in 2001 did the year of the *YTM* finally appear on the cover instead of just the volume number.

Despite the innovative use of a recording to accompany the 1988 *YTM*, no other recordings were issued to accompany articles until 2012, when the ICTM website was first used for recordings discussed in an article (Amy De La Bretèque 2012).

The cover of the journal was redesigned and replaced in 2017, under the editorship of Kati Szego. She also re-established an editorial board. A colour photograph was used on the cover of the journal for the first time the following year (figure 1c), with Lee Tong Soon as editor,

²¹ The Board invited proposals for a logo in *BICTM* 85 (Oct 1994:22). The winner was to be announced in January 1995 at the General Assembly in Canberra, and would receive USD 100, a complete set of *Yearbooks*, or a paid membership for three years. I have been unable to find any evidence that such an announcement took place.

no.	name	journals edited	number of issues	journal
1	Maud Karpeles (1885–1976)	1949–1961, 1964	14 (one co-edited)	<i>JIFMC</i>
2	Laurence Picken (1909–2007)	1961–1963	3 (one co-edited)	<i>JIFMC</i>
3	Peter Crossley-Holland (1916–2001)	1965–1968	4	<i>JIFMC</i>
4	Alexander L. Ringer (1921–2002)	1969–1970	2	<i>YIFMC</i>
5	Charles Haywood (1904–2000)	1971–1973	3	<i>YIFMC</i>
6	Bruno Nettl (1930–2020)	1974–1976	3	<i>YIFMC</i>
7	Israel J. Katz (1930–2021)	1977–1979	3	<i>YIFMC</i>
8	Norma McLeod (b. 1931)	1980–1981	2	one <i>YIFMC</i> , one <i>YTM</i>
9	Dieter Christensen (1932–2017)	1982–2001	20 (one co-edited)	<i>YTM</i>
10	Stephen Wild (b. 1941)	2001–2005	5 (one co-edited)	<i>YTM</i>
11	Don Niles (b. 1955)	2006–2013	8	<i>YTM</i>
12	Kati Szego (b. 1959)	2014–2017	4	<i>YTM</i>
13	Lee Tong Soon (b. 1969)	2018–pres.	4+	<i>YTM</i>

Table 1. Editors of the *JIFMC*, *YIFMC*, and *YTM*.

and in 2019 the ICTM began publishing the *YTM* in collaboration with Cambridge University Press.

Editors

Table 1 chronologically lists the editors (later called “general editors”) of the *JIFMC*, *YIFMC*, and *YTM*, along with the issues edited, the number of issues for which that editor was responsible, and the name of the journal concerned.

EDITORIAL ASSISTANCE

The first time the journal’s editor acknowledges editorial assistance is in 1959, where editor Karpeles thanks the Editorial Board of George Herzog and Klaus Wachsmann “for their assistance in the preparation of this issue of the *Journal*” (Karpeles 1959:2), and all three of their names appear together on the verso of the title page as the “Editorial Board.” Seven years later, editor Crossley-Holland acknowledges fellow members of the Editorial Committee, Doris Stockmann and Barbara Krader (Crossley-Holland 1966), but these names do not appear with Crossley-Holland’s on the title page. Other than for reviews (discussed above), no other editorial assistance is acknowledged for the twenty issues of the *JIFMC*.

However, the changes brought about by the *YIFMC* included a large, very international editorial board from 1969 to 1979, varying between eleven and thirteen members. In addition, for the 1974–1976 issues, Judith McCulloh is listed as associate editor, the first time such a title was used (Nettl 1974:7). After 1979, no editorial board is listed, but Erich Stockmann served as sub-editor for Europe, and Tokumaru Yoshihiko as sub-editor

for the Far East (McLeod 1980) under McLeod’s editorship straddling the journal’s name change, 1980–1981.

Upon becoming editor, Christensen lists six people “in cooperation” with whom the 1982 and 1984 *YTM*s were produced: Ranganayaki Ayyangar, Steven Feld, Scheherazade Qassim Hassan, Ana Maria Locatelli de Pergamo, Bálint Sárosi, and Tokumaru Yoshihiko.

While today it is standard practice to have issues devoted to world-conference themes guest edited by the programme chair(s) and/or local organizer(s), guest editors occasionally edit special volumes devoted to a particular theme or deriving from some other conference. For example, Ricardo D. Trimillos guest edited the 1987 *YTM*, with many papers on the theme of “creativity, particularly in the process of improvisation,” deriving from a symposium on improvisation in the performing arts sponsored by the East-West Center (Honolulu, USA) in 1983. Anca Giurchescu, Adrienne Kaeppler, and Lisbet Torp guest edited the 1991 issue focussed on dance, while Kaeppler guest edited another dance issue ten years later. Krister Malm guest edited the 1999 issue, both because of its focus (globalization of popular music and transnational processes) and because Christensen was on sabbatical.²²

Guest-edited, themed sections have also become more common in recent years: music and archaeology (Arnd Adje Both, 2009); music and poverty (Klisala Harrison, 2013), and speech and song (Jeffers Engelhardt and Estelle Amy De La Bretèque, 2017). With one journal issue being devoted to world-conference themes and the following issue being open to any topics, it is difficult to devote the entire open issue to a single theme. Such

²² Christensen noted the increasing number of articles on popular music at ICTM conferences and wondered if the journal should change its name again to, perhaps, *Yearbook for Music Research* (Christensen 1999).

guest-edited sections provide a partial solution by having some articles devoted to a particular theme, while the remaining ones are open.

The position of associate editor was revived again for the 1992–2001 *YTM*s, when Gage Averill,²³ Steven Feld, and Adrienne Kaeppler worked with Christensen. Amanda Minks (1999) and Elizabeth Keenan (2000) served as assistant editors. Henry Johnson is listed as co-editor for the 2005 issue, in what today would be called a guest-edited themed section.²⁴ After the demise of an editorial board with the 1979 journal, a ten-member board was appointed beginning with the 2017 *YTM*. Luo Ai Mei became editorial assistant for the 2018 *YTM*. Editorial assistance has thus been variously named and focussed, according to the needs of the editor.

CITATIONS

For all twenty issues of the *JIFMC* and the first five of the *YIFMC*, bibliographic citations were supplied in footnotes or endnotes, often supplemented by a bibliography. The present-day use of the author-date system for in-text citations only gradually became standard. It was introduced by editor Nettle in the 1974 *YIFMC* for articles with “substantial bibliographical import” (Nettl 1974:8), allowing other articles to use the previous system. Only author Israel J. Katz (1974) took the initiative, thereby enabling him to use endnotes for commentary.

In 1975–1976, the last two years of Nettle’s term, an increasing number of articles followed the example. The next editor was Katz himself (1977–1979) and the author-date system began to be used exclusively. While there were occasional subsequent departures, it became the norm (Niles 2009:xv–xvii)

Articles

In the most basic terms, the Council’s journal consists of articles and reviews. This has been constant throughout all its issues. The most articles in any Council journal appeared in 1964 (38 articles), while the fewest appeared in the 1980, 1981, and 1997 issues (6 articles each). This contrast is understandable since the *JIFMC* tried to cover the proceedings of the conference of the previous year, hence articles are more numerous and shorter, while the *YTM* articles are fewer and longer.

23 Averill was an associate editor, 1992–1996, but then became book reviews editor, 1997–2001. Feld and Kaeppler served as associate editors during the entire period, 1992–2001.

24 The 2005 *YTM* has articles grouped into two themes: “Musical instruments and metaphor” (primarily Johnson’s responsibility) and “Musical developments in Southeast Asia”—thus a precursor to later issues which include a thematic section.

The average for all *YIFMC*s and *YTM*s is nine articles per issue.

In relation to entire issues, the 1965 *YIFMC* of 86 pages and the 1965 *Studia Musicologica* of 358 pages combine to provide 444 pages. Although in two parts, it is the longest Council journal. The longest single issue is that of 2019, with 356 pages. The shortest is the first volume (1949) of 74 pages.

Aside from articles deriving from conferences or independently, reports on various subjects have occasionally been a focus of the journal. In 1982, editor Dieter Christensen announced that the *YTM* would increasingly carry reports on various kinds of ICTM activities (Christensen 1982:ix). Between 1982 and 1988, these concerned study-group symposia (called meetings at the time) and colloquia. Between 1985 and 1994, audio reports presented a focus on various aspects of recordings in different parts of the world. These were initiated by Salwa El-Shawan Castelo-Branco in her capacity as record review editor. Finally, country reports appeared between 1987 and 1993.

THE JOURNAL AND CONFERENCES

Council conferences and its journal have always been closely intertwined, but the relationship has differed over the years. For almost the entire run of the *JIFMC* (1949–1968), an issue of the journal would include the proceedings of the previous year’s conference. The only exception is for the 1966 issue when there was no 1965 conference to draw on.

The first *YIFMC* (1969) was meant to be a break with past practice, no longer offering proceedings of conferences; instead providing more in-depth and lengthier contributions. But after only two issues, things changed. The 1971 *YIFMC* offered a selection of papers from the conference held in the same year. As conferences were biennial at this time, this practice continued for the 1973, 1975, and 1977 issues.

Between 1978 and 1982, world conferences once again played no part in the contents of the journal, but the 1983 *YTM* offered papers on themes from the 1981 conference at which the change of the Council’s name occurred. However, the 1984 *YTM* went back to the pattern established by the *JIFMC* in drawing on the previous year’s conference, but now the issues were no longer proceedings; instead, they included papers based on themes from the conference. Hence, for the 1984 *YTM*, themes from the 1983 conference in New York (hosted at Christensen’s university) were featured. The 1986 volume used themes from the 1985 conference in Stockholm and Helsinki, etc.

Since conferences tended to be in odd-numbered years, *YTM*s appearing in even-numbered years

concerned conference themes, while *YTM*s appearing in odd-numbered years were generally open to any submissions. This continues to be the practice today, with only a couple exceptions: namely, the 1995 *YTM* included themes from the Canberra world conference of the same year—since it was held in January, instead of mid-year—thereby allowing enough time for editing. Likewise, the 2004 *YTM* concerned themes from the Fuzhou/Quanzhou conference, held in January 2004. Although originally scheduled for July 2003, it had to be postponed because the outbreak of severe acute respiratory syndrome (SARS) affected the ability of many participants to travel to China at that time.

For most such volumes based on the themes from world conferences, one or more guest editors are drawn from programme chairs or members of the local arrangements committee.

Reviews

In the first journal, all reviews are of printed materials, divided into two sections: Music, books, and pamphlets; Periodicals and articles. In addition to the books (and the occasional booklet) reviewed today, items reviewed in 1949 also included pedagogical piano pieces based on folksongs, periodicals, and individual articles appearing in other journals. All reviews are unsigned, but were written by the editor (Karpeles 1969:24). The first Board meeting after the appearance of the 1949 *JIFMC* decided that reviews should be signed and that they should be summaries of the publications, rather than critical assessments (EB minutes, 4th meeting, 5 Sep 1949:§42). Beginning with the 1950 *JIFMC*, reviewers are identified by initials (1950–1962, 1964); later, full names would be used (1963, 1965–present).

Although gramophone records were not reviewed in 1949, new releases from Folkways were listed in 1950 and began to be reviewed the following year, by which time the size of the journal had almost doubled from 1949. As the number of reviews and their variety increased, Karpeles soon acknowledged the special importance of the review section (EB minutes, 17th meeting, 1 Aug 1956:app. D, no. 6).

The general editor continued to edit reviews for most issues of the *JIFMC*. During her time as editor, Karpeles appealed to the Board for the appointment of a separate review editor (EB minutes, 18th meeting, 22 Aug 1957:§214), but it was only in 1965 that the IFMC Advisory Committee recommended the appointment of a separate editor for reviews (Advisory Committee minutes, 13th meeting, 10 Jun 1965:§124a). Ironically, Karpeles, no longer editor, but honorary president, returned as review editor for the 1965 journal. In

1967, Barbara Krader became the first reviews editor other than Karpeles or the editor of the volume. David Rycroft succeeded her as the final reviews editor for the *JIFMC* (Karpeles 1969:24, n. 10). Henceforth, there would always be at least one separate reviews editor.

The emergence of the *YIFMC* in 1969 saw separate review editors for books (Graham George), records (Claudie Marcel-Dubois), and films (Alfons Michael Dauer).²⁵ George would be replaced by Israel J. Katz in the next issue, and Katz would continue in this role until 1977, when he became editor. In 1970, Katz was apparently also responsible for records, although subsequently Marcel-Dubois resumed this role until 1984.

Dauer is listed as the first film reviews editor, 1969–1973. Although no one is listed on the title page as such an editor for 1975–1979, the verso of the title page lists Peter Kennedy as the person to whom films for review should be sent; nevertheless, no film reviews appear during this time (perhaps explaining his absence from the title page). Afterwards, no one is listed until 1988–2001 when John Baily is named as film/video reviews editor, and film reviews appear again.

When Katz became editor in 1977, Barbara Krader took over as book review editor (1977–1978), followed by Beverley Cavanaugh (1979–1984). From 1985 to 1991, Anthony Seeger took over this responsibility, while Salwa El-Shawan Castelo-Branco served as record review editor during the same period; and from 1992 to 1996 Stephen Blum looked after book reviews, while Linda K. Fujie edited the section on recordings (1992–1997). Gage Averill took over from Seeger (1997–2001), and Cynthia P. Wong replaced Fujie (1998–2001).

Following the dramatic changes of the ICTM Secretariat at the world conference in Rio de Janeiro (2001), the 2002 *YTM* had a completely new group of review editors working with editor Stephen Wild: Frederick Lau (books, 2002–2010), Margaret Sarkissian (audio, 2002–2010), and Bruce Koepke (films/videos, 2002–2004). In 2003, Suzel Ana Reily was listed on the title page as the editor responsible for website reviews and wrote a “websites review essay” to introduce this new resource (Reily 2003). The following year, a regular review section for websites appeared.

Lau, Sarkissian, and Reily continued their work with Don Niles as editor, with Lisa Urkevich joining them for film/video reviews (2007–2013). In 2011, Sydney Hutchinson became editor for book reviews (until 2016), Byron Dueck for audio (until 2015), and Barbara Alge for websites (until 2017). In 2013, the Book Notes section was added as a PDF file down-

²⁵ The review editors are not separately listed on the title page for 1969–1970, as is the practice today; rather, I take their names from the verso of title page, where information on where to send review materials is displayed.

loadable from the ICTM website, providing a “venue to review works not typically reviewed in the print journal”; that is, monographs and edited volumes, plus “published conference proceedings, special editions of journals, books that take advantage of new media with significant online components, new editions of books, and more” (Silvers 2013). Under the supervision of the book reviews editor, the first editor of Book Notes was Michael Silvers (until 2014). Thus, all these review editors overlapped with the new editor, Kati Szego, when she began in 2014. Such overlap between outgoing and incoming editors has proved to be very helpful while adjusting to the work involved.

Terada Yoshitaka became video/film reviews editor in 2014, Jessica Bissett Perea for Book Notes in 2015, Kirsty Gillespie for audio recordings in 2016, and Alexander M. Cannon for books and Dierdre Morgan for Book Notes in 2017. Lee Tong Soon became general editor in 2018, with Lonán Ó Briain becoming responsible for reviews of websites (renamed multimedia in 2019). In 2019, Giorgio Biancorosso took over as film/video editor and Alexander M. Cannon added Book Notes to his editorial responsibilities. In the following year, two new reviews editors assumed duties: Tasaw Lu Hsin-chun for books, and Anna Yates-Lu for audio.

The number of reviews has fluctuated considerably over the years. In 1963, the most reviews were published (132), but only five appeared in 1980, albeit with three others briefly mentioned. While the *JIFMC* contained an average of 88 reviews per issue, the first *YIFMC* (1969) contains only seven. Nevertheless, the importance and uniqueness of this section of the journal was realized and the number of reviews gradually increased again, peaking at 94 in 1999. There has been considerable variability since then, but the subsequent average is about forty per issue.

Accessibility

The Council's journals have always aimed to be accessible to its members, hence the following sections concern aspects of accessibility in relation to the language of articles, the costs of printing, and online access.

LANGUAGE

Other than the initial preference for articles in English and French as stated at the beginning of this chapter, guidelines in the journal give no information on the language of submissions until 1971 when English, French, German, or Spanish are specified as being acceptable. Spanish was dropped in 1977, German in 1991, and French in 2001, leaving only English submissions. Of course, this discussion only concerns the

language of articles and reviews; reviewed items can be in any language.

Beginning in 1980, contributors were encouraged to submit a one-page summary of their article in the language of its subject matter. This followed a suggestion by Tokumaru Yoshihiko, who was sub-editor for the Far East at the time (Christensen 1982:viii).

PRINTING COSTS AND ASSISTANCE

The costs of printing the journal have always been of concern. Already in 1950, UNESCO assisted with such funding (EB minutes, 8th meeting, 13 Sep 1951:§8), although this assistance is only acknowledged in the journal beginning in 1951. Thereafter, the title page frequently notes the assistance of the International Music Council (IMC) under the auspices of UNESCO (1953–1968, 1971–1976).²⁶ From 1977 to 1993, the wording would acknowledge that the IFMC/ICTM was a member or founding member of IMC under the auspices of UNESCO.

Following ICTM's termination of membership with IMC on 1 January 1994, the journal was noted as being published by ICTM under the auspices of UNESCO (1994–2016). The various wordings used imply financial assistance, but this does not always seem to have been the case, especially in more recent times. From 2017 to 2018, this notice was removed from the title page. Reflecting its new publication agreement, the *YTM* is noted as being published by Cambridge University Press for ICTM beginning with the 2019 issue.

ONLINE ACCESS

For most of its history, access to the Council's journal has been through printed copies, supplied either through individual memberships (which began at £1 per annum) or through institutional subscriptions.

Access to the Council's journals was revolutionized when ICTM reached agreement to have all of its issues available through JSTOR. This was implemented in October 2003 (*BICTM* 107, Oct 2005:20–22); sometime later, the journals were also made available through ProQuest. As many research libraries had subscriptions to one or both of these services, users could access any article of any issue online and download a PDF copy. Use of the journal was no longer limited to physical copies; it could reach a much larger audience, and all issues were accessible and able to be searched.

In 2019, when the printing was taken over by Cambridge University Press, individual ICTM members could access the complete run of the journal directly through

²⁶ Funds proceeded from UNESCO to IMC, and then from IMC to the Council, i.e., IMC would ultimately decide upon assistance.

the Press's Cambridge Core, without having to do so through their libraries.

Conclusion

For over seventy years, the Council's journal has presented the results of research on music and dance through its articles and reviews. The essential international character of the Council has been reflected in the journal, but has also shaped the journal's development over the years. There is no doubt that the decision from 1948 for the Council to have a journal helped create and sustain the organization as it exists today.

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