
CIMCIM

Newsletter

NEWSLETTER OF THE
INTERNATIONAL COMMITTEE
OF MUSICAL INSTRUMENT
COLLECTIONS

BULLETIN DU COMITÉ
INTERNATIONAL DES MUSÉES
ET COLLECTIONS D'INSTRUMENTS
DE MUSIQUE



XIII - 1987

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**In Memorium.
Victor Luithlen Ph.D.**

On November 14, 1987, Dr. Victor Luithlen died at the age of 87 years. He was very active in Vienna between 1938 and 1966 as a collector of musical instruments. He managed to bring special attention to musical instruments as part of the historical revival of early music.

In the difficult post-war years of 1945 -1947 he managed to save many objects that had been moved to Bad Ischl from several countries.

He was CIMCIM's first president (1960-1965) and he always sent his apologies for not being present at our meetings. He especially regretted not being present at our meeting in the United States on the occasion of CIMCIM's 25th Anniversary.

We shall always remember him as the "gentleman" with the kindness of the true Viennese, reminding us of the greatness of that city which he so loved.

Dr. Jeannine Lambrechts-Douillez.
(Chairman)

**News
From Berlin**

On the occasion of the 750 jubilee of Berlin, the Staatliches Institut für Musikforschung Preussischer Kulturbesitz has published a 148 page book titled Handwerk im Dienst der Musik: 300 Jahre Berliner Muskinstrumentenbau (Craft in the service of music: 300 years of musical instrument making in Berlin) which contains a numbers of articles which include the catalogue of the special exhibition mounted for the occasion; an article by Martin Elste on Berlin as a centre of metropolitan violin making (with a biographical listing of violin makers active in Berlin); on the making of automatic musical instruments in Berlin; on the golden years of the Berlin record industry; and by Gesine Haase on the Berlin brass and woodwind instrument makers and the Berlin pianoforte industry.

Copies can be obtained at DM 15.00 plus p & p from SIM, Tiergartenstrasse 1, D-1000 Berlin 30, West Germany.

New Courses
University of Victoria, British Columbia, Canada.
Introduction to Museum Studies

A comprehensive independent study package entitled "Introduction to Museum Studies" is now available through the Cultural Resource Management Programme of the University of Victoria. This fourth year level study package comprises 2100 pages of study instructions, journal articles, text excerpts and manuscripts on all the major topic identified in the ICOM curriculum. Five and one-half hours of originally produced video programs are included to complement and illustrate the print package.

This course may be taken for University credit. The student is in regular contact with a tutor on-campus and submits assignments for evaluation. Annual enrollment takes place throughout July and August and students normally start the course in August. The current fee is \$495 (Canadian Funds).

Course materials are also available for sale to institutions for use in their own training programs for professional development, entry level training and volunteer training. The course books also serve as useful reference guides.

For information, registration materials or order forms please contact:

Joy Davis,
Program of Advanced Studies in
Cultural Resource Management,
University of Victoria,
P.O. Box 1700,
VICTORIA, British Columbia,
Canada,
V8W 2Y2
Telephone: (604) 721-8462.

Oxford University
Pitt Rivers Museum and Department of Ethnology and Prehistory
Ethnology and Museum Ethnography

The courses offer students a basic grounding in cultural anthropology and material culture. Optional subjects include ethnographic film and ethnomusicology as well as courses which provide a background for archaeologists and anthropologists wishing to enter the museum profession.

The M.St (a one-year course) is basically instructional and serves as a conversion course for students wishing to go on to do research on the collections or in the area of their optional subjects.

The M.Phil (a two-year course) provides candidates with the opportunity to carry out some research. The course is intended to allow students to use the rich resources of the University in the subject area, and particularly those of the Pitt Rivers Museum and its associated archives.

**M.St in Ethnology and
Museum Ethnography**

The syllabus is as follows:

I. Introduction to Ethnology

History and development of the subject. Man, culture, and environment. Culture and society. Economics. Belief systems. Social and technological change.

II. Art, material culture and aesthetic anthropology

Introduction (the scope of the subject). History and development (methodological approaches to the study of arts and material culture). Materials and techniques. Form and style. Artist and society. Analysis and theoretical interpretations.

III, IV. Two optional subjects chosen from the following:

(a) Technology: past and present

(b) Visual anthropology

Motion and still photography. Museum display. The presentation of culture.

(c) Ethnomusicology

Introduction: the ethnology of music, past and present. Musical instruments and the Pitt Rivers Collections. Music in society; special area studies. Ethnomusicological museology.

(d) Prehistoric art and artefacts

(e) Art in society

Special area studies: Oceania, Central Asia, S.E. Asia, the Americas, and S. Africa.

(f) Museum Studies

The making of collections. Conservation of materials. Museum exhibition. Museums and their academic and social roles. Public attitudes and museum ethics.

V. Essay or a practical analysis of a collection.

**M.Phil in Ethnology and
Museum Ethnography**

In addition to taking the M.St as a qualifying examination in the first year, the M.Phil student will sit two written papers and submit a thesis, at the end of the second year, of not more than 30,000 words which may be based on the analysis of objects in the collections, or on a topic from one of the subject areas covered during the qualifying year.

Further information on both of these courses:

Admissions Secretary (Ethnology),
Department of Ethnology and Prehistory,
South Parks Road,
Oxford,
OX1 3PP,
ENGLAND
Telephone: (0865) 270927

PROGRAMME FOR THE CIMCIM MEETING IN BUENOS AIRES 28-31 October 1986Monday 27 October see general programmeTuesday 28 October

9.30 a.m. - 12.30 p.m.

- Reports from the Board.
- Reports from the working groups.
- 3 p.m. - 6 p.m.
- Visit to the Teatro Colón: Theatre and museum (collection of musical instruments "Isaac Fernández Blanco") by the Director of the museum, Mr. Carlos Martínez Saravia.

Wednesday 29th October

9.30 a.m. - 12.30 p.m.

- Preparation for the elections
- Working session on typology and classification in musical organology.
- Discussion on the theme of the General Conference: Museums and the future of our heritage: emergency call.
- 3 p.m. - 6 p.m.
- Visit to the exhibition of Argentine musical instruments (ethnics and folklorics) at the Instituto Nacional de Musicología "Carlos Vega". Meeting with Argentine musicologists.
- 8 p.m.
- Reception at the Centro Cultural Ciudad de Buenos Aires. (see general programme).

Thursday 30th October

9.30 a.m. - 12.30 p.m.

- Elections.
- Lectures by members (Gary M. Stewart, Raquel Cassinelli de Arías, Yolanda M. Velo).
- Discussion on previous matters.

14 p.m. - 20.30 p.m.

- Departure for excursion to La Plata (60 km) with visit to the Museo de Ciencias Naturales de La Plata (Etnographic and Archeological departments) and to the Museo "Dr. Emilio Azzarini". Tea at the Jockey Club de la Plata.

Friday 31th October

9.30 a.m. - 12.30 p.m.

- Interdisciplinary session with CIDOC on to adapt information on musical instruments to computer programmes.

15 p.m. - 17 p.m.

- Visit to the Museo Etnográfico "Juan B. Ambrosetti" and to MATRA (Argentine artisans market). To confirm.

Saturday 1st. November

Free

Sunday 2nd. November, Monday 3rd November and 4 November

See general programme

PROGRAMME DES REUNIONS CIMCIM A BUENOS AIRES 28-31 OCTOBRE 1986Lundi 27 octobre Voir programme généralMardi 28 octobre

9h30 - 12h30

- Rapports du bureau.
- Rapports groupes de travail.

15h - 18h

- Visite au Teatro Colón: parcours général du théâtre avec M. Carlos Martínez Saravia, Directeur du Musée, et de sa collection d'instruments de musique du Museo "Isaac Fernández Blanco".

Mercredi 29 octobre

9h30 - 12h30

- Préparation des élections.
- Groupe de travail consacré en organologie musicale à la typologie et classification.
- Discussion du thème de la Conférence Générale: Musées et avenir du patrimoine: état d'urgence.

15h - 18h

- Visite à l'Instituto Nacional de Musicología "Carlos Vega": de l'exposition d'instruments de musique ethniques et folkloriques de l'Argentine. Rencontre avec les musicologues argentins

20h

- Reception au Centro Cultural Ciudad de Buenos Aires (voir programme général).

Jeudi 30 octobre

9h30 - 12h30

- Elections.
 - Communications de membres (Gary M. Stewart, Raquel Cassinelli de Arias, Yolanda M. Velo).
 - Discussion (continuation).
- 14h - 20h30
- Excursion à la ville de La Plata (60 km): visite au Museo de Ciencias Naturales de La Plata (section Archéologie et Ethnographie), et au Museo "Dr. Emilio Azzarini". Thé au Jockey Club de La Plata.

Vendredi 31 octobre

9h30 - 12h30

- Séance interdisciplinaire avec le CIDOC: discussion sur l'informatique appliquée à la documentation des instruments de musique.

15h - 17h

- Visite au Museo Etnográfico "Juan B. Ambrosetti" et au MATRA (Marché des artisans argentins). A confirmer.

Samedi 1er novembre

Libre.

Dimanche 2, lundi 3 et mardi 4 novembre

Voir programme générale.

Buenos Aires (25 October to 7 November 1986)

List of participants

P R E S E N T:

Josiane BRAN-RICCI
 Raquel CASSINELLI DE ARIAS
 Dagmar DROYSEN-REBER
 Cynthia HOOVER
 Cary KARP
 Peter Andreas KJELDSBERG
 Jeannine LAMBRECHTS-DOUILLEZ
 William MALM
 Victor H. MATTFELD
 Catherine MEGUMI OCHI
 Ursula MENZEL
 Stewart POLLENS
 Carlos RAUSA
 Cristina SCIAIMI
 Gary M. STEWART
 Edward H. TARR
 Nerea N. VALDEZ
 Yolanda M. VELO

Auditeurs:

Mireye DE CRUZ
 Alicia DE TERZAGNI
 M. FLORELLE
 Carolina R. GRADMAN
 Gerardo V. HUSEBY
 Gabriela A. MIRANDE LAMEDICA
 Suzanne PETERS
 Tegai ROBERTS
 Raxel UNNERBACK
 Juan Maria VENIARD

Colombia
 Argentine
 Argentine
 Rosario
 Argentine
 Argentine
 ICOM Paris
 Gaiman-Chubut
 Sweden
 Argentine

Members of CIDOC:

R.E. PICCIONI
 G.R. TAMASHIRO
 Carsten U. LARSEN
 A. ZUNINO DE ZARALIO
 I. ERI
 Cl.M. DEL CARMEN THITTI
 S. DÖLLE
 J. THORNLEY
 D.T.A. JOBST
 M. CASE
 V. MANN
 D. PINOLA
 R. RODRIGUEZ WALLY
 T. M. LAURA
 S. M. OTTOLENGHI
 M. C. L. DE SOLLA
 J.-A. RAKOTOARISOA

Argentine
 Argentine
 Denmark
 Argentine
 Hungary
 Argentine
 Finland
 Canada
 Brasil
 U.S.A.
 U.S.A.
 Argentine
 Argentine
 Argentine
 Argentine
 Argentine
 Madagascar

A P P O L O G I E S:

Brigitte BACHMANN-GEISER
 Bob BARCLAY
 Geneviève DOURNON
 Margaret DOWNIE BANKS
 Sumi GUNJI
 Friedemann HELLWIG
 Hubert HENKEL
 Ellen HICKMANN
 Frank HOLLAND
 Catherine HOMO
 Kiyoshi INOBE
 Birgit KJELSTRÖM
 Dieter KRICKEBERG
 Hélène LA RUE
 Jean-Paul LE MAGUET
 Jeremy MONTAGU
 Laurence LIBIN
 Claudie MARCEL-DUBOIS
 Mette MULLER
 Harumi OGAWA
 Michel ROBIN
 Nicholas SHACKLETON
 Fritz THOMAS
 Felix VAN LAMSWEERDE

Rapport sur l'activité du CIMCIM lors de la XIVe Conférence générale de l'ICOM BUENOS-AIRES, 27 octobre - 4 novembre 1986.

Malgré le peu de temps dont avait disposé le Comité national argentin pour l'organisation de cette Conférence, nos collègues se sont efforcés de faire connaître aux participants des aspects de leur activité et de leur culture auxquels ils tenaient particulièrement. Les contacts avec les membres argentins de l'ICOM et plus particulièrement de CIMCIM, lesquels se sentent souvent trop loin de ce qui se passe en Europe, ont été très cordiaux et enrichissants. La création musicale semble cependant active et notre collègue Raquel Cassinelli de Arias en est l'une des chevilles ouvrières.

Les visites d'expositions et de musées ont été moins nombreuses que lors d'autres conférences générales, mais la raison en est que le pays est assez jeune en ce domaine, malgré l'existence de quelques établissements très anciens, comme le Musée des Sciences naturelles de La Plata. En effet, la recherche scientifique s'est développée de bonne heure et nous en avons eu un aperçu à l'Institut de Musicologie "Carlos Vega".

Le comité Conservation de l'ICOM avait monté une exposition remarquable, dans laquelle figuraient les instruments de musique, grâce à la collaboration de quelques membres de CIMCIM, dont les efforts étaient coordonnés par G. Carp. Le but était de sensibiliser à tous les problèmes de la conservation et de la restauration.

des objets du patrimoine. Elle devait, à la fin de la Conférence générale, circuler dans toute l'Amérique latine.

La Conférence générale n'aurait pu avoir lieu sans la générosité de Madame Amalia Lacroze de Fortabat, qui, non seulement a supporté une grande partie des frais, mais encore avait organisée une "asada" (ou barbecue-party) dans la pampa argentine, accompagnée de musique et de prouesses de gauchos.

Il faut souligner la session interdisciplinaire de CIMCIM avec CIDOC, (Comité international pour la documentation), qui devrait être suivie de contacts permanents, notamment sur le plan de l'informatique.

La journée du Lundi 27 Octobre était consacrée au programme général. Les participants ont entendu une allocution du président Raul Alfonsin, qui a montré sa volonté de soutenir la politique culturelle du pays et qui avait apporté son aide à Monica Garrido de Cilley, présidente du comité national argentin, en déclarant la XIV^e conférence générale un évènement national. Le tout fut rehaussé par une chorale de jeunes.

MARDI 28 OCTOBRE Première séance plénière

La Présidente ouvre la séance en remerciant les membres argentins pour l'organisation de cette rencontre, et surtout Madame Raquel Cassinelli de Arias. coordinatrice et notre contact Carlos Rausa. Elle présente les excuses des absents (voir liste) en particulier les membres de bureau, Hélène La Rue, Mette Muller, Félix van Lamsweerde, et l'absent de dernière minute Friedemann Hellwig, souffrant. L'ordre du Jour est adopté et l'on passe à l'audition des rapports: de l'activité des trois ans d'exercice par la Secrétaire, ainsi que du rapport financier et le rapport de l'Editeur. La présidente rend compte de l'ensemble des problèmes de publications et est heureuse d'annoncer qu'en dépit de circonstances difficiles le CIMCIM a publié deux numéros de la Newsletter ainsi qu'un numéro spécial, contenant l'étude sur les musées scandinaves. Grâce à une aide financière d'une firme d'assurance anglaise le texte de base en anglais des Recommandations sur l'accès aux Instruments de Musique a pu paraître. La Présidente tient plusieurs exemplaires à la disposition des membres. D'autre part, ces Recommandations sont publiées dans le numéro d'ICOM-NEWS, en trois langues (tirage à 10,000 exemplaires).

D'autre part les discussions avec Frits Knuf ont abouti et un nouveau contrat entre l'Icom et l'éditeur a été signé pour la publication de la 2nde édition de l'International Directory.

Grâce à l'intervention de F. Hellwig le numéro spécial de la Newsletter a été imprimé en Hongrie ainsi que le texte allemand des Recommandations, par les soins du Dr Eri. La présidente remercie P.A.Kjeldsberg ainsi que M. Muller et Birgit Kjellström pour l'aide financière apportée tant par leur comité national ou musée respectif.

Finalement elle mentionne le petit fascicule avec la liste des membres qui a été diffusé.

La présidente donne lecture des noms des nouveaux membres. Le principe des demandes d'aide pour des opérations de recensement pour des travaux privés est discuté. Chaque membre peut y répondre en tant que responsable pour son institution.

RAPPORTS DES GROUPES DE TRAVAIL.

La présidente donne lecture du rapport de Claudie Marcel Dubois, coordinateur du groupe "Typologie et classification en organologie musicale".

Barbara Lambert n'ayant pas fait parvenir de rapport pour le projet-pilote informatique, Cary Karp indique que la circulaire a provoqué une vingtaine de réponses, très enthousiastes, provenant de membres peu avancés. Le résultat des travaux de New York(1985) ayant été publiés dans la CIMCIM Newsletter Cary Karp suggère que ce projet soit prorogé d'un an au moins. B. Lambert travaille à un questionnaire plus détaillé.

Depuis qu'Hélène La Rue dispose d'un ordinateur, elle serait en mesure de produire des petites Newsletters.

Cynthia Adams Hoover exprime les voeux de plusieurs membres pour que l'information se fasse plusieurs fois par an, chaque fois qu'il y aurait des nouvelles importantes. Ainsi la Newsletter deviendrait une véritable News-Letter. Tous regrettent le retard de la présente publication. Les rapports ne sont plus d'actualité lorsqu'ils parviennent aux membres. Il faudrait donc repenser les publications CIMCIM en ce sens. Une publication plus importante pourrait être publiée ayant un sujet bien déterminé, comme le numéro spécial sur les musées en Scandinavie.

Les membres argentins et uruguayens expriment leur intérêt pour les publications du CIMCIM. Des tirés à part des Recommandations en anglais, français et espagnols sont distribués.

AFFAIRES TOUCHANT L'ICOM.

1. Publications.

Etant donné les retards dans la parution de Museum, financé par l'UNESCO "Les nouvelles de l'ICOM" paraîtront dorénavant séparément et sous entière responsabilité de l'ICOM. Ceci permettra à l'avenir de publier le calendrier des réunions des différents comités internationaux en temps utile. Le prix de Museum ayant augmenté il ne sera plus possible d'offrir cette revue aux membres ICOM. Ceux-ci pourront y souscrire à 50% de son prix.

2. Prochaines conférences générales.

1989: Pays Bas; 1992 les U.S.A.(Californie) ont posés leur candidature.

PROCHAINE REUNION CIMCIM.

Suite à une précédente proposition faite à New York, Dagmar DroySEN - Reber donne des précisions sur la prochaine réunion plénière du CIMCIM à Berlin en 1988. La meilleure période serait en avril, du 10 au 17 en même temps que la semaine internationale de la Harpe, ceci permettrait d'assister aux différentes expositions et concerts organisés à cette occasion. Elle nous rappelle que Berlin offre plusieurs possibilités: il y a non seulement un musée mais également un institut de recherche avancée, bien équipé en ordinateurs. La réunion pourrait avoir comme thème les applications des ordinateurs dans les musées et plus spécialement dans les musées spécialisés dans les instruments de musique.

Les capacités d'accueil étant limitées à Berlin il est important de réserver longtemps à l'avance pour obtenir des prix abordables.

L'après-midi est consacrée en partie à la visite du célèbre Théâtre Colon, dans le foyer duquel se trouve une collection d'instruments imposante de par sa qualité surtout en ce qui concerne la lutherie. Nombreux souvenirs et costumes des chanteurs d'opéra qui se sont produits au Théâtre depuis sa fondation.

La surprise nous attend lors de la visite "derrière les coulisses": incroyable les ateliers de menuiserie, la garde robe, les souliers, les décors, l'atelier du maître perruquier.....Inoubliable.

MERCREDI 29 OCTOBRE

La première partie de cette seconde séance plénière est consacrée à la préparation des Elections. Cynthia Adams-Hoover, qui avait été indiqué lors des réunions CIMCIM comme coordinateur du vote, fait son rapport. Après avoir reçu les propositions, les intéressés ont été contactés. Ont acceptés pour les postes de conseiller: Robert Barclay, Sumi Gunji, Cynthia Hoover, Birgit Kjellstrom, Stuart Pollens; il y a trois postes à pourvoir. Quant aux candidatures aux postes de Président, Secrétaire et Editeur, seuls les membres du bureau sortants ont accepté de renouveler leur mandat. Cynthia HOOVER ayant reçu de nombreuses propositions en sa faveur sa candidature est valable aucun membre n'ayant formulé d'objections étant donné sa fonction de coordinateur.

Ensuite la procédure du vote est discutée: vote par acclamation pour les trois membres du bureau actuels; vote secret (bulletin) pour les trois membres conseillers. Trois personnes sont nommées en tant que scrutateur: R. Cassinelli de Arias, D. DroySEN-Reber, P.A. Kjeldsberg.

En ce qui concerne une éventuelle séparation des tâches de secrétaire et de trésorier, Josiane Bran-Ricci expose les raisons qui lui ont fait proposer cette disposition. Il faudrait modifier le règlement d'ordre intérieur de CIMCIM. Le principe est discuté et mis au vote. Deux voix sont en faveur de la séparation des tâches, huit voix pour le maintien de la situation actuelle.

TYPOLOGIE ET CLASSIFICATION EN ORGANOLOGIE MUSICALE.

Suite à une demande des membres argentins la seconde partie est consacrée à ce sujet. Josiane Bran-Ricci expose le système et en donne l'état actuel, se référant au travaux parus dans les deux dernières Newsletter. Raquel Cassinelli de Arias donne ensuite un aperçu de ses travaux et comment elle s'achemina vers cette méthode, ayant surtout la diversité des instruments de l'Amérique du Sud à l'esprit.

Il est à noter que peu de membres avaient réagi sur ce qui avait été publié dans la Newsletter et dont les auteurs attendaient des commentaires.

THEME DE LA CONFERENCE GENERALE

Musées et avenir du patrimoine: état d'urgence".

Suite à une circulaire adressée à tous les membres, ceux-ci furent invités à formuler des suggestions plus spécifiquement concernant les instruments de musique ainsi que la situation exacte concernant la formation du personnel. Plusieurs membres ont répondu à cet appel et plus particulièrement B. Barclay, qui regrettait infiniment de ne pas pouvoir être présent lors de la discussion. Les points principaux de sa lettre sont lus. Ils concernent principalement l'emploi du terme restaurateur, qui devrait être aboli en faveur du terme conservateur voulant par cela indiquer la personne qui s'occupe de la conservation des objets et non pas le directeur du musée. Un autre point est soulevé, celui de du retour à la fonction de jeu. Les discussions vont bon train. Entre les deux extrêmes domine la notion primordiale de la transmission du patrimoine aux générations à venir. Et puis il n'y a pas seulement les instruments historiques dans les musées. Il y a tout un patrimoine en danger dans les églises où les orgues ne peuvent rester muettes. Là la poussière et les accumulations de saletés conduisent à leur dégradation et à leur destruction. Ce problème est très importants dans les pays où une ancienne tradition existe.

Le plus important est en premier lieu de bénéficier de conditions favorables de conservation. L'institut canadien de conservation mène une politique efficace en faveur des petits musées en envoyant un laboratoire mobile sur place qui peut conseiller et effectuer des travaux de première urgence. Cette expérience devrait encourager des initiatives dans d'autres pays.

Le conservateur-restaurateur pourra faire une étude approfondie de l'instrument et exécuter une bonne copie. Lorsque la "restauration" est terminée, l'étude au contraire ne pourra plus se faire. Il faudra éduquer les visiteurs pour qu'ils acceptent que les instruments restent silencieux. Le rôle des musées est de fournir aux chercheurs des modèles purs. Peu d'instruments sont susceptibles d'être mis en état de jeu; il faut faire un compromis. La plupart des musées ne fait pas toujours la distinction entre l'objet remplaçable et l'objet unique irremplaçable: ils doivent être traités différemment. Il arrive que l'on demande aux conservateurs-restaurateurs de faire des interventions qui ne devraient pas être faites. Il faut pourtant faire la part des choses en ce qui concerne le rôle et

la responsabilité de chacun: d'une part le conservateur-directeur et de l'autre le conservateur-restaurateur. Dans une bonne entente aucune intervention ne devrait se faire sans une étude préalable discutée en commun. Il arrive trop souvent que l'on demande l'avis d'un musicien plutôt que d'un directeur-conservateur ce qui n'est pas acceptable.

En conclusion l'assemblée souhaite que des Recommandations générales soient formulés pour aider les responsables dans les musées afin de les diriger vers la protection des instruments de musique. Il existe des publications importantes dont le jargon spécifique exige une connaissance plus approfondie des matières à traiter. Un langage, plus simple compréhensible de tous serait souhaitable. Etant donné les efforts et l'apport de B. Barclay l'assemblée suggère que la coordination de cette publication soit organisée par celui-ci. Une lettre lui sera adressée en ce sens par la présidente. Cette publication pourrait faire progresser l'éducation des directeurs et de tous ceux qui s'occupent des instruments de musique.

Bibliographie: CODE DE DEONTOLOGIE ET GUIDE DU PRATICIEN; à l'intention des personnes oeuvrant dans le domaine de la conservation des biens culturels au Canada. Ottawa, Institut international pour la conservation - groupe canadien, 1986.

L'après midi est consacrée à la visite de l'Institut National de Musicologie "Carlos Vega", fondé en 1931. Cet organisme s'attache depuis ses débuts à receuillir les traditions musicales des différentes parties du territoire argentin, ainsi que des instruments de musique. Une exposition permanente illustre cette recherche. Elle est présentée aux participants par Gerardo V.Huseby (Investigador adjunto, CONICET-Consejo Nacional de Investigaciones Cientificas y Técnicas), enseignant à cet Institut. La visite se termine par une audition d'un programme de musique traditionnelle d'Argentine, qui évoque l'origine et l'évolution du tango. Les musiciens, choisis pour l'authenticité de leurs interprétations, sont Annibal Arias à la guitare, Rolando Goldman au charango et Osvaldo Montes au bandonéon. Ce concert permet de constater la différence entre l'idée que l'on se fait couramment du tango en Europe et sa réalité, plus variée et plus austère. Après une démonstration de danse impromptue par deux élèves de l'école de danse et l'audition de musique à la flûte de Pan, l'après midi s'achève par une réception à l'ambiance tout à fait amicale, permettant à tous de mieux se connaître.

JEUDI 30 OCTOBRE

Troisième séance plénière dont la première partie est consacrée aux élections. Il y a 9 membres votants présents et 13 pouvoirs valides, soit 22 votes exprimés.

Le bureau sortant est réélu à l'unanimité par acclamations. Les membres conseillers sont élus par vote secret; le résultat du scrutin est: Cynthia Adams-Hoover, 21 voix; Birgit Kjellstrom, 18 voix; Sumi Gunji, 14 voix; Robert Barclay, 8 voix et Stuart Pollens, 3 voix. Les nouveaux membres conseillers sont donc: C. Adams-Hoover, B.Kjellstrom et S.Gunji.

La seconde partie de la matinée est consacrée aux communications des membres, (voir leurs communications)

VENDREDI 31 OCTOBRE

Séance commune avec CIDOC(Comité international pour la documentation), présidée par Peter Homulos et Jeannine Lambrechts - Douillez. Il s'agit là de la première séance interdisciplinaire tant pour CIMCIM que pour CIDOC. Peter Homulos souligne qu'il a reçu de nombreuses offres de travail en commun de la part des comités internationaux et a eu connaissance de plusieurs projets importants en dehors de l'ICOM. Aussi voit-il le moment venu d'un nouveau groupe de travail qui pourrait compiler tout ce qui a déjà été fait en matière de documentation: catégories, types d'information, standards en usage, etc. car les renseignements sont dispersés. Le CIDOC peut aider en matière de méthodologie et conseiller sur la manière de faire passer un message. En faisant le point quant à CIMCIM, J.L.D. remarque qu'un groupe de travail pour l'informatique est envisagé et qu'un groupe de travail existe pour la Typologie et classification en organologie musicale. C. Karp soulève le problème des noms vernaculaires et le nombre de chiffres nécessaires pour faire entrer les données. P.H. invite les membres de son groupe à réfléchir à ces points, qui ne devraient pas être très différents de ce qui a été fait ailleurs. Il y a dans le monde différentes personnes qui font le même type de travail et l'un des intérêts du nouveau groupe de travail serait d'identifier les similarités entre ces travaux. A son avis, les résultats de la mise en informatique iront bien au-delà de la simple information. Les musées auront à vivre avec la technologie et à l'exploiter. L'informatisation doit créer la possibilités pour diverses communautés de se rejoindre. Il ne faut pas non plus que certains se sentent mis à l'écart à cause de l'informatisation ou qu'ils soient obligés de changer complètement leur manière de travailler.

P.H. annonce la parution prochaine d'un travail sur les différents standards internationaux; mais la technologie évolue si vite et les usagers sont si nombreux qu'il est difficile de rester à jour. Il verrait également un grand intérêt à placer le nouveau groupe de travail en contact avec différentes disciplines et à le faire communiquer avec les collègues qui, un peu partout, font un travail similaire.

L'assemblée demande que la Typologie soit terminé au plus vite et que du côté pratique il faudrait connaître l'avis de non-musiciens; des coordinateurs du CIDOC seraient les bienvenus. Dominique PIOT du service informatique du Ministère de la Culture et de la Communication à Paris, présidente du groupe de travail est prête à faire progresser les choses. Le groupe de travail Beaux Arts, qui n'entend rien aux instruments de musique, souhaite prendre contact avec d'autres comités. Il travaille au Ministère de la Culture à la grille descriptive. C. Karp prendra contact avec son collègue de CIDOC à Stockholm.

La seconde partie de la séance plénière est consacrée à diverses questions CIMCIM, qui se résument comme suit:
 -Nouvelle conception de la Newsletter, sa forme, la fréquence etc. sont difficiles à discuter en l'absence d'H.L.R.
 -Anciennes publications à vendre: le numéro spécial sur les

musées scandinaves sera mis en vente à Copenhague, à Trondheim et à Stockholm. J.B.R. prendra contact avec l'ICOM en vue de l'établissement éventuel d'un dépôt-vente. Une liste des publications sera envoyée aux membres.

-Projet pour un groupe de travail sur les Recommandations sur la Conservation. Il sera demandé à B. Barclay d'être le coordinateur, il devra prendre contact avec ses collègues conservateurs membre de CIMCIM mais également avec le Comité International de Conservation

-Projet pour un groupe de travail sur l'Informatique sera prolongé d'un an.

La soirée au Théâtre Colon permit d'admirer cette salle célèbre, conçue particulièrement pour les spectacles lyriques et d'en apprécier l'acoustique.

SAMEDI 1 NOVEMBRE

Visite dans l'après midi de la ville voisine de La Plata. Le musée de Sciences naturelles est l'un des plus anciens qui soit conçu dans cette discipline. La visite de la collection du Dr Emilio Azzarini, organisée en musée se passe sous la direction de Yolanda Velo. Cette collection organisée en musée dépend de l'université de La Plata. Les locaux sont très restreints, mais un grand effort a été accompli tous les éléments d'un musée étant présents: salle d'exposition, réserve, bibliothèque. Il faut souhaiter à notre collègue T. Velo des moyens matériels beaucoup plus importants pour mener à bien l'étude et la présentation de la collection.

Une réception amicale est offerte par Madame Alicia Berhav de Terzghi, présidente de l'association des Amis du Musée "Dr Emilio Azzarini", assistée par Cristina Elena Sciaimi. L'association se compose de personnes toutes dévouées à la cause du nouveau musée et décidées à le faire connaître et à le soutenir du mieux possible.

DIMANCHE 2 NOVEMBRE

La Conférence Générale se termine par une grande fête offerte par Madame de Fortabat comprenant une asado dans une estancia du Parque Criollo où se trouve le musée du poète Ricardo Guiraldes à San Antonio de Areco. Le déplacement permit d'avoir une idée garndiose de la pampa et de mettre les us et coutumes traditionnels d'Argentine à l'honneur. L'asado, repas de grillades effectuées en plein air avec des carcasses entières de boeuf et poulets entremêlé d'intermèdes musicaux, suivi d'une exhibition de gauchos, montrant leur extraordinaire habileté à cheval. Les drapeaux de tous les pays représentés étaient portés par les gauchos. Une manière grandiose pour clôturer cette Assemblée Générale. En souvenir le poème Mon Hospitalité du poète Ricardo Güiraldes nous fut remis:

Sois hospitalier

Lorsque l'étranger las de chemin pose dans ton village son regard comme un corps sur les "pellones del recado" étendu sur l'herbe, attends-le au de là du seuil de ta maison plate et fraîche et donne-lui ta main comme un devancement de l'abri.

Parce que tu es le seigneur de ta maison, sois gentil comme s'il fût le maître.

Ne demandes pas qui est-il.

Peut-être qu'un mauvais pas pèse dans ses bras plus difficile de porter dans la vie que les "nazarenas" traînées sur la terre nettoyée de ta cour qu'elles blessent avec sa couronne d'épines.

Peut-être qu'un orgueil trop grand élargit son front sous le chapeau dont le bord prétentieux vient méprisant l'air que sa marche va créant.

Fais-le s'asseoir à côté du foyer, cœur de ta maison tranquille, et donne-lui un banc solide sur lequel déposer sa fatigue.

Approche-lui des braises à ses pieds pour sécher la boue de ses bottes et pour que la chaleur monte jusqu'à ses lèvres en confiances de confidences.

Laisse-le parler et appuie ses paroles de ta courtoisie.

Et quand le sommeil comble de vide ses yeux, alors donne-lui ton lit et surveille son repos tendu sur tes "pellones".

Quand il s'en ira il portera en soi le cadeau de ta fraternité qui rend l'homme meilleur.

Report on the activities of CIMCIM
during the General Conference of Buenos Aires
27 October - 4th November 1986

Although the Argentinian National Committee had very little time to prepare for this conference, our colleagues did their very best to introduce us to their culture and activities. Our contacts with the Argentine members of ICOM, and of CIMCIM, were both cordial and enriching. Our colleague Raquel Cassinelli de Arias was one of the chief organisers.

There were fewer visits to exhibitions and museums than there have been at other conferences. Museums are a new concept in this country and The Museum of Natural Science de la Plata is a rare early foundation. Scientific research has been developing very quickly as we were to see at the "Carlos Vega" Institute of Musicology.

ICOM's Conservation Committee mounted a remarkable exhibition, which thanks to the help of some of the CIMCIM members coordinated by C. Karp included musical instruments. The aim of this was to highlight all conservation and restoration problems. This was to travel around Latin America after the end of the conference.

This general conference could not have existed without the generosity of Madame Amalia Lacrose de Fortabat, not only did she give her material support, but she also organised an "asada" (or barbecue party) in the Pampas with music and Gauchos.

A joint session was held between CIMCIM and CIDOC, (International Documentation Committee). This ought to lead to permanent contact, particularly on the subject of computer use.

Monday 27th October

General Programme. In an opening speech Raul Alfonsin showed his wish to protect the heritage of his country; with Monica Garrido de Cilley, President of the National Argentine Committee, he declared that the 14th General Conference was a national event. This event was enhanced with a performance by a children's choir.

Tuesday 28th October
First plenary session.

The President opened the session by thanking the Argentine members for all their organisation for the meeting; in particular Madame Raquel Cassinelli de Arias, the coordinator, and Carlos Rausa, our contact. She presented the list of apologies, in particular the members of the board who could not come, see list above. The agenda for the day was adopted and then the reports were read: the Secretary's, the Treasurer's and the Editor's. In spite of times being hard financially, two newsletters and the study on the Scandinavian museums had been published. Thanks to an English insurance firm the text of the "Recommendations for Access to musical Instruments" had been printed. The Recommendations had also been printed in three languages, in a number of ICOM News (10,000 copies). The second edition of the "International Directory" was in preparation as a result of

renewed dealings with Frits Knuf.

The special number of the Newsletter, and the German version of Recommendations had been printed in Hungary thanks to the help of F. Hellwig and Dr. Eri. The President thanked P.A. Kjeldsberg, M. Müller and B. Kjellstrom for their help in finding financial support from their national committees. Also the small booklet of members names and addresses was mentioned.

The president gave a list of new members.

Reports from the Working Groups

First the President read the report from Claudie Marcel Dubois, the coordinator of the "Typology and Classification" group.

Barbara Lambert's report on the Information Project had not arrived, but Cary Karp was able to report that the circular had produced 20 replies, very enthusiastic, coming from members who had just begun using computers. The result of work done in New York (1985) was published in the CIMCIM Newsletter. C. Karp suggested that this project should be adjourned for a year or so. B. Lambert was working on a more detailed questionnaire.

As H. La Rue has a computer she could produce short Newsletters. Cynthia Adams Hoover expressed the wish of many members that there should be a number of short newsletters rather than one late one, so that the news could always be up to date, and they would be real newsletters. Perhaps the publications should be rethought, and then there could be occasional special volumes, such as that on Scandinavia, and short newsletters.

The Argentine and Uruguayan members expressed a wish to see some publications. The Recommendations in English, French and Spanish were distributed.

ICOM Matters

1. Publications.

As "Museum" financed by UNESCO was appearing late "ICOM News" financed by ICOM was to be produced separately. This would make it possible to publish a calendar of meetings of different international committees. The price of "MUSEUM" was becoming so expensive that it was no longer possible to give it to ICOM members. Those who wished would have to give 50% of its price.

2. Next General Conferences.

1989 The Netherlands.

1992 U.S.A. (California) had proposed their candidature.

Next CIMCIM Meeting.

After New York, Dagmar Droyson-Reber had invited members to Berlin in 1988. The best time was in April 10 - 17 to coincide with the International Week of the Harp. This would make it possible to attend the many exhibitions and concerts arranged for

that occasion. It was pointed out that Berlin had many advantages; it was not only a Museum but a research institute, equipped with computers! The theme could be the use of computers in a museum of music. It would be important to book well ahead as there were not many hotels at a reasonable cost. In the afternoon there was a visit to the Colon Theatre. In the foyer there was a collection of musical instruments, and objects connected with instrument making, as well as numerous souvenirs and costumes of opera singers. Then an unforgettable visit "behind the scenes."

Wednesday 29th October

The first part of the second meeting devoted to the preparation of the elections. Cynthia Adams Hoover was the coordinator of the votes and she gave her report. After receiving the proposals those candidates mentioned below had been contacted.

Robert Barclay

Sumi Gunji

Cynthia Hoover

Birgit Kjellstrom

Stuart Pollens.

There were three posts to fill. The President, Secretary and Editor accepted renewal of their posts. Cynthia Hoover continued in her new job as co-ordinator. The voting procedure was discussed. An open vote for the three members of the Board, a secret vote for the consultants. Three members were nominated as invigilators, R. Cassinelli de Arias, D. Droysen-Reber and P.A. Kjeldsberg.

Josiane Bran-Ricci requested that the offices of Secretary and Treasurer were separated, this was rejected 8 votes to 2.

Typology and Classification

As a result of a request from the Argentine members the second part of the meeting was concerned with this work. Josiane Bran-Ricci explained the system and gave examples, she showed the material which had appeared in the last two Newsletters. Raquel Cassinelli de Arias gave her comments and criticisms, using as her examples the diversity of instruments from South America.

Very few members have commented on the material that has been published in the Newsletter. The authors would welcome comments.

Theme of the General Conference

"Museums and Cultural Heritage"

The theme was discussed in relation to musical instruments. Many members had responded to the circular, and R. Barclay in particular regretted that he was not able to be present to discuss the problems. The principal points of his letter were read. One suggestion was that the name Restorer should be abolished in favour of that of Conservator, which should be used exclusively as the name of the person who conserved objects, rather than as a term for Museum Curator. Another point

raised was whether instruments should be made playable. A lively discussion followed, but the dominant theme was the need to preserve the material for future generations. Historical instruments are not only found in museums, there are also instruments still in use, such as organs in churches which could not stay dumb, these are at risk from dust and dirt which contribute to their destruction. These problems were very important in those countries with an long established organ tradition.

It is most important, in the first place, to make the conditions good for conservation. The Canadian Institute for Conservation runs a policy to help small museums by sending a mobile laboratory to help carry out first aid. This should encourage other countries to take similar initiatives.

The Conservator/Restorer could make an in-depth study of the instruments and organise the making of a good copy. Then when 'restoration' is finished research can still continue. Visitors must be educated to understand why the instruments have to remain silent. The museum's role is to keep examples untampered with for research. Very few instruments are suitable to be made playable; compromises would have to be made. Many museums do not take care to make the distinction between replaceable and unique irreplaceable objects; each has to be treated differently. The conservor and curator must each understand their role. Nothing should be done without consultation. So often advice is asked from a musician rather than a curator, and this is not acceptable. To conclude, those present hoped that General Recommendations would be formulated to help those responsible in museums to direct the protection of musical instruments. There are in existence important publications in which there is such jargon that one is "blinded by science". It is important that a simple language is developed suitable for all who are responsible. Those present decided they would ask R. Barclay to help with such a project, the President would approach him by letter. This was very important for the education of directors and anyone who had the care of musical instruments.

Bibliography.

Code de Deontology et Guide du Praticien. This is prepared by the Institute International for Conservation - Canadian Group, 1986.

In the afternoon there was a visit to the "Carlos Vega" National Institute of Musicology, founded in 1931. From its beginning this institute was formed to collect the different musical traditions from all parts of Argentina, as well as musical instruments. A permanent exhibition illustrates this work. Gerardo V. Huseby introduced the exhibition (Investigador adjunto). CONICET=Consejo Nacional de Investigaciones Cientificas y Tecnicas) based at this institute. The visit ended with a musical demonstration of the development of the Tango. The musicians were chosen for their authenticity in performance.

Annibal Arias - Guitar

Rolando Goldman - Charango

Osvaldo Montes - Bandoneon.

After there was an impromptu dance from two of the students from the School of Dance, and a concert of pan pipe music.

Thursday 30th October

The Third plenary session began with elections. There were nine voting members present and thirteen proxy votes, so 22 votes in total. The Board was unanimously re-elected. The result of the vote:-

Cynthia Adams Hoover	- 21 votes
Brigit Kjellstrom	- 18 votes
Sumi Gunji	- 14 votes
Robert Barclay	- 8 votes
Stuart Pollens	- 3 votes

Therefore new members are C. Adams Hoover, B.Kjellstrom and S. Gunji.

The second part of the meeting was devoted to a presentation of members' papers.

Friday 31st October

Joint meeting with CIDOC (International Documentation Council) chaired by Peter Homulus and Jeannine Lambrechts-Douillez. This was both the first interdisciplinary session for both committees. P. Homulus said that he had many requests for joint work from ICOM international committees as well as others outside ICOM. He thought that the moment had now come to compile all the work that had been done with these different groups; categories, types of information, standards in use etc. As all the results were dispersed CIDOC could help aid methodology and pass on results from one group to another. It was suggested that a Documentation group should be founded that could resemble the Typology group. C. Karp reminded the meeting of the problem of vernacular names and numbers of fields necessary to enter the material. P.H. invited members to consider these points which did not differ greatly from those already discussed.

There are many groups doing the same work, and it seemed most important to create a group which could co-ordinate this. The priority was to inform one another. Museums have to learn to live with and exploit modern technology. Documentation should make it possible for many committees to liaise. This should not cause people to change their method of working totally.

P.H. announced that a work on different international standards was about to appear; but as technology was changing so quickly that it was virtually impossible to keep up to date in any publication. It was most important to put groups doing similar work in touch with one another.

Those assembled suggested that the Typology should be finished as quickly as possible and should be communicated to non-musicians. Dominique Piot of the Information Service of the Paris Ministry of Culture and Communication, President of a working group was prepared to work on forming links with CIMCIM. The Visual Arts Working Group, which knew nothing of music, hoped to make contact with other committees. C. Karp would make contact with his colleague from CIDOC in Stockholm.

The second part of the plenary session discussed diverse matters in brief:-

1. New Newsletter design to be discussed further with H.L.R.
2. Sale of old publications: The Scandinavian edition is on sale at Copenhagen, Trondheim and Stockholm. J.B.R. will contact ICOM to establish a sales point. A list of publications will be sent to members.
3. Projected working group on Recommendations on Conservation. R Barclay would be asked to be co-ordinator, he would be in contact with his conservation colleagues who are members of CIMCIM, as well as the International Committee for Conservation.
4. Information working group postponed for a year.

The evening was spent in the Colon Theatre.

Saturday 1st November

Afternoon visit to La Plata. The Museum of Natural Sciences is one of the oldest of its discipline. The visit to Dr. Emilio Azzarini's collection was conducted by Yolanda Velo. This collection is administered by the University of L Plata.

After the tour a reception was organised by Madame Alicia Berhav Terzghi, President of the Friends of the "Dr. Emilio Azzarini Museum", helped by Christina Elena Sciaimi.

Sunday 2nd November

The conference ended with festivities given by Madame de Fortabat. This was an asado in an estancia in the Criollo Park, where there is a museum dedicated to Ricardo Guiraldes à San Antonio de Areco. The visit gave us an impression of the great expanse of the Pampa, and a chance to see traditional Argentinian costumes.

To finish, our memories of the occasion are revived by a poem by Ricardo Guiraldes - Mon Hospitalité (see French text).

RAPPORT TRIENNAL DU COMITE

1. Composition du Comité

Il se compose de membres de l'ICOM et de membres extérieurs, qui soutiennent le Comité. Les membres de l'ICOM sont au nombre de 88, soit 63 membres individuels votants, 6 membres individuels non-votants et 19 membres institutionnels envoyant au moins un délégué. Le Bureau exécutif est indiqué au bas de cette page; les membres conseillers sont Friedemann Hellwig, Felix van Lamsweerde et Mette Müller.

Les groupes de travail sont les suivants: Typologie et Classification. Recommandations pour l'accès aux instruments; ce groupe a d'ailleurs terminé son travail, le texte élaboré par lui étant prêt à la publication. Conservation des instruments ethniques. Présentation. Informatique et instruments de musique.

2. Activités

L'actuel bureau a été élu en séance plénière lors d'ICOM' 83; la session a eu lieu à Oxford et à Londres, réunissant 27 participants de 12 pays. Des séances de travail, des communications en rapport avec le thème général et des visites de collections spécialisées ont eu lieu. Le compte-rendu détaillé a été publié dans la Newsletter XI, p. 6-26.

Un groupe de travail s'est réuni à Dolna Krupa (Tchécoslovaquie) du 17 au 21 mai 1984 en commun avec l'ICTM: 13 participants dont 9 du CIMCIM, représentant 12 pays. Thème: la conservation des instruments de musique ethniques. Compte-rendu détaillé dans la Newsletter XI, p. 29-33. Cette session devait donner lieu à la publication des communications en Tchécoslovaquie.

Les réunions du groupe Typologie-Classification ont eu lieu, d'abord sous la forme de réunions mensuelles à Paris, puis de plusieurs séminaires d'une journée entière (Paris, Musée des A.T.P., décembre 1985) ou de plusieurs jours (Anvers, oct. 1984, février 1985). Les résultats de ces travaux ont été publiés en partie dans la Newsletter XI en vue de la discussion avec les membres en séance plénière, puis présentés aux U.S.A. en mai 1985. Ils seront publiés presqu'intégralement dans la Newsletter XII (sous presse).

Une réunion plénière du Comité a eu lieu aux U.S.A. du 23 au 30 mai à Washington et New York avec prolongation à Boston, en commun avec l'A.M.I.S., à l'occasion du Boston Early Music Festival. 31 participants de 12 pays ont assuré des communications, portant sur des travaux récents ou des aménagements nouveaux, des séances de travail et notamment une séance importante sur l'informatique; c'est à cette occasion qu'a été créé ce groupe spécifique. Des visites de collections spécialisées ont eu lieu, notamment celle du National Museum Support Center de Washington. Compte-rendu dans la Newsletter XII.

Le Bureau s'est réuni plusieurs fois entre temps à Paris ou à Anvers.

Plusieurs manuscrits sont prêts à être imprimés (Le Tour Scandinave de 1982, textes, dessins et photos; les Recommandations pour l'accès aux instruments en quatre langues; la nouvelle édition de l'International Directory of Musical Instrument Collections). Des difficultés ont survécu, soit de financements, soit de la part des Maisons d'édition, soit en raison d'un manque de contrôle éventuel de l'ICOM et du CIMCIM sur le contenu des publications, et leur diffusion. Ces difficultés devraient cependant se résoudre.

3. Relations avec les Comités nationaux

Les activités du CIMCIM ont été exposées régulièrement par sa Secrétaire à chacune des assemblées générales du Comité National Français et diffusées par Lettre de ce Comité.

Relations avec le Secrétariat de l'ICOM

Des relations ont été établies dès sa nomination avec le Secrétaire général, Patrick Cardon, qui a rendu visite au CIMCIM à New York en mai 1985. Les questions de publications ont été étudiées avec le Secrétariat général, ainsi que les listes de membres.

4. Projets d'avenir

La prochaine session du CIMCIM aura lieu en Argentine au cours de la XIVe Conférence générale; les membres argentins du CIMCIM y travaillent activement. Ensuite est programmé une réunion plénière à Berlin-Ouest, à l'instigation du Musée Instrumental du Staatliches Institut für Preussischer Kulturbesitz, à l'occasion du centenaire de cette institution et d'une Semaine internationale de la Harpe.

Typologie et Classification en Organologie Musicale

Claudie Marcel-Dubois
coordinateur du Groupe de travail.

Je rappellerai ici les principales activités du Groupe de travail "Typologie et classification en organologie musicale" depuis la Conférence de l'ICOM à Oxford en août 1983 - où le Bureau actuel du CIMCIM a été élu - jusqu'à la Conférence ICOM'86 à Buenos Aires fin octobre 1986. Spécifions en premier lieu que le Groupe traite des instruments de musique du monde entier, instruments dits "savants" et instruments ethniques.

Durant l'année universitaire 1983-1984 le Groupe a tenu des séances de travail mensuelles à Paris, au musée national des Arts et Traditions populaires, au musée de l'Homme et au musée instrumental du Conservatoire national supérieur de musique.

En octobre 1984, du 2 au 5, un séminaire de travail intensif, organisé par Dr. Lambrechts-Douillez, présidente du CIMCIM, à Anvers, a réuni cinq membres du Groupe, de quatre pays différents et spécialistes d'instruments de musique savants et ethniques. Les travaux de ce séminaire, très fructueux, ont permis de mettre au point les problèmes de typologie et de classification des cordophones.

A Paris, au musée national des Arts et Traditions populaires, du 8 au 11 décembre 1985, une opération du même ordre que celle d'Anvers mais concernant les instruments à air à été conduite avec succès. A nouveau à Anvers, en février 1985, une réunion restreinte mais très active a jeté les bases du traitement de la classe des membranophones.

Il convient de souligner les difficultés rencontrées au cours de ces travaux au regard des dénominations vernaculaires ou historiques citées comme repères d'indentification à la suite de tel ou tel type d'instrument de musique. Plusieurs termes vernaculaires peuvent recouvrir des instruments ethniques identiques ou, à l'inverse, le même terme peut désigner des

instruments de modèles différents. Une difficulté assez comparable apparaît dans la nomenclature des instruments "savants", le même terme pouvant selon les époques historiques, désigner des instruments dissemblables. Comment dans ces conditions choisir sans équivoque et dénommer de manière simple un instrument repère. Les membres du Groupe vont être appelés à réfléchir sur ce problème et à proposer une solution à cette embûche qui bloque souvent la sortie d'un travail pratiquement achevé.

Notre Groupe de travail a été invité à se joindre avec le CIMCIM à une réunion sur des problèmes de muséographie et de classification des instruments de musique organisée à Dolna Krupa et à Bratislava (Tchécoslovaquie) par le Study Group de l'International Council for Traditional Music (ICTM) et nos collègues tchèques, en mai 1984 à l'occasion de l'installation dans un bâtiment aménagé spécialement au château de Dolna Krupa d'une réserve pour collections d'études du musée d'instruments de musique de Bratislava (conservateur : M. Macák).

D'autre part notre Groupe Typologie a participé en mai 1985 à la Conférence du CIMCIM à New York (ICOM 85) au Metropolitan museum; des rapports sur nos travaux y ont été présentés, discutés et approuvés.

Enfin un article signé du Groupe Typologie a paru dans CIMCIM Newsletter, ICOM, XI, 1983-1984, p. 36-52, intitulé "Typologie et classification en organologie musicale". Un autre article sur l'historique et les résultats des travaux de notre Groupe est à paraître dans le numéro XII, 1985, de la même publication.

Par ailleurs, le Groupe Typologie et classification en organologie musicale étudie régulièrement les nouvelles parutions sur le sujet.

Pour la nouvelle période qui s'ouvrira à la suite de la Conférence générale ICOM 86 à Buenos Aires le Groupe propose d'inscrire à son programme de travail deux axes principaux : terminologies vernaculaire et historique; classification des membranophones et classification des idiophones. Il instaurera d'autre part une réflexion sur l'adaptation de sa classification en informatique.

Année 1985 compte CAISSE Fr F

Solde au 1/1/85 (d ^r)	889,20	Dépenses	273,50	Avances	273,50
<u>Recettes</u>	395,00	Frais postaux	183,50		
<u>Cotisations et souscriptions</u>	395,00	Papeterie, taxi	106,00		
Solde au 31/12/85	767,70 (d ^r)				

Année 1985 compte CAISSE US \$

Solde au 1/1/85 (c ^r)	120,00	Dépenses	-
<u>Recettes</u>	290,00		
<u>Cotisations</u>	290,00		

Solde au 31/12/85 (c^r)

410,00

Année 1986 (jusqu'au 30 septembre 1986)

Compte CAISSE Fr F

<u>Recettes</u>	341,50	Dépenses	258,05	Avances	-
<u>Cotisations</u>	85,00	Frais postaux	258,05		
Transfert du cte \$	256,50				
Solde au 30/9/86 (d ^r)	684,25				26

Année 1986 compte CAISSE US \$

Solde au 1/1/86 (c ^r)	410,00	Dépenses	40,00
<u>Recettes</u>	40,00	Transfert s/cte Fr F	40,00
<u>Cotisations</u>	40,00		
Solde au 30/9/86 (c ^r)	410,00		

RECAPITULATION du solde de chaque compte

1983	PARIBAS Fr F (+) 989,88	CAISSE Fr F (-) 149,55	PARIBAS US \$(+) 1801,51	CAISSE US \$(+) -	Solde \$(+)	Solde Fr (+) 840,33
1984	1 770,56	889,20	2383,70	120,00	2503,70	881,36
1985	1 406,21	767,70	2352,72	410,00	2762,72	638,51
1986	2 117,65	684,25	1639,43	410,00	2049,43	1433,40
A rembourser sur cpte Fr F: avances J.Bran 1983-1985:				149,55+639,00+273,50=	1062,05	

Bilans financiers (Banque Paribas)

1985/86

Bilan financier année 1985 BANQUE PARIBA

COMPTE FF

Solde au 1/1/1985

1770,56

/

Recettes

10 516,65

Dépenses

10 881,00

Dont virement fonds (net)
Cotisations

9 121,25

Dont frais bancaires
affranchissements
Impression Newsletter

681,40

10 199,60

Solde au 31/12/1985

1 406,21

COMPTE US \$

Solde au 1/1/1985

2 383,70

Recettes

919,02

Dépenses

950,00

Dont subvention ICOM

350

Virement de fonds

950,00

Agios

146,09

Frais bancaires

Cotisations et
souscriptions

Solde au 31/12/1985

2 352,72

Bilan financier année 1986 BANQUE PARIBA jusqu'au 30 septembre 1986

COMPTE FF

Solde au 1/1/1986

1 406,21

Recettes

2 157,80

Dépenses

50,00

Dont subvention Norvège

- 1 127,68

Cotisations

674,00

Commandes

205,00

Solde au 31/12/1986

3 514,01

Bilan financier année 1986 BANQUE PARIBA jusqu'au 30 septembre 1986

COMPTE US \$

Solde au 1/1/1986	2 352,72		
<u>Recettes</u>	626,91	<u>Dépenses</u>	1 340,20
Dont subvention ICOM	405,00	Dont transfert bancaire	1 308,00
Agiros	107,52	frais bancaires	32,20
Cotisations	260,00		
Sescriptions	63,00		
Solde au 30/09/86	1 639,43 (créditeur)		

Année 1983 compte CAISSE Et F (dernier trimestre)

<u>Recettes</u>	<u>Dépenses</u>	<u>Avances J.Bran</u>
Aucune	149,55	149,55
Solde au 31/12/83	Papeterie, frais postaux	
CAISSE US \$	149,55 (débiteur)	
Aucune opération		

Année 1984 compte CAISSE Et F

<u>Recettes</u>	<u>Dépenses</u>	<u>Avances</u>
Cotisations	159,90	639,00
Solde au 31/12/84	Solde (d ^r) au 1/1/84	149,55
889,20 (débiteur)	Dépenses	
	Papeterie	899,55
	Frais postaux	37,85
	Remboursements avances de	714,95
	1983 et une partie de	
	1984	260,55

Année 1984 compte CAISSE US \$

<u>Recettes</u>	<u>Dépenses</u>
Cotisations	120,00
Solde au 31/12/84	120,00 (créditeur)

**Instruments from the American Band Movement
in the Shrine to Music Museum**

Gary M. Stewart

Of the more than 4,000 musical instruments preserved at the Shrine to Music Museum, approximately one-third are wind and percussion instruments made and used during the time of the American Band Movement of 1875-1950. They are also of the class one of my friends and colleagues at a major art museum in New York calls "junk". Coming from someone closely associated with an art museum, that attitude is hardly surprising. But, I am sure he knows that, at some time, almost any obsolete musical instrument could have been described as "junk", and that it is often only the factor of time that separates "art" and "junk".

This "old is art, recent is junk" attitude has prevailed for some time among connoisseurs of American musical instruments, but is slowly beginning to change as the American Band Movement is recognized for what it was, and is - a glorious time of mass participation in music-making, and one of the primary and most profound of influences on America's musical present and future. Also, many of the instruments of that time are becoming quite scarce, and can no longer be bought for less than several hundred dollars.

This part of America's musical heritage is preserved at the Shrine to Music Museum in instruments, printed music, and also via a unique ensemble called The Golden Age of Bands, which present concerts each spring at the University of South Dakota. This group, which is the musical equivalent of the European military band of that same time, plays instruments and music of the early American band era from the Collection, and attempts to recreate the *zeitgeist* of the time before 1900 in our concerts.

It is not my purpose now to describe or present an apology for the American Band Movement, but rather to describe how the Shrine to Music Museum came to hold and develop such a large mass of material from that time.

To give a general idea of the types and numbers of instruments involved there are: 90 contrabass tubas and helicons in Bb, 173 bass tubas and helicons in Eb, 249 Bb tenor trombones and euphoniums, 232 Eb alto horns of various forms, 392 trumpets and cornets, 60 bass drums, and 100 snare and tenor drums; a total of 1,472 instruments.

The Museum's founder, Arne B. Larson, collected many of the Museum's band-era instruments during the years just after the nationally-legislated pitch standard of A=440 Hz was established in America in 1920. Prior to that time, high pitch, which was usually at about A=460 Hz, had been very common. Wind instrument players who needed their instruments to make money or who wanted to be prepared for all situations therefore needed both high and low pitch instruments before 1920. After 1920, instruments which did not play at A=440 Hz were considered obsolete and were usually discarded, often by instrument dealers who took them in trade.

Arne B. Larson was one of the few farsighted enough to collect such objects, buying many for less than 25 cents. Until 1966, when he came to the University of South Dakota, Dr Larson's collection was kept in very crowded conditions at his home along with his wife and four children. The early years of the museum, from 1966 until 1980, saw the collection of band instruments still kept as poor relations to their cousins and brothers in the galleries. The conditions under which they were kept were generally frightful. After the presentation of evaluations by experts in the field of American music and much persuasion, the State of South Dakota in 1980 committed itself to the care and preservation of all of the collections of The Shrine to Music Museum.

The time since 1980 has seen a steady improvement in the storage conditions of the Museum's collections overall, and a major improvement in storage for the Band Era instruments. The attics and basements of various buildings on campus which once housed hundreds of brass and percussion instruments, leaving them exposed to the elements, vermin, and especially the corrosive droppings of bats, have been vacated. All of the collections are now kept in fully controlled and protected surroundings.

Interest in this collection of material is rising. It seems that more and more people are beginning to develop private collections of their own, and refer to the Museum for information. In addition, several graduate and post graduate students have written theses cataloguing and developing knowledge of the collection.

It is our belief at the Museum that in the not too distant future, The Shrine to Music Museum will be the place to go to study instruments and music of this time, making our efforts to preserve this "junk" worthwhile.

Towards a Classification system of Musical Instruments for the use of Non-specialized Museums

Raquel Cassinelli de Arias

Classification Systems of musical instruments have been created mostly as a response to a given end. There are thus a number of extant classifications, based on different criteria. Unquestionably, each of them to a greater or lesser extent, constitutes a valuable contribution that help further the knowledge and study of the instruments, even though many of them seem to repeat what has already been said by others. I do not think I am mistaken in adding that their authors have seldom been satisfied by the results.

My own classification does not escape these characteristics. It was originally created early in 1980 for the Institution Interamericano de Etnomusicologia y Folklore (INIDEF) of Caracas, Venezuela. Its aim was to create a codified system to feed into a data bank. It was devised to help the non specialised staff of the Institute (anthropologists, ethnologists, etc.) and was based mainly on INIDEF's collection. These seven hundred instruments from Latin America and the Caribbean would be the basis of a future museum. I was able to ascertain that it was adequate and

suited to its purpose: with a minimum of preparatory work it was understood by the dedicatees. As to its inadequacy to computer systems, I know it was incorporated to INIDEF after I left Caracas (July 1980). I have no direct information regarding its practical use.

Five years later, I have formulated many doubts and criticisms about the program. My association with museology led me to modify and perfect it so it would be useful to any museum, especially to those not specifically dedicated to musical instruments. I have found out, after a careful study of museums in Argentina, that most of them have at least one instrument. I want to dedicate this classification to those museums.

Today I present the current result of this uncompleted work: many of the questions I posed to myself have remained unanswered. Creating a classification system is not an easy task: one must be constantly alert in order not to ignore a living and dynamic reality, ignoring part of or trying to make it fit into rigid pre-established patterns.

The ordaining principle is, in the first place, the nature of the vibrating material. Since Mahillon it has been included in all attempts of classification, but unfortunately it does not apply to the seven groups into which I have classified the instruments. Hornbostel and Sachs' order and nomenclature have been used for the four traditional groups: Idiophones, Membranophones, Cordophones and Aerophones. The fifth item, Electrophones, was added by Galpin in his grouping of 1937. The sixth group, Covibrants, deals with those instruments that do not produce sound like the previous five, but through the influence of vibrations coming from another source, hence their name. The seventh group, Mixed, is formed by those instruments whose inclusion in only one group would be impossible or at least dubious.

For the idiophones, I had adopted the very simple subdivision in my original classification presented by Sachs in his "History of Musical Instruments". I now consider that this is a mistake as regards the aims I have set for my work, since it takes for granted a previous knowledge of the action necessary for making it sound. If I want my system to be of use for non specialised museologists, I must consider an instrument as an object with characteristics which can be defined. Hence, I must first consider its physical and morphological aspects and afterwards the way of playing it, as can be seen in the charts corresponding to the three groups.

The fact that the instruments included in these three groups are activated manually or by mechanisms imitating these actions has allowed me to maintain the same criteria for the last digit. Aerophones constitute another problem, since in most of them the only action performed is blowing. It must not be forgotten that what we call instrument, the material object with which we produce sound is not such a thing, but only the container, or envelope, of a column or mass of air, determining its form and dimensions, or the exciting agent of the surrounding air. An unified criterion comprising the first three groups is therefore not feasible. Schaeffner saw this problem clearly when he divided the instruments into solid and gaseous bodies.

I cannot lengthen this discussion because of the limitations of time and space . I would like to point out, though, as regards lutes, that I consider them to be those cordophones in which the string(s) run(s) between a board and an added piece, the pegbox. In most cases there is a neck between these parts, although it is not always so. We have instruments considered to be lutes which do not only possess a simulated neck forming one sole piece with the sound box, like the rebec, but are also totally devoid of it, like certain hurdy-gurdies, so I believe this criterion should be adopted. It is because of this that we have reached the apparent absurdity of including lutes with no necks in this classification.

It may likewise be surprising that I have not included the presence or absence of fingerholes in my list of differentiating characteristics of aerophones. This was deliberately avoided since the various fingerholes they may have, have different functions that only a specialist can determine. The only instance in which I refer to them (473) is not confusing.

Of course, both aerophones and cordophones, by reason of their complexity, require a minimum of technical knowledge which must be passed on to the museum personnel. Obviously, a glossary and other instructions must accompany this classification when ready for use.

I must confess I have not devoted myself to the Electrophones yet. I do not have the necessary information. Furthermore, the progress of electronics and the constant release of new instruments does not allow us to see the panorama with a proper perspective. In time their natural evolution will allow us to take an objective view of this new world of electrophones.

As to the sixth group, Covibrants, differing fundamentally from the previous five, I have changed the name given them at INIDEF: voice-masks. Covibrants seems more appropriate, since it allows us to cover not only those that modify or mask the sound, but also those trying to reproduce any pre-existing sound with fidelity.

The mirlitons are covibrants. Yet they have always been considered as membranophones. Galpin is surely right in his classification, but in my opinion they are not membranophones, but form an independant group together with other instruments which man has devised to mask his voice. Megaphones are also covibrants, and so are pipes and reverberating chambers directly linked with these. They have been overlooked in all classifications, even though their use is widespread.

As to sound reproducers, I have not been able to complete the chart yet. I only recently realised I should include them and believe museums would find it very useful to be able to fit these apparatus in a general classification of instruments, since they are so often included in collections.

The seventh group, mixed instruments, has been clarified by what has been said before. I have not subdivided it into different types. I think it will be more useful to do this according to the given combination, placing the first digit of every type after the one corresponding to mixed instruments.

This is the current state of my work. I have tried to include in my classification all the instruments I know and remember, covering all fields and historic periods. I can only say I look forward to receiving comments about my work. They will be of the highest value in order to continue my study. Thank you very much.

Los Vasos Silbadores Del Museo "Dr. Emilio Azzarini"

Yolanda M. Velo.

El Museo "Dr. Emilio Azzarini"(1) posee en su patrimonio una serie de valiosas piezas arqueológicas entre las cuales se destecan ocho vasos silbadores provenientes de diferentes culturas prehispánicas americanas del área peruana(2). Este trabajo-primerá etapa de un análisis integral de los mismos- pretende estudiarlos organológicamente, con el objeto de distinguir en ellos características tipológicas diferenciales. Comprobadas luego en una muestra más amplia, y representativa de las culturas de origen, estas tipologías podrán servir como instrumento de trabajo en el estudio sistemático de estos objetos.

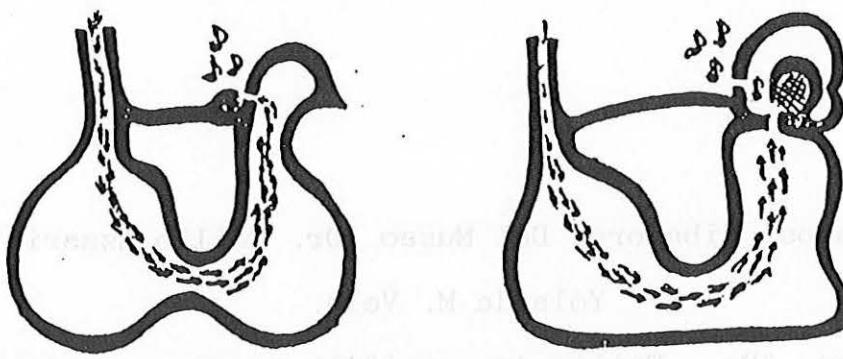
Los vasos silbadores son piezas cuidadosamente elaborados de cerámica cuyas formas, a menudo zoomórficas o antropomorfas poseen en su interior un silbato más o menos visible. Su hallazgo en excavaciones arqueológicas del área citada no es raro (3), y se los encuentra con frecuencia en el patrimonio de los museos especializados (4); sin embargo, las referencias bibliográficas con algo más que su mención son escasas y su función es virtualmente desconocida, aunque en este sentido, su cuidadosísima factura permite suponer un uso más ceremonial que cotidiano.

No siempre es fácil percibir a simple vista el elemento productor de sonido, que es de dimensiones reducidas en relación al tamaño total de la pieza que lo contiene; a veces, una pequeña protuberancia lo denuncia; en otras, está ubicado totalmente en el interior del vaso. Se trata siempre de silbatos cuyas especificaciones puramente organológicas coinciden con las de otros pequeños instrumentos sonoros de gran difusión en Latinoamérica (5). Pero lo característico de los silbatos es precisamente el formar parte de un recipiente, simple o doble, de tamaño notablemente mayor que ellos y capaz de contener líquidos. La ubicación del silbato en la pieza permite considerar dos tipos, sugeridos por Izicowitz (6).

Tipo A: silbato superficial, en contacto con el exterior.
 Tipo B: silbato interno.

Luego de la observación externa de las piezas, los diagramas del autor citado se completaron de la siguiente manera:

el fondo avea la abertura en lo que se convierte en el vaso. Vamos a describirlo en el siguiente cuadro: como se observa, el vaso tiene una abertura en la parte superior que se convierte en un silbato. La boca del vaso es más ancha que la abertura del silbato. La boca del vaso es más ancha que la abertura del silbato.



TIPO A

TIPO B

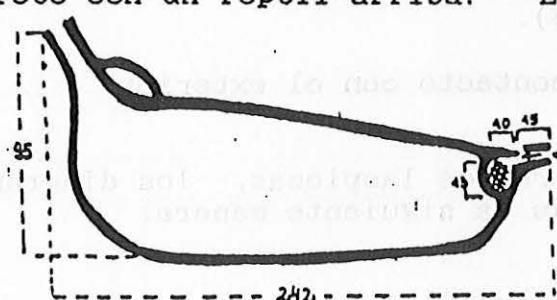
Silbato
Bico
Corriente de aire
Disonido

Aquí puede apreciarse cómo, al soplar por la abertura del vaso, el aire contenido en éste se desplaza y choca contra el bisel del silbato; el aire que se encuentra en el interior de éste comienza a vibrar y se produce entonces un sonido. Toda la pieza constituye el aeroducto del silbato. En ciertos casos, también es posible obtener sonido al provocar el desplazamiento del aire por la introducción o el movimiento de un líquido en el recipiente.

Los vasos silbadores del museo Azzarini se analizaron tratando de aplicar esta tipología, pero el resultado no fue totalmente satisfactorio; si bien, cuando fue posible, se introdujeron en ellos alambres y varillas para realizar mediciones y tratar de comprobar la forma de las mediciones y la manera en que éstas se relacionaban entre sí, la estructura de los vasos impedía a veces llegar a su interior. La descripción de sus características quedaba en el campo de las suposiciones. Estos problemas fueron superados cuando pude concretar un antiguo proyecto: radiografiar las piezas(7). El análisis de las placas permitió descubrir características, algunas de ellas imposibles de percibir a simple vista o con la ayuda de medios mecánicos conservando la integridad de las piezas.

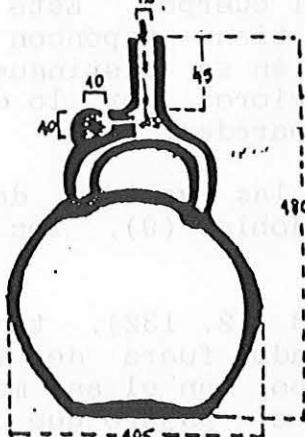
Algunos vasos me permitieron constatar que no siempre todo su cuerpo constituye el aeroducto. Tal es el caso del ejemplar Chimú no 312 (13.148) (8), cuya forma representa una vaina de poroto con un reptil arriba. El silbato se encuentra casi en un extremo, está incommunicado con el resto de la pieza y posee un pequeño aeroducto.

(*): las medidas de los gráficos están siempre expresadas en milímetros.



En este punto conviene aclarar que en la segunda etapa de este estudio me propongo determinar la frecuencia del sonido emitido y el eventual funcionamiento como resonador de la cavidad o cavidades del vaso.

En el vaso Chimú no 9 (12.133), el silbato está ubicado en el tubo en forma de horqueta apoyado sobre el recipiente propiamente dicho, que porser totalmente cerrado, no tiene comunicación con el tubo. La radiografía de este ejemplar me permitió descubrir la existencia de una pieza interna sólida, cuya función es asimilable al tapón con canal de las flautas de pico, ya que el angostar la corriente de aire que se dirige hacia el filo, permite una precisión mayor que la obtenida por un simple aeroducto.

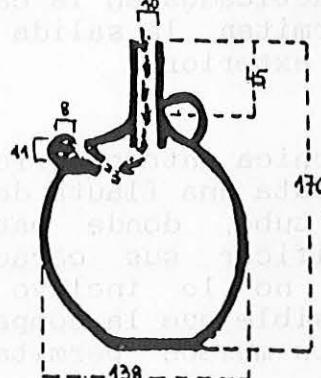


Tambien encontramos tapón con canal en el ejemplar Chumú no

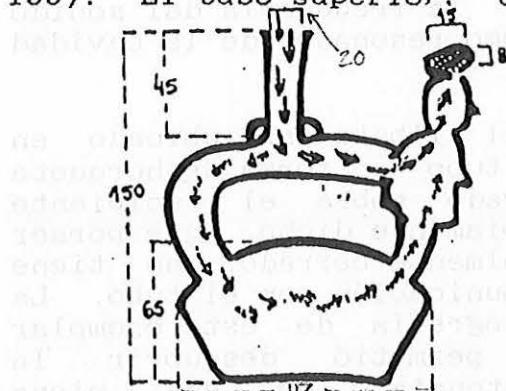
10 (12. 134). En este caso el silbato está colocado en la pared del cuerpo del vaso con forma de cabeza del felino. Cuando se realizó el peritaje arqueológico se mencionó la posibilidad de que se tratara de una falsificación; sin embargo, cabe preguntarse si el deseo de perfección de quien pudo haberla realizado habrá llegado hasta la imitación tan cuidadosa de las características internas del objeto. Si fuera así, merece nuestra admiración.

El vaso Chimú no 12 (12.136), cuya forma es semejante a la

de una moderna cantimplora, también tiene tapón y el silbato está ubicado en la pared del recipiente. La placa permite observar además la técnica de construcción, con el tubo insertado que se prolonga hacia el interior del cuerpo.

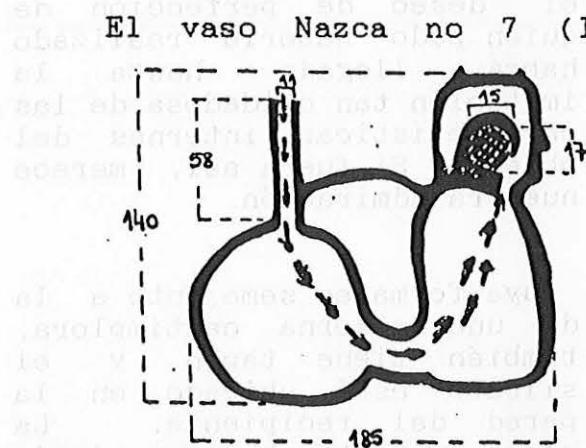


Un caso diferente lo constituye el vaso Chimú no 11 (12. 135). El tubo superior, en forma de estribo con un sector antropomorfo, está comunicado con la base; esto permite una doble circulación de aire hacia el silbato, constituido por el tocada del personaje representado y fuera del tubo y del cuerpo. Este ejemplar no tiene tapón con canal y también se distingue de los anteriores por lo delgado de sus paredes.



Otra variante se nos presenta con las vasijas dobles. Si bien se conocen casos con silbatos dobles (9), los del museo Azzarini poseen solo uno.

En el caso del silbato Chancay no 8 (12. 132), también está ubicado fuera del tubo y del cuerpo, en el asa maciza que une el pájaro que corona una de las vasijas con el tubo colocado sobre la otra. Las vasijas se comunican en su parte media a través de otro tubo. Este ejemplar no posee tapón y, desde el punto de vista organológico toda la pieza (hermosa aunque con algunos defectos de construcción), no es más que el aeroducto de un minúsculo silbato.



El vaso Nazca no 7 (12. 131), ejemplifica en todas sus características el tipo B del diagramma de la pag. 4, con su silbato totalmente interno en la cabeza de una vasija antropomorfa, cuyo cuello podría ser considerado como tapón. En este caso se destacan siete oídos practicados en la cabeza, que permiten la salida del sonido al exterior.

El octavo ejemplar es el vaso Mochica antropomorfo no (12. 137), cuya figura antropomorfa ejecuta una flauta de Pan. La rotura y pérdida de una sección del tubo, donde parece haber stado el silbato, impide especificar sus características organológicas, razón por la cual no lo incluyo en esta enumeración. Sin embargo, es posible que la comparación con piezas similares pertenecientes a otros museos permita formular una hipótesis sobre su conformación.

El análisis realizado demuestra la existencia de diferencias en las características organológicas de los vasos

silbadores, referidas a tres aspectos. En lo respecta a sus areoductos se distinguen: a) aquellos en los cuales el aeroducto está constituido por toda la pieza; b) los constituidos por una parte del o los tubos y; c) aquellos con canal de insuflación en un canal interno.

En cuanto a la ubicación del silbato, éste puede estar: a) en la pared de un tubo; b) en la pared del cuerpo; c) en el interior del cuerpo y ; d) fuera del cuerpo y del tubo.

Por último, puede existir o no comunicación entre el silbato y la cavidad o cavidades del cuerpo.

Hasta aquó las conclusiones de la primera stapa de un estudio programado en cinco. Ya se ha adelantado que la segunda consiste en la delimitación de las características sonoras de los ejemplares descriptos y en la que es posible surjan tipologías relacionadas, por ejemplo con la función como resonador de las cavidades del cuerpo. En la tercera se profundizará el estudio arqueológico de las vasos y durante la cuarta se verificarán los resultados obtenidos, aplicándolos a una muestra mayor; es probable que en este punto puedan formularse otras características tipológicas, o que cobren mayor sentidos las relaciones entre ellas. Por fin, la conclusión del trabajo-quinta etapa- consistirá en determinar si las tipologías organológicas y/o sonoras enunciadas tienen correspondencia con las diferentes culturas a que pertenecen los vasos silbadores.

NOTAS

(1): Funciona en la calle 45 no 582, L Plata(1900), Argentina y depende de la Secretaría de Extensión Cultural y Difusión de la Universidad Nacional de la Plata.

(2): Las culturas de origen, cuya cronología es aún motivo de discusión entre los especialistas, se desarrollaron en la costa peruana y son: Chimú, Chancay, Nazca y Mochica. El peritaje arqueológico de las piezas fue realizado por la Dra. Carlotta Sempé, del Departamento de Arqueología del Museo de Ciencias Naturales de la Universidad de La Plata.

(3):Menos comunes son los hallazgos en el área mexicana (Cfr. Warti, S: Instrumentos.... Cap. VI Silbatos y ocarinas p.p. 107 - 135).

(4): Solamente en el Museo de Ciencias Naturale de la Universidad Nacional de La Plata hemos documentado la existencia de 56 vasos silbadores de diferentes culturas (Cfr. Vignati, M.E.y Velo, Y.M.: Los Instrumentos...)

(5): La definición organológica de estos instrumentos sonores es: Areófonos de filo o flautas, con aeroducto interno, y el número que les corresponde según la classificación de Hornbostel Sachs es 421. 221. 41. Es conveniente aclarar que denominamos silbatos a las flautas elementales que emiten un solo sonido; además, preferimos la denominación aeroducto para designar a la parte del instrumento que conduce el soplo del ejecutante hacia el bisel, reservando la de canal de insuflación

para aquellos tipos de aeroducto constituidos por una estrecha abertura practicada en un tapón cercano al bisel (Cfr. Velo, Y.M.; Rausa, C.E. y Valdez, N.M. Instrumentos.. Glossario, p.p.115,116 y 125)

(6): Izicowitz, K.G.: Musical and..... p.p.369-372.

(7): Las placas radiográficas fueron realizadas desinteresadamente por el Servicio de Radiología del Policlínico Central de la Union Ombrera Metalúrgica de Buenos Aires.

(8): Los números corresponden al inventario del Museo Azzarini.

(9): Martí, S.: op. cit., figs. de las págs. 126 y 127.

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**Musical and Sound reproducing Instruments
in the Buenos Aires Museums**

Carlos Rausa

When in 1984 the survey of Western musical instrument collections started in the Buenos Aires museums, the need to obtain a list of the instruments in all these collections necessitated a systematic way to face the task. At that moment it was possible to check the existance of written and oral information on the subject. However this information was incomplete and dispersed including many cases outside the surveyed areas.

As a result of this it was decided to make a list that would include both Western and ethnic musical instruments as well as sound reproduction instruments (phonographs, gramophones, etc.). In this way we tried to overcome the personal requirements to offer a general vision that might be a tool for other researchers.

The information contained in this list was obtained between april 1984 and april 1986 by a census done by mail or with interviews with responsible personnel of the museums of Buenos Aires. The real number of these was determined by the definition of museum established by the ICOM in the 3rd and 4th points of its Statutes. Therefore the institutions in formation and those closed to public during the period just mentioned were excluded.

The contributers to this work were Prof. Raquel Cassinelli de Arias, with her invaluable professional advice; the specialists Nelly Decarolis, Olga Sanchez de la Vega and Victor Mazzucconi, who generously supplied the data regarding the museum environment; the Institutions staff with its collaboration in answering the census; the CONICET (National Council for Scientific and Technical Research) which with the granting of a scholarship made it possible to have the time and the necessary resources.

List of the Buenos Aires Museums with musical and sound reproducing Instruments

Abbreviations

E	= Ethnic musical instruments
SR	= Sound reproducing instruments
W	= Western musical instruments
ZC	= Zip code
1	- Buque-Museo Corbeta A.R.A. "Uruguay". Darsena Norte, Costanera Sur y Viamonte, ZC 1053. W.
2	- Buque-Museo Fragata A.R.A. "Presidente Sarmiento". Darsena Norte, Costanera Sur y Viamonte, ZC 1053. W.
3	- Museo de Armas de la Nation. Maipu 1030, ZC 1006. E
4	- Museo de Arte Hispanoamericano "Isaac Fernandez Blanco". Suipacha 1422, ZC 1011. E and W.
5	- Museo de la Casa de Gobierno. Hipolito Yrigoyen 219, ZC 1086. W.
6	- Museo "Casa de Ricardo Rojas" - Instituto de Investigaciones. Charcas 2837, ZC 1425. E.
7	- Museo "Casa de Yrurtia". O'Higgins 2390, ZC 1428. W.

- 8 - Museo de la Ciudad. Adolfo Alsina 412, ZC 1087, SR.
9 - Museo Criollo de los Corrales. Avenida de los Corrales
6436, ZC 1440. E and W.
10 - Museo Escolar "Hermano Esteban" del Colegio Lasalle.
Riobamba 650, ZC 1025. E and W.
11 - Museo Etnografico "Juan Bautista Ambrosetti". Moreno 350,
ZC 1091. E.
12 - Museo de la Facultad de Odontologia de Buenos Aires.
Marcelo T. de Alvear 2142, Piso I, ZC 1122. E.
13 - Museo General Belgrano. Sarachaga 4906, ZC 1407. W.
14 - Museo Geografico "Dr. Juan B. Teran". Pedro Echague 2750,
ZC 1261. E and W.
15 - Museo de la Historia del Traje. Chile 832, ZC 1098. W and
SR.
16 - Museo Historico de la Ciudad de Buenos Aires "Brigadier
General Cornelio de Saavedra". Republiquetas 6309, ZC
1431. W.
17 - Museo Historico de Gendarmeria Nacional. Avenida
Presidente Ramon S. Castillo y Calle Octava, Edificio
Centinela, ZC 1421. W.
18 - Museo Historico Nacional. Defensa 1600, ZC 1143. W.
19 - Museo Historico Sarmiento. Cuba 2079, ZC 1428. W.
20 - Museo del Instituto Nacional de Musicologia "Carlos
Vega". Piedras 1260, Planta Baja, ZC 1140. E and W.
21 - Museo Judio de Buenos Aires "Dr. Salvador Kibrick".
Libertad 769, ZC 1012. E.
22 - Museo "Maurice Minkowski". Pasteur 633, Piso 3, ZC 1028.
W.
23 - Museo de Motivos Argentinos "Jose Hernandez". Avenida del
Libertador 1902, ZC 1425. E and W.
24 - Museo Nacional de Arte Decorativo. Avenida de Libertador
1902, ZC 1425. W.
25 - Museo Nacional de Arte Oriental. Avenida de Libertador
1902, Piso 1, ZC 1425. E.
26 - Museo Nacional y Centro de Estudios Historicos
Ferroviarios. Avenida del Libertador 405, ZC 1001. W.
27 - Museo Nacional del Hombre. 3 de febrero 1378, ZC 1426. E.
28 - Museo Nacional del Teatro. Avenida Cordoba 1199,
Entrepiso, ZC 1055. W.
29 - Museo Obras Misionales Pontificias. Medrano 735/37,
ZC 1179. E.
30 - Museo Penitenciario Argentino "Dr. Antonio Ballve".
Humberto 1, 378, ZC 1103. W.
31 - Museo "Sor Maria Antonia de la Paz y Figueira" - Santa
Casa de Ejercicios. Avenida Independencia 1190, ZC 1099.
W.
32 - Museo Teatro Colon. Tucuman 1165, ZC 1049. E and W.
33 - Museo Tecnologico "Ingeniero Eduardo Latzina". Avenida
Paseo Colon 650, ZC 1063. SR.
34 - Museo de Telecomunicaciones. Avenida de los Italianos
851, Costanera Sur, ZC 1107. W.
35 - Museo "Vicente Lopez y Planes" de SADAIC. Lavalle 1547,
Piso 1, ZC 1048. E, W and SR.

Diagram with data obtained during the census

a. With musical instruments and sound reproducers

b. Without musical and sound producing instruments.....41

a.a. With only Western musical instruments.....	16
a.b. With only ethnic musical instruments.....	8
a.c. With only sound producing instruments.....	2
a.d. With Western and ethnic musical instruments.....	7
a.e. With Western musical instruments and sound producing instruments.....	1
a.f. With Western, ethnic musical instruments and sound producing instruments.1	
	35
	41

Number of museums with Western musical instruments (a.a 16+a.d. 7+a.e. 1+a.f.1).....25

Number of museums with ethnic musical instruments (a.b. 8+a.d. 7+a.f.1).....16

Number of museums with sound reproducing instruments (a.c. 2+a.e. 1+a.f.1).....4

Über traditionelle Handwerkstechniken
bei der Herstellung von Blechblasinstrumenten
und wie diese in die Restaurierung historischer
als Rekonstruktionen einzubeziehen sind

Als Leitfaden diente eine
Instrumentenbeschreibung
am Beispiel eines Saxhorns

Ursula Menzel

Einleitung

Wozu ist eine Instrumentenbeschreibung nützlich?

Hier wird dieses Erfassungsschema als 'check-list' mit 14 vorgegebenen Fragen (S. 1-7) und Erläuterungen zu deren Beantwortung (im Anhang) vorgestellt.

Meine Praxis als Instrumentenbauerin und seit 13 Jahren als spezialisierte Restauratorin hat mich immer wieder gelehrt, dass ich zum wirklichen Verständnis eines Musikinstrumentes gar nicht genug fragen und nicht oft genug Beobachtungen anstellen kann!

Durch weltweite Museumsaufträge bin ich stets dazu aufgefordert, die mir anvertrauten Blechblasinstrumente nicht nur zu konservieren oder zu restaurieren sondern auch zu klassifizieren.

Diese schlichten Worte bergen eine hohe Anforderung und Verantwortung und setzen weitgefächerte Kenntnisse voraus.

Bevor ich also mit Massnahmen überhaupt beginnen kann, muss ich genau wissen, dass ich es nicht nur mit einem 'metallenen Kunstobjekt' zutun habe, sondern dass ich vielmehr ein 'Klangwerkzeug' vergangener Zeiten in Händen halte, das entweder zum Leben wiedererweckt - also klingen -, oder zumindest in dieser seiner Eigenart und erhalten werden soll.

Aus diesen kurz gefassten Gründen unterziehe ich mich bei jedem mir Überlassenen Instrument der Disziplin, mindestens die 14 Fragen der von mir nach Erfahrungswerten entwickelten Instrumentenbeschreibung zu beantworten.

Die theoretische Auseinandersetzung mit Vergleichsstudien und eventuell auch bläserischer Erprobung wird mich das Objekt als ein ganz bestimmtes Musikinstrument erkennen und klassifizieren lassen.

Dieser Wissensstand, der meistens auch die Identifizierung originaler Substanz, alter Ergänzungen und von Fehlendem bis hin zur Schadensursache und - situation beinhaltet, wird mich in die Lage versetzen, die richtigen Massnahmen zu ergreifen.

Nicht zuletzt wird Vorgenanntes auch ergeben, dass Unterstützung aus anderen Wissensgebieten (z.B. der naturwissenschaftlichen Forschung) gezielt zugezogen werden kann.

Darüber hinaus wird mir das Vertrautsein mit

- Materiellegierungen und ihren Reaktionen,
- alten Technologien
- Baumerkmalen und Klangvorstellungen verschiedener Epochen
- akustischen Gegebenheiten

vorschreiben

- was ich unterlassen muss,
- was ich tun darf,
- mich so manches Mal bis zur Durchführung komplizierter Rekonstruktionen oder Ergänzungen führen.

Welchen Interessentenkreis spreche ich an?

Zuerst wende ich mich an die Museen in aller Welt, die als Öffentliche Sammlungen neben den vielen privaten Sammlern und Liebhabern weitfUhrende Studien an ihren Objekten betreiben.

Anfragen könnten durch Herausgabe von Kopien dieser Erfassung befriedigende Informationen geben und die Objekte vor laufend neu angestellten Untersuchungen schützen.

Für Restauratoren in ihrer wichtigen, unterstützenden Tätigkeit sowie für den Instrumentenbau, der sich mit Nachschöpfungen und mit der Herstellung modernen Instrumentariums befasst, dürften die Kenntnisse nachfolgender Art von Bedeutung sein.

Vielenortes wird vergleichende Wissenschaft zur Erforschung der uns erhalten gebliebenen alten Musikinstrumente betrieben. Als Vorbereitung zur Computer-Erfassung dient ein Punktesystem ebenso, wie zur systematischen Katalogarbeit. Ich greife oft auf meine eigenen Instrumentenbeschreibungen zurück, um zeitsparend und zuverlässig Informationen aus dieser Gliederung zu entnehmen.

Nicht zuletzt wollen auch Interpreten und Komponisten ergründen, wie die Musik der Überlieferten Kompositionen mit den Instrumenten ihrer Zeit eigentlich geklungen hat und womit dies zusammenhängt.

Aus diesem Anlass befasst sich die Musikwissenschaft ebenso mit diesem Thema.

Ich stelle mich gerne der Diskussion und bin für Anregungen und Verbesserungsvorschläge dankbar sowie an Zusammenarbeit interessiert.

Geplant ist eine Fassung in englischer Sprache.

INSTRUMENTENBESCHREIBUNG

nach einem Schema von 14 vorgegebenen Punkten wovon zutreffende erläutert werden.

1. BEZEICHNUNG

2. ZUBEHÖR und AUSSTATTUNG

3. INSCHRIFT oder PROVENIENZ

4. DATIERUNG

5. STIMMTON

6. ERHALTUNGS-ZUSTAND.

7. HAUPTROHR (Korpus)

- a) äussere Baumasse und in mm: s. Foto
- b) Windungsart

rechts- oder
linkswindig

Definition
Liegt bei Blickrichtung -s.Pfeil
der SchallstUckbÜgel

rechts vom Mundrohr=rechtswindig
links von Mundrohr=linkswindig
(in Sonderfällen hier Erläuterung)

- c) Rohrgliederung vom Mundrohr ausgehend bezeichnet

akustisch	zylindrisch	Innenrohre	Rohr-
wirksame	konisch	innen	wandungen
Längen	hyperbolisch	mm	mm
mm/Mittelachse			

- d) mensurelle Anlage oft dann Anteilsverhältnis (1st-Masse)

e) Massaufbau Schlussfolgerungen(aus 1st-Massen)

8. ZUSATZROHRE vom Mundrohr ausgehend bezeichnet

- a) Setzstifte

- b) Aufsteckbögen

- c) Einstechzugbögen

- d) Ventilschleifen

verlötet

- e) Ventilzugbögen

ausziehbar

akustisch wirksame

Längen

mm/Mittelachse

Halbton-

vertiefungen

Tonbezeichnung

Innenrohr

mm

Bemerkungen

zur Stimmung/

Sonstiges

9. VENTILE

- a) Anzahl
- b) Art
- c) Kennzeichnung
- d) Gehäuse-
ein- u. Ausgänge
- e) Weiteres

10. VENTILBETÄTIGUNG

- a) mit welcher Hand
- b) Über welchen Mechanismus
- c) Kennzeichnung

11. KLAPPEN

(bei Klappeninstrumenten s. Beiblatt)

Tonlöcher und

Klappenmechanismus

- a) Tonlöcher: Bezeichnung und Masse ab Stürzen-peripherie
Tonloch- Tonloch- Oste der bei
Nr.: Ideale mitte bei Tonloch Korpus
Inst.- bohrung innen-
Länge 0
- b) Tonlochränder:
- c) Klappenlager:
- d) Klappen-
deckel
- und
- hebel:
- e) Klappen-
beläge:
- f) Markierungen
- g) Klappen-
bedienung
- h) Klappen-
disposition:
- i) Bemerkungen
zur
Tonloch-
anordnung:

12. MUNDSTÜCK

- a) Mundstückrand
- b) Ansatzkante
- c) Schulter
- d) Seele
- e) Schaft

f) Masse

1 = Randdurchmesser mm

2 = Kesseldurchmesser mm

3 = Kesseleinlauf mm

4 = Kesseltiefe mm

5 = Schaftbohrung

klein mm

gross mm

6 = Gesamtlänge mm

- Schaftkonus aussen mm

gross mm

klein mm

- g) innere Form
- h) Fotos

13. DETAILS

am ganzen Instrument.

a) Material

b) Bauweise

Zapfbauweise:

Rohrteile in Richtung des Windverlaufes geschäftet.

Zapfbauweise

Rohrteile entgegen dem Windverlauf geschäftet

Anstossbauweise:

Rohrteile stumpf aneinandergefürt und dort durch eine Zwinge überdeckt.

c) Zwingen

Verbindungsrohre

am korpus. Anzahl:

Verzierung:

an Zügen, Anzahl:

Verzierung:

an Ventilgehäusechren, Anzahl:

Verzierung

sonst:

vom Mundrohr ausgehend bezeichnet

Länge mm

Placierung:

Verzierung:

d) HÜlsen

Länge mm

e) Rändel

Verstärkungsrohr Verzierung:

am Mundrohrbeginn

f) Stützvorrichtungen

13. DETAILS

am ganzen Instrument

g) Knauf

Verzierung

mm

mm

-HÜlse oben

-HÜlse unten

-Mittelstück

-Mittelstück

Querschnittsform:

Herstellungsart:

h) Weitere

Einrichtungen

i) Stürzenrand

ohne Kranz

Bezeichnung:

	Stürzenrand mit Kranz	Bezeichnung: Breite mm Gestaltung:
j)	äussere Stürzenform	an Stürzenperipherie bei mm Höhe Über Stürzenperipherie bei mm Höhe Über Stürzenperipherie
k)	Lötnaht an Stürze	Forme der Zähne: Läge zur Naht:
l)	Lötnaht an Ubrigen Rohren	Zahnhöhe mm Zahnbreite mm Zahnabstand mm

14. LITERATUR hier hinzugezogen:

Anhang zu kompletter Instrumentenbeschreibung

Index

1. Bezeichnung
2. Zubehör und Ausstattung
3. Inschrift oder Provenienz
4. Datierung
5. Stimmton
6. Erhaltungszustand
7. Hauptrohr a - e
8. Zusatzrohre a - e
9. Ventile a - e
10. Ventilbetätigung a - c
11. Klappen und evtl. Beiblatt a - i
12. Mundstück a - h
13. Details a - l
14. Literatur

Erläuterungen

Zur Wahrung der Übersichtlichkeit wird das Erfassungsschema hier unausgeführt, also nicht am Beispiel einer konkreten Beschreibung, veröffentlicht.

Zum besseren Verständnis dieses seit 5 Jahren von mir praktisch für alle historischen Blechblassinstrumente erprobten Entwurfes gebe ich nachfolgende Hinweise, die bei der Beantwortung der vorgegebenen Fragen Besichtung finden sollten.

- zu 1.: - ohne Stimmungsangabe,
- evtl. umgangssprachliche Bezeichnung.
- zu 2.: - Anzahl der Mundstücke, der Aufsteck- Einstekbögen, Setzstifte, bewegliche Mundrohre etc., Kordelin, Quasten, Standarten, Dämpfer, Etuis etc.,
- zu 3.: - Herstellerravur, -prägung und Position,
- Meister - und Beschauzeichen
- Besitzergravur oder - prägung und Position
- Händlermarke. - Zuschreibung.
- zu 4.: - Jahreszahl, wenn vorhanden,

- Datierung wodurch möglich (Literatur, Vergleichsinstrument)
- zu 5.: - 2 Naturton bei a1 - wieviel Hz,
und Instrumentenlänge (Symmetrieachse) + Länge Zusatzteile + Mundstück,
- Stimmgröße bei Abweichungen.
- zu 6.: - Abweichungen vom Urzustand (alte Massnahmen, Fahlendes, Schäden)
- Restaurierungsmassnahmen und\oder Restaurierungsprotokoll zit., bespielbar: ja/ eingeschränkt /nein
- zu 7.: - (a) Foto mit Massen (z.B. Sturzen -0, Standhöhe, Windungsbreiten)
 - (b) -geometrische Gesamtform,
 - Anzahl der Windungen,
 - unregelmässigen, Windungsverlauf beschreiben.
 - (c) Symmetrieachslängen der benannten Einzelbauteile addieren = Gesamtrohrlänge,
 - Durchmesser - und Wandungsmasse zu den Einzelteilen benennen (mm 0, jeweils Rohranfang und -ende)
 - (d) Addition und Gegenüberstellung der zylindrisch konisch/hyperbolisch verlaufenden Rohrlängen (Gesamtlänge)
aus o.. Innen-Durchmessern kann der Schemagrundwert 'd' ermittelt werden. Es ist entweder der kleinste Anfangsrühr oder der von Ventildurchlässen und\oder der Ventilzuge. 7d7 wiederholt sich als Vielfaches (+/-Toleranz) im Stürzen = 'D'.
 - (e) Wichtig zur Überprüfung, ob die vorhandene Instrumentenlänge (Stimmgröße!) noch original ist, - sowie für die Rekonstruktion fehlender Teile - 'D' kann auch als Anteil oder Mehrfaches in der proportionalen Gestaltung zu finden sein, Ermittlungsbeispiel 'd' x 7= Stürzendurchmesser 'd'/'D' x 7 =Länge der Einzelbauteile oder Gesamtlänge etc.
- zu 8. : - (a) - (e) Anzahl, Position, Formales, Masse, Tonbezeichnungen
- zu 9. : - Lage zum Windkanal des Naturinstrumentes.
 - (b) - Bezeichnung, Material, Bauart, O der Windleitkanäle Hauptmasse.
 - (c) - Kennzeichnungsart und - position
 - (d) - gerade, gekröpft, direkte Hauptröhre - oder Zugverbindung.
- zu 10. : (a) - und Fingersatz bei Besonderheiten,
 - (b) - bei allen Formen neben der direkten Vertikals bedienung Druckwerkart z.B: Druckerhebel mit Federgegengruck Trommel - oder Spiralfederdruckwerk mit Schubstangengestaltung etc.
 - (c) - Kennzeichnungsart und -position.
- zu 11. : - Wasser- und Hilfsklappen, Hilfsriffloch
 11. : Beiblatt
 - (b) - Gestaltung, Anbringung
 - (c) - Gestaltung, Ambringung

- (d) - Gestaltung, Anbringung, Federung, ein- oder Mehrteillig
 - (e) - an Deckeln und Hebeln, Materialien,
 - (g) - Griffweise
 - (h) - Angaben zur Chromatik, Klappenöffnung und schliessung
 - (i) - evtl. Angaben zu physikalischen Verhältnissen
- zu 12. : - Bei Anfertigung einer Kopie Vorlage benennen,
- Zugehörigkeit des vorhandenen Mundstückes
beurteilen
- (g) - z.B. halbkugel - oder trichterförmig
 - (h) - 2 Abbildungen: Frontal und Innenkessel oder -
trichter im Maßstab 1:1
evtl. Innenabguss oder Umrisszeichnung davon
beifügen
- zu 13. : (a) Bei verschiedenen Materialien auf Einzelteile
Bezug nehmen
- (b) - gesteckt, gelötet bei Mischformen Beachtung, ob der Original -
oder ein Reparaturzustand vorliegt; dann
Benennung der Einzelteile oder anderweitige
Positionsangaben.
 - (c) - (d) auf Unterscheidung achten
 - (f) - Stützen, Taschen, Ringe, Querstege, Holzkeile
und deren Gestaltung, Anbringung, Position.
 - (h) Ösen, Ringe, Kämme, Fingerhaken, Notenhalter
etc.
 - (j) - Zur zeichnerischen Wiedergabemöglichkeit
Es empfiehlt sich, bei der Höhenfestlegung
zumindest kleine Unterteilungen vorzunehmen, um
dann dort die Durchmesser zu ermitteln.
Besser wäre eine genauere
Massaufbauuntersuchung unter Einbezug des
Stürzendurchmessers 'D' für die
Höhenunterteilung.
'D' steht bei der Schallstückbauplanung als
Konstante und in einem proportionalen
Zusammenhang mit der Höhe und den dort gegebenen
Durchmessern.
Das Schallstück und die Stürze sind mit die
wichtigsten Klangfaktoren an einem Blechblas-
instrument!
Studien daran z.B. nach welchem Bauschema es
entstand, welche Technologien Anwendung fanden,
geben interessante Aufschlüsse über die
Werkstattherkunft, Entstehungszeit,
Klangvorstellungen etc.
- zu 13. : (k) - Form: rechteckig, trapezförmig,
- Lage: 90°, schräg
- (l) - Rohrblech stumpf oder verzahnt verlötet und in
welchen Bereichen.
- zu 14. : Auch Vergleichsinstrumente aus der Literatur
zitieren.

CIMCIM Computerization, Part 2

Cary Karp

The report on the N.Y.C. and Boston meetings of the CIMCIM provisional working group on computerization (CIMCIM Newsletter, XII, 1985, pp. 26-31) has generated little, albeit useful commentary. This, plus the general reaction of those who have tried to implement the recommendations agreed upon at these meetings, suggests that these recommendations may currently be of less general interest and utility than we might have hoped.

There were not enough group members in attendance at the 1986 ICOM Conference in Buenos Aires for it to have been possible to address these problems during any formal working sessions there. Despite this, a number of productive discussions were held by those who were present. In addition, CIMCIM held a joint meeting with CIDOC (ICOM's International Committee for Documentation) at which much of specific interest to the group was said. Subsequent to these meetings a report was distributed to all those whose names had been placed on the group's mailing list. (The formal status of CIMCIM's computerization group is that it remains a pilot project until the next CIMCIM meeting in West Berlin. At that time it will be decided if it should become a regular working group, or terminate its activities.)

The report contained my personal synthesis of: the comments addressed to me regarding my initial report on our 1985 meetings; general remarks which had been made by group members and others; experience in applying the CIMCIM recommendations to the cataloguing of the museum in Stockholm; the CIMCIM/CIDOC meeting; numerous discussions in Buenos Aires with several non-CIMCIM colleagues with extensive experience in various aspects of museum database management. The draft report has now been modified in light of the comments which it has generated. Additional material has been added as a result of continuing experience in the cataloguing of the collections in Stockholm, and on the basis of the conference held by ICOM's Committee for Conservation, in September 1987. Of particular interest there were the meetings of the ICOM-CC Working Group for Documentation, and discussions held in conjunction with the official introduction of the Conservation Information Network.

The report is being presented here to the entire CIMCIM membership in the hope that it may stimulate interest in the activities of the computerization group and widen the scope of its work. There is unfortunately no way to indicate the sources of every idea expressed below. The other individuals whose thoughts and suggestions figure most prominently are Stewart Pollens from within the group, Peter Homulos (President of CIDOC, and responsible for the Canadian Heritage Information Network), and John Perkins (Project Coordinator of the Documentation Program at the Getty Conservation Institute, where he is responsible for the Conservation Information Network; formerly a violin repairer and musical instrument conservator). The "group meetings" in Buenos Aires consisted largely of extensive conversations with them.

Although we have gotten off to a perfectly respectable start, the value of our work might easily be enhanced if we

reappraised our basic approach to the task at hand. It will remain useful first to discuss database design, and then to discuss modes of communicating with each other -- both as far as information from our databases is concerned, and otherwise. We may start by reconsidering our attempt at dictating a limited number of fields which all participating museums should include in their database structures. Even if this is both an obvious and necessary aspect of any standardization attempt, the identity of the basic obligatory fields is virtually a matter of common sense. Every object in every museum collection will presumably have a catalogue number, a name, a place of origin, a date of origin, and so on. As will be seen below, the actual names assigned to these fields is not of vital importance.

We had assumed that any individual database structure would contain a large number of fields not covered by our recommendations. The identities of these other fields should, however, be a focal point for our efforts. Otherwise we are regarding our task as accomplished when, in fact, we are only standing at its threshold. A truly useful document would be a list of all descriptive aspects of all musical instruments, expressed in terms immediately applicable to the definition of fields in a computerized database. This would include both verbal information and numerical fields, as for example, STRINGLENGTH, HOLENUMBER, etc., to deal with the physical dimensions of an instrument. In essence, this is nothing other than a redefinition of the familiar question of musical instrument systematology put into a perspective which could substantially facilitate our current project. (On careful consideration it will hopefully be realized that continued efforts at refining conventional Sachs-Hornbostlian typology are not likely in any way to simplify the very specific task of setting up our computerized databases.)

Thus the CIMCIM recommendations would be most valuable if they were to take the form of an exhaustive list of fields relevant to the cataloguing of musical instruments, with only a smaller number of these being an obvious component of any individual database structure. Any such list cannot easily be dictated prior to gathering a good deal of practical experience with the computerized cataloguing of our collections. Flexibility and communication must therefore characterize our future work. We do not need solely to develop techniques for the communication of the contents of our databases. We must also be able to communicate and discuss our experiences in setting up these databases. If we restrict ourselves to face-to-face conferences every other year or so, it will take us quite a while to get anything done. Although much has been accomplished by correspondence within small groups of CIMCIM members, it hasn't yet proven possible to extend this method into a larger working group context. Suffice it to say that there are computerized conferencing techniques which are highly effective for dealing with exactly this type of group communications problem. (I'd be happy to elaborate on this if anyone is interested and have published an extensive introduction to the subject in the "FoMRHI Quarterly": Comm. 655, FQ 41, October 1985, and Comm. 678, FQ 42, January 1986.)

An adjunct document would be a (polyglot?) thesaurus of the names of musical instruments and their structural details. This would stipulate, for example, the equivalence of the terms string

bass, double bass, and contrabass. Here again our previous efforts in the field of typology may prove highly applicable. The shift in emphasis from abstract terminology to specific vernacular terminology ought not to cause particular difficulty. Lacking specific knowledge of the local name for an exotic flute, we should nonetheless be able to recognize it as a flute. The fact that it is also an aerophone will provide no additional information. The unique physical description of that particular instrument would be dealt with from the larger number of fields relevant to this aspect of the problem.

We may have overemphasized the desirability of being able to search in each others databases by remote online connections. The basic idea retains a good deal of inherent appeal, but there is no feasible way to realize such a goal without having first standardized our software. We can have similar structures in our individual databases simply by agreeing to do so. The other half of the problem -- that of the command procedures used when retrieving information from these databases -- is highly dependent on the specific program package being used. Many of these allow for sophisticated individualized programming and would permit the development of uniform data retrieval procedures. Unless we develop these customized routines, or agree to use the same off-the-shelf software, our databases may otherwise well be identical in structure, but will not be identical in use. A further alternative would be for each of us to gain familiarity with the search command structures of all the various programs that we are running. There is no pressing reason for generally adopting any of these approaches. It is hard to imagine it ever being imperative to conduct an online search of another museum's database. What is highly desirable, however, is to have access to other museums' catalogues in a form which can easily be entered into our own computers. This goal is reasonably easily attainable without particular need for standardized software. The telecommunication techniques which we previously discussed remain of great potential for rapidly forwarding inquiries to other museums, and for returning answers in a form directly capable of further computerized processing.

* * *

All this having been said, I would like to propose that we abandon the nominal concept of the "Big Nine". Instead, our previous work can be transformed into the basis of what may grow into a more substantial collection of field descriptors useful in structuring musical instrument databases. Dealing with initial definitions of the first nine fields:

1. COLLECTION - to the extent that this refers to the name of a museum it may be discarded as redundant. This information is obviously not necessary for local use at the museum in question, and the signum in any catalogue entry will clearly identify any of a given museum's individual collections. To avoid any confusion this field should therefore be replaced with a SIGNUM field. An additional specific museum identification label can always be added if our catalogues are sent to other museums. It may be worth some effort to compile a list of the signa used by all our museums. I have no idea how much repetition might be encountered, but if there were any chance of eliminating it, the signum field would also unambiguously identify the museum.

2. NUMBER - refers solely to the numerical portion of the catalogue number. In most programs separating this from the signum field will make sorting procedures a lot easier. If this is not a problem, the two fields can be combined.

3. LASTNAME

4. FIRSTNAME

5. MIDDLENAME - The choice of names for these fields has caused a lot of grief. As it now stands we would, among other things, appear to believe that it could be necessary to sort a database on the middle names of all the instrument makers it contains. It is entirely possible to list the full names of several instrument makers in a single name field, and still be able to locate each individual in a search. Separate name fields are needed only to enable convenient sorting and indexing, although most lists will only be keyed to the last name of one of an instrument's several makers. It would be better to use as many name fields as are necessary to list each maker separately: MAKER1, MAKER2, MAKER3, etc. where each field contains the full name of an individual maker, last name first. A sort keyed on one of these fields would provide an alphabetical list of makers primarily on their last names, with the first (and middle) names automatically falling into place. The sort may be done solely on MAKER1, with the other names brought into the name field in the report, or an instrument may appear multiple times in a list, once for each maker. A single MAKER field could be used, although this might prove impractical due to the great length which would be required for a single field reserved for all possible configurations. The extent of this problem depends on the program being used. If a programmable relational database manager is being used, it would be easiest to deal with multiple makers names for the individual instruments by using separate files for the MAKER(S) fields, and for the remaining single-valued fields. A program capable of dealing with multiple entries into a single field will eliminate the need for any concern with this problem.

6. DATE - A single date field is not adequate to provide both the date and a convenient quantification of the degree of certainty with which it has been determined. If the field contains both text and numerical information, sorting may become difficult. Better results could be attained with two fields: DATE1, and DATE2. The first indicates the earliest possible year in which the instrument could have been made, and the second indicates the latest possible year. If DATE1 and DATE2 are identical, the date is known exactly.

7. ORIGIN - It would probably be a good idea to break this up into general and specific fields. CONTINENT, COUNTRY, REGION might be adequate. Related fields may be necessary to indicate the place at which the object was acquired, or where it was used if this information is needed and is not identical to the place of manufacture. Presumably a connection to an ethnic group may at times be more useful than a geographic descriptor; a WHOSE field? Something for the ethno-organologists to work out!

8. TYPE - A single field is adequate only if a specific unambiguous name is known for the instrument. One possible approach would be to use one field for the generalized name of the instrument, GENNAME, and a second field for a more specific

name, SPECNAME. Using the previous example, the GENNAME of an instrument might be "flute", with or without the extension "block-and-duct", and the SPECNAME might be "spelpipa", also with the possibility of further qualifiers.

9. COMMENTS - remain comments.

It can be very useful to have a logical field (the contents of which simply indicate whether or not a given condition is met; for example "Y(es)" or "N(o)", or "T(rue)" or "F(alse)") parallel to some of these fields to indicate if the information is taken directly from an original inscription on the instrument: SIGNED, DATED, ORIGINED, etc. Logical fields can also be used to indicate if the object has been photographed, or otherwise documented: PHOTOD, DRAWN, etc. The main task ahead is largely that of establishing the structured framework necessary to deal with many of the things that now would be relegated to the COMMENTS field.

* * *

How do we provide each other with copies of our databases if we're not using the same software? First off, those who are using the same program will be able to swap files straight over, either via modem or on diskettes. In addition, most database management program packages contain some sort of file conversion utility. This may be a separate program which converts database files to and from the formats used by a number of different database management programs. It may also be built into the main program in the form of the ability to print the contents of a database into a plain text file, and to read information into the database from a text file with the same structure. A file of this type will separate the contents of the individual fields with a very rigid punctuation structure, commonly using tab stops, commas, and quotation marks as "delimiters". An extreme advantage of exchanging files in a delimited format is that such files can be edited with a word processor prior to assimilation into the new database. It is also possible to obtain information from these files simply by reading them. Thus, if we all were to use database management programs capable of dealing with at least one delimited format, the problem of information interchange would not be particularly formidable.

Exchanging database information in delimited format text files has a second important advantage. The text file need only contain the contents of the database, and not its structure. A single line of such a file might have the following appearance:

"M",139,"Liebav",Y,1700,1730,"chalumeau","published articles".

The explanatory text would say that the main database file contains all the woodwind instruments in Musikmuseet, Stockholm. The fields selected for the present report have been named according to the "CIMCIM Manual of Musical Instrument Database Field Names":

SIGNUM, NUMBER, MAKER, SIGNED, DATE1, DATE2, SPECNAME, MOREINFO.

If this file were to be assimilated into a database which was set up by someone for whom the CIMCIM field names were unsuitable, the corresponding terminology used in the target database would

in no way reduce the utility of the information about the Stockholm collection. The recipient of this file would probably use a word processor to insert a "Musikmuseet, Stockholm" at the start of each line in the delimited file, to provide a suitable entry into the equivalent of the MUSEUM field in the new multimuseum database. It would not appear to make much sense devoting most of our energy to discussing the field names which we ultimately may adopt.

We have already taken an inventory of the database management and word processing packages which we all are running. A useful next step in our work might be to take a closer look at the conversion formats which they can use. On the most basic level we should determine if we already are in a position to use ASCII files as a universal conversion format. An ASCII file is a text file containing only those text formatting commands and character codes which are common to all microcomputer based text displays. (That is, letters, numbers, common symbols, carriage returns, line feeds, form feeds and tabs.) The delimited text file used for database communication is an ASCII file.

Almost all microcomputer database management and word processing programs are capable of reading and writing straight ASCII files to and from diskettes. Given that we are all running software which can do so, we ought to be able to cope with the computer related communication and database conversion problems that might arise. Anyone with an oddball program that doesn't allow for conversion to or from anything, will either not be able to participate in our file-swapping activities, or will have to acquire another program. This problem will need solution only if we determine that it actually exists.

The question of recommendations has hereby been broached. Although there are plenty of useful programs to choose from, it would be highly unwise to acquire anything without at least ASCII file conversion capability. Recommendation 1 is to avoid doing so. This is important on the database side to be able to generate and read delimited files, and is important in the word processor to be able to edit the format of a delimited file received from a colleague to allow it to be read by another database management program. This editing is rarely a major task. If necessary at all, it can usually be accomplished by straightforward use of search-and-replace techniques. Recommendation 2 would therefore be that we all use word processors with search-and-replace capability; a feature which fortunately is virtually universal.

Transferring ASCII files from one computer to another via a modem connection can be accomplished with no regard to the type of computers involved. A modem can be attached to almost any microcomputer, either straight off or with the addition of a simple adapter. Programs which support the transfer of files through a modem are easily obtainable, many being in the public domain (= free). Exchanging information in the form of diskettes may prove a shade more difficult. Although there are only a few different sized diskettes in common use, different computers store information on these diskettes in a large number of dissimilar ways. At present, by far the most common diskette is the 5 1/4" size. On older machines 8" diskettes are still used, and on many recent computers, including most lapsized portables,

a 3.5" diskette is used. The newest generation of IBM desktop personal computers also uses 3.5" diskettes exclusively. Although it may take awhile for these machines to gain control of the majority of CIMCIM desktops, it is clear that this format is sooner or later going to become the industry standard. There are two or three still smaller sizes, of which only type of 3" diskette is likely to be found in our group.

Back in the old days of microcomputers (almost ten years ago) virtually all machines used an 8" diskette in a single standard format. Most such machines ran, and still run, under an operating system called CP/M-80. When the more compact 5 1/4" diskette appeared, newer CP/M machines were fitted with them and almost every model computer had its own way of formatting diskettes. A number of CIMCIM members use CP/M systems of this type. The first diskette based version of IBM's famous "PC" used 5 1/4" diskettes in a format which subsequently became the standard for use on all machines of "IBM compatible" type. These machines run under the operating system MS-DOS, which when sold in IBM's proprietary version is also called PC-DOS. Different releases of MS-DOS have used slightly different diskette formats but most PC's will, at least in theory, be able to use all of these. The most recent versions of MS-DOS have also added the capability of using 3 1/2" diskettes.

The original IBM-PC format wrote data to forty tracks on one side of a 5 1/4" diskette. Double-sided forty-track-per-side diskettes were introduced shortly thereafter, and the single-sided format was dropped. The doublesided format, with its capacity of 360 kilobytes, is still regarded as the IBM standard. However, the so-called PC-AT is often fitted with a single 5 1/4" drive which uses 80 tracks per side. These drives can read 40 track per side diskettes with no difficulty. They can also write in this format, but such diskettes can rarely be read without difficulty in a drive which can only deal with 40 tracks per side. Owners of such machines should therefore be aware that our diskette swapping activities may require them to use 40-track standard 5 1/4" drives as well. (One of each is a very common AT configuration for exactly this reason.)

As 3.5" drives gain in popularity we will have to address the compatibility problem there as well. A number of manufacturers treat these diskettes in their own fashion, but the IBM-PC influenced laptop world currently has a standard format using a doublesided diskette with a capacity of 720 kilobytes. The latest IBM desktop machines, however, use a diskette with exactly twice this capacity. It is to be expected that this will cause problems of the type encountered with the high density AT drives. Also, there have been substantial problems reported in swapping 720K diskettes between different machines which are nominally entirely compatible. In this case it appears necessary for the machines to be using the same version of DOS, as well as physically compatible drives.

Due to what remains the overwhelming market dominance of MS-DOS machines with standard 5 1/4" diskettes, many CP/M and other computers are sold with utilities which will allow them to use diskettes in MS-DOS format. Most computers which use 5 1/4" diskettes are sold with some multiformat conversion utility program. These are usually limited to a few different formats on

CP/M machines, although there are programs available for some computers which will allow for the definition of any diskette format. Most conversion utilities available for MS-DOS computers will, however, deal with the formats of large numbers of CP/M machines. A few non-CP/M computers with 5 1/4" drives use formats which cannot easily be converted into anything else.

Recommendation 3c is to use a computer which has an extensive alternate diskette format utility; 3b is to use a computer which is capable of using the standard 360 kilobyte, 5 1/4" diskette format dictated by IBM; 3a is simply to use an IBM compatible machine with at least one standard 360K drive. As long as we are going to take a closer look at our word processor and database conversion utilities, we may as well conduct a survey of our diskette formats and conversion utilities. Again, if there are any truly oddball machines out there, they will require modification or replacement if their owners are to have diskette swapping possibilities. This is not a problem restricted to the CIMCIM community, and appropriate modification materials are available for almost all machines which don't use one of the more common operating systems and diskette formats.

It might appear useful to make some recommendations about database management programs as long as the "no recommendations" rule has already been violated. For reasons previously mentioned, I'm not too sure this would be a good idea. It is worth noting that CIDOC refuses to do so, both officially and unofficially. There are plenty of good program packages knocking about, and each has clear advantages and disadvantages. Anyone who has invested time and effort in the selection of a program and learning its use, and even more time and effort in feeding information into a database, will rightly see little reason for redoing things in keeping with someone else's preferences. Thus, the more experienced computer users among us will probably be the least willing to adopt any standards other than those which are based on the machines and programs which they already have selected for themselves. For this reason, implementing the ASCII file communications scheme described above may be about as far as we can realistically hope to get.

The neophyte computer users will probably find the lack of any program selection guidelines to be rather unhelpful. It may be worthwhile to consider their needs separately from those of the more advanced users. Anything recommended for use by the former group should, however, retain its utility as experience and proficiency are gained. A major consideration would therefore be to select a program which it will prove useful to be familiar with, regardless of the possibility that it may later be abandoned in favor of a more powerful package.

Despite the scope of the market, the odds are on that most of us will sooner or later require some familiarity with dBase II or dBase III. These are probably to be found installed on a greater number of microcomputers than any other database management program. Although they have one major shortcoming which impairs their suitability for use in museum cataloguing, the importance of the large pre-existing user base cannot be ignored. Due to it, most of the literature about microcomputer database design (including this article) assumes the use of these programs. The adaptation of this literature for use with other

database management programs requires familiarity with the dBase way of doing things. When confronted with a database management task using a microcomputer on a desk other than ones own (searching through another museums's database while there, or whatever), there is an excellent chance that dBase will either be in use, or be available for use.

For most of us, time spent gaining at least moderate experience with dBase II or III will not have been wasted. For those running CP/M machines, dBase II is one of the few commonly encountered programs which is also available for use on MS-DOS machines. Its successors, dBase III and dBase III+ can read dBase II files directly and can create files which dBase II can read. It also has a conversion facility into several formats used by other programs. So, Recommendation 4 would be for those of us who use the dBase programs to stick to them for the time being, and for those who have no clear idea of what they want, closely to consider acquiring one of these packages. The disadvantage mentioned above is the inability of dBase II, and the limited ability of dBase III to deal with fields which may contain a variable amount of running text. Although dBase III does have provision for what are called MEMO fields, the retrieval of information from these fields is by no means as easy as it should be.

Recommendation 5 is for the previous recommendation to be ignored by anyone who would prefer to use another program for any well-considered reason. The most important thing is to avoid making any acquisitions which cannot easily be weft into the communications schemes described above. If there are compelling reasons for using a specific program which does not allow this flexibility, we may wish to discuss its standard adoption. At present, however, this does not appear to be a cause for concern.

It is obviously not possible to predict what may appear on the market during the time which will have elapsed between the preparation of this report and its publication. At the time of this writing, however, the packages which are generally regarded as giving dBase III+ the stiffest competition in the PC corner of the microcomputer world are R:base 5000 with its successor R:base System V, and Revelation with its successor Advanced Revelation. Of these, Advanced Revelation probably deserves the closest scrutiny by the more proficient CIMCIM computer users. To the best of my knowledge, this program is unique in its ability to accept multiple entries into single fields, and in its use of variable field lengths. The first of these characteristics obviates the need for concern with the number of MAKER or similar fields that a given instrument may require. The variable field length means that it is not necessary to reserve a certain amount of memory space for each data field regardless of whether that space is actually used, nor is it necessary to predetermine the maximum amount of information which can be entered into a field. It is therefore possible to make searchable free text entries of unlimited length in any field, without any unused memory space going to waste. The program is also designed to cope easily with databases which contain several megabytes of information.

If the preceding discussion has not diminished the collective desire for a marked degree of standardization in both the structuring of our databases and in the software we use to

manipulate them, more can be done than simply examining the pros and cons of commercially available programs. A (somewhat utopian) step beyond this would be to consider the development of a CIMCIM applications package which we all could use either in itself, or as the basis for more elaborate individual systems. All the programs mentioned above by name can be used for more than the direct management of databases. They are also programming languages which can be used for the creation of powerful customized database management applications. That is, they can be used to create elaborate programs which present the unskilled user with specially designed screens and menus which make it very easy to deal with entering information into, and searching through predefined databases. (An applications program is one that is designed to serve a very specific purpose, as opposed to a programming language which is a program designed to enable the creation of other programs, which in turn may be language or applications oriented.)

The more skilled CIMCIM proponents of the dBase, R:Base, Revelation and other fully programmable packages could develop substantially identical applications programs for use within these environments. There would ideally be little difference in the appearance and operation of these applications regardless of the programs under which they actually were running. Features such as searchable free text fields could not be implemented unless the underlying programming environment supported them, but it might nonetheless be possible to define a highly uniform barebones application which could be run on virtually all the systems found in the CIMCIM community. The problems of exchanging information between these systems have been addressed above. As has also been mentioned, a uniform command structure for retrieving information from all of our databases would allow us to continue the discussion of online linkups between them.

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That's about all for now. Presumably, the reactions to this article plus a summary of what gets said at the Berlin meeting will end up as yet another report in the next issue of the Newsletter. Anyone interested in doing some additional reading may wish to examine the literature pertinent to the applications of small computers at libraries. These institutions are noticeably ahead of museums at least as far as publishing information on their computerization experiences goes. Also, computer magazines regularly review database management programs and generally provide the best source of information about current market offerings.

Note: The names of all computers, computer manufacturers, computer programs and operating systems referred to in the preceding text are the registered trademarks of the companies named or the companies which produce the named products.

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CIMCIM / Comité International des Musées et Collections d'Instruments de Musique / International Committee of Musical Instrument Collections

Internal Rules

1. General Aims

CIMCIM is constituted within the framework of ICOM to encourage, promote and organize all professional activities relating to collections and museums of musical instruments of all kinds and from all countries, and to individuals working with them. CIMCIM submits itself to the rules set forth in the ICOM Statutes, the "Rules of ICOM" (doc. 75/Ex. 10) and the "Rules of Procedure for the International Specialized Bodies of ICOM" (doc. 75/Ex. 11).

2. Membership

Full membership is offered to those individuals and institutions who have also enrolled as members of ICOM. In addition, a limited number of non-ICOM members who have aided and co-operated with musical instrument collections through research, curatorial or conservation activities can be accepted as co-opted members with the approval of the Board. Should this approval be denied the application will be reconsidered at the next plenary session.

3. Membership Fees

Members of CIMCIM are required to pay an annual fee fixed by the plenary meeting of the Committee to help finance its work. All payments received will be backdated to the earliest year for which they fall due.

4. Committee Board

Every three years CIMCIM elects from among its members the Board which assumes responsibility for the organization and administration of the Committee, and prepares activity programs in co-operation with the members.

The board is composed of:

1. The Chairman
2. The Secretary
3. The Editor of the Committee Bulletin (CIMCIM Newsletter)

4 - 6 Three individuals advising and assisting the above mentioned Board members, and representing different geographical regions as much as possible. Each of the three advisory members may act as Vice-Chairman or Assistant Secretary in the case of absence or disability of the Board members in question, if they are in possession of ICOM membership.

Board members nos. 1 - 3 shall be in possession of full membership, nos. 4 - 6

may be full co-opted members.

The office of the Treasurer may be executed by either the Secretary or the Editor for practical reasons.

The Board members may be elected individually or en bloc. Chairman and Secretary are not eligible for either of the two posts after two consecutive periods of office. No advisory Board member may be eligible for this office after two consecutive periods of office.

5. Working Groups Members of CIMCIM are encouraged to organize Working Groups with the approval of the Board in order to study particular problems. A Co-ordinator is elected among the members of each such group and shall be approved by the Board. The Co-ordinators shall organize meetings of the group members and are required to present annual reports on the progress of the work to the Board.

6. Committee Bulletin The Committee will undertake to issue a bulletin (CIMCIM Newsletter) at least once a year. The Editor will invite the members of CIMCIM to submit papers of professional matters for distribution among Committee members and other interested persons or institutions.

7. Meetings A) CIMCIM will meet at least every three years in full session (in conjunction with the ICOM General Conference). At these meetings it shall:

a. receive reports from the Chairman and the members of the Board
b. examine reports from the Working Groups of the Committee

c. propose future programs of work and determine financial requirements
d. elect the Board of the Committee
e. revise the list of members

f. encourage contact between the members of the Working Groups and between members in general.

B) Working Groups should hold additional meetings in order to proceed with their work.

Non-members may attend meetings with the approval of the Chairman and Co-ordinators

respectively.

8. Voting Procedure Non-ICOM members of the Committee do not vote.

A voting members may present written proxies from absent members possessing the right of vote.

Any members holding the right to vote both individually and as the representative of an institutional member will be restricted to one vote.

In the case of board election, the Chairman will propose to the plenary meeting three members acting as supervisors of the election. - Absent members are invited to submit their proposals for Board candidates by mail. All nominations must be forwarded to the Board no later than three months prior to the next plenary session. The Board will communicate to the members all nominations received as soon as possible.

A quorum is not defined except for matters under paragraph 10.

9. Membership Cancellation

Any member who has not shown interest in the Committee's work and has not paid annual dues for a period of three years shall be deleted from the membership list.

10. Amendments of Internal Rules

These rules may be changed at a full session of the Committee with at least 25% of the voting members present. These may alter the rules by a two-third majority.

The membership will be advised of proposals for changes to the Internal Rules and vote upon these as per the procedure described under paragraph 8 above.

CIMCIM / Comité International des Musées et Collections d'Instruments de Musique / International Committee of Musical Instrument Collections

REGLEMENT INTERNE

1. Objectifs

Le CIMCIM est constitué dans le cadre de l'ICOM pour encourager, promouvoir et organiser toutes les activités professionnelles relatives aux collections et aux musées d'instruments de musique de toutes sortes et de tous pays ainsi qu'aux personnes qui y travaillent. Le CIMCIM est soumis aux règles formulées dans les Statuts de l'ICOM, le "Règlement de l'ICOM" (doc. 75/Ex. 10) et le "Règlement des organes internationaux spécialisés de

sont aussi "membres de l'ICOM" (doc. 75/Ex. 11).

2. Membres Peuvent devenir membres les personnes et les institutions qui sont déjà membres de l'ICOM.

En outre, un nombre limité de personnes non-membres de l'ICOM qui ont aidé et collaboré à un travail concernant les collections d'instruments de musique, que ce soit par la recherche, des activités de responsabilité ou de conservation, peuvent être acceptés en tant que membres cooptés, avec l'approbation du Bureau. Si une telle candidature n'est pas acceptée par le Bureau elle devra être l'objet de discussions lors de la prochaine séance plénière.

3. Cotisations Les membres du CIMCIM sont tenus de payer une cotisation annuelle fixée lors de la réunion plénière du Comité afin d'aider celui-ci à financer ses travaux. Tout paiement reçu sera attribué à la première année qui ne serait pas en règle.

4. Bureau du comité Tous les trois ans le CIMCIM élit parmi ses membres le Bureau qui assume la responsabilité de l'organisation et de l'administration du Comité et qui prépare les programmes d'activité en collaboration avec les membres.

Le Bureau comprend:

1. Le Président

2. Le secrétaire

**3. Le Rédacteur du bulletin du Comité
(CIMCIM Newsletter)**

4 - 6. Trois personnes qui conseillent et assistent les membres du Bureau mentionnées ci-dessous et qui représentent autant que possible des régions géographiques différentes. Chacun des trois membres conseillers est habilité à agir en tant que Vice-Président ou Secrétaire-Adjoint en cas d'absence ou d'indisponibilité des membres du Bureau en question, à condition qu'il soit membres de l'ICOM.

Les membres du Bureau mentionnées aux points 1. à 3. devront être membres à part entière. Ceux mentionnés aux point 4. à 6. pourront être soit membres à part entière soit membres cooptés.

La charge de Trésorier peut être remplie par

le Secrétaire ou le Redacteur pour des raisons pratiques.

Les membres du Bureau peuvent être élus individuellement ou en bloc. Le Président et le Secrétaire ne sont pas éligibles à aucun de ces deux postes après deux mandats consécutifs. Le Rédacteur est éligible après plus de deux mandats consécutifs. Aucun des membres conseillers du Bureau ne peut être élu après deux mandats consécutifs.

5. Groupes de Travail

Les membres du CIMCIM sont encouragés à organiser des Groupes de Travail avec l'approbation du Bureau afin d'étudier certains problèmes particuliers. Un Coordinateur est élu à l'intérieur de chacun de ces groupes et sa nomination devra être approuvée par le Bureau. Les Coordinateurs organisent les réunions des membres des Groupes de Travail et sont tenus de présenter au Bureau des rapports annuels sur l'avancement des travaux.

6. Bulletin du Comité

Le Comité fera son possible pour publier un bulletin (CIMCIM Newsletter) au moins une fois par an. Le Rédacteur invitera led membre du CIMCIM à diffuser upres des membres du Comité et autres personnes ou institutions intéressées des documents traitants de questions d'intérêt professionnel.

7. Réunions

A) Le CIMCIM se réunira au moins une fois tous les trois ans en session plénière (conjointement à la Conférence Générale de l'ICOM). Lors de ces réunions, le Comité

a. recevra les rapports du Président et des membres du Bureau

b. étudiera les rapports des Groupes de travail du Comité

c. proposera de futurs programmes de travail du Comité

d. élira le Bureau du Comité

e. révisera sa liste de membres

f. encouragera les contacts entre les membres des Groupes de Travail et entre les membres en général.

B) Les Groupes de Travail tiendront des réunions supplémentaires afin d'avancer leurs travaux.

Des personnes qui ne sont pas membres peuvent assister aux réunions avec la

et justement obtiennent la permission du Président et des Coordonateurs respectivement.

8. Procédure de Vote Les membres qui n'appartiennent pas à l'ICOM n'ont pas le droit de vote dans le Comité.

Lors d'un vote, les membres votant peuvent présenter des procurations écrites d'un membre absent possédant le droit de vote.

Tout membre ayant le droit de vote à titre individuel et comme membre institutionnel sera limité à un vote.

Dans le cas d'élection du Bureau, le President proposera à la séance plénière trois membres chargés de superviser L'élection. - Les membres absents sont invités à soumettre par correspondance leurs propositions de candidats au Bureau. Les candidatures devront être adressées au Bureau au moins trois mois avant la prochaine séance plénière. Le Bureau devra faire connaître aux membres les candidatures acceptées dès que possible.

Un quorum n'est pas nécessaire excepté qui concerne le paragraphe 10.

9. Suppression des membres Tout membre qui n'aurait montré aucun intérêt pour le travail du Comité et qui n'aurait pas payé sa cotisation pendant une période de trois ans sera supprimé de la liste des membres.

10. Amendement au Règlement interne Le présent Règlement peut être modifié lors d'une session plénière du Comité comportant la présence d'au moins 25% des membres votants. Ceux-ci devront posséder une majorité de deux-tiers pour amender le Règlement.

Les membres seront avertis des propositions de modification de Règlement Interne et voteront selon la procédure en paragraphe 8.

**Details of Procedure as adopted by the
Plenary Meeting held in
Leipzig, 20 - 25 August 1979**

- Concerning paragraph 3 of CIMCIM's Internal Rules: fees received will not be backdated before 1978.
- Concerning paragraph 5 of CIMCIM's Internal Rules: the plenary meeting informally adopted the procedure by which a Working Group is established. After the formulation of a Working Project an individual member of CIMCIM will act as a Project Pilot and will undertake an attempt to organise a meeting for the discussion of the project in question. Should

the meeting prove that active participation in the project is ensured and that the subject needs further deepening and elaboration by prolonged study, the Board will offer to the participating members formal approval as a Working Group and will formally confirm its elected Co-ordinator.

CIMCIM / Comité International des Musées et Collections d'instruments de Musique / International Committee of Musical Instrument Collections / Comité International de Museos y Colecciones de Instrumentos Musicales

Reglamento Interno

- 1. Objetivos** El CIMCIM se ha constituido dentro del marco del ICOM para alentar, promover y organizar todas las actividades profesionales relativas a las colecciones y museos de instrumentos musicales de todos los tipos y países, así como a las personas que trabajan en ellos. El CIMCIM está sujeto a los principios formulados en los Estatutos del ICOM, el "Reglamento de los organismos internacionales especializados del ICOM" (Doc. 75/Ej. 11).
- 2. Miembros** Pueden ser miembros activos aquellas personas e instituciones que también son miembros del ICOM. Además, pueden ser aceptados como miembros adherentes, con la aprobación de la Comisión Directiva, un número limitado de personas no pertenecientes al ICOM que hayan ayudado y cooperado con colecciones de instrumentos musicales a través de actividades de investigación, directivas y de conservación. En caso que dicha aprobación fuera denegada por la Comisión Directiva la solicitud podrá reconsiderarse en la siguiente sesión plenaria.
- 3. Cuotas** Se requiere a los miembros del CIMCIM el pago de una cuota anual fijada durante la reunión plenaria del Comité con el fin de ayudar a financiar los trabajos de dicho Comité. Todo pago recibido se atribuirá al primer año adeudado.
- 4. Comisión Directiva del Comité** Cada tres años el CIMCIM elige de entre sus miembros a la Comisión Directiva que asume la responsabilidad de la organización y administración del Comité y que prepara los programas de actividades en colaboración con los miembros.
La Comisión Directiva está compuesta por:
 1. El Presidente
 2. El Secretario

**3. El Redactor del Boletín del Comité
(CIMCIM Newsletter)**

4-6 Tres personas que aconsejan y asisten a los miembros de la Comisión Directiva mencionados más arriba y que representan, en lo posible, regiones geográficas diferentes. Cada miembro consultor está habilitado para desempeñarse como Vicepresidente o Secretario Adjunto en caso de ausencia o imposibilidad de los miembros de la Comisión Directiva en cuestión, a condición de ser miembros del ICOM.

Los miembros de la Comisión Directiva mencionados en los puntos 1 al 3 deberán ser miembros activos; los mencionados en los puntos 4 al 6 pueden ser miembros adherentes.

El cargo de Tesorero puede ser desempeñado, por razones prácticas, por el Secretario o Redactor.

Los miembros de la Comisión Directiva pueden ser elegidos individualmente o en bloque. El Presidente y el Secretario no son elegibles en ninguno de los dos puestos luego de dos mandatos consecutivos. El Redactor es elegible para más de dos mandatos consecutivos. Ningún miembro consultor de la Comisión Directiva será elegible después de dos mandatos consecutivos.

5. Grupos de Trabajo

Los miembros del CIMCIM son alentados a organizar Grupos de Trabajo, con la aprobación de la Comisión Directiva, a fin de estudiar cuestiones específicas. Se elige un Coordinador entre los miembros de cada grupo, elección que deberá aprobar la Comisión Directiva. Los Coordinadores deberán organizar reuniones con los miembros de su grupo y presentar a la Comisión Directiva informes anuales referidos al avance del trabajo.

6. Boletín del Comité El Comité se comprometerá a publicar un boletín (CIMCIM Newsletter) al menos una vez al año. El Redactor invitará a los miembros del CIMCIM a presentar trabajos sobre temas profesionales para su difusión entre los miembros del Comité y otras personas o instituciones interesadas.

7. Reuniones

A) El CIMCIM se reunirá en sesión plenaria al menos una vez cada tres años (conjuntamente con la Conferencia General del ICOM). Durante estas reuniones el Comité:

- a. recibirá los informes del Presidente y de los miembros de la Comisión Directiva;
- b. examinará los informes de los Grupos de trabajo del Comité;
- c. propondrá futuros programas de trabajo y determinará las exigencias financieras;
- d. elegirá la Comisión Directiva del Comité;
- e. revisará su lista de miembros;
- f. fomentará los contactos entre los miembros de los Grupos de Trabajo y entre los miembros en general.

B) Los Grupos de Trabajo podrán tener reuniones suplementarias con el fin de avanzar en su labor.

Las personas que no sean miembros del CIMCIM pueden asistir a las reuniones con la autorización del Presidente y Coordinadores respectivamente.

8. Procedimiento para las votaciones Los miembros adherentes del Comité no tienen derecho al voto.

Un miembro votante puede presentar procuraciones escritas de miembros ausentes que poseen derecho a votar.

Toda persona que tiene derecho a votar como miembro individual y como representante de un miembro institucional deberá restringirse a un solo voto.

En el caso de la elección de la Comisión Directiva, el Presidente propondrá tres miembros a la reunión plenaria para que actúen como supervisores de la elección. Los miembros ausentes son invitados a presentar por correspondencia sus proposiciones de candidatos a la Comisión Directiva. Todas las candidaturas deberán ser remitidas a la Comisión Directiva al menos tres meses antes de la siguiente reunión plenaria. La Comisión Directiva comunicará a sus miembros todas las candidaturas en el tiempo más corto que le sea posible.

El quorum no es necesario excepto para los temas tratados en el párrafo 10.

9. Cesantía de Todo miembro que no hubiera mostrado interés

miembros

en el trabajo del Comité y que adeudara tres cuotas anuales será eliminado de la lista de miembros.

10. Reformas del

Reglamento
Internacional

El presente Reglamento puede ser modificado

Una sesión plenaria del Comité en donde estén presentes al menos el 25% de los miembros votantes. Estos podrán reformar los reglamentos si suman una mayoría de dos tercios.

Los miembros serán advertidos de las propuestas de modificación del Reglamento Interno y votarán según el procedimiento descripto en el párrafo 8.

Detalles de procedimiento adoptados por la Reunión Plenaria celebrada en Leipzig entre el 20 y el 25 de agosto de 1979

1. En lo concerniente al párrafo 3 del Reglamento Interno del CIMCIM: las cuotas recibidas no serán atribuidas a una fecha anterior a 1978.
2. En lo concerniente al párrafo 5 del Reglamento Interno del CIMCIM: la reunión plenaria adopta comúnmente el procedimiento por el cual se establece un Grupo de Trabajo. Después de la formulación de un Proyecto de Trabajo un miembro individual del CIMCIM conducirá un Proyecto Piloto y se comprometerá a intentar la organización de una reunión para discutir el proyecto en cuestión. Si la reunión probara que está asegurada la participación activa en el proyecto y que el tema necesita, mediante en estudio prolongado, una ulterior profundización y elaboración, la Comisión Directiva ofrecerá a los miembros participantes su aprobación formal como Grupo de Trabajo y confirmará reglamentariamente el Coordinator elegido.

Friedemann Hellwig

A Select Bibliography of
Bark Conservation

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