ISSN 0739-1390

BULLETIN

of the

INTERNATIONAL COUNCIL for TRADITIONAL MUSIC

No. LXXXI

October 1992

With
Second Notice

CONFERENCE BERLIN 1993

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

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ICTM *The World Organization* **(UNESCO 'C')**
for the Study, Practice, and Documentation of Music, including Dance and other Performing Arts

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OBITUARY

It is with deep regret that we record the deaths of

WILLARD RHODES

Student of American Indian and West African music, opera conductor, dedicated teacher, early and staunch supporter of the ICTM whom he served as President during the difficult years 1967-73. Willard Rhodes died at age 91 after a long illness on May 15, 1992, in Sun City, Arizona. A fuller obituary appears in Yearbook for Traditional Music 24.

EDITH GERSON-KIWI

Director of the Israeli Phonographic Archives for Oriental and Jewish Music in Jerusalem since 1950, professor at Hebrew University, ICTM Liaison Officer for Israel, died in July, 1992, at the age of 84.

UCHIDA RURIKO

Accomplished vocalist and former student of Walter Graf in Vienna, author of books and articles on Japanese and Asian musical traditions and active ICTM member, she taught for many years at Kunitachi College of Music in Tokyo. Dr. Uchida died, seventy-one years old, on 1 May, 1992.

SECOND NOTICE

THIRTY-SECOND WORLD CONFERENCE OF THE ICTM
BERLIN, JUNE 16-22, 1993

The International Council for Traditional Music has pleasure in announcing that its 32nd World Conference will be held from June 16 to 22, 1993 in Berlin, Germany, by invitation of the International Institute for Traditional Music (IITM). The conference site is the Museum für Völkerkunde (Staatliche Museen zu Berlin Preußischer Kulturbesitz), Arnimallee 27, 1000 Berlin 33.

ORGANIZING COMMITTEE

The following members of the International Institute for Traditional Music make up the Organizing Committee which is responsible for carrying out the conference in coordination with the other committees:

Chairman: Max Peter Baumann
Members: Christiane King, Gilda Lampmann (secretariat)
Reinhard Weihmann (administration)
Habib Hassan Touma
Ulrich Wegner
Tiago de Oliveira Pinto.

LOCAL ARRANGEMENTS COMMITTEE

The Local Arrangements Committee will coordinate activities of Berlin institutions with respect to the conference.

Chairman: Max Peter Baumann (IITM)
Members: Hanni Bode (Deutschlandsender, Kultur)
Jürgen Elsner (Humboldt-Universität)
Dieter Hauer (Sender Freies Berlin)
Josef Kuckertz (Freie Universität Berlin)
Rüdiger Schumacher (Freie Universität Berlin)
Artur Simon (Musikethnologische Abteilung, Museum für Völkerkunde and Hochschule der Künste).

THEMES OF THE CONFERENCE

The following themes have been established for the conference:

1. **Ethnomusicology and Society Today: Power Structures, Environments, Technologies**
2. **Ethnomusicology at Home**
3. **Music and Dance in a Changing Europe**
4. **Other Current Research.**

PROGRAM COMMITTEE

The Board appointed the following members to serve on the Program Committee:

Chairman: Krister Malm (Sweden)
Members: Max Peter Baumann (Germany)
David Hughes (England)
Stephen Wild (Australia)
Artur Simon (Germany)
Dieter Christensen (USA)

PAPERS

Members who wish to read a paper are urged to send their proposal immediately to:

Dr. Krister Malm - ICTM Program Chairman
c/o Musikmuseet
Box 16326
S-103 26 Stockholm, Sweden.
Fax: 046-8 663-9181; Tel: 046-8 663-4548
internet Malm@SU.DAFA.ST

The proposal should include the title of the paper, an outline of its contents (ca. 150 words), the language in which the paper will be read, and the type(s) of illustration to be used. **It is expected that all papers will present new insights**. Proposals whose contents have been previously presented in print or otherwise will be rejected. The Program Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified as early as possible whether or not their proposals are accepted. Members whose proposals are accepted will be asked to send two copies of an ABSTRACT of their paper to the Program Chairman by March 1, 1993. Abstracts should be no more than two typewritten pages including illustrations (music examples, diagrams etc.). In order to assure opportunity for discussion, each presentation will be allowed a maximum of TWENTY MINUTES.

Students are encouraged to submit their proposals.

Please note that only those proposals will be considered whose authors are members of ICTM in good standing. (Comments to the themes of the conference by Krister Malm were printed in the ICTM Bulletin, October 1991):
All four themes could include studies of musical sound structures, structures of dance movements, etc. as well as on music and dance life, contexts of music and dance.

AUDIO/VISUAL PROGRAM

Members are invited to present, with short commentary, video recordings and films. Two different programs are planned:

1. **Video Sessions**: Recent results of ethnomusicological video filming and video programs, its presentation and the discussion of aims, tools, and methods. Presentation of different aspects of video/film making: research, special information in schools, universities, and museums, and informations for the general public, e.g. in television. It is possible to present also works in progress.
2. **Public Video/Film Program**: In conjunction with the conference a program of complete video tapes/films shall be shown to the general public. The printed announcement will include short abstracts.

Please bring your films, video tapes, and recordings with you to the conference; do not send these materials by mail. Proposals, including technical specification of equipment needed, should be sent immediately to:

Dr. Artur Simon
Abt. Musikethnologie, Museum für Völkerkunde
Arnimallee 27
D-1000 Berlin 33, Germany
Tel: 030 830-1241

LANGUAGES

English, French, and German are the official languages of the conference, and only papers delivered in one of these languages can be accepted. Contributors of papers written in French or German are asked to supply summaries in English, if possible. Bilingual participants will be sought to serve as volunteer interpreters for discussions.

WORKSHOPS

The conference will include workshops. Members wishing to offer a workshop should send a proposal immediately including space and equipment requirements to Krister Malm (Program Chairman).

SPECIAL MEETINGS

We also hope to make space available to members for informal meetings. Groups that wish to obtain the use of such rooms during the conference should write immediately to M. P. Baumann (see address below), specifying the purpose as well as the amount of time and approximate number of seats desired.

EXHIBITS

There will be exhibits of books, records and musical instruments. Members who wish to have books or other pertinent items displayed should bring the materials with them to Berlin. Exhibits should be arranged with the Organizing Committee.

CONFERENCE SCHEDULE

June 15	Arrival and Registration / Informal Get-together
	Evening: Concert "Festival Traditioneller Musik '93 - Indonesia"
June 16	Official Opening / Sessions / Opening Reception
June 17	Sessions
	Evening: Concert "Festival Traditioneller Musik '93 - Indonesia"
June 18	Sessions
June 19	Sessions / General Assembly
	Evening: Concert "Festival Traditioneller Musik '93 - Indonesia"
June 20	Free / Excursions
June 21	Sessions / Banquet Dinner
June 22	Sessions / Closing Ceremony
June 23	Departure

GENERAL ASSEMBLY

The 31st General Assembly of the International Council for Traditional Music will be held Saturday, June 19th, at 4 p.m.

CONFERENCE REGISTRATION

Participation in the conference is subject to payment of registration fees. Registration fees have been set as follows (in US$):

ICTM Ordinary Members:	70.00
ICTM Student Members:	40.00
ICTM Joint Members:	100.00
Non-Members:	100.00

Members of the International Music Society may register at rates for ICTM members.

The Conference Registration and Information Desk will be set up on June 15 from 1 p.m. until 8 p.m. and following days at times to be announced. The conference management requests that you **register and pay your registration fee in US Dollars or German marks on June 15 or 16 at the Registration Desk.**

ACCOMMODATION

Hotels in Berlin are scarce and expensive. Realistically, we can offer you four categories:

Category A:	DM 200 and up
Category B:	DM 150-190
Category C:	DM 120-150
Category D:	DM 60-100 (pensions or guest houses)

Prices are quoted per night and include breakfast, service and taxes, payable in cash, by credit card or check (local).

Please make your tentative reservation immediately! Reservations can be made without deposit, on a first-come, first-served basis. Complete the enclosed **Hotel Reservation Form** and return it to M.P. Baumann, Organizing Committee (address below) as soon as possible.

ADDRESS TO CONTACT

All inquiries concerning conference registration, conference organization as well as hotel accommodation should be directed to:

Max Peter Baumann
International Institute for Traditional Music
(IITM), Berlin
Winklerstrasse 20
D-1000 Berlin 33
Germany
Phone: 30-826 28 53 or 30-826 18 89
Fax: 30-825 99 91, Telex: 18 28 75 iicms d

RESERVATIONS: IMPORTANT REMINDER

It is very important for participants to register early. People running hotels, travel facilities, the conference sites, etc., operate according to this information and, without advance knowledge of the approximate number of participants, will have trouble carrying out their jobs effectively. We urge you, therefore, to **make all your reservations as early as possible**.

SPONSORSHIP

We are urgently seeking sponsors for prospective conference participants, especially those from eastern Europe, China, Africa and Latin America. The cost of supporting one participant will be between US $200 and US $400 for accommodation and US $1,200 and $1,300 for travel expenses. Please contact M.P. Baumann (IITM).

CURRENCY

The currency is DM (German Mark). US$1.00 in September 1992 was equivalent to DM 1.45. Money exchange is possible in all banks. Major credit cards are accepted at large hotels but may not be accepted at small pensions.

VISA

Citizens of most countries need visas for the Federal Republic of Germany only if their stay exceeds three months. Please inquire
at your travel bureau or contact the German embassy or consulate in your country for specific information.

HEALTH

No vaccinations are required unless you have passed through an infected area during the 14 days before your arrival. Check with your travel agency as to requirements. Medical services are easily available through your hotel. In June, the weather in Berlin is mild and warm (during the day, 18-26 degrees Centigrade) with occasional rain showers.

SPECIAL EVENTS

A series of concerts are being organized by the International Institute for Traditional Music in the framework of the "Festival Traditioneller Music '93 - Indonesia," on June 15, 17, and 19. Further information regarding concerts in the Berlin Philharmonic Hall, opera houses, or art exhibitions will appear in the April Bulletin 1993.

ONE DAY EXCURSIONS

June 20: A number of optional sightseeing tours will be organized; information and registration for these can be obtained at the information desk at the conference. Tour costs are to be covered by conference participants and a travel operator will be at the conference site. Of special interest are:

City sightseeing tour (3 hours)
River boat ride (3 hours)
Tour: castle Sanssouci
Tour: Spreewald

NOTE FROM THE ICTM SECRETARIAT IN NEW YORK

Please send paper proposals, hotel reservation form and inquiries regarding the 32nd World Conference to the addresses given above - please, do not send them to the ICTM Secretariat in New York. Conference fees should be paid at the conference site in Berlin. Remittances sent to New York for conference accommodation and/or registration will be returned to you.

BERLIN WELCOMES THE 32nd WORLD CONFERENCE OF THE ICTM

United Berlin is one of the most interesting cities in Europe. Many thousands of people get to know Berlin every year as business visitors or tourists.
Everyone experiences Berlin in his own way. This is partly because of its size and partly because the city is characterized by contrasts and contradictions, perhaps more so than any other: east and west, past and present, lively urban neighborhoods and the rural farmland in Lübars. Here you can visit Alexanderplatz, beautiful parks and waterways, many famous museums, the glitter on the Ku'damm and the alternative scene in Kreuzberg. Many visitors are confused by these contrasts, others feel themselves particularly drawn to them.

In the middle of the city stands the Brandenburg Gate, symbolizing the coming together of east and west in the midst of an increasingly united Europe. Since the opening of the Wall in 1989 and the reunification of Germany, Berlin has been meeting with vigor the many challenges of renewal and integration - now as the new capital of Germany.

During much of her history, Berlin has been a melting pot of different peoples and cultures. In the 17th and 18th centuries, Berlin provided refuge to thousands of Huguenots from France and protestants from the Salzburger Land fleeing religious prosecution. In later years, Poles, Silesians and East Prussians also came to the Prussian capital in large numbers; during the 1920s, Berlin became famous as a magnet for artists and bohemians from around the world. From the 1960s, foreign workers from Turkey and other countries settled in Berlin, making a vivid contribution to the multi-cultural life of the city. Today, about 13% of Berliners are foreigners and the international atmosphere of the city is stronger than ever.

ANNOUNCEMENTS

31ST GENERAL ASSEMBLY

Members are herewith given notice, in accordance with Rule 7c, that the 31st General Assembly of The International Council for Traditional Music shall be held on Saturday, June 19, 1993 at 4:00 p.m. in Berlin, Germany. The venue will appear in the April 1993 Bulletin.

AGENDA:

1. Apologies for Absence
2. President's Report
3. Minutes of the 30th General Assembly
4. Business arising from the Minutes
5. Report of the Executive Board to the GA
6. Election of Officers and Members of the Board
7. Other Business (by leave).

Members in good standing for 1993 are entitled to participate in the General Assembly and to vote.

AMENDMENTS TO ICTM RULE 8 RATIFIED

The amendments to Rule 8 of the Council that were approved by the 30th General Assembly in Hong Kong, July 5, 1991, were subsequently submitted to all members for ratification by postal ballot (Rule 11c-e).

The Balloting Committee (Mwesa Mapoma, Tsuge Gen'ichi, Nerthus Christensen) met during the 75th Executive Board meeting in Georgetown, Grand Cayman, and counted the 119 ballots received from members in good standing. 114 ballots were in favor, 5 ballots were no votes. The proposed amendment therefore stand adopted. The complete new Rules as amended become effective with their publication in this Bulletin on November 24, 1992.

Copies of the Rules are available from the secretariat in New York upon request.

ICTM REPRESENTATIVES AND COMMITTEES (RE)APPOINTED

The Executive Board has appointed or re-appointed the following members of the Council to serve on the following ICTM committees or as ICTM representatives and liaisons to the following organizations:

ICTM National Representatives: Krister Malm (Sweden), Lisbet Torp (Denmark), co-chairs.

ICTM Commission on Copyright and Ownership in Traditional Music and Dance: Krister Malm (Sweden) chair, Kurt Blaukopf (Austria), Olive Lewin (Jamaica), Mwesa Mapoma (South Africa), Salwa El-Shawan Castelo-Branco (Portugal), Ricardo Trimillos (USA).

IITM/ICTM Joint Editorial Board: Erich Stockmann (Germany), Tsuge Gen'ichi (Japan).

IMC (International Music Council): Dieter Christensen (USA).

Jeunesses Musicales: Krister Malm (Sweden) chair, Salwa El-Shawan Castelo-Branco (Portugal), Mwesa Mapoma (South Africa), Anthony Seeger (USA).

RIDIM: Tilman Seebass (Austria), Erich Stockmann (Germany), Tsuge Gen'ichi (Japan).

RILM: Joseph Hickerson (USA), Ann Schuursma (Netherlands).

UMH: (The Universe of Music - A History (UNESCO): Dieter Christensen.

ERICH STOCKMANN ELECTED TO IMC EXECUTIVE COMMITTEE

President Erich Stockmann was elected at the latest General Assembly of the International Music Council (UNESCO) to the Executive Committee of the IMC.

1995 ICTM WORLD CONFERENCE TO BE HELD IN AUSTRALIA

The Musicological Society of Australia agreed at its Annual General Meeting on 11 October 1992 to host the 33rd ICTM World Conference January 5-11, 1995 in Canberra at the School of Music of the Institute of the Arts, Australian National University. Dr. Stephen Wild has been named Local Arrangements Chairman. The ICTM conference will also function as the MSA's annual meeting. Standard registration fee for the ICTM conference is set at US$100.00 for members of either society.

RETIRING LIAISON OFFICERS - BRAZIL, NEW ZEALAND

After long years of service to the Council, our liaison officers, Professor Dulce Martins Lamas for Brazil, and Dr. Mervyn McLean for New Zealand, have resigned their offices. The ICTM owes both of them much for their work and faithful support of the goals of the Council. We wish them well for their future activities.

ICTM STUDY GROUPS - PAST AND FUTURE MEETINGS

Analysis and Systematisation of Folk Music

The next meeting in 1994 will be organized by Rudolf Pietsch, Institut f. Volksmusikforschung, Hochschule f. Musik u. Darstellende Kunst, Johannesgasse 8, A-1010 Wien, with the help from Emil Lubej, the Study Group's chairman.

Ethnochoreology

At the Business meeting held during the 17th Symposium of this STG, July 1992, the following persons were elected to its Board:

Chair: Lisbet Torp (Denmark); vice-chair: Egil Bakka (Norway); recording secretary/treasurer: Anca Giurchescu (Denmark); ex officio newsletter editor: Reynold Williams (Denmark) and the symposium chairperson(s).

The Publications Committee consists of the STG's Vice-chairperson (Egil Bakka), Newsletter Editor William Reynolds (Denmark), Associate Editor of the STG Newsletter Andriy Nahachewsky (Canada), STG Bibliography Editor Elsie I. Dunin (USA). László Felföldi (Hungary), Adrienne Kaeppler (USA), and Rená Loutzáki (Greece) are responsible for the symposium proceedings 1990 and 1992.

At its 16th Symposium in Budapest in 1990 the following STG Subgroups (listed with secretaries) were established: Dance Iconography (William C. Reynolds), Structural Analysis (William C. Reynolds), Methods for Fieldwork and Documentation (Anca Giurchescu), Dance Style (Adrienne Kaeppler). Scheduled meetings:

Methods for Fieldwork: Romania June 3-9, 1993;

Dance Iconography: Yerewan, Armenia, August 13-19, 1993;

Structural Analysis: Istanbul, Turkey, August 23-29, 1993.

Computer Aided Research

The 5th meeting of the STG took place 29 September to 1 October, 1992 in the Institut für Musikwissenschaft der Universität Wien hosted by the Österreichische Gesellschaft für Musikforschung and the ICTM. Organization was in the hands of Emil H. Lubej. Participants came from the USA, Ireland, Germany, Finland, Sweden, Austria and other neighboring countries. Thirteen papers and 6 workshops contributed to the main theme, 'Digital Signal Processing in Ethnomusicology', as well as to other problems from AI to choreography. A guided tour to important sites connected with music and an evening with Austrian folk music complemented the meeting.

Music and Gender

The Music and Gender STG will meet in Berlin on the 14th and 15th of June, 1993, just before the ICTM conference. During these meetings the STG plans to do the following:

1. Elect officers
2. Decide on future plans and activities of the STG
3. Discuss future meetings
4. Review the current status of gender as informing, guiding parameter for theory and method in ethnomusicology.

For information, please contact Susanne Ziegler, Kilstetter Str. 28, D-1000 Berlin 37, Germany, or Marcia Herndon, 3008 Gumwood Dr., Hyattsville, MD 20783, USA.

Music of the Arab World

The second meeting of this ICTM Study Group will be held in the Algerian Desert, 'al-Badia', Algeria, October 1993, by invitation of Dr. Abdelhamid Benmoussa of the Algerian National Institute of Music with the main theme, 'Bedouin Music in the Arab World'. For information, please contact the STG chairperson, Dr. Scheherazade Hassan, 21, rue Beranger, F-75003, France.

NEWS FROM ICTM NATIONAL COMMITTEES

"The Anthropology of Music in Mediterranean Cultures" was the theme of a conference held by the **Italian** National Committee in cooperation with the Levi Foundation in Venice, September 10-12, 1992. A report will be appear in the April 1993 Bulletin.

The **Netherlands** NC appointed Drs Hans van Straten to serve as the treasurer of the NC. The other members are, as before: Dr. Wim van Zanten, president, Ms. Nidia Emerencia secretary, and members Drs Henrice Vonck and Dr. Wim van der Meer.

At the General Meeting, 1 February 1992, the following persons were elected to represent the ICTM National Committee for **Norway**: president and treasurer: Rolf Karlberg; vice-president: Mary Barthelemy; editor: Frode Nyvold; members: Ruth Anne Moen and Gunnar Stubseid. Mr. Bjorn Aksdal resigned as president of the ICTM National Committee. Mail to the NC should be addressed to Mr. Rolf Karlberg, c/o Valdres Folkemuseum, N-2900 Fagernes, Norway.

AUSTRIAN ICTM MEMBERS MET IN VIENNA

By invitation of Emil Lubej, the Austrian liaison officer of the ICTM, half of the Austrian ICTM members met in June 1992 to discuss various projects. It was agreed to schedule meetings twice annually and to prepare for 1993 an event dealing

with minorities, esp. with the music of the Roma and Sinti. For information, please write to Dr. Emil Lubej, Institut für Musikwissenschaft der Universität Wien, Universitätsstr. 7, A-1010 Wien. e-mail: a7321dac@awiunill.binet

GROUP OF YOUNG ETHNOMUSICOLOGISTS TO MEET IN BERLIN

The 6th meeting of the ICTM Group of Young Ethnomusicologists is scheduled for June 14-15, 1993 in Berlin, Germany. Proposed themes:

1. Ethics in ethnomusicology
2. 'Redrawing the line'- New nations, new nationalism and the role of musicological research
3. Anthropological theory in ethnomusicology: alien or ally?
4. 'Passing the torch' - Ethnomusicology between generations of scholars.

Abstracts for papers (incl. title, author, affiliation) should be no longer than 500 words and sent to the chairman of the program committee, Kai Fikentscher, Music Department, 703 Dodge, Columbia University, New York, NY 10027, USA. For local arrangements please contact Dietmar Elflein, Kurfuerstenstr. 156, D-1000 Berlin 30.

SUPPORTING MEMBERSHIP DRIVE - INCENTIVE AND URGENT PLEA

Political and economic changes all over the world have increased the difficulty for more members of the scientific community than ever to participate in international activities in their field and to receive publications of relevance. The ICTM has always supported scholars and scientific institutions in countries with non-convertible currencies with complimentary memberships and intends to do so also in the future. Unfortunately, the secretariat cannot do it alone. The low number of supporting memberships paid for by ICTM members during the past years (for 1992 only SEVEN!) is why we call for help in a desperate situation.

At its 1992 meeting the Executive Board has agreed to reduce the rate for Supporting Memberships to US$50.00 annually (previously US$60.00), provided that a recipient in a country with economic hardships, such as non-convertible currency, is designated or such designation is left to the Council.

We urge our members, especially from Western Europe, Japan, and the USA, to commit themselves to the responsibility of one or more supporting memberships (additional at US$20.00 each).

Please send your remittance to the ICTM secretariat in New York with the address of the designated recipient, if you wish. We shall inform you of the success of this drive in future Bulletins.

NEW SCHEDULE FOR ICTM CONFERENCES?

The Executive Board discussed at its latest meeting the timing of ICTM conferences. Should they continue as week-long meetings? What time of the year is best? The issue will be raised again at the General Assembly in Berlin, but since not all members will be able to attend, the Board invites your comments now. Please send them to the ICTM secretariat in New York.

ICTM AND ICTM RELATED PUBLICATIONS 1991-1992

Yearbook for Traditional Music, vol. 24, 1992, guest-edited by Bell Yung, has been issued and is being mailed together with this Bulletin. It contains papers of the 1991 ICTM Conference in Hong Kong.

Alice Marshall Moyle, ed.: *Music and Dance of Aboriginal Australia and the South Pacific. The Effects of Documentation on the Living Tradition*. Papers and Discussion of the **Colloquium** of the International Council for Traditional Music held in **Townsville**, Queensland, Australia 1988. Sydney: University of Sydney 1992. (Oceania Monograph 41.) IV, 286 pp., with illustr. Price A$40.00 plus A$9.00 postage.

Copies are available from The Secretary, Oceania Publications, University of Sydney, 116 Darlington Rd, Sydney 2006, Australia.

With support from the Association for Chinese Music Research under its president Bell Yung, the **ICTM Study Group on Oceania** published five exploratory reports from its panel, 'Chinese and Their Music in the Pacific' held at the 31st ICTM Conference in Hong Kong, in the *ACMR Newsletter*, vol. 5, no.2, 1992. Barbara Smith, the inspirator and organizer of the panel worked toward the development of the oral reports into publishable form.

To obtain a copy send US$2.50 (outside US: US$5.00) to Mr. Ying-Fai Tsui, Treasurer of ACMR, c/o Music Department, University of Pittsburgh, PA 15260, USA.

In the **Phonoseries** edited jointly by the **International Institute for Traditional Music** and the **ICTM** the following CD has been published:

Folk Music of Calabria - Italy. Traditional Music of the World 3. BM55 803. Kassel: Disco-Center Classic. Playing time: 68'36". 1991. Booklet in English by Roberta Tucci and Antonelli Ricci, with German and Italian summary, 71 pp., 15 photos, map and musical transcriptions.

A list of international dealers where the CD is available has been published in the ICTM Bulletin, no 77, 1990. Or write to Disco-Center Classic. Bärenreiterweg 6-8. D-3500 Kassel, Germany. Fax: 0561-310 5240.

UNESCO / IMC NEWS

UNESCO Draft Programme and Budget for 1994 and 1995

The basic principles applied to the 1992-93 Unesco programme and budget are also applied to this draft published in May 1992 as a PM by the Director-General (Unesco reference CL/3288). Those principles are in short:

a) increased programme concentration and clearer priorities
b) interdisciplinary and intersectoral nature of activities
c) decentralization of implementation of activities
d) complimentarity between activities under the regular programme and those financed by extra-budgetary resources
e) strengthening of the possibilities for cooperation with the Organization's various partners.

Unesco's collaboration with international non-governmental organizations such as the ICTM will include consultation on the preparation of future programmes, support in the form of subventions for a limited number of networks and associations, subcontracting of programme activities to appropriate organizations, and support under the Participation Programme.

Under "Major Programme Area III: Culture: Past, Present and Future" there is no specific mentioning of projects in music like the UMH or the Unesco series of records with traditional music. One can, however, note the following statement in paragraph 67:

"The non-physical heritage, which is a direct participant in intercultural dialogue, more vulnerable than the physical cultural heritage and the natural heritage, and forms the very basis, along with the genetic heritage, of the human condition, must be preserved at all costs. The Organization will therefore give high priority to activities concerning the non-physical heritage, emphasizing Unesco's role of cultural clearing house, making use of audio-visual media and new partnerships, and organizing regional training courses for the collection of examples of non-physical heritage in the least developed countries, paying particular attention to the role of women in its preservation."

This statement is followed in paragraph 71 by an announcement that a "Unesco World Heritage Centre" will be created as part of the "Preservation and Enhancement of the Cultural Heritage" programme. How and where is not stated. Otherwise projects started as part of the World Decade for Cultural Development like the "Integral Study of the Silk Roads" and the "Revival of the Library of Alexandria" projects will continue.

The draft will be decided on at the 1993 Unesco General Conference.

Krister Malm

NEWS FROM OTHER INTERNATIONAL ORGANIZATIONS

ESEM European Seminar in Ethnomusicology

ESEM plans to have its next meeting in Barcelona, September 27 to October 10, 1993. Bernard Lortat-Jacob will give the second "John Blacking Memorial Address" at this meeting. The society publishes INFO which can be obtained from the secretary general, Peter R. Crowe, 29, rue Roquelaine, 31000 Toulouse, France.

Jaap Kunst Foundation Established in Holland

A foundation to further ethnomusicological research with respect to the work of former ICTM president, Jaap Kunst, has been established in Amsterdam, June 1991. The foundation will operate on an international scale. One of the aims of the foundation is the establishment of a 'Jaap Kunst Award' which will be awarded at regular intervals to an outstanding (ethno)musicologist. For this award the governing body will ask the advice of an international board of experts (advisory committee). The governing body consists of Rembrandt F. Wolpert (chairman), Wim van Zanten (secretary), Egbert D. Kunst (treasurer), Sjuwke M.L. Brinkgreve-Kunst, Egbert D. Kunst, Ger D. van Wengen.

For information, please write to the secretary, Dr. Wim van Zanten, Noordeinde 63, 2445 XB Aarlanderveen, The Netherlands.

REPORTS

1992 MEETING OF THE EXECUTIVE BOARD

The 75th Meeting of the Executive Board of the ICTM was held 10-13 July, 1992, in Georgetown, Grand Cayman Island. President Erich Stockmann chaired the meeting; Vice-Presidents Oskár Elschek and Olive Lewin, Secretary General Dieter Christensen and Board Members Max Peter Baumann, Krister Malm, Mwesa Mapoma, Anthony Seeger, Ricardo Trimillos, Tsuge Gen'ichi, as well as Executive Secretary Nerthus Christensen attended.

In view of a satisfactory membership development and balanced budget projection, the Board decided to leave the membership fee structure unchanged for 1993.

The Board reviewed conference and publication plans, the activities of National Committees and Liaison Officers, and the relations of the ICTM with other international organizations. The Board noted with satisfaction that the International Music Council of UNESCO had now met, in part through changes in their constitution and by-laws, all conditions for continued ICTM membership in that organization. SG Dieter Christensen was confirmed as the ICTM Liaison to the International Music Council; Krister Malm and Lisbet Torp to prepare another meeting of ICTM National Representatives in Berlin 1993; Krister Malm, Salwa El-Shawan, Mwesa Mapoma and Anthony Seeger to serve as liaison to Jeunesses Musicales; Joseph C. Hickerson and Ann Schuursma as liaison to RILM; Richard Moyle was appointed as Liaison Officer for New Zealand, to succeed Mervyn McLean who resigned for health reasons, Uxi Mufti as Liaison Officer for Pakistan, and Trân Quang Hai as Liaison Officer for France, for a period of two years.

A balloting committee consisting of N. Christensen, M. Mapoma and Tsuge G. determined that a plurality of voting ICTM members had ratified the amendments to the Rules as passed at the Hong Kong conference.

Dieter Christensen

MUSIC AND DANCE IN THE LORE OF THE SEA - Report on the ICTM Colloquium on Grand Cayman, 13-15 July 1992

The Cayman Islands Government hosted the second ICTM Colloquium to be held in the Caribbean (the 1986 Jamaica Colloquium was the first). The F.J. Harquail Cultural Centre facility in the capital of Georgetown was placed at the disposal of the Colloquium for the paper sessions, public lectures, and the Cayman Islands cultural program. There were 20 invited participants as well as a number of auditors.

The topic *Music and Dance in the Lore of the Sea* produced contributions that were varied in geographical focus, perspective, and approach. A major focus was the Caribbean. Janice Millington-Robertson (Barbados) presented *The Landship Movement of Barbados*, in which she described social organizations based on ship lore and terminology and their music and dance. A videotape presented illustrative material. Sheila Barnett (Jamaica) provided an historical approach to the development of Jamaican folk music and dance genres in the paper, *The Endless River*. The presentation included a videotape of Olive Lewin's performance group, the Jamaican Singers.

There were two papers on Haiti. Lois Wilcken (USA) outlined a global overview of the mermaid figure and its manifestation, including Haitian lore in her contribution, *Song, Dance and Seduction: The Ubiquitous Mermaid*, richly illustrated with slides. The current Haitian refugee situation was the focus of *The 'Boat People' and the Second Middle Passage: Ideological Construction of Nautical Migration in Haitian Popular Music* by Gage Averill (USA). Social values, musical styles and poster art associated with record jackets were discussed.

There were two public videotape sessions related to the Caribbean. An evening public lecture was presented by Krister Malm (Sweden), *Two Island Festivals: Carnival in Trinidad and the Passion Play in Sri Lanka*. Both the content of the two festivals and the nature of documentation were explicated. An informal session of videos by Caribbean delegates was the second public session. Indian religious and cultural traditions in Jamaica were discussed by Maurice Gordon (Jamaica) drawing upon materials from the Jamaica Memory Bank. A report and video by John Arnold (Tobago) on the Tobago Festival was presented, although he was unable to attend. A report on musical traditions of the Caymans and current projects in documentation and preservation were presented with illustrations by the Caymans Memory Bank.

Two papers looked at neighboring South America. *Fisherman, Let Me Teach You a Song* was contributed by Anthony Seeger (USA); it discussed riverine traditions of aboriginal peoples in Brazil. In contrast, Gerard Behague (USA) described the syncretic traditions of coastal Brazilians in the illustrated paper, *The Celebration of Iemanja, the Goddess of the Sea, in Bahia, Brazil: The Symbolism of a Music Performance Event*.

The Pacific area was also represented. In *TauUaUalo: Music as Cultural Metaphor in Tonga*, Adrienne Kaeppler (USA) considered the tradition of canoe songs and how they reflect and represent social organization. With a gesture to the 1986 Jamaica Colloquium on tourism, Ricardo D. Trimillos (USA) considered constructions of Hawaiian culture by and for the tourists and contrasted that with local constructions of culture in the presentation, *Whose Lore? Hawaiian Music/Dance and the Lore of the Sea According to the Malihini (Tourist) and the KamaUaina (Island-born)*.

West Asia completed the geographical range. Dieter Christensen (USA) chronicled the change of a fishing ritual from participational to presentational in a video-illustrated presentation, *Songs of the Sea in the Arts of Oman*.

Other ICTM members served as discussants and session chairs. They included Hazel Campbell (Jamaica), Nerthus Christensen (USA), Oskár Elschek (Czechoslovakia), Olive Lewin (Jamaica), Mwesa Mapoma (Zambia/South Africa), Tsuge Gen'ichi (Japan), and Stephanie Williams (Cayman Islands).

The Colloquium was brought to a close with a festive performance of Cayman storytelling, dancing and fiddling by participants from the various districts of the island. Sudden drenching rains gave our hosts an opportunity to show their ability to adapt quickly and easily to any situation. Originally scheduled for an outdoor seaside venue, the event was moved some 3 miles away to the Harquail Centre in a matter of twenty minutes!

The hospitality was warm and unceasing. Our hosts balanced the scholarly aspects of the Colloquium with excursions and presentations providing an introduction to the Caymans, their people, and their cultural heritage. The opening official reception, replete with *heavy pudding*, was an indication of things to come. A visit to the National Museum, excursions to cultural and historic sites throughout Grand Cayman, and further opportunities to sample local cuisine were part of that introduction. Anita Ebanks of the National Museum and ICTM member Stephanie Williams of the Education Department were principal organizers. Henry Mutto of the Harquail Cultural Centre looked after all the Colloquium logistics. Individuals from the National Archives also assisted.

However, the lead agency for the entire Colloquium was the Office of Education, Environment, Recreation and Culture, whose immediate past Director Oswell Rankine initiated and supervised the planning phase and whose current acting Director, Leonard Dilbert, provided overview during the Colloquium. Mr. Rankine's initiative, in collaboration with ICTM Vice-President Olive Lewin, brought the Colloquium to the Caymans.

All participants were located in a hotel close to the seashore and on the edge of the 7-Mile Beach tourist area. This arrangement afforded ample opportunity for informal interaction among the participants, which in addition to discussion included early morning swims and late-night forays into Cayman, reggae-influenced nightlife.

The Colloquium was a welcome opportunity for ICTM to make contact with a country not yet in the ICTM network and to be once more present in the Caribbean. Our thanks to Vice-President Olive Lewin for her vision, energy, and contacts that made this Colloquium possible. Plans are being made to publish a volume of proceedings of the Colloquium.

Ricardo D. Trimillos
Chair 1992 Colloquium Programme Committee

ICTM STG ON FOLK MUSICAL INSTRUMENTS: 1992 Meeting

By invitation of Oskár Elschek the Study Group on Folk Musical Instruments held its 11th conference from May 25-29. 1992, in Smolenice (CSFR) organized by the Institute of Musicology of the Slovakian Academy of Sciences, the Slovakian Association of Musicology, and the Musicological Department of the Comenius University Bratislava. More than 45 participants from 12 countries (CSFR, Slovenia, Hungary, Belgium, Norway, Austria, Poland, Sweden, Denmark, Germany, Italy, Switzerland) presented 25 papers concerning "Folk Musical Instruments and Instrumental Music", the main theme of this meeting. Program organizer was Erich Stockmann.

Oskár Elschek (Bratislava): Volksmusikinstrumente und Instrumentalmusik - Theorie und Praxis ihrer Beziehungen
Dan Lundberg (Stockholm): Instruments and Improvisation - Turkish *zurna* and *mey* Playing
Artur Simon (Berlin): Zur Oboen-Trommel-Musik der *Batak* in Nordsumatra
Rudolf M. Brandl (Göttingen): *Môta* - Kirchenglocken Schlagen auf Malta
Febo Guizzi, Nico Staiti (Milano, Messina): Eine Schalmei und ihr Repertoire auf dem Weg von der Provence nach Sizilien
Bálint Sárosi (Budapest): Die instrumentale "Variante"
Ola Kai Ledang (Trondheim): The Soundscape - A Symphony of Mankind?
Owe Ronström (Stockholm): Sounds as Signs - The Use of Folk Musical Instruments and Folk Music in Multicultural Sweden

Bernard Garaj (Nitra): Zungenaerophone und ihre Musik in der Slowakei
Rudolf Bienik (Zilina): Grifflochlose Obertonflöten der Slowakei
Emil Lubej (Wien): Akustische Analysen slowakischer Aerophone
Albrecht Schneider (Hamburg): Computergestützte Spektralanalysen slowakischer Hirtenflöten
S. Darzagin, Michail Rusko (Bratislava): Speech-Programs Applied to Instrumental Music Analysis
Franz Födermayr, Walter Deutsch (Wien): Die Spielweise slowakischer Primgeiger im Lichte akustisch-digitaler Signalverarbeitung
Petr Michalovic (Bratislava): Streich-Hackbrettmusikensembles der Westslowakei
Lydia Mikusova (Bratislava): Das Repertoire und die Spieltechnik auf der Knopfharmonika in der Slowakei
Helga Thiel (Wien): Dokumente österreichischer instrumentaler Musik im Phonogramm-Archiv der Österreichischen Akademie der Wissenschaften
Roberto Leydi (Bologna): The *Viggiano* Harp and its Repertoire in Italy and the USA
Andreas Michel (Berlin): Die Idee vom Volksinstrument - *Stössel-Lauten*
Rembrandt Wolpert (Amsterdam): Different Tuning - Different Tune?
Rudolf Pietsch (Wien): Zum Verhältnis von vokaler und instrumentaler Musik in der österreichischen Volksmusik
Pjotr Dahlig (Warszawa): Drumming in Present Music Ensembles in Poland
Ludvik Kunz (Brno): Das *Bassett* in der Volksmusik.

The very dense programme was supplemented by a video session, a demonstration of the computer-program '*EMAP*' shown by Emil H. Lubej, and by some musical performances of Slovak folk ensembles. Rembrandt Wolpert invited the Study Group to have its next meeting 1995 in Amsterdam. The participants passed a resolution against the civil war and the senseless destroying of cultural goods in the territory of the former Yugoslavia.

Andreas Michel

12TH MEETING OF ANALYSIS AND SYSTEMATISATION STG 1992

The 12th meeting of this Study Group was held 21-24 October, 1992 at the Aristoteles University in Thessaloniki, Greece, with the following themes:

1. Classification and Analysis of Greek Folk Music
2. Classification and Rhythm in Dance Music
3. Folk Music Styles in Eastern Mediterranean Countries.

Already the first paper "Entwurf einer Klassifikation der griechischen Volksmusik" [A model of classification of Greek folk music], Rudolf Brandl (Göttingen) presented the main characteristics as a basis for the papers of the first theme. Methodically, there was a focus on the historical part of ethnomusicology and, once again the ethnomusicologist was reminded of the importance of historical sources and most of all the competent handling of them.

The much regretted absence of our colleagues from the former Yugoslavia and from Bulgaria reduced the third theme to the papers of Ursula Reinhard (Berlin) and Ursula Hemetek (Vienna). Both papers discussed mutual influences of different ethnic groups living in the same region: "Volksmusikstile in einigen türkischen Grenzgebieten im Vergleich zu ihren Nachbarländern" [Folk music styles in some Turkish

border areas in comparison with neighbouring countries] and "Roma-Musikstile im ehemaligen Jugoslawien" [Roma-music styles in former Yugoslavia].

Oskár Elschek, Alica Elschekova (Bratislava) and Reiner Kluge (Berlin) gave in their papers the theoretical basis for the second theme. A survey of the latest European developments in this field was supplemented by specialized papers on regional or historical traditions: Emil Lubej (Vienna) "Tanzgebundene Gesänge im Repertoire der sardischen "tenores" [Dance songs in the repertoire of the Sardic "tenores"], Rudolf Pietsch (Vienna) "Zur Klassifikation österreichischer Tanzmusik" [On the classification of Austrian dance music], and Hartmut Braun (Freiburg) "Musik zu Figurentänzen des 18. und 19. Jahrhunderts" [Music for 18th and 19th century figure dances].

Some of the members had the opportunity to visit the university's laboratory of electroacoustics and musical technology and they were amazed by the high standard of the technical equipment.

The meeting was perfectly prepared by chairman Emil Lubej and competently organized by Dimitris Themelis and his "crew" in Thessaloniki; it was successful and had a very good atmosphere. Contacts between participants generated new institutional cooperations (Thessaloniki-Vienna, Berlin- Vienna). An interesting sightseeing tour to the Olymp and folk music presentations allowed time for relaxing and getting to know each other. All participants were fascinated by the rich and superb meals, carefully prepared and served. At this meeting we felt Ancient Greek intellectual inspiration, but we also enjoyed the taste of todays Greek culinary art.

Ursula Hemetek

17TH SYMPOSIUM OF THE ICTM STG ON ETHNOCHOREOLOGY

This year's symposium was hosted by the Peloponnesian Folklore Foundation and held at the Cultural Centre of Nafplion, Greece (July 2-10,1992). Activities included the presentation of 28 papers; meetings of sub-groups on structural analysis, style, fieldwork, and iconography; performances by several dance troupes; a business meeting; outings to historic sites, and a nearby village for food, drink, and dancing; as well as lively discussion over late evening suppers throughout the entire gathering. Thanks are due to many people, including the program and local arrangements committees, but especially Irene Loutzaki, who will be editing the planned publication of proceedings by the Peloponnesian Folklore Foundation.

Two concerns, repeatedly raised in discussion of papers addressing the first theme of the conference, "Dance in its Socio-Political Aspects," emerged as of general concern at this time: the ideological manipulation of dance forms, particularly for nationalist agendas; and, ethical questions raised by a recognition of the politically situated roles of researchers themselves. Other recurrent issues included the critique of 'loaded' terms, such as purity and authenticity, which must be understood as politically situated, as well as, globalization and the impact of Western European theatrical models of presentation. Many papers addressing the second theme, "Dance and Costume," raised closely related issues of identity and representation, others were more concerned with semiotic analysis of meaning.

Anca Giurchescu presented the keynote paper, "The Power of the Dance Symbol and its Socio-Political Use." She set the stage for discussion by considering

some general problems based on her own research experience, particularly in Romania; many of the issues raised were to be examined in the more focussed and detailed studies presented over the next few days. Noting that dance is, in fact, itself a form of social interaction which produces meaning each time performed, Giurchescu emphasized the power of dance as identity marker, as emblem and as instrument of change. Because of its power, dance has often been used in political contexts to symbolize the nation state and has been manipulated by dominant social groups which define and select its "authentic" symbols; at the same time, individuals and sub-groups of society may subvert such messages through their own manipulations. In moving terms Giurchescu described the ethical dilemmas she confronted as a Romanian researcher and noted that researchers have often been party, both witting and not, to ideological agendas.

At the end of the symposium Theresa Buckland and Andriy Nahachewsky presented a summary of contributions to this theme identifying several levels of political interaction which had been considered; as suggested by Giurchescu, politics on a national scale emerged quite prominently. In an overview of "Bulgarian Folk Dance Over the Last Five Years," for example, Anna Ilieva described with passion the effects of the manipulation of "folk dance" by the former Bulgarian government through the "octopus" of amateur arts organizations throughout the country. The activity of this institution has often wiped-out even the memory of how people formerly sang and danced. While the future of Bulgarian folk dance is difficult to predict at this time, Ilieva hopes in her role as researcher to help raise awareness of traditional culture. Arzu Ozturkmen examined the relationship of "Folk Dance and Nationalism" in Turkey, considering folk dance revival as a newly invented tradition which displays certain elements of national identity from the Republican era of nation-building. In the ensuing discussion Ozturkmen noted a homogenization of dance practice resulting from the continuing high degree of institutional control over these dance forms. She saw rather dim prospects for effecting much change in this trend through either her role as researcher or educator. Hanna Laudova focussed her attention on social dances which emerged in the period of Czech national revival, based on a "typization" of folk dance motives. She emphasized the use of regional specific features of dance tradition in the public representation of "countryfolk" at festivals in her discussion of "Characteristic Features of the Tradition of Czech Folk Dance in the Context of its Socio-cultural and Socio-political Aspects."

Andriy Nahachewsky even more directly addressed the tension between "National Standards and Rural Traditions" in relation to Ukrainian Canadian dance. The activism of one of the key founding figures of Ukrainian national dance who emigrated to Canada helped establish this national idiom, a form much influenced by theatrical tradition, as the "true" Ukrainian dance. Largely cut off from their country of origin, Ukrainian Canadians made this tradition their own, projecting new values into its choreography and aesthetics. Within the Canadian situation an official multi-cultural policy encouraged public Ukrainian dance representation without exerting the centralized control seen in the previous cases reported. Nevertheless similar processes including standardization and suppression of individuality can be seen in the transformation of the "rural tradition" of social dance to which it refers. The recent and sudden re-opening of possible contact with Ukraine itself has created an exciting historical moment and clearly change is in the offing, although its direction is again difficult to predict.

As usual the symposium was an opportunity for presentation of research from the host country in particular and among the several papers addressing Greek dance issues of national identity, authenticity, and representation, especially in relation to the political history of Greece, were quite prominent. Irene Loutzaki's consideration of "Dance in 'Political' Rhythms" examined dance in the context of political celebrations as a potent symbol and marker of ideology. Vaso Tyrovola provided an historical study of the "Dynamic Aspects of the Evolutionary Process of Popular Urban Culture in the Case of the Dance Zeibekiko" identifying several distinct stages in its transformation from a rural form into a popular urban expression and tourist genre. Extensive discussion focussed on the nature of its earliest documentation and the fixing of transition dates in terms of social and political historical changes. Popular and touristic Greek dance was also examined by Maria Koutsoumba and Georgiana Gore in their joint paper on "Airport Art in a Sociopolitical Perspective: The Case of the Greek Dance Groups of Plaka," the tourist quarter of Athens. Marika Rombou focussed on dance education in her paper on "The Dynamics of Traditional Dance as a Penetrating Force in the Formulation of Modern Greek Ideology and Culture." She discussed contention surrounding the conception, teaching, and presentation of "ethnic" dance in Greece, advocating de-politicization of dance performance. Sunni Bloland examined Greek dance in the United States in her paper, "The 16th Annual California Greek Orthodox Youth Folk Dance Festival: A Social and Artistic Extravaganza," arguing that this represented an unusually effective integration of dance into an educational agenda. Yvonne Hunt informally presented recent video-recordings of a Gypsy community carnival performance, which generated lively discussion concerning its similarities to other men's dances such as the Romanian calusari.

The role of dance in the political relations of various sub-national groups represents a second level in the politics of dance. Colin Quigley examined the rhetoric of "Cultural Politics: [in] A Hearing to Designate the Square Dance as the National Folk Dance of the United States," showing how ideology has been projected onto a dance form by this bill's advocates. Darius Kubinowsky explored the "Process of Integration of the Poles and the White Russians on the Territory of [rural northeast] Poland" through dance. Formerly distinct traditional dances are becoming "manners of dancing," favored by successive generations, which co-exist and interact to produce a kind of "choreographic chaos" at contemporary dance events. A lively discussion ensued focussing on the need to consider both analytic and the "native" perceptions.

Papers reporting on non-European topics explored dance as political action without much reference to the heavy hand of national ideology seen previously. Adrienne Kaeppler illustrated how a performance of Tongan lakalaka was constructed in terms of political relationships among various clans, making visible and confirming the king's position. Georgiana Gore explored how performers assert their position within political hierarchy through dance in her examination of "Playing the Eben: Dance and Divine Kingship in Southern Nigeria." At the other end of the spectrum of political scale noted by Buckland and Nahachewsky were two papers addressing Australian aboriginal dance. Alan Marret presented a paper written with Jo Anne Page, investigating "Power Plays: [in] The Interrelationship between Music and Dance in the Wangga of Northern Australia." Video recordings illustrated the performers' manipulation of this non-secret ceremonial form, which occupies a zone between the realm of the Dreamtime and the mundane world, to negotiate individual and group power relationships. Andrée Grau's investigation of "Dance and Power amongst the

Tiwi" similarly revealed individual use of dance to manipulate the social order and make otherwise unacceptable political statements. A tentative and tantalizing pattern seemed to emerge from the juxtaposition of these studies with the European in which an openness of form and accessibility to individual manipulation seems to be subjugated to uniformity by appropriation for nationalist ideological ends.

Fewer papers were directed to the second theme of the conference, "Dance and Costume." Two presentations discussed types and distribution of dance costume: Grazyna Dabrowska's survey of "Dance and Costume" in Poland and Genia Khachaturian's "Connections between Folk Dance and Folk Costume in Armenia." Emma Petrossian presented a video-recording of a dance game performed by an Armenian children's group with whom she has worked. The keynote address on "Dance and Costume" by Ionnona Papantoniou examined the presentational transformation which both costume and dance has undergone in Greek folk dance performance today. Egil Bakka contrasted the Nordic tendency to use rather than present traditional arts in comparing the basic attitudes of "Heir, User or Researcher: [towards] Dance and Costume within the Norwegian Folk Dance Revival." Noting conflicts between the heirs and users of tradition over ownership and authority, adaptation and authenticity, he asked how the researcher should contribute to this dialogue. Mats Nilsson asked "Some Questions about Dancing and Dressing" in the Swedish revival, focussing particularly on the interaction of cultural and technical aspects of both at different periods and in different contexts. Lisbet Torp's position paper, "Traditional Peasant Costumes and Their Usage: When Preservation Leads to Limitation and Stagnation," presented the Danish situation as one in which the men's dance costume in particular results in a widely held negative image of folk dance. Observations on parallel situations in other countries were solicited from the audience by Torp in a discussion which followed. I am sure I was not alone in finding this a stimulating format for exchange, from which I took away new ideas to apply to my own research materials.

Two papers showed how costume reinforces mythic themes in dance ritual events. Anna Starbanova, in "Dance, Ritual and Costume," examined a Bulgarian ritual of girls' initiation, revealing links between the dancers' costume and accompanying wood-nymph legends. Allegra Snyder updated her 1972 "Dance Symbol" model, while making reference to costume elements in the Yaqui Indian Easter ceremonies, to illustrate "The Potential Effects of Interactive Laser Technologies on Research and Publishing Strategies." A demonstration video graphically showed the enormous potential of interactive multi-media data-bases. Realization of this technology's full potential for dance application awaits only a slight increase in storage capacity to make extensive use of full motion video (FMV) possible.

Snyder and Helene Eriksen, who summarized contributions to this theme, noted that, surprisingly, no papers addressed directly how costume actually affects the structured movement of dance, although passing mention was made of costume weight, relative rigidity, and other such factors in several papers. Eriksen's examination of "Oriental Dance or Belly Dance: How a Costume Defines a Genre," however, was extensively illustrated with slides documenting the history of these forms and video-recordings which revealed an intimate relationship between dance movement, costume, and genre. Bakka responded to this point in discussion that possible interactions of costume and movement are difficult to test or measure; cooperation with researchers of dress is probably needed for joint investigation of such issues as

how costume makes one feel, perhaps looking further to ethnography of the body for help in identifying underlying issues manifest in both costume and movement.

Throughout the entire meeting there was continuing discussion of ethics and the researcher's role. Theresa Buckland addressed this question most directly in her paper "The Dance Ethnographer as Keeper of the Truth?" comparing the "mythological" construction by early twentieth century "folk" researchers of an anomalous ceremonial dance as an authentic example of ancient English tradition with the dancers' own construction of their history through etiological legend. As the latest person to represent the dance's history and meaning Buckland finds herself situated amidst ethical issues in which she must determine where her responsibilities as a researcher lie. Amidst the rapidly changing political landscape of Europe these questions in particular resonated among all those attending.

At the business meeting new bylaws became effective and a slate of officers elected under their guidelines; Lisbet Torp continues as Chair. Plans were not finalized for the next meeting of this study group, although a gracious invitation was extended by Zhou Bing of Beijing, China. Attendance was high at all sub-group meetings and a variety of activities are being planned, to be announced in the ICTM Dance Newsletter, available from its Editor, William C. Reynolds, Bindeballevej 129, DK-6040 Egtved, Denmark.

After a thoroughly enjoyable and rewarding ten days in Nafplion the symposium adjourned and its members dispersed, although I can attest that a number of us stayed on to visit other parts of Greece, having encountered several group members on the streets of Athens entirely by chance a week later! Thanks again to our hosts and sponsors, the Greek Ministry of Culture, the Municipality of Nafplion, Christodoulou Brothers Ltd. of Nafplion, and the National Bank of Greece, for making a wonderful gathering possible. I am sure all Study Group members look forward to the next symposium and would welcome participation from other colleagues in the ICTM.

Colin Quigley

NATIONAL COMMITTEE: Norway

The Norsk Folkemusikklag which serves as the National Committee of the ICTM in Norway has about 110 members - scholars, musicians, dancers and others. What unites them is a theoretical interest in the various fields of folk music and folk dance.

In recent years there has been a considerable growth in the number of folk music archives in Norway and also for possibilities in education of folk music and dance subjects at university and college level. With more people interested in folk music and dance one can expect growing activities in research and theoretical debate in the years to come, and a growing need for a forum like Norsk Folkemusikklag and ICTM.

Main activities of Norsk Folkmusikklag:

a yearly publication *Norsk Folkmusikklag's skrifter*

an annual General Meeting with a two days seminar.

The latest skrifter, no. 6, contain a paper from Ove Larsen on the Pols tradition of Drevja in Nordland and two papers from the 1991 seminar discussing the growing institutionalization of folk music and dance. Publications can be obtained from Rådet

for folkemusikk og folkedans, N-7055, Dragvoll, Norway.

The 1992 seminar was held on the theme 'The new generation in Norwegian folk music - a new era?'

Rolf Karlberg

NATIONAL COMMITTEE: Poland - Report 1990/1992

The Polish National Committee of ICTM concentrated in the indicated period on several kinds of activities:

1. organization of local conferences and local study groups
2. participation in (international) ICTM Study Groups
3. organization of lectures of foreign scholars visiting Poland.

Some initiatives were undertaken which have a good chance for further development in the near future.

Ad 1) One has to point to two conferences organized by the Polish NC in 1990 and 1991. The first one was organized by Dr. Katarzyna Dadak-Kozicka on the occasion of the 100 years anniversary of the death of Oskar Kolberg and dedicated to his memory and his work. The second one initiated the establishment of a Polish study group on ethnochoreology by Dr. Grazyna Dabrowska. One of the basic goals of this group is the preparation of a dictionary of Polish folk dances.

Ad 2) The participation of Polish scholars in ICTM Study Groups is quite significant. In the last two years they contributed successfully to the sessions of the STGs on Folk Musical Instruments (Peter Dahlig), Historical Sources of Folk Music (Ludvik Bielawski, Zbigniew Przerembski), Computer Aided Research (Eva Dahlig), and Maqâm (Slawomira Zeranska-Kominek).

Ad 3) Thanks to some new financial possibilities it was possible to organize lectures for foreign visiting scholars, especially in the last academic year, 1991-1992. We had opportunity to invite Robert Günther speaking on "Relations between Indonesia and East Africa in Music,", Dr. Linda Baumann speaking on music of the Shakers, Josef Pacholczyk on "Sufyana Musiqi," Josef Kuckertz on "Relations between European and Oriental Music," and on "Songs of the Brahmans of South Karnataka," with emphasis on the problems of musical transcription.

Obviously, our present political situation changes forms and conventions of scholarly activities and international cooperation. New possibilities for so-called 'borderland' studies lead to cooperation with Belorussian and Ukrainian colleagues and also to contacts at the southern and western borders (Orawa, Lausitzer). Regional groups and amateur movements active in the musical and scholarly realm show some changes in social initiatives. Some of these groups organize systematically scholarly sessions thus creating the background for more formal study groups. One can only hope that they will receive some support from international organizations.

Possibilities for publications are quite numerous today, and thanks to our technological progress editorial procedures and prices are more acceptable, and we might be even able to offer help to some international editors.

Anna Czekanowska

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

RULES

Approved September 13, 1948
Amended September 11, 1951; August 26, 1957; August 9, 1963;
August 31, 1971; August 17, 1977; August 27, 1981; April 17, 1984.

As revised and adopted on July 5,1991 and ratified in accordance with Rule 11c-e, effective November 24, 1992.

1. Name

The name of the organisation shall be THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM). The organisation was formerly known as THE INTERNATIONAL FOLK MUSIC COUNCIL.

2. Object

The object of the Council shall be to assist in the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries.

3. Functions

The functions of the Council include, but are not limited to:

(a) the holding of conferences;
(b) the publication of a yearbook or journal, a bulletin of information, and other books and pamphlets;
(c) the formation of study groups;
(d) the issue of records and films;
(e) the encouragement of national and international archives;
(f) facilitating the exchange of information in any form, including films, recordings and publications;
(g) the organisation of festivals of traditional music;
(h) cooperation with broadcasting organisations.

4. Membership

The membership of the Council shall consist of:

(a) HONORARY MEMBERS - individuals who have made exceptionally distinguished contributions to the work of the Council may, upon recommendation of the Executive Board, be elected Honorary Members by the General Assembly.
(b) LIFE MEMBERS - individuals may become Life Members by making a minimum donation to the Council, the sum to be established by the Executive Board.

(c) SUPPORTING MEMBERS - individuals may become Supporting Members by assuming responsibility for the payment of two or more subscriptions as determined for Ordinary Members.
(d) ORDINARY MEMBERS - individuals who wish to further the objects of the Council may become Ordinary Members on payment of a minimum subscription to be determined by the Executive Board.
(e) JOINT MEMBERS - married couples may become Joint Members at a reduced rate, receiving one copy between them of each issue of the Yearbook and the Bulletin.
(f) STUDENT MEMBERS - individuals who submit proof of their status as full-time students may become Student Members at a reduced rate.
(g) CORPORATE MEMBERS - government departments, regional scholarly societies, radio-television organisations and other corporate bodies may become Corporate Members with the approval of the Executive Board and on payment of a minimum subscription to be determined by the Board.
(h) INSTITUTIONAL SUBSCRIBERS - institutions such as libraries wishing to subscribe to the publications of the Council may do so at a rate to be determined by the Executive Board.

5. National Committees

(a) National Committees, consisting of representatives of organisations, scholars, and others who are in sympathy with the objects of the Council, shall be eligible for affiliation on application.
(b) The affiliation of a National Committee shall be decided by the Executive Board.
(c) In countries in which no National Committee exists, the Executive Board may appoint Liaison Officers.
(d) There shall be no more than one National Committee in any country.
(e) National Committees shall endeavor to spread a knowledge of the Council's activities and to further its interest in their respective countries. They shall, so far as possible, act as links between the Council and the individual members.
(f) National Committees shall manage their own internal affairs.
(g) Each National Committee shall appoint a representative to act as a liaison between the National Committee and the Council.
(h) Each National Committee shall pay the Council an annual subscription, the amount to be determined between the National Committee and the Executive Board.

6. Management

The management of the Council shall be vested in the Executive Board, responsible to the General Assembly as hereunder defined.

7. General Assembly

(a) The General Assembly shall consist of members of the Council in good standing.

(b) Members shall have the right to propose and second resolutions, to take part in the discussion, and to vote. Corporate members may delegate one representative who shall enjoy the voting rights of one Ordinary Member.
(c) An Ordinary Meeting of the General Assembly shall be convened by the Executive Board not less than once every three years and shall normally be held during the course of an international conference. Notice, together with the agenda, shall be dispatched to members not less than two months before the date of the meeting.
(d) An Extraordinary Meeting of the General Assembly shall be convened by the Executive Board on the written requisition of either (i) a minimum of three National Committees or (ii) not less than ten individuals who are nationals of ten different countries. Such requisition shall state the motion or motions proposed for discussion. Except by permission of the Executive Board, no business shall be transacted at an Extraordinary Meeting save that of which due notice has been given.

8. Executive Board

(a) The Executive Board shall consist of a President and not more than two Vice Presidents ("Officers"), and nine Ordinary Members, all of whom shall be elected by the membership of the Council, by means of a postal ballot. In addition, the Executive Board may appoint other voting members as defined in clause (e).
(b) Nominations for the Officers and the nine Ordinary Members to be elected may be made by the Executive Board, by National Committees or by two members, being residents of two different countries. All nominations, other than those made by the Executive Board, must reach the Secretary in writing at least six months before a General Assembly to be included in the postal ballot, which shall take place in the three months preceding each ordinary Meeting of the General Assembly. The results of the election shall be announced at the General Assembly.
(c) The Officers and three of the nine Ordinary Members shall retire at each Ordinary Meeting of the General Assembly. The Officers shall be eligible for re-election. Ordinary Members shall be eligible for immediate re-election only once. The order of retirement of the nine Ordinary Members shall be by seniority of election, but where this is inapplicable the retiring members shall be determined by lot.
(d) In the event of the death or resignation of any of its members the Executive Board may appoint a substitute to fill the vacancy. Any such appointment shall be brought before the next General Assembly for ratification.
(e) The Executive Board may co-opt not more than two members in addition to those elected by the membership of the Council. Such members shall retire at the next General Assembly, but shall be eligible for re-appointment by the Executive Board.
(f) The Executive Board shall meet at least once each year at a time and place to be determined by the Board. Should urgent matters arise between meetings, votes may be taken by correspondence.

(g) The members of the Executive Board shall exercise the powers delegated to them by the General Assembly on behalf of the Council as a whole.
(h) The Executive Board may appoint its own chairman.
(i) The Executive Board may appoint such committees and study groups as may be desirable.
(j) The Executive Board may appoint Executive Officers, salaried and unsalaried, for the purpose of carrying on the work of the Council.

9. Conferences

(a) An international conference shall be held at intervals of not more than three years and more frequently if possible.
(b) The date and place of the conference shall be determined by the Executive Board.

10. Finance

(a) The Council shall be financed by (i) subscriptions from all types of membership except Honorary Members; (ii) subscriptions from National Committees; (iii) donations, endowments and grants.
(b) A statement of accounts shall be submitted by the Executive Board to each Ordinary Meeting of the General Assembly.
(c) In the event of dissolution, the assets of the Council shall devolve, in accordance with the decision of the General Assembly, to one or more national or international organisations having similar ends.

11. Alterations to Rules

(a) Proposals for alterations must be received by the Secretary in writing not less than six months before a General Assembly.
(b) Such proposals, duly received and listed on the agenda, shall be put before the General Assembly for approval.
(c) Any proposal approved by a two-thirds majority of the members present at the General Assembly and entitled to vote, shall stand adopted upon ratification by a simple majority of votes received in a postal ballot from members in good standing.
(d) Such ballot shall be conducted within nine months of the General Assembly and shall allow 120 days between dispatch of the ballots and the close of the balloting period. The ballot shall include a presentation of both sides of the argument.
(e) The Rules as changed shall become effective upon their publication, but in any case within six months of ratification.

ICTM MEETING CALENDAR

1992 11-13 December Liege Belgium	Study Group on Music Archaeology Colloquium Theme: "'Sons originels.' Prehistoire de la musique" Local Organization: Marcel Otte
1993 12-16 April Istanbul Turkey	Study Group on Music Archaeology International Colloqium Theme: "Musikarchaologie und das Weiterleben Musikalischer Traditionen in der Turkei" Local Organization: Matthias Strauss
1993 14-15 June Berlin Germany	Study Group on Music and Gender Local Organization: Susanne Ziegler
1993 14-15 June Berlin Germany	ICTM Group of Young Ethnomusicologists Themes: "Ethics in Ethnomuscicology;" "'Redrawing the Line' - New Nations, New Nationalism and the Role of Musicological Research;" "Anthropological Theory in Ethnomusicology: Alien or Ally?" "'Passing the Torch' - Ethnomusicologists between Generations of Scholars" Program Chair: Kai Fikentscher Local Organization: Dietmar Elflein
1993 **16-22 June** **Berlin** **Germany**	**32nd World Conference of the ICTM** Themes: 1. Ethnomusicology and Society Today: Power Structures, Environments, Technologies 2. Ethnomusicology At Home 3. Music and Dance in a Changing Europe 4. Other Current Research Program Chair: Krister Malm Local Organization: Max Peter Baumann
1993 24-25 June Berlin Germany	Study Group on Oceania Theme: "Historical Sources of Pacific Islands Music" Local Organization: Artur Simon

1993 3-9 June Romania	Study Group on Ehnochoreology Subgroup: Methods for Fieldwork Secretary: Anca Giurchescu
1993 13-19 August Yerewan Armenia	Study Group on Ethnochoreology Subgroup: Dance Iconography Secretary: William C. Reynolds
1993 23-29 August Istanbul Turkey	Study Group on Ethnochoreology Subgroup: Structural Analysis Secretary: William C. Reynolds
1993 October al-Badia Algeria	Study Group on Music of the Arab World 2nd Meeting Theme: "Bedouin Music in the Arab World" Local Organization: Abdelhamid Benmoussa
1994 September Vienna Austria	Study Group on Analysis and Systematisation Local Organization: Rudolf Pietsch, Emil Lubej
1995 Amsterdam Netherlands	Study Group on Folk Musical Instruments Local Organization: Rembrandt Wolpert

ICTM MEMBERSHIP APPLICATION FORM

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

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

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

☐ STUDENT MEMBER	US$20.00
☐ ORDINARY MEMBER	30.00
☐ JOINT MEMBERS	50.00
☐ SUPPORTING MEMBER (MINIMUM)	50.00
☐ CORPORATE MEMBER	120.00
☐ LIFE MEMBER	500.00
☐ INSTITUTIONAL SUBSCRIBER	35.00

Name and title:

_____

Address:

_____

_____

_____

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

Date _____

Signature_____

Please note:

REMITTANCE is payable to ICTM in US funds either by **check drawn on an American bank** or by **International Money Order**. BANKCHARGES are your responsibility.
STUDENT MEMBERSHIP RATES are offered for a minimum of FIVE years. **Proof of student status must accompany payment.**

MEMBERSHIP INFORMATION

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

Modes of Payment

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

Advance Payments

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

Address Changes

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

Supporting Memberships

The proceeds of this membership category are used for prospective members who so far could not join for lack of (convertible) funds. Simply send an additional check for $20.00 or more, marked "Supporting Member".

Joint Membership

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

Student Membership

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

Gift Certificates

Please request information on ICTM Membership (Gift) Certificates from the Secretariat.

Note

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

ICTM LIAISON OFFICERS

Austria	Emil Lubej
Bangladesh	Anwarul Karim
Belgium	Anne Caufriez
Brazil	t.b.a.
China, P.R.	Shen Qia
Cuba	Olavo Alén Rodriguez
Cyprus	Nefen Michaelides
Egypt	Ahmed Shafic Abu-Oaf
France	Tran Van Khe
Greece	Markos Ph. Dragoumis
Hong Kong	Tsao Penyeh
India	Shubha Chaudhuri
Indonesia	F.X. Suhardjo Parto
Israel	t.b.a.
Madagascar	Mireille Rakotomalala
New Zealand	Richard Moyle
Pakistan	Uxi Mufti
Papua New Guinea	Don Niles
Peru	Raúl Romero
Philippines	José Maceda
Portugal	Salwa El-Shawan Castelo-Branco
Spain	Josep Crivillé i Bargalló
Viet Nam	Tô Ngoc Thanh
Zaire	Bonket Pengo

ICTM NATIONAL COMMITTEES

AUSTRALIA - Chairman: Dr. Stephen Wild
Musicological Society of Australia, GPO Box 2404, Canberra, ACT 2601
BULGARIA - Suiuz na Bulgarskite Kompositori, 2 Ivan Vazov, Sofia 1000
CANADA - Canadian Society for Musical Traditions
c/o Dr. Regula Qureshi, Dir., Dept of Music, University of Alberta, Edmonton, AL T6G 2C9
CZECHOSLOVAKIA - President: Dr. Oskár Elschek
Institute of Musicology, Slovakian Academy of Sciences, Dubravska ceta 9
813 64 Bratislava
DENMARK - President: Dr. Lisbet Torp
Dansk Selskab for Traditionel Musik og Dans, Kaersangervej 23
DK-2400 Copenhagen NV
FINLAND - Secretariat
Kansanmusiikin Keskusliitto, P.O.Box 19, SF-00531 Helsinki 53
GERMANY - Chairman: Prof. Dr. Marianne Bröcker
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Tôyô Ongaku Gakkai, c/o Dept of Musicology, Tokyo Geijutsu Daigaku
12-8 Ueno Kôen, Taitô-ku, Tokyo 110
R.O.KOREA - c/o College of Music, Seoul National University, Seoul 151
NETHERLANDS - President: Dr. Wim van Zanten
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NORWAY - President: Mr. Rolf Karlberg
c/o Valders Folkemuseum, Norsk Folkmusikklag, N-2900 Fagernes
OMAN - Oman Centre for Traditional Music, P.O.B.2000, Seeb
POLAND - President: Prof. Anna Czekanowska
Institute of Musicology, Warsaw University, 02-089 Warsaw
SWEDEN - President: Dr. Krister Malm
c/o Musikmuseet, Box 16326, S-103 26 Stockholm
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