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INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

DEPARTMENT OF MUSIC - COLUMBIA UNIVERSITY - NEW YORK, NY 10027 - U.S.A.
Tel: +212 678-0332 Fax: +212 678-2513 or +212 854-1309 e-mail: ICTM@woof.music.columbia.edu

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Anthropology of Music in Mediterranean Cultures: Prof. Tullia Magrini - Italy

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

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ANNOUNCEMENTS

ELECTION OF OFFICERS AND MEMBERS OF THE BOARD

At the 32nd General Assembly of the ICTM, held in Canberra, Australia, January 7, 1995, the following officers and Board members were elected or re-elected:

President:	Prof. Dr. Erich Stockmann, Germany
Vice Presidents:	Prof. Dr. Oskár Elschek, Slovakia
	Dr. Krister Malm, Sweden
Board Members:	Dr. Lisbet Torp, Denmark
	Prof. Tsuge Gen'ichi, Japan
	Prof. Gerard Béhague, U.S.A.
Coopted Board Member:	Mr. Khalfan al-Barwani, Oman.

President Stockmann thanked the following outgoing Members for their longlasting good services to the Council:

Dr. Olive Lewin, Jamaica, Vice President
Dr. Mwesa Mapoma, Zambia, Board Member.

ALICE MOYLE - HONORARY MEMBER OF ICTM

The 32nd General Assembly voted unanimously to elect Dr. Alice Moyle, Australian Institute of Aboriginal and Torres Strait Islanders Studies, Canberra, Australia, an Honorary Member of the Council. We send her our very best wishes for health and future research.

NEW LIAISON OFFICERS OF THE COUNCIL

The following were invited and have accepted to serve as liaison to the Council and its membership:

Dr. Victoria Eli Rodriguez for Cuba
Dr. Lubomir Tyllner for the Czech Republic
Dr. Saule Utegalieva for Kazakhstan
Mr. Lumkile Lalendle for South Africa
Dr. Mahmoud Guétat for Tunisia
Dr. Dumisani A. Maraire for Zimbabwe

The Executive Board welcomes its new Liaison Officers.

WORLD CONFERENCE IN CANBERRA EXCEEDS EXPECTATIONS

The 33rd World Conference of the ICTM, held in Canberra, 5-11 January, 1995, has attracted more participants than even optimistic estimates had predicted: 248 individuals from 42 countries registered. The weather, forecast to be hot and humid, was pleasantly cool and only occasionally enlivened by downpours; and spirits were always high, whether in intellectually demanding discourse or in physically challenging social intercourse at the 'barbeque and bushdance', a traditional Australian event at a traditional wool shearing shed.

The timing of the conference was a fortunate one also in terms of academic developments in Australia: the Canberra School of Music with its marvelous facilities had only recently joined the Australian National University, thereby strengthening the research potential and resources of both institutions and those of the closely related Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The

ICTM conference, which incorporated the 18th National Conference of the Musicological Society of Australia, highlighted international dimensions of music research in the capital of Australia, and benefited from the quickened interest of Australian institutions in musicological studies especially beyond the domain of Western art music. Presentations and discussions of Australian Aboriginal traditions, of popular musics in Oceania and Asia, of music research in Papua New Guinea, of issues of music cognition, and of questions concerning intellectual property from ethical and legal perspectives were among the intellectual high points of the conference.

All this was made possible by the local organization: people who through hard work and great warmth managed to make everything run smoothly and everyone feel comfortable. Participants will not easily forget the central figures: resourceful Stephen Wild, indefatigable and always radiant Robyn Holmes, technical wizard Peter Campbell, staunch supporters Grace Koch and Hazel Hall, or the numerous student assistants without whom the multiple parallel sessions could not have functioned. The richness of cultural institutions - the National Film and Sound Archive, the National Museum of Australia, the National Library of Australia, the AIATSIS and several private ones - could hardly be fathomed during the conference period. They all had joined forces to support the conference.

The Council, and especially all participants in the Canberra conference, are deeply indebted to their Australian hosts and friends.

Dieter Christensen

50TH ANNIVERSARY - IFMC/ICTM - 34TH ICTM WORLD CONFERENCE

An invitation by Vice President Oskár Elschek on behalf of several Slovak institutions to hold the 34th World Conference in Nitra, Slovakia, June 22-28, 1997, was accepted by the Executive Board and was brought to the General Assembly by President Stockmann.

Nitra is an old town in Slovakia which was a main political center of the Slovak people in the 8th century. The city of 100,000 inhabitants is situated about 50 miles from Bratislava and can be easily reached by bus, train, and/or plane from either Bratislava or Vienna. The town has today two universities and institutes of the Slovak Academy of Sciences which are willing to cooperate with ICTM. Hotels, in particular, student hotels of the universities, will be available at low cost. Each year in June/July, international folklore festivals are held in Nitra and surrounding regions (Vychodna, Myjava). Nitra is famous for its excellent wine growing in vineyards sourrounding the town.

The following program committee has been appointed by the Board:

Chair:	Dr. Wim van Zanten, Netherlands
Members:	Prof. Oskár Elschek, Slovakia
	Dr. Anca Giurchescu, Denmark
	Prof. Bruno Nettl, U.S.A.
	Dr. Tsao Pen-yeh, Hong Kong
	Prof. Dieter Christensen, U.S.A.
Local Organization:	Prof. Oskár Elschek, Slovakia.

Themes for the conference will be announced in the October Bulletin.

DIRECTORY OF TRADITIONAL MUSIC 1995

We are preparing an updated version of the 1993 edition of the Directory. A questionnaire will be mailed to all members of the Council with this edition of the

Bulletin. We urge you to return the questionnaire right away. Please keep the following in mind:

1. Each line of the questionnaire has only 67 bytes = 67 letters incl. empty spaces. If your text is too long we will have to reduce it to size.

2. Please mark 'corrections', deletes', 'additions' to your entry as such. This is important to update your entry acurately. If the text of your entry does not need updating sign the form with 'correct', 'ok', etc.

3. Address changes: Please list the mailing address which will be in use for your mail from the end of 1995 on. Just to remind again: it is very important that especially members who are changing addresses more than usual keep our publishing deadlines in mind. Please, send changes in time before deadlines of our publications (this Directory: September 1st, 1995; Bulletins: March 1st and September 1st and Yearbook: September 1st of each year).

4. Telephone, fax, e-mail number/addresses are only listed if you check the appropriate line.

5. Concerning the text: We still don't have software to use diacritical signs in connection with our database files. Please accept our apologies.

Publication of the Directory is planned for November/December of 1995.

ICTM Secretariat

NEWS FROM ICTM AFFILIATED GROUPS

STUDY GROUPS

The STGs on **Music Archaeology** and **Iconography** held a successful conjoint congress 'AIMCC-95', 29 December 1994 to 3 January 1995 in Jerusalem by invitation of Bar-Ilan University in cooperation with the Israel Museum. Congress Chairman was Prof. Joachim Braun.

For abstracts of the meeting contact Dept of Musicology, Bar-Ilan University, Ramat-Gan 22 900, Israel.

Music Archaeology

A music-archaeological symposium will be held at the International Rock Art Congress, Torino/Italy, August 30-September 6, 1995. This symposium will serve also as a Study Group Meeting with a general assembly of its members. Please submit your ideas for it in time.

Papers for the symposium should, preferably, be related to Rock Art, but are generally free, i.e., up to the participant's choice. Nevertheless, I suggest to concentrate on the following sub-topics:

1. The meaning of rock art for music-archaeological research
2. Music archaeology - music iconography: two sides of the same coin?
3. Reconstruction of sound producing devices
4. Methodological problems in music archaeology
5. Presentation and interpretation of new finds.

I need your abstracts until April 1995 as well as further suggestions. Please send to my new address: Seumestr. 10, D-30161 Hannover, Germany. Tel: +511/310 02 29; fax: -/310 02 00 (office).

Ellen Hickmann

Iconography and **Ethnochoreology** / Sub-Study Group **Dance Iconography**: Both STGs are organizing a joint international meeting, to which colleagues from various disciplines (musicology, choreology, art history, ethnology, folklore, literature etc.) are invited. The meeting will be held in Innsbruck/Hall, June 13-18, 1995 on the topic, 'Myth and Reality in Dance Pictures'.

Each participant will give a paper of 35-40 minutes which is followed by a half-hour discussion around the table. We shall try to raise enough money to cover the costs for lodging and for most, if not all meals. A limited number of auditors shall be welcomed too.

We intend to distribute final abstracts in advance to all participants. Presently, we have no plans to publish proceedings, but, hopefully, some papers will appear as articles in *Imago Musicae*, The International Yearbook of Musical Iconography.

Tilman Seebass, Lisbet Torp, Marianne Bröcker

RECENT ICTM PUBLICATIONS

Study Groups

Historical Sources of Folk Music

Historische Volksmusikforschung. Studien Gruppe z. Erforschung historischer Volksmusikquellen. Beiträge d. 10. Arbeitstagung in Göttingen 1991. Hrsg. von Doris Stockmann u. Annette Erler. Edition Re Göttingen 1994. (Orbis Musicarum 10.) 338 pp., 83 musical examples/transcriptions, tables, illustr.

Inquiries could be sent to: Musikwiss. Seminar, Georg-August-Universität, Kurze Geismarstr. 1, D-37 073 Göttingen, Germany.

Ethnochoreology

Dance and its Socio-Political Aspects. Dance and Costume. Proceedings, Study Group on Ethnochoreology 17th Symposium, Nafplion, Greece, 2-10 July 1992. [Ed.] (Irene Loutzaki) Nafplion 1994. (Peloponnesian Folklore Foundation/ International Council for Traditional Music.) 155 pp. ISBN 960-85 159-6-3.

Order addr.: Peloponnesian Folklore Foundation, 1, Vass. Alexandrou Str., GR-211 00 Nafplion, Greece.

Maqam

Regionale maqam Traditionen in Geschichte und Gegenwart. Materialien der 2. Artbeitstagung der Study Group "maqam" des ICTM vom 23. bis 28 März 1992 in Gosen bei Berlin. Vol. 1.2., hrsg von J. Elsner u. G. Jähnichen. Berlin 1992. 595 pp. price: DM15.00 + shipping and handling. Order address: Prof. Dr. Jürgen Elsner, Heinestr. 97, D-16341 Zepernick, Germany.

Anthropology of Music in Mediterranean Cultures

Proceedings of the first meeting of the STG were published as *Antropologia della musica e culture mediterranee*, ed. Tullia Magrini. Bologna: Il Mulino 1993.

National Committees

Germany

Bericht über die Tagung d. Nationalkomitees d. Bundesrepublik Deutschland im ICTM (UNESCO) am 12 u. 13. Februar 1993 in Köln, hrsg. von Marianne Bröcker. Bamberg 1994. (Berichte a.d. ICTM Nationalkomitee Deutschland 3.) 205 pp. With musical transcription, tables and cassette. ISSN 0943-4224

Bericht über die Tagung d. Nationalkomitees der Bundesrepublik Deutschland im ICTM (UNESCO) am 28. und 29. Januar 1994 in Nürnberg, hrsg. von Marianna Bröcker. Bamberg 1994. (Berichte a. d. ICTM-Nationalkomitee Deutschland 4.) With musical transcriptions, tables and cassette. ISSN 0943-4224.

Price per volume: DM25.00 + shipping and handling. Order address: Universitätsbibliothek Bamberg, D-96 045 Bamberg.

NEWS FROM OTHER ORGANIZATIONS

Sociedad Ibirica de Etnomusicologia - 1st Congress

The sociedad held its first congress on March 8-10, 1995. Dr. Josep Martí i Perez, member of ICTM, was designated as the new liaison to the ICTM. Ramon Pelinski has been elected president of the society.

XVIII Pacific Science Congress

To be held in Beijing, China June 5-12. 1995. For information, please contact Du Yaxiong, China Music Conservatory, No2, Sizhuyan Dewai, Beijing 100101, China. The 18th Session will be on 'Traditional Musics of the Pacific Areas and Their Role in the 21st Century'. For information, please contact Prof. Barbara Smith, Dept of Music, University of Hawai'i at Manoa, Honolulu, HI 96822. (Tel: +808/946-6796, fax: -/956-9657.

European Music Council

"Aspects on Music and Multiculturalism" is the theme of a European Music Council conferene, to be held July 9-11, 1995, in Falun, Sweden, hosted by the Swedish National Committee of the International Music Council.

Rotterdam World Music Festival, 13-17 September, 1995.

Part of this festival is the conference on 'Music in a Changing World' which will combine the following:

3rd International Symposium on Teaching World Music (TWM)
11th European Seminar in Ethnomusicology (ESEM)
2nd Meeting of the European Foundation for Chinese Music Research
East Asian Voices (11-14 September)

All enquiries should be directed to: Rotterdam World Music Festival 1995, Concert and congress centre de Doelen, P.O.Box 972, 3000 AZ Rotterdam. Tel: 031 10/217 1738; fax: -/213 0913.

Enquiries concerning ESEM should be sent to: P.O.Box 11092, 2301 EB Leiden. Fax: 031 71/123 183; e-mail: zanten@rulfsw.LeidenUniv.nl. Closing date for ESEM paper proposals: 30 April 1995. (The 12th ESEM meeting will be held in Toulouse 1996 on 'Musiques au quotidien'.)

Society for Ethnomusicology

The 40th annual Meeting of the SEM will be held in Los Angeles, California, from October 19-22, 1995. The meeting will be hosted by the University of California at Los Angeles. The following conference themes were proposed: 1. musical bonds, boundaries, and borders in the Americas 2. the music industry, 3. redefining musical cultures in the changing Eastern Europe, 4. the place of postmodernism in ethnomusicology, 5. Body, mind and spirit in theory and performance. For information, please contact Steve Loza at the Department of Ethnomusicology and Systematic Musicology, 405 Hilgard Avenue, UCLA, Los Angeles, CA 90024 (tel: +310/206-1082).

Excerpt from SEM Newsletter 29,1, 1995

26th International Ballad Conference

July 19-23, 1996, University of Wales, Swansea. Organizer: International Society for Ethnology & Folklore. Proposed themes: "Francis James Child (1825-1896): The Editor of The English & Scottish Popular Ballads & 'His' Songs: Historical, Comparative & Contemporary Perspectives." "Ballads &/as Literature." "Narrative Singing in Wales." "Beyond Eurocentrism." Deadline for paper proposals: 1 July 1995. Contact: Tom Cheesman, School of European Languages, University of Wales Swansea, Swansea SA2 8PP, G.B. Fax: 01792/295 710; e-mail: t.cheesman@swan.ac.uk

MINUTES OF THE 32ND ORDINARY GENERAL ASSEMBLY
Of The International Council for Traditional Music
Held at the Canberra School of Music, Canberra, Australia
Saturday, January 7, 1995, 3:30 to 4:50 p.m.

In Attendance were: Dr. Erich Stockmann, President and Chair, Dr. Krister Malm, Vice President, Dr. Dieter Christensen, Secretary General; and Board Members Mr. Khalfan al-Barwani, Drs. Gerard Béhague, David Hughes, Anthony Seeger, Tsuge Gen'ichi, Stephen Wild; Mrs. Nerthus Christensen, Executive Secretary and 81 members of the Council in good standing.

The Secretary General having explained voting procedures, the President opens the General Assembly with a welcome to all members.

1. APPROVAL OF THE AGENDA

Dr. Gordon Spearrit moves to approve the Agenda, Dr. Wim van Zanten seconds. APPROVED.

2. APOLOGIES FOR ABSENCE

Were received from Vice Presidents Drs. Olive Lewin and Oskár Elschek, from Ordinary Board Members Drs. Max-Peter Baumann, Shubha Chaudhuri, Salwa El-Shawan Castelo-Branco, Mwesa Mapoma, and Lisbet Torp, and from representatives of National Committees and Liaison Officers.

3. PRESIDENT'S REPORT

It is with deep regret that we note the death of our member Graham George. In a very difficult situation, when the Council's secretariat had to leave the Dansk Folkemindesamling in Copenhagen, he offered his help. He gave a home to the secretariat at the Queen's University of Kingston, Canada and served the Council as Honorary Executive Secretary from 1968 to 1980, assisted by his wife, Tjot. The Council owes the Georges a great debt of gratitude.

Since our last General Assembly, several other members have passed away. I shall mention here only Helmut Schaffrath from Germany, the founder and co-chair of the Study Group on Computer Aided Research, Aloys Fleischmann of the Irish Republic, an expert on Irish traditional music, and Sabine Zinke from Germany, who died during field research in Namibia.

I ask you to stand in honor of our friends and colleagues. [Assembly stands]

As usual, I begin my report on the activities of the Council since the last General Assembly with a survey of the meetings of the past two years.

In the category of "colloquia", focussed on selected themes, an ICTM colloquium was held at Smolenice castle near Bratislava, Slovakia. Some thirty scholars from different parts of eastern and western Europe discussed the dramatic political events of recent years within Europe and their influence on folk music traditions. The colloquium, with its topic "Re-creating Folk Music Traditions in a Changing Europe", is to be understood as a continuation of the discussion we started already at the 1988 ICTM colloquium in Falun, Sweden. We thank Oskár Elschek, our Vice President, for the excellent organization and, particularly, for his choice of the meeting place.

Unfortunately, two planned colloquia had to be cancelled, one in the Netherlands and another in Portugal because of lacking financial funds. This is bad news.

Never before have we had to cancel an ICTM conference in the latest phase of preparation. This new experience makes it clear that it has become more difficult to carry out our work as an international organization and particularly to offer possibilities for cooperation to our members. We can expect in the future less and less financial support from the public purse, so that we must look for other resources.

However, there is a strong tendency to come together in small groups to intensify the communication among experts in the various fields of our discipline. The ICTM study group meetings offer such opportunities. They further the exchange of information and cooperation among experts. There are, at the moment, twelve study groups, I repeat twelve, which have organized seven meetings since our last General Assembly in a period of only one and a half years. Many ICTM members have become active in these meetings and are thankful for such a possibility.

The World Conference in Berlin offered the Study Group on Musics of Oceania an opportunity to meet. Barbara Smith, the very engaged chairperson of the group, is again organizing a seminar entitled "Indigenous Performance and the Media", directly following our World Conference here in Canberra in cooperation with Grace Koch from the Australian Institute of Aboriginal and Torres Strait Islanders Studies.

The Study Group on Music and Gender met 1993 in Berlin just before the ICTM World Conference. During the business portion of the meeting, Pirkko Moisala from Finland was elected co-chair to replace Susanne Ziegler who retired from this position with thanks for her many efforts to organize, stabilize, and further the study group's work. Pirkko Moisala invited the study group to meet in Turku, Finland, from August 4-7, 1994, and to discuss the development of theory and method in gender-based studies of music. The successful meeting was part of the Nordic Forum, a gathering of 10,000 women from the Nordic countries. It has been planned to hold the next meeting in Croatia, by invitation from Gorana Doliner, and a joint meeting in the USA, a possibility to be explored by Jane Bower and Marcia Herndon.

The Study Group on Ethnochoreology held its 18th Symposium in Skierniewice, Poland, August 9-18, 1994, organized by Grazyna Dabrowska and attended by 50 colleagues representing 17 countries. Anca Giurchescu, Denmark, chaired the program committee. The two main themes of the symposium were: "Dance and Ritual", and "Dance-Music Relationship". The proceedings of the symposium will be printed. At the meeting in Poland Lisbet Torp, chairperson of the study group and member of the Executive Board, was re-elected for four years. The main theme of the 1996 study group symposium, the location of which has not yet been decided, will be dedicated to 'style'.

The Sub-Group on Dance Structural Analysis of the Study Group on Ethnochoreology held a meeting in Istanbul, August 24-28, 1993, organized by Arzu Öztürkmen and William C. Reynolds. It was the first time the ICTM has been active in Turkey.

The Sub-Group on Dance Iconography of the Study Group on Ethnochoreology is preparing a meeting in Innsbruck, Austria, from 13-18 June 1995 at the invitation of Tilman Seebass, chair of the ICTM Study Group on Iconography. The topic will be "Myth and Reality in Dance Pictures".

The Study Group on Analysis and Systematisation of Folk Music met in Vienna, September 12-16, 1994. The themes were: "Religious Folk Songs", "Current/ Present Methods of Analysis", and "Traditional Music of Austria". The meeting was organized by Emil Lubej, chair of the STG, and Rudolf Pietsch from the Institute for

Folk Music Research of the Hochschule für Musik und Darstellende Kunst in Vienna.

The Study Group on Computer Aided Research met in Poland, September 16-21, 1994. The conference had been prepared by Helmut Schaffrath, who died a few months before the meeting took place. Ewa Dahlig from the Polish Academy of Sciences in Warsaw took over the organization and was elected as co-chair for the European section of the study group. At the meeting the following topics were discussed: "Systems of Simulation", Computer and Analytical Interests", and "Computer Aided Transcription".

Just before the World Conference here in Canberra a joint meeting of the ICTM Study Groups on Music Archaeology and Musical Iconography, chaired by Ellen Hickmann, Germany, and Tilman Seebass, Austria, was held at the Bar-Ilan University, Ramt-Gan, and the Israel Museum in Jerusalem, 29 December 1994 to 3 January 1995. Local organizer was Joachim Braun. The main theme was "Music Image and the Bible: Instruments - Forms- Symbolism". It was the first ICTM meeting in thirty years to take place in Israel.

The Executive Board of the ICTM recognized at its meeting directly following the 1993 World Conference in Berlin a 'Study Group on the Anthropology of Mediterranean Cultures.' This recognition followed a successful conference on that theme held in Venice from September 10-12, 1992, organized by the ICTM National Committee for Italy with the support of the Levi Foundation. The first step of the study group after its recognition was to publish the proceedings of the Venice conference in December 1993, edited by Tullia Magrini, the chairperson of the group and president of the ICTM National Committee for Italy. The next meeting of the group will be held again in Venice on June 1-3, 1995 on the topic: "Past and Present: Perspectives for the Anthropology of Mediterranean Music".

Two study groups will hold meetings in the springtime of this year and I know that the preparations are in good shape. The Study Group on Historical Sources of Folk Music will meet in Copenhagen in April by invitation of the Dansk Folkemindesamling to discuss the following themes: "Traditional Music between Rural and Urban Communities", and "Music and Working". The local organizer is Hendrik Koudal, program chair is Doris Stockmann. The Study Group on Folk Musical Instruments was invited by the Institute of Musicology at the University of Amsterdam to hold its 12th meeting in May on the island of Terschelling in The Netherlands where a former president of the ICTM, Jaap Kunst, began 60 years ago to collect Dutch folk songs. The topic of the conference is: "Analysis of Instrumental Folk Music: Acoustics-Transcription-Structure-Style-Interpretation". The local organizer is Rembrand Wolpert, the program chair is Erich Stockmann.

Summing up, I would like to state that the large number of study group meetings make it again clear that these activities form a very essential part of the ICTM. We must thank everyone who has contributed to their realization.

In the field of publishing proceedings of study group meetings we have not been so successful as in earlier times. Only the Study Group on Historical Sources of Folk Music could publish a report of its last meeting, the 10th, held in Göttingen. This big volume with over three hundred pages, entitled "Historische Volksmusikforschung", was edited by Doris Stockmann and Annette Erler.

The report of the last meeting of the Study Group on Folk Musical Instruments has been ready for the printer as the eleventh volume of the series "Studia instrumentorum musicae popularis" for one year. But up to the present our Swedish colleagues have not been able to find the necessary funds. Nevertheless, I am

optimistic that we will be able to publish the conference report with the strong support of Krister Malm and his Musikmuseet in Stockholm as has happened before.

Dieter Christensen as editor-in-chief and his team Stephen Blum, Linda Fujie, and John Baily as book, record and film/video editors, worked hard to bring the Yearbook out on time. Thanks are due to all of them. The articles for volume 25 for 1993 addressed musical processes in Asia and Oceania. Volume 26 for 1994 was published recently with the help of Linda K. Fujie as guest-editor and contains papers, most of which were delivered at the World Conference in Berlin. They deal with two major themes: "Musical Traditions in a Changing Europe", and "The Influence of Political Power Structures of Musical Traditions Today".

Right on time were also three issues of ICTM Bulletins with reports of all the important activities of the Council. We have to thank Dieter and Nerthus Christensen, the editors of the Bulletin.

The fourth, expanded and revised edition of the Directory of Traditional Music was published as planned in December 1993. The blue book, as it is called in the meantime worldwide and, particularly, in the UNESCO offices in Paris, has become a trademark for the ICTM and stands for the quality of its work. I thank Dieter and particularly Nerthus Christensen who spared no efforts to bring out such an important tool for the daily work of the ICTM members. I know of no other international organization in the field of music which offers to its members and the general public such a wealth of information.

Finally, I wish to take this opportunity to thank for their services those Board members whose term ends with this General Assembly. We are grateful to the Vive President Olive Lewin from Jamaica, who has worked hard and successfully in organizing ICTM conferences and has represented the interests of our members in Latin America and the Caribbean. We also thank the Ordinary Member Mwesa Mapoma from Zambia who represents Africa, for his services on the Board".

[Acclamation.]

4. APPROVAL OF THE MINUTES OF THE 31ST GENERAL ASSEMBLY

Dr. Ursula Hemetek moves to approve the Minutes of the 31st General Assembly of the ICTM, Dr. Barbara Smith seconds. APPROVED.

5. BUSINESS ARISING FROM THE MINUTES

None.

6. REPORT OF THE BOARD TO THE GENERAL ASSEMBLY

(Given by the Secretary General on behalf of the Executive Board)

"Since the last report to the General Assembly the Executive Board has met three times: Immediately following the 32nd ICTM World Conference in Berlin, June 22nd, 1993; from 25-26 June 1994 in Helsingör, Denmark, and now January 3 to 4, 1995. Reports on the first two meetings were published in the Bulletin and I shall, therefore, deal here only with matters that have not been reported before.

Membership Development: The membership of the ICTM continues to grow slowly. The latest toll was taken on December 22nd 1994 when there was a total of 1303 members paid-up for 1994.

Finances: The balance sheet for 1993 as audited by our US certified public accountant was posted and shows a net worth of US$53,500. This is largely to be seen as ICTM's capital to support its life memberships and as a cushion that can help us over

an emergency. The revenue and expenditure sheets for 1994 are not yet available. The bank statements for December 1994 are still outstanding and there was no time to do the audit for this meeting. The Board, foreseeing that contingency, chose to postpone approval of balance for 1994 until the 1996 Board meeting which will take place in Slovakia in June 1996. However, it is possible to give an idea where we stand with expenditures and revenues: the 1994 balance will show expenditures of roughly US$54,000 and revenues appr. US$55,000. Once more, expenditures and revenues are balanced, but the volume of revenues and expenditures increased from roughly US$49,000 to US$55,000. Indirect and direct support for the Council continues, indirect support in the form of rent-free office facilities from Columbia University for the secretariat, from various institutions for ICTM functions, and most obviously right now from various institutions, in particular, from the Canberra School of Music and the Australian Institute of Aboriginal and Torres Strait Islanders Studies for the current conference. As long as the ICTM continues to get such support which is not reflected in our balance sheet, and as long as the ICTM can cope with general societal and technological developments, with political tendencies that are not favorable for intercultural commitments, with changes in publication technology and the move away from paper publications, as long as the ICTM is able to address such developments actively, we can hope that the ICTM will remain financially stable. It is not anything we can take for granted, but the Board has been persuaded to be optimistic, at least for the next year, and has, therefore, voted to leave the fee structure unchanged for 1996. [Acclamation].

We all are aware, of course, and the Board has discussed it at length, that the membership fees, the US$30.00 for individual members and US$20.00 for students, weigh very differently in different countries and in the context of different economies. The Executive Board has again, as it does every year, considered alternatives to address these imbalances and maybe injustices that are inflicted upon prospective or actual members through these differences in economic means. Proposals of different fees for different countries for people depending on their age, whether retired or unemployed, were not found to offer feasible solutions. However, there is a way in which some of these inequalities can be addressed and that is by way of the so-called 'Supported Memberships' that were introduced two/three years ago, whereby individual members or institutions may pay US$20.00 on top of what they are already paying and designate that as in support of a membership for someone who wishes to participate in the work of the ICTM, and cannot do so because he/she lives in a so-called soft currency country. This membership category has now been in existence for two/three years and a refreshingly large number of ICTM members have responded. We have currently altogether 80 supported memberships, some of them supported by the ICTM directly, others by individual members. I want to bring this to your attention and invite you to join those who already support colleagues and friends who live in less fortunate countries. To clarify the procedure: if someone decides he/she can afford the additional US$20.00, and transmit them then this person may designate someone to benefit from the 'Supported Membership', or may designate a category of people to benefit from it, for example, it should go to someone specializing in dance, or to someone from a certain country, or without any such specification, in which case the Board will find someone who is worthy and needy of such support. The ICTM sends a letter of invitation to the prospective supported member and invites that person to become a member of the ICTM with the fees provided and if that invitation is accepted that person will become an ordinary member. However, it has turned out that the ICTM

has received a considerably number of such unspecified supports and I call upon you as we have called upon the National Representatives already, to come to us if you know of an individual in such a country who would like to participate in our work but cannot afford it and give us the name and address of this person and a some description of that person and why he/she should be supported. And within the possibilities of the funds available, this will be done. There is no guarantee because it depends always on how much money is available but clearly we want to expand the circle of those who want to participate in our work.

Publications: There is only one thing to be added to the President's report and that is that the Board has confirmed the appointment of Dr. Stephen Wild as the guest editor of the next volume of the Yearbook. I am very grateful to Stephen for accepting that invitation. All submissions for the 1995 Yearbook should be addressed to Dr. Stephen Wild. There is not much time to lose, the deadline is the 31st of January 1995. There is not much flexibility because Dr. Wild has to leave his office at the end of June in order to take his leave of absence, which he has postponed only for this particular purpose. [Acclamation]

Future Meetings: I am happy to tell you that the Board has accepted an invitation for the next World Conference. This will be the World Conference that celebrates the 50th Anniversary of the International Folk Music Council/International Council for Traditional Music. It will take place June 22 to 28, 1997 in Nitra, Slovakia. The invitation comes from our Vice President, Oskár Elschek, who, unfortunately, cannot be with us today, he had hoped to bring this invitation to you personally. Erich Stockmann was recently in Slovakia to discuss these matters and has been asked by Prof. Elschek to bring the invitation on his behalf to the General Assembly.

The themes for the 34th World Conference have not been set. This is an invitation to submit your suggestions during this conference in Canberra. The program committee, when it is appointed will then select the themes for the next conference. Themes for the current conference came, indeed, from a pool that was put together at the Berlin conference by, among others, the Study Group on Oceania.

Other important developments concern the relations between the ICTM and UNESCO. As you know, ICTM is affiliated to UNESCO as a category 'C' organization. In 1950, the ICTM, then the International Folk Music Council, became one of the founding members of the International Music Council. The Executive Board has reviewed the relationship with the International Music Council regularly each year and has concluded last June that further cooperation with the IMC would be unproductive and unnecessarily expensive for the ICTM. The Board has, therefore, terminated the relation effective January 1, 1994. The Board has reaffirmed its willingness to cooperate closely with UNESCO, in particular, in conjunction with the UNESCO Collection of Traditional Music. Not unrelated to termination of membership in the IMC, the ICTM has been requested by UNESCO to assume full responsibility for the new releases of compact discs for the UNESCO Collection of Traditional Music. The ICTM, to repeat, has now assumed full editorial responsibility for the new releases of UNESCO's CDs, and we have scheduled during this conference several meetings to look into details. All of you are invited to participate in this. The topic was also discussed in the meeting of the National Representatives. We will need to meet this challenge that UNESCO has put to us in a number of ways, but one thing is very clear: all of the ICTM needs to be actively involved in this process.

The ICTM is also participating in a second CD series that of the International Institute for Traditional Music in Berlin which is published in cooperation with the

Smithsonian Institution. The two CD series do not compete with each other because their goals and format are quite different. The IITM/Smithsonian series is distinguished by its very substantial documentation primarily addressed to specialists, whereas the UNESCO series serves UNESCO goals of dissemination of knowledge of other cultures as widely as possible and is directed at the general public.

Finally, I have to come back to ICTM memberships, to a paragraph in our Rules. The ICTM Rule 4A states the following:

'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'.

The Executive Board, at its 78th meeting in Denmark in June 1994 has adopted the following motion by Salwa El-Shawan and seconded by Lisbet Torp:

'In consideration of the lifelong contributions that Dr. Alice Moyle has made towards the goals of the ICTM as a pioneer of Aboriginal music studies and musicology in general and specifically by organizing the Townsville Colloquium of 1988 which was a precursor to the present World Conference in Canberra, the Executive Board recommends to the General Assembly that Dr. Alice Moyle be declared an Honorary Member of the ICTM'.

It is my duty and pleasure to put this recommendation before you. Dr. Stockmann has a brief laudatio to read in support of this recommendation":

[Dr. Stockmann reads] "Dr. Alice Moyle is a familiar name to many members of the ICTM. She was the first Liaison Officer in Australia for many years before the Musicological Society of Australia requested recognition as the National Committee of the ICTM in 1988. Dr. Moyle has contributed to the ICTM Yearbook and read papers at World Conferences of ICTM since before many of the Australian colleagues were members. In 1988, Dr. Moyle convened the ICTM Colloquium on 'The Documentation of Music and Dance in the South Pacific and its Use in the Living Tradition' in Townsville, Australia, immediately preceding the Fifth Festival of Pacific Arts. Dr. Moyle also edited and arranged the publication of the proceedings of the colloquium as an *Oceania Monograph* published by the University of Sydney.

In Australia, Dr. Moyle was a pioneer in the study of Australian Aboriginal music, conducting extensive fieldwork in northern Australia from the 1960s on. Her work resulted in the publication of a series of LP records with accompanying booklets on Aboriginal music and many scholarly articles. Dr. Moyle was a founding member of the Australian Institute of Aboriginal Studies and worked as an ethnomusicologist on the staff of that Institute for many years. During this time, Dr. Moyle established the sound archive of the Institute of Aboriginal Studies. Since her 'official' retirement, Dr. Moyle has continued to conduct research on Aboriginal music, particularly on the music of Groote Eylandt off the coast of Arnhem Land.

Dr. Moyle was also a founding member of the Musicological Society of Australia and served as its president in 1982 and 1983. She has been a tireless advocate of keeping together all aspects of she scholarly and scientific study of music in the same organization. Dr. Moyle argued for a close link between the Musicological Society of Australia and ICTM, and the formal affiliation established in 1988 was a culmination of these efforts.

Even more so, this conference represents the achievements of the aims towards which Dr. Moyle worked for many years: hosted by the Musicological Society of Australia, it is at the same time the World Conference of the International Council for

Traditional Music and the National Conference of the Musicological Society of Australia.

I am proud to propose to you, on behalf of the Executive Board, the election of Dr. Alice Moyle as Honorary Member of the International Council for Traditional Music".

The General Assembly APPROVES the motion by a long enthusiastic standing ovation. [Dr. Moyle receives a bouquet of flowers from the ICTM secretariat]

Dr. Moyle responds: "This is indeed a very great honor, and I feel this honor very deeply. I would like to thank very much the President of this organization; Dr. Dieter Christensen, the Secretary General; Nerthus Christensen, and of course, the officers of this organization for this quite moving tribute. In the years ahead of me I hope I will still be able to bring credit in some way to this organization and look forward very much to its development in the years ahead. I wish it very well as my most favored organization. Thank you".

Herewith ends the Report of the Executive Board to the General Assembly.

7. ELECTION OF OFFICERS AND MEMBERS OF THE BOARD

The Secretary General announces the election results as follows: In the absence of other nominations the following Officers of the Council stand elected as nominated by the Board for the coming period, i.e. from this General Assembly to the next:

Prof. Erich Stockmann, Germany, as President, Prof. Oskár Elschek, Slovakia and Dr. Krister Malm, Sweden, as Vice Presidents.

The three retiring Ordinary Members of the Board are: Dr. Mwesa Mapoma, Dr. Lisbet Torp and Prof. Tsuge Gen'ichi.

The following three members of the Council were nominated for election and have accepted their nomination as Ordinary Members of the Executive Board: Dr. Lisbet Torp, Denmark, Prof. Tsuge Gen'ichi, Japan, and Prof. Gerard Béhague, USA. Other nominations were not received and those nominated, therefore, stand elected to the Executive Board of the ICTM.

[Krister Malm and Gerard Béhague join the Board. Acclamation]

8. OTHER BUSINESS

President informs the Assembly about the impending closure of the International Institute for Traditional Music, Berlin (IITM) by the end of 1995 for financial reasons. The institute received letters of support from over 200 institutions, scholars, famous musicians and composers, like Jehudi Menuhin and Geörgy Ligeti, protested against the decision of the Senate of Berlin. But since nothing concrete has happened so far, the German National Committee in the ICTM asks this Assembly to approve a protest resolution addressed to the mayor of Berlin.

Marianne Bröcker, President of the German National Committee, moves the following resolution:

"As a delegate of the German National Committee of the ICTM I wish to propose the following resolution:

The International Institute for Traditional Music, IITM, a corporate member of The International Council for Traditional Music (UNESCO 'C') has since the 1960s developed into a world leading institution for intercultural understanding and tolerance, for connecting Europe with the Third World and for promoting East-West Dialogue. The 32nd General Assembly of the ICTM is shocked to learn that this distinguished institution is threatened with closure at a time when violence against

foreigners has reached disturbing proportions. The ICTM appeals to the responsible authorities to ensure a continuation of the International Institute for Traditional Music".

Resolution is seconded by Wim van Zanten and others members in the auditorium.

Discussion: Anthony Seeger says that he is not sure that the Council should get involved in supporting or not supporting institutions around the world, but that the International Institute for Traditional Music deserves the ICTM's support by meeting the goals of the Council itself, because it is truly international, consistently of high quality and is publicizing and disseminating world music through its concerts, publications, and its journal. He says that "we don't have so many journals in our field that we can afford to let one disappear without a protest." He supports the motion.

Bonnie Wade, USA, proposes to have the resolution signed by the attendants of the conference.

Helen Lawrence, Australia, asks that if, due to the fact that Marianne Bröcker mentioned the term tolerance, one could tie in the resolution with 1995, the Year of Tolerance (UNESCO). Asks if Bröcker would like to consider it.

A later suggestions is to leave it at that because of the limiting factor that is 1995.

Assembly APPROVES unanimously the resolution as read.

President says that after the signing of the resolution by participants of the conference it will be sent immediately to the Senate of Berlin.

Gordon Spearrit, Australia, proposes to send best wishes to Catherine Ellis for a speedy recovery and that the President should be asked to write a letter on behalf of the Council. His proposal was approved with acclamation by the Assembly.

No other business was brought forward.

9. ADJOURNMENT

President Erich Stockmann thanks the attendants and adjourns the 32nd General Assembly of the ICTM at 4:50 p.m.

REPORTS

80TH MEETING OF THE EXECUTIVE BOARD

The 80th Meeting of the Executive Board of the ICTM was held on 12 January, 1995, at the Canberra School of Music. Present were President Erich Stockmann (chair), Vice President Krister Malm, Drs. David Hughes, Anthony Seeger, Tsuge Gen'ichi, Stephen Wild, Khalfan al-Barwani (after co-option), Secretary General Dieter Christensen and Executive Secretary Nerthus Christensen. Apologies were received from Gerard Béhague.

The Board reviewed the 33rd Conference that had just ended, and discussed plans for the 34th World Conference, the semi-centennial celebration of the Council which will be held 22-28 June, 1997, in Nitra, Slovakia. A Program Committee was appointed, consisting of Dr. Wim van Zanten (Netherlands) in the chair, Prof. Oskár Elschek (Slovakia), Dr. Anca Giurchescu (Denmark/Romania), Prof. Bruno Nettl (U.S.A.), Dr. Tsao Pen-yeh (Hong Kong), and Dieter Christensen. Plans for ICTM Colloquia and other meetings were also considered.

The Board co-opted Khalfan al-Barwani (Sultanate of Oman) and voted to invite new liaison officers for several countries. Finally, the Board passed resolutions of thanks to Stephen Wild and his team of organizers of the successful 33rd World Conference in Canberra.

Dieter Christensen

MEETING OF ICTM NATIONAL REPRESENTATIVES

(Held January 6, 1995 at the 33rd ICTM Conference in Canberra, Australia)

Participants: Krister Malm, (Sweden) chair, Stephen Wild (Australia), Tran Quang Hai (France), Wim van Zanten (Netherlands), Tsuge Gen'ichi (Japan), Khalfan al-Barwani and Juma K. al-Shidi (Oman), Kwon Oh-Sung (South Korea), Jane Mink Rossen (Denmark), Svanibor Pettan (Croatia), Hans-Hinrich Thedens (Norway), Izaly Zemtsovsky (Russia), Don Niles (Papua New Guinea), Lumkile Lalendle (South Africa), Marianne Bröcker (Germany), Susana Asensio (Spain), Panicos Giorgoudes (Cyprus), Saule Utegalieva (Kazakhstan).

Also attending were: Erich Stockmann (ICTM Executive Board), Dieter Christensen (Secretary General), Gerard Béhague (UNESCO Records with D. Christensen), and Nerthus Christensen (ICTM Secretariat).

1. Krister Malm opened the meeting and conveyed Lisbet Torp's greetings and regrets for not being able to participate in the meeting.

2. The agenda was adjusted. It was decided to place the brief presentations from National Representatives as penultimate item of the agenda. No business had been raised through letters from National Representatives.

3. Business arising from the Executive Board meeting.

Dieter Christensen reported that the Council had received money from some National Committees and individuals for supported memberships of the Council. He asked the National Representatives to contribute to the nomination of persons for supported memberships from so called "soft currency countries". Nominations should contain relevant information on the nominee and reasons for the nomination, e.g., in which way the nominee could participate in and contribute to the activities of the ICTM, all to be sent to the ICTM Secretariat in New York. Those nominated and

accepted will receive a letter from the Secretariat with information about the ICTM and a question whether they want to join the Council.

After a short discussion it was agreed that the concept "soft currency" should be interpreted not only to include cases where exchange of currency in order to pay membership fees is impossible but also where other severe obstacles exist such as a very high exchange rate for the U.S. dollar in relationship to the salary of an ethnomusicologist, etc.

4. The UNESCO Collection for Traditional Music

Dieter Christensen presented the UNESCO Collection (see Bulletin of the ICTM, #85, October 1994, pp. 24-26). A contract between UNESCO and the ICTM is in the offing charging ICTM with the task to elicit proposals for records to be included in the UNESCO Collection, evaluate these proposals, decide on what to release in the UNESCO Collection, act as editorial committee for accepted entries, and contribute to the promotion of the released records. The contract covers the release of at least 10 CDs every year during a period of 10 years. Dieter Christensen put some suggested guidelines for ICTM's work with the UNESCO Collection on the table for discussion.

After a tentative discussion of principles for evaluation, a "master plan", and remuneration to contributors, problems arising when representing countries with many ethnic groups and musical cultures etc., the matter was referred to the special session on the UNESCO Collection announced in the Conference Program.

The meeting agreed that it is an important task for National Representatives to inspire proposals for the UNESCO Collection, especially from countries that, so far, have not been represented in the series. In doing so, one should make sure that representatives of the musical culture involved have a decisive say regarding in what way their music is presented on the proposed records. Preferably, National Representatives should try to develop a national plan for contributions to the UNESCO Collection, and send this plan to the Secretariat. National Representatives should also be consulted in the process of appointing referees for evaluation of proposals.

5. Directory of Institutions of Traditional Music.

Stephen Wild presented a draft of a questionnaire to be sent out in order to collect the necessary information to compile a new Directory of Institutions of Traditional Music. He asked for comments on the draft questionnaire before March 1, 1995. He also asked the National Representatives to provide lists of organizations which should receive copies of the final questionnaire.

6. The National Representatives present gave brief reports on activities relevant to the ICTM in their respective countries.

7. Other business.

a) Erich Stockmann gave an account of the situation regarding the International Institute for Traditional Music in Berlin. He urged the National Representatives to support the IITM in its struggle for survival.

b) Jane Mink Rossen raised the question of reduced membership fee for retired or unemployed colleagues. The matter was referred to the Executive Board for consideration.

c) Lumkile Lalendle and others raised the question of grants to members from countries mainly in the Third World to enable them to participate in ICTM Conferences and other ICTM meetings. The representatives of the Executive Board replied that the ICTM as of now has no such funds. Usually the party that hosts an ICTM event tries to raise funds to support certain invited participants. It was suggested that the

referees and editors which will be involved in the work with UNESCO Collection CDs could give their fees to a fund for support of travelling costs etc. Also that the Executive Board could approach other parties, e.g. UNESCO, for donations to such a fund. The matter was referred to the Executive Board for consideration.

8. The meeting was closed.

Krister Malm

STUDY GROUP: Ethnochoreology

The 18th Symposium was held at the Culture Centre of Skierniewice, Poland, 9-18 August 1994 and hosted by the Polish Society for Ethnochoreology. Once again, the meeting was witness to increasing activity in the area of ethnochoreological studies. The two themes of Ritual and Ritual Dances in Contemporary Society, and Dance and Music Relationships attracted some 36 papers which provided ample opportunity for discussion and future avenues of research to be delineated.

In addition, the symposium included reports and meetings of the sub-study groups on fieldwork, iconography and structural analysis; an exhibition of recent fieldwork conducted in Romania; a business meeting; opportunities to participate in a reconstruction of traditional Polish wedding festivities and in local religious and secular celebrations on 15 August; evening demonstrations of video material on dance; and, unscheduled but extremely popular, participation in dancing almost every evening.

Opening the theme of Ritual Dance was Roderyk Lange's wide-ranging keynote address in which he noted shifts in focus and methodology in the discipline over some five decades. In his consideration of functionalist aspects of dance ritual, symbolism and social change, Professor Lange drew particular attention to the retention of kinetic formulae in dance rituals. The issue of what constitutes dance ritual in relation to movement structures and changing contexts was an underlying concern of several papers.

Questions of hermeneutics were raised and located in a theoretical framework derived from Rappaport by Adrienne Kaeppler whose stimulating if, at first sight, curiously titled paper, 'They seldom dance on Star Trek: a cautionary tale for the study of dance and ritual' explored the concepts of dance and ritual through the re-enactment of 'movement utterances' as process and dance ritual as theatrical product in Hawai'i. She observed that dance rituals were instrumental in the performative construction of identity and alterity, a conclusion given further illustration in Judy Van Zile's detailed study of *Ch'Oyongmu*, a Korean dance which has shifted from ritual to entertainment to contemporary ritual again in its symbolic representation of Korean tradition. Issues related to persistent kinetic structures and changing temporal contexts were also considered in Irene Loutzaki's study, 'The "zonari" dance, sacred convention or secular enjoyment?'

In-depth studies of dance ritual as process performed in contemporary society were the calendrical enactments considered by Yvonne Hunt in her paper, '"Ta ketskia" - a Greek carnival event' and Marianne Bröcker's study of ritual dance as a marker of community identity in commuter villages of Lower Franconia. This use of human bodies as an incorporation of history and testimony to cultural continuity was also in Theresa Buckland's paper, 'Embodying the past in the present: dance and ritual'. Elsie Dunin's examination of continuities and change in the Dubrovnik area similarly highlighted the importance of the regular appearance of models of embodied tradition to effect kinetic transmission.

For a number of groups, the drive towards 'configuring a way of being in the world', as Tim Rice expressed it, might occasion the creation of dance ritual, drawing upon kinetic elements of the past. The clearest examples of this were Helene Eriksen's paper on 'The dances of Universal Peace and the Sufi Movement in the West', where the purpose was spiritual communion, and Arzu Öztürkmen's study of the Alevi CEM ritual and its relationship to the processes of nationalization.

Modernity was a key contextualising factor in many of the presentations, providing opportunity for comparative historical perspectives and examination of contemporary manifestations of a singular ritual dance activity or practice of a particular group. Andree Grau's paper on Tiwi ritual dance foregrounded the dynamic, creative nature of ritual processes and the indigenous valorisation of originality within this culturally specific community.

In contrast, European examples, which continue to dominate the study group's material, demonstrate either discontinuation or reconstruction as theatrical entertainment. Thus, Ramaz Bogdani's survey of Albanian ritual dances was illustrated entirely by restaged examples on video. Where the ritual was still within living memory, as in the case of Hannah Laudova's study of ritual dance traditions in the Czech Republic, film proved a most helpful archival and pedagogic tool in documenting the performance of former participants in the ritual, alongside members of the newer folk dance ensemble. Piotr Dahlig's presentation of ritual movement structures, traditionally performed in bread-making, was also a staged re-enactment by villagers. Revival of a ritual dance within the same community was a characteristic of Genja Khachatrian's paper on Armenian ritual dances which focused upon symbolic aspects. Historical surveys of dance rituals, formerly an integral part of peasant life, where the subject of Larysa Saban's study of the Kolomyika, Tomasz Wrobel's paper on wedding dances, and Marzana Poplawskas's perusal of ritual dances in Poland associated with the growth of flax, hemp and corn.

Theoretical perspectives on the relationship between dance and ritual were tackled by Bill Reynolds who attempted to consider the unique nature of dance in this association. Anthropology, as might be expected given the volume of literature on ritual from this discipline, provided the most explicit theoretical frameworks throughout the study group's considerations on dance and ritual. Selections of movement structures from the past to embody present concerns of identity were of particular note, as was the frequent transferral of dance from the processual arena of ritual to the theatre. There is clearly scope for further theoretical deliberation on this topic in which fuller consideration is given to the particularities of the medium of movement, bodily inscription and kinetic transmission across a wider range of culturally specific ritual practices.

In their introduction to the second theme of the symposium 'Dance and Music Relationships', Anca Giurchescu and Lisbet Torp similarly warned against generalizations in appreciation of the fact that the very choice of theme reflected a European bias. This need to attend to other media in the production of 'dance' did not go without notice, interestingly enough in contributions from that prestigious stable from the study of dance-music relationships - Hungary. Laszló Felföldi's consideration of connections between the channels of dance and music built upon George Martin's pioneering studies, but pointed to the need to consider dance in relation to other expressive behaviour. Csilla Konczei in her presentation, 'dance as multimedial poetic communication' moved beyond structural typologies and hierarchies based upon linguistic and musical models to consider a broader framework for analysis in which

no one channel is preordained to be privileged.

At a more individual level, Jan Elliott and Colin Quigley demonstrated the relationship between dancer and musician. The former's detailed analysis of the interactive communication and adjustment between the two focused on morris dancing and was illustrated with live demonstrations by Theresa Buckland and Colin Quigley to Jan Elliott's concertina playing. Colin Quigley's exploration of what he termed the 'articulation of junctures between music and dance' again focused upon the production. He pointed out that in some cultures dance and music are not perceived as distinguishable and that, where they are, different modes of signalling may be used to achieve the desired 'synaesthetic affective totality'. Quigley and Elliott are both dancers and musicians and in a happy position to comment upon both media and their interaction. But the theme also brought in ethnomusicologists such as Jan Steszewski to consider methodological procedures in examining specific inter-relationships.

For ethnomusicologist Tim Rice, a starting point was how to read dancing bodies for musical knowledge, given the lack of verbalised music theory and notation in traditional Bulgarian practice. Employing a phenomenological approach derived from Ricoeur, Rice concluded that 'being Bulgarian' was enacted in the level of musical ornamentation. His participation and live demonstration at the symposium indicated the fruitful dialogue to be obtained in breaking down the borders of disciplines to ask new questions and advance our understanding of expressive cultural practice. Ethnomusicologist Ludwik Bielawski's framework for the analysis of traditional dancing, through a range of different perspectives, afforded similar opportunity to observe the potential for mutual benefit in striving for more frequent dialogue between music and dance specialists.

In some instances, it was the apparent lack of a relationship between music and dance which formed the focus of investigation. Mats Nilsson's discussion threw light on the existence of dancing within Europe in which dancing on the beat is not an aesthetic determinant. Similarly, Egil Bakka's study of moving bodies and metre in Norwegian children's singing games raised fascinating theoretical considerations of movement competence, synchronicity and genre.

For the most part, the examples, particularly from Europe, examined a discernible interaction between sound and movement. Corinna Iosif's detailed observations on the competitive manipulation of sound and movement by young men in a particular village dance event in Romania raised inseparable considerations of gendered hierarchies, kudos, and aesthetic power. In contrast, Edy Greenblatt's analysis of the relationship between music and dance in recreational Israeli dance, whilst highlighting issues of ethnic identity, presented a very different production of sound and movement in the use of pre-recorded sound and pre-choreographed dances. Technological sound production for dancing also featured in Dariusz Kubinowski's search for traditional kinetic elements in disco dancing in north-east Poland. Such attention so metrical and kinetic structures was also the focus of Naira Kilichian's study of Armenian traditional dances and music.

As with the examples of the symposium's first theme, reconstruction of traditional material was also evident in the presentations on dance and music relationships. Dalia Urbanoviciene's study of the Lithuanian 'Sutartines', now only to be found performed by folk dance ensembles, was an interesting consideration of the spatial, social and sound trajectories of the form. The relation between dance researcher and revivalist performer was notable in the case of Alexander Romodin's presentation, where, for the first time at these symposia, the members were treated to

video of Russian dancing in their homes, outside of the movement constructs of folk dance ensembles and the stage.

Such social interaction was highlighted in Sunni Bloland's video of Cajun music and dance in California and Louisiana. This rich visual and aural feast was extended in the evenings, with many fine contributions from colleagues, giving opportunity for more extended exposure to the diversity of dance practice.

The reports of the activities of the sub-study groups revealed an astonishing amount of progress in the face of pressures of time and geography. It is hoped that some of these ventures will eventually be more widely disseminated in the form of publications. The wealth of data and analytical understanding achieved by the field work sub-study group deserve a much higher profile, given the results of its radical approach to cooperative teamwork by ethnochoreologists from a range of different theoretical orientations and methodologies.

Grateful thanks are due to the careful planning and generous hospitality of the Polish Society of Ethnochoreology, and in particular, to Grazyna Dabrowska. Thanks too for much appreciated support from the Polish Ministry of Culture and Arts, the Stefan Batory Foundation and the Danish Research Council for the Humanities. This symposium was organized in such a way that the members could thoroughly immerse themselves, in a synthesis of body, mind and soul in pursuing the practice of ethnochoreology and in re-energising their efforts for the future.

Meetings of the sub-study groups on iconography, field work and structural analysis are planned for 1995 (see the ICTM Dance Newsletter, available from the editor, William C. Reynolds, Bindeballevej 129, Dk-6040 Egtved, Denmark) and there is a new sub-study group emerging on European calendrical dance rituals. The next symposium is planned for August 1996 in Prague and one of its major themes will be dance and style. The study group would be especially glad to continue and expand the dialogue between ethnochoreologists and ethnomusicologists.

Theresa Buckland

STUDY GROUP: Oceania

The Study Group on Musics of Oceania was well represented by more than forty members (including new members) from twelve countries at the 33rd ICTM World Conference in Canberra hosted by the Musicological Society of Australia. More than thirty of these extended their stay to participate in the Study Group's Meeting/Seminar hosted by the Australian Institute of Aboriginal and Torres Strait Islander Studies. All members who attended these events enjoyed what was a veritable celebration of studies about music and dance in Australia and throughout Oceania, and of programs of Aboriginal ceremony and performance central to Study Group interests.

At the World Conference, Dr. Alice Moyle, who has dedicated herself to the study of Australian Aboriginal music and dance long before the Study Group was established and before our other members began their studies of these or other Oceanic musics, was named an Honorary Member of the ICTM.

Our members made many significant contributions to the conference program: a panel, "Oceanic Music and Dance in Expatriate and Relocated Communities," organized on behalf of the Study Group by Dr. Amy Stillman with five of our members from four countries which was well received by a broad spectrum of Conference participants; a panel, "Current Trends in Papua New Guinea Music Research,"

organized by Don Niles which was notable for participation of three indigenous scholars (two of them have now joined ICTM and the Study Group); a panel, "History and Present State of Popular and Folk Music in Australia and the Asia-Pacific Region," co-organized by Dr. Margaret Kartomi and Philip Hayward with two more of our members among the participants; papers on Oceanic musics in plenary sessions by Dr. Jane Moulin and Richard Moyle; fourteen papers on Oceanic music subjects by our members; as well as papers and panel participation on other subjects, chairing sessions, etc.

The Meeting/Seminar of the Study Group with the theme "Indigenous Performance and the Media" was memorable in the participation by members and the contributions by specially invited guests among whom were three Australians who shared indigenous perspectives on: mainstream broadcasting and indigenous material; indigenous material in distance broadcasting; and the marriage of traditional and contemporary music forms to establish a voice for urban contemporary indigenous people. Another guest presentation was of excerpts of a film of a no longer practiced ceremony in Papua New Guinea. Other topics for presentation and discussion - with significant input from members attending an ICTM-SGMO meeting for the first time (including members from Australia, Hawai'i, Japan, New Caledonia, Palau, and Papua New Guinea) as well as members with long-standing records of contributions to the Study Group - were: radio; existence, use and repatriation of early recordings; and new video and sound recordings.

We were privileged to have information tours through the archives of AIATSIS and the National Library. We are grateful to Dr. Stephen Wild and Grace Koch for the invitation and the arrangements they made on our behalf.

As a further development from a previous activity, we are happy to note that, on the initiative of a scholar from China, two of the reports that were presented in our panel at the 31st World Conference in Hong Kong and subsequently published in the Newsletter of the Association for Chinese Music, have been translated to Chinese and published in the Journal of the Tianjin Conservatory of Music and a third has been submitted for publication. We hope this will encourage Chinese scholars to study the Chinese and their musics in Oceania from a Chinese perspective.

Due to increased interest in music and dance of Oceania and the auspicious location of the 33rd World Conference, our membership has grown to seventy three, with members in fourteen countries. Especially significant in this growth is the increase in scholars indigenous to Oceania which now includes five Hawaiians, two Palauans, and two Papua New Guineans.

Barbara Smith

STUDY GROUP: Computer Aided Research

The computer group held a meeting in Warsaw, Poland, 17-20 September 1994, organized by the Institute of Art of the Polish Academy of Sciences in cooperation with the Jagiellonian University in Cracow. Twenty participants from Austria, Belorussia, Finland, Germany, Latvia, Lithuania, Luxembourg, Poland, Slovakia, and the U.S.A. attended the event.

Prof. Ludwik Bielawski opened the conference remembering briefly the history of the Study Group and the cooperation between Warsaw and Essen. With a minute of silence we mourned the death of Prof. Dr. Helmut Schaffrath, the late chairman of the group.

Following the tradition of our meetings both recent developments in software and research were presented.

A few papers were devoted to ESAC-based projects. Ewa Dahlig from Warsaw (ESAC-based Projects: Materials and Research) presented ESAC itself, ESAC encoded databases of songs, the development in the Essen software and research done with its help. Ulrich Franzke from Essen University (ESAC-based Projects: Recent Developments in the Software) demonstrated the newest versions of his software: RIP, which combines functions of database systems and editor, and YES (Your Electronic Songbook) for playing, retrieving, searching and printing one-part melodies, as well as for their converting into other standards, as PCX, MIDI, and TEX-files. Damien Sagrillo from Luxembourg (ESAC-based Projects: Classification of Folk Songs and their Segments by Contours and Rhythms) introduced his method of classifying ESAC-encoded folk songs in rhythmic and melodic aspects.

Two speakers concentrated on the analysis of harmony. Eva Ferkova from Bratislava, (Analysis of Classical Harmony) showed a new version of the CACH-program for analysis of the classical harmony. The software defines harmonic functions and gives simple statistics of their frequency. Wojciech Marchwica from Cracow (An Attempt for Statistical Analysis of Harmony in Polish Vocal Concertos of the 17th/18th CC. A Research Proposal Based on New Methods) analyzed Polish vocal concertos with the help of linguistic software.

Different possibilities of sound analysis were discussed by Kathryn Vaughn from Boston (Recent Developments in the Music Mapper Software and Csound for PC) who demonstrated the newest version of her own Music Mapper and her husbands, Barry Vercoe's, Csound. Emil Lubej from Vienna (Workstation for Ethnomusicologists) presented his technical equipment for digital recording and computer analysis of sound to be used for field work.

A purely theoretical paper presented by Moisei Boroda from Bochum (Rhythmical Processes in Coherent Text: Toward the General Theory of Text Generation) introduced a problem of typology of rhythmic segments in view of their complexity. The speaker showed the rules of their combining into bigger units both in musical and literary texts.

Milan Rusko from Bratislava (On the Use of Dynamic Time Warping Algorithm for the Evaluation of Similarity of Melodic Structures) proposed a new method of comparing two melodic lines. The method, although it still has to be tested, seems to be a promising solution to one of the basic problems which both traditional and computerized musicology have to cope with.

Jukka Louhivuori from Jyväskylä (Simulation of Learning and Production of Folk Melodies by Using Artificial Neural Networks), a specialist in music simulations based on artificial neural networks, demonstrated fascinating computer-made examples of rune songs and jazz music performances.

Wlodzimierz Kotonski from Warsaw presented activities of the Electronic Studio of the Music Academy in music composition and editing.

At this meeting, the group elected Ewa Dahlig as the new chair of the Study Group and re-elected Kathryn Vaughn as co-chair. The Study Group will continue with its tradition to meet every year either on its own or during ICTM World Conferences. The next meeting will be held October 1995 in Warsaw and dedicated to ESAC.

Ewa Dahlig

STUDY GROUP: Music and Gender

In the course of the 33rd ICTM World Conference, Canberra, 1995, the Music and Gender Study Group met twice, once for a discussion (14 participants), and another time for lunch (10 participants). Discussion centered around plans and themes for future meetings, as well as their financial arrangements: it was thought that, due to increasing financial difficulties in academia worldwide, local organizers of meetings should no longer be required to provide travel funds for participants because, otherwise, the continuation of the gender and music discussions might be hindered. However it was hoped that the organizer would do his/her best to raise funds for travel purposes, as well.

Future meetings:

The group cheered the possibility of having the next meeting in Zagreb, Croatia, 12 to 15 September, 1995. Main theme of the meeting is "Music, Violence, War & Gender", with special emphasis on music in the context of war and on gender-conditioned music as an expression of resistance to war. Proposals for other "Current Research on Gender and Music" are welcome.

Paper proposals and further enquiries should be sent to the local organizer, Gorana Doliner, as soon as possible:

Dr. Gorana Doliner
Institute for Musicological Research
Opaticka, 18
41000 Zagreb - Croatia
Tel: 0385 1/272 323; Fax: -/449 378
e-mail: voda@mahazu.hazu.hr

Further discussion in Canberra considered several meeting places for 1996 on a theme, "Sexuality and Performance" as a possibility. However, nothing was settled. It was also suggested to hold a joint meeting on 'Gender and Dance' together with the ICTM STG on Ethnochoreology. The final decisions were left to be made by the co-chairs.

Marcia Herndon and Pirkko Moisala, Co-chairs

NATIONAL COMMITTEE: Denmark

Membership meetings of the Danish National Committee generally consist of presentations and discussions of recent research by scholars at the University of Copenhagen, the Danish Folklore Archives, and independent researchers. For example, Svend Nielsen presented his video on singers in Iceland, Anca Giurchescu, Birthe Trærup, Michael Hauser and Jens Henrik Koudal their ongoing research, Lisbet Torp and Morten Levy their dissertation research, Anders Christensen, Sven Ottosen, Marc Shade-Poulsen, and Anette Erler their thesis research. The following topics have been presented:

1989/90: Visit to the Færoe organization (Hauser); Music and dance from Oceania (Mink Rossen & Weissman); Music in Trinidad (H.C. Nielsen); Film from Australia (Rossen); The use and misuse of traditional symbols in tourist context (A. Giurchescu); Zorba's dance, illusion or reality? (Torp); Nebet, a Muslim instrumental suite (Trærup); Polar Eskimo migrations in the light of ethnomusicology (Hauser); Jewish song in the family, religious and secular (Katlev); Composition systems of the Norwegian Gorrlause (Levy).

1990/91: Step-patterns in European chain dance (Torp); To the back yard and the front yard: on Danish musicians of the pub and street in this century (Schomacker);

Clapping songs and singing games among children in our day's Copenhagen (Nielsen); State musicians and farmer fiddlers (Koudal).

1991/92: Report on field research among the Vlachs of Serbia (Giurchescu & S. Nielsen); Singing games in the Grundtvigian movements (Smedegaard); Java: from gamelan to rock (Fock); Traditional music in Bali: uses of the different gamelan types today (Hansen).

1992/3: Family tradition in Danish folk music (Christensen); Ideology and reality - on the collection and publication of Danish folk music (Ottosen); The Papaya Chorus (Forchhammer); From slave-songs to soca - on music in the virgin Islands, formerly the Danish West Indies (Heye).

1993/4: Around Iceland after songs (S. Nielsen); Music in southeastern Africa (Kirkegaard); Folk music of Malta: between Ghana Antika and folk music (Erler); Raï music and youth culture in Algeria (Schade-Poulsen).

For the Danish Radio, John Hoejer Nielsen produced broadcasts of concerts by visiting musicians from Bali, India, the Middle East, America and two series in a popular vein.

At the 1994 meeting of the ICTM National Committee, responsibilities were assigned as follows: chairman: Lisbet Torp, vice-chairman: Jane Mink Rossen; secretary: Michael Hauser; treasurer: Anca Giurchescu; member-at-large: Birthe Trærup; substitutes: Svend Nielsen and Eva Fock.

Jane Mink Rossen

NATIONAL COMMITTEE: Germany

This year the annual meeting of the German National Committee was held February 3-4, 1995 in Leipzig by invitation of Dr. Winfried Schrammek, Director of the Museum of Musical Instruments of the University of Leipzig. Papers on the proposed general theme "Konservierungs- und Änderungsfaktoren traditioneller Musik" were read by Ralf Jäger, Münster ('Nadide Takimkar Atik'. Zur Entstehung der 'Klassikerhandschriften' der traditionellen türkischen Kunstmusik aus dem 19. Jahrhundert); Martina-Gisela Baur, Bamberg (Elemente traditioneller Volksmusik in sardischer Popmusik); Erika Freund, Bamberg (Rezeption der Volksmusik - aus strukturalistischer Sicht); Matthias Höhn, Bonn (Volksmusikinstrumente in der Pop- und Filmmusikproduktion - der erweiterte Horizont oder das Sahnehäubchen des Zeitgeistes); Gisa Jähnichen, Berlin ('Sie sangen so jung...' Gedanken zu musikalischen Erfahrungen und Lebensinhalten junger Namibier im und nach dem Exil); Margot Lieth-Philipp, Affalterbach (Konstanz in der Struktur westafrikanischer und amerikanischer Trommelmusik über mehrere Jahrhunderte. Funktion als Konservierungs- bzw. Änderungsfaktor); Egon Ludwig, Rostock (Von der Salsa zur Cachaca - eine neue Musik der Jugendlichen in Paraguay); Martina Claus-Bachmann, Bamberg (Gambang Kromong - Chinesische Spuren in der Betawi-Kultur); Schu-chi Lee, Berlin (Das letzte Zirpen der Frühlingszikaden der Gaeml [Dong-Minderheit] in Guizhou/China - Mehrstimmige Gesänge als Vergangenheit?).

Current research was presented by Nils Erlank, Edewecht (Feldforschung in Namibia 1993/94. Bericht und erste Ergebnisse), Marianne Betz, Leipzig (Czakan, eine Spazierstockblockflöte im Wiener Musikleben des 19. Jahrhunderts) and a first presentation of a new project concerning the resources of the former Phonogram Archive in Berlin was given by Susanne Ziegler, Berlin (Vorstellung des Projekts zur Erschließung der Bestände des ehemaligen Berliner Phonogrammarchivs).

At the General Assembly the members of the German National Committee re-

elected unanimously Marianne Bröcker as president and Andreas Michel as vice president. Following the rules of the German National Committee an election has to be held after four years of presidency.

Again, it was possible to publish the results of the latest meeting and President Marianne Bröcker presented the fourth volume of the German National Committee containing papers from the annual meeting 1994 in Nürnberg. The next volume will contain the papers of the meeting in Leipzig.

The 1996 annual meeting of the German National Committee will be held the first weekend of February by invitation of the Department of Musicology at the University of Münster (Westphalia).

Marianne Bröcker

LIAISON OFFICER: Croatia

In 1994, the nestor of Croatian ethnomusicology, Prof. Dr. Jerko Bezic, celebrated his 65th birthday and his 30th anniversary of joining the Institute of Ethnology and Folklore Research in Zagreb. On that occasion, an extensive interview, comprehensive bibliography, and Bezic's B.A. thesis were published in the third volume of *Bascinski glasi* (Ethnomusicological Yearbook of Southern Croatia), edited by Nikola Buble.

Two Croatian ethnomusicologists and one ethnochoreologist have earned degrees in 1993: Naila Ceribasic (M.A. Norm and Individuation in Decasyllable Tunes from the Region of Slavonia); Grozdana Marosevic (Ph.D.: Performance as Determinant of Folklore Nature of Music: Ethnomusicological Research in the Karlovacko Pokuplje Region, 1993), and Tvrtko Zebec (M.A., Theoretical Approaches to Dance Research and the Study of a Carnival Dance Event in Puhat, Krk).

Two monographs were published: on folk music in the Cazma region (*L'jepo poje za lugom djevojka*, by Alida Sokolovic, 1993) and on folk songs and dances in Slavonija and Baranja (*Pjesmom na vezove* by Miroslava Hadzihusejnovic-Valasek and Josip Vinkesevic, 1994).

Collapse of the communist regime created more room for research related to religious music (J. Bezic, G. Doliner). The Croatian diaspora is another topic of increased interest, and initial contacts have been established as far away as New Zealand (T. Zebec) and Australia (S. Pettan). Research topics related to political changes, to war and exile, became prominent (N. Ceribasic and M. Hadzihusejnovic-Valasek in Croatia, Ruza Bonifacic also in Austria, S. Pettan also in Norway). Other topics include travelling musicians (G. Marosevic), music and gender (N. Ceribasic, G. Doliner), and historical sources in folk music research (M. Hadzihusejnovic-Valasek). In terms of methodology, some scholars stick to the European folkloristic tradition, some prefer the American anthropological mainstream, and most of us search for a new quality in the blend of the two. It might be useful to point out that quite a comprehensive recent Croatian ethnomusicological bibliography has been included in the bibliography of *Ethnomusicology* 38/1 (1994).

The Ethnomusicological Section of the Croatian Musicological Society meets once a month for lectures on various topics. Lecturers from abroad in the past period included Birgit Traerup (Denmark), G.F. Messner (Australia), and W. Mastnak (Austria). Croatian ethnomusicologists lectured in Austria (R. Bonifacic, T. Zebec), Finland, Norway, and U.K. (S. Pettan), and participated at several international conferences.

Ethnomusicology is presently taught in two university cities in Croatia. In

Zagreb, Jerko Bezic handed over his teaching duties in musicology to Svanibor Pettan (1993) and his classes in ethnomusicology to Grozdana Marosevic (1994). Nikola Buble teaches ethnomusicology in Split.

In regard to ICTM, five Croatian ethnomusicologists participated at the Berlin Conference, two were in Canberra. After quite a long time, an ICTM Study Group (Music and Gender) is likely to meet in Croatia in 1995 upon an invitation from Gorana Doliner which goes back to the year 1979. The ICTM Study Group on Historical Sources held a meeting in Medulin.

For those familiar with the Institute of Ethnology and Folklore Research's yearbook, *Narodna umjetnost*, it might be of interest to know that the yearbook ceased publication after the 1994 volume. From 1995 on, two volumes with different contents will be published each year, one in Croatian, the other one in the English language.

February 1995

Svanibor Pettan

LIAISON OFFICER: Egypt

The Third Festival & Conference of Arabic Music, Held at the Opera House in Cairo, 1-10 November 1994

The old Opera House in Cairo had been constructed in the year 1869, and since that time it managed to afford to serve its Egyptian and Arab audiences with brilliant artistic performances through almost a hundred and two years, before it had been, most regrettably, burnt.

In 1992, His Excellency the Minister of Culture, Mr. Faruk Hosny and Dr. Nasser El Ansary, the general manager of Cairo's new Opera House, decided to arrange the first International Conference of Arabic Music. More than 60 scholars and experts of Arabic music (traditional & folkloric) participated in discussions and presented papers.

The issue of recommendations played an important role at this conference taking into consideration previous recommendations that had been issued at the first historical Conference of Arabic Music, held in Cairo 1932. This conference was graced with such great scholars and composers as Alois Haba, Bela Bartók, Baron Rudolf D'Erlanger, Prof. Salazar, the German composer Paul Hindemith, Prof. Henry Farmer, Prof. Dr. von Hornbostel, the professor of music from the Berber University, Prof. Zax, the general director of the Museum of Musical Instruments in Berlin, Dr. Lachmann, and other distinguished scholars of Arabic music from most Arab countries as well as from Turkey and Persia. The 1932 conference was considered a strategic turning point from which an enlightened grasp on Arabic traditional music began to sprout, flourish, and gradually develop.

Unfortunately, due to vague or, rather, negligible procedures, the very important resolutions and recommendations of this conference were not taken into consideration, nor seriously heeded, until after the rise of the Revolution of 23rd July 1952 and the establishment of the Higher Musical Committee, the first musical organisation formed by the Revolutionary Council that was mainly responsible for all musical reforms that occurred after the Revolution.

During the last few years (1992-1994) the National Cultural Centre (which replaced the mysteriously burnt down Opera House of 1869), under the auspices of Prof. Faruk Hosny, the Minister of Culture, his adjutant minister, Mohammed Genaim, the general manager of N.C.C., Dr. Nasser El Ansary and the expert on Arabic music, Prof. Ratiba El Hefny, was the seat of successfully arranged international

conferences and festivals during the years 1992, 1993 and 1994. Participants came from mainly Arab countries with some from Europe and America. All cooperated during meetings to tackle problems pertaining to theories, scales, modes, terminology and nomenclature of Arabic music terms, the forms, rhythms, and serene development of Arabic traditional, popular, and folkloric music.

The first conference was held 23 to 28 November 1992. Precious recommendations were issued (available on demand from the secretariat of the NCC):

1. The development of Arabic music instruments
2. The formation of the traditional Arabic music groups
3. Improvements of Arabic music education
4. Paying great care to musical culture
5. The continuous revival and diffusion of Arabic music heritage
6. Creating new forms of Arabic music compositions
7. Modes and rhythms of Arabic music.

[A report of this conference was published in Bulletin #82, April 1993, pp. 25-6.]

The second conference took place at the same venue (NCC) from 13 to 20 November 1993. At this conference, naturally, new recommendations of a totally different character were issued, i.e.: the establishment of a seat for ethnomusicology in Egyptian universities; the publication of an Arabic music encyclopedia; the establishment of a standing research group (or centre) to study the problems of Arabic music (traditional and folkloric) provided with the latest means of technology. Also, amongst the new recommendations were: the encouragement of local and international competitions for instrumental music (both folk and traditional); the attention to composing favourite songs for children; the establishing of a music library with emphasis on traditional and folkloric music from all over the world, as well as the collection of all books on Arabic music. Further recommended were provisions to supply the library with tapes and records that charm the ear with their original, authentic and enchanting melodies and challenge the imagination with their deep tunes. The conference recommended urgently the arranging of competitions for the art of improvisation on Arabic traditional and folkloric instruments, esp. the lute, the *kanun* (zither), the *nay* (Arabic flute), the *bababa* (folk), the *mizmar* (folk), the *sebs* (folk), the *abâ* (folk), and the *shallabiah* (folk).

The Conference also recommended the creating of progressive studies to lay foundations for the art of criticism of Arabic music according to the subtle analysis of the modes, genres etc., especially the modes and genres that contain quarter-tones through choosing works for analysis from the songs of the most adroit and ablest composers like Mohammed abd El Wahhab, Riyaad el Sonbaty, Zakariah Ahmed, Mohammed El Kassabgy, in addition to the very old traditional works by Abu El Hamuuly, Mohammed Othman, Sheikh S. Hegazy, Sayed Darwish, Abu El Ela Mohammed, Sabry El Nagridy and the like.

The monumental recommendations of this conference will delineate the policy of musical education, development and improvement in the future. At the end of the conference, a committee of musical experts was assigned to follow up the accurate execution of all previous recommendations.

During the third conference, 1994, the following was achieved:

1. Arab composers presented their latest works which were selected owing to their striking originality; the recorded works were listened to, then explained and analyzed by the composer and exposed to acute criticism by scholars attending the conference which was to great benefit for the betterment of forms, modes, rhythms,

scales, songs, and musical improvisation.

2. During the 1993 conference, a competition was arranged amongst young players on the lute and precious prizes were given to the first three winners: 5000 pounds for the first, 3000 for the second and 2000 for the third. This year (1994), the competition was geared to young *kanun* players and prizes, in amount equal to those of 1993, were given to the first three winners.

3. To commemorate the eminent players on the *kanun* through almost a whole century, those chosen by a certain committee, were given golden medals, a certificate of honour delivered personally to the survivors or to one of their close relatives if they had left our world.

4. Every night, a huge musical performance took place in the gigantic hall of the NCC (Opera-House) by one traditional group from participating countries and famous singers from different Arab countries. Such entertainments were an important part of the ceremonial festivities associated with the scientific aspects of the conference.

Recommendations of the Third Conferences of Arabic Music Held at the NCC (Opera-House), 1-10 November, 1994

Song

Establishing a permanent committee or secretariat general for the conference at the NCC in Cairo, to be responsible for following up on the studies, research on Arabic music, esp. those related to the procedures of the conference.

Publishing a periodical Arabic Music Magazine at the NCC in Cairo to diffuse and disseminate all the studies, research, analyses, musical notations of all Arabic music production.

To spare no effort to diffuse the songs and performances that took place at the conference and that should be recorded on cassette recorder and video tapes, then expose those to be available and easily purchased by the public, aiming at encouraging serious works and hindering bad ones.

To pay special efforts for the co-production of musical T.V. programmes by the ministry of culture and the ministry of information in every Arab country, then exchange these programmes between Arab countries or other countries that may behave likewise.

To take decisive lawful steps against diffusion of all awful musical works that may harm the general taste of the people, especially in the official T.V. and radio stations.

Confirmation of the noble role of the family that should try to create a decent musical environment that will help to develop the serene musical appreciation within the household.

Trying to establish a certain treasury to sustain all efforts for the revival of A.M. heritage and to solve all problems that may hinder the general promotion of Arabic music.

Songs for Children

Annual festivities should be held in every Arab country to discuss the situation of music and songs, particularly composed for children.

Paying great care to the texts of children's songs, putting in consideration that these songs should be simple and depend mainly on eloquent Arabic language, clear

and convenient for every age.

Asking all media to pay great attention to the great importance of songs for children, especially in T.V. and radio.

Composers for children should select the most simple and most suitable traditional modes of Arabic music to compose their music, also choosing suitable traditional instruments.

The NCC and similar institutions and academies in the Arab countries should form ideal groups of singing children to teach, vocalize and perform ideal songs for children.

Musical Composition

After the great success of the criticism and discussions that took place this year for new compositions, it was recommended that in the next and following years all compositions in Arab countries should be recorded and presented by the composer, explained and analyzed. The following discussions of the participating critics would then be of great benefit.

Ahmed Shafic Abu-Oaf

LIAISON OFFICER: Israel

Since the pioneer work of Abraham Zvi Idelsohn in Jerusalem (1905-1921), and the inception of systematic research by Robert Lachmann and Edith Gerson-Kiwi in 1935 Israel has been a haven for ethnomusicology. The recent publication Musicology in Israel 1980-1990 by Don Harran and Edwin Seroussi (*Acta Musicologica* 63, 1991), is a detailed report of publications and studies in progress which needs no duplication. I will mention only a few outstanding new projects.

1. The Jewish Music Research Center has received a grant and guidance of the Vienna Phonogram Archive for the transfer of the entire Lachmann collection from inaccessible cylinders and tinfoil records to digital tapes.

2. Edith Gerson-Kiwi's extensive collection has been donated to the National Sound Archives, National Library, Jerusalem. A computerized catalogue is available.

I have no doubt that these two important collections will deepen the historical perspective in our future ethnomusicological work.

3. Two important projects in research of Arabic music have reached the publication stage. The long-range study by Ruth Katz and Dalia Cohen with a sophisticated use of the melograph at the Hebrew University has been completed. Amnon Schiloah's comprehensive book on Arabic music will soon join this survey volume on ethnic Jewish music.

4. The social history of music in the heterogeneous immigrant Jewish community of Palestine before the foundation of Israel will be related in a forthcoming book by Jehoash Hirshberg (Oxford University Press).

5. Edwin Seroussi has embarked on a sociologically-oriented study of the enormous field of popular music and cassette industry in Israel which features diverse combinations of American-British pop with Pan-Oriental mixtures of Eastern ethnic and pseudo exotic styles.

6. Between 1989-1993 Israel absorbed more than half a million immigrants from the former Soviet Union. This unprecedented immigration wave included a high percentage of professional musicians who more than trebled the size of the musician community in Israel. The process of their professional absorption is being studied by Jehoash Hirshberg as a project of the Jerusalem Institute of Israel Research.

7. Dalia Cohen has recently expanded her many interests to include an interdisciplinary research of music cognition, using up-to-date equipment of the Haifa Polytechnic and with the cooperation of the research laboratory at the University of Illinois, Champaign, and a fine research team of Ph.D. students.

(This report was brought to the Meeting of National Representatives, 32nd ICTM World Conference, January 1995)

Jehoash Hirshberg

LIAISON OFFICER: Portugal

Since the publication of the 'Country Report' on Portugal in *Yearbook for Traditional Music* 20, 1988 (Castelo-Branco and Toscano), ethnomusicology has become definitely established as an academic discipline in one of the most prominent Portuguese universities, the Universidade Nova de Lisboa (UNL). At this university, a two year ethnomusicology course is required for the completion of the equivalent of a B.A. (Licenciatura) in musicology, and an M.A. in ethnomusicology is offered. Several M.A. theses and doctoral dissertations on Portuguese and Portuguese-influenced musical traditions are in progress at the UNL and at Columbia University, New York, where four Portuguese graduates of the UNL are doctoral candidates. At the UNL, an Institute for Ethnomusicology (INET) is in progress of being established. It aims at providing a framework for ethnomusicological documentation and research projects with local, national, and international institutions. Within the framework of INET, a series of bimonthly ethnomusicology colloquia was initiated last November and has provided an excellent framework for the debate of ongoing research projects and current issues in ethnomusicology and related disciplines.

In 1994, Lisbon was Europe's 'Capital of Culture'. This year-long celebration brought unprecedented vigor to Lisbon's cultural and musical life. In addition to the regular cultural events offered at various institutions (e.g., Gulbenkian Foundation, the S. Carlos Opera House, museums), there were special productions sponsored by 'Lisboa 94' including expositions, concerts, conferences, publications (books and phonogramms), plays, dance and film. Traditional music, especially Lisboa's *fado*, and ethnomusicology, a new scholarly discipline in Portugal, benefitted from this stimulus.

Central issues in ethnomusicology were debated by specialists in two conferences which brought together ethnomusicologists and students. The 'First Meeting of Iberian-American Ethnomusicologists', coordinated by Salwa El-Shawan Castelo-Branco and sponsored by 'Lisboa 94', was held at the Gulbenkian Foundation from March 7-11. The main theme was 'Urban Musical Cultures at the Close of the 20th Century'. Papers were presented by ethnomusicologists from Portugal, Brazil, Spain, and the United States on topics such as: urban migration, musical processes and the construction of identity; urban popular music (*fado*, *samba*, *brega*, *tango*, *heavy metal*), and urban sound phenomena such as those that occur in football stadiums and political manifestations. Problems of teaching and research in ethnomusicology in Latin America, Spain, Portugal were discussed and future avenues for collaboration were explored. The formation of an ICTM study group focussing on problems pertaining to the Iberian and Latin American world was also considered. A publication including papers presented is planned. Josep Martí i Pérez is organizing a follow-up of this conference in Barcelona.

A colloquium on 'Documentation and Representation in Ethnomusicological Film', coordinated by Castelo-Branco, was held from September 29 - October 1. This

colloquium and film screenings which followed were part of the 1994 celebrations of the 'World Day of Music' sponsored by the ACARTE, a division of the Gulbenkian Foundation. Six international specialists were invited to present their films and discuss ethnomusicological film as documentation and discourse. This event was highly successful both among students and the general public. A publication including Portuguese translations of the papers presented is planned by the ACARTE (Gulbenkian Foundation).

'Lisboa 94' sponsored various projects, publications, and events focussing on Lisbon's fado. An interdisciplinary research team investigated various aspects of the life of this urban tradition. Some of the results of this research contributed to an exposition on *fado* entitled 'Fado: Voices and Shadows' which was coordinated by Joaquim Pais de Brito and has been shown at Lisbon's Museum of Ethnology since July. The exposition highlights several aspects of *fado* such as the voice, *fado*'s penetration into rural areas, marginality, and the censorship of *fado* texts exerted by the dictatorship which ruled Portugal from 1926 to 1974.

Some of the research results were also published in the exposition's catalogue, a richly illustrated book including scholarly articles, a selection of *fado* texts, and photographs of the objects on display at the exposition. The catalogue entitles 'Fado: Vozes e Sombras' - 'Fado: Voices and Shadows', can be ordered from the Museum of Ethnology, (Ave. Ilha da Madeira, 1400 Lisboa).

'Lisboa 94' also sponsored amaramélia, a modern choreography set to the most important fados of the prominent fado singer Amàlia Rodriguez and performed by the Gulbenkian Ballet, fados, a multi-media show inspired by *fado*, and several CDs of earlier *fados*.

1994 was a particular stimulating year for Lisbon's cultural life. We hope that 1995 will follow suit.

Salwa El-Shawan Castelo-Branco

ICTM MEETING CALENDAR

1995 24-28 April Copenhagen Denmark	STG on Historical Sources of Folk Music Themes: "Traditional Music between Rural and Urban Communities" - "Music and Working" Program Chair: Doris Stockmann Local Organization: Hendrik Koudal
1995 10-16 May Terschelling The Netherlands	Study Group on Folk Musical Instruments Themes: "Analysis of Instrumental Music: Acoustics - Transcription - Structure - Style - Interpretation" Program Chair: Erich Stockmann Local Organization: Rembrandt Wolpert
1995 1-3 June Venice Italy	STG on Anthropology of Music in Mediterranean Cultures Theme: "Past and Present: Perspectives for the Anthropology of Mediterranean Music" Coordinator: Tullia Magrini Local Organization: Fondazione Levi
1995 6-12 June Chania Greece	STG on Ethnochoreology - Subgroup on Structural Analysis Meeting Organizer: Irene Loutzaki
1995 13-18 June Innsbruck/Hall Austria	Joint Meeting STGs on Iconography and Ethnochoreology Subgroup on Dance Iconography Theme: "Myth and Reality in Dance Pictures" Program Chair: Marianne Bröcker Local Organization: Tilman Seebass
1995 9-18 August Transylvania Romania	STG on Ethnochoreology - Subgroup on Field Work Methods & Documentation Conducting Field Work in Transylvania Organizer: Anca Giurchescu
1995 early September Torino Italy	STG on Music Archaeology General meeting Chair: Ellen Hickmann
1995 12-15 September Zagreb Croatia	STG on Music and Gender Main Theme: "Music, Violence, War & Gender" Subtheme: "Current Research on Gender and Music" Co-Chairs: Marcia Herndon, Pirkko Moisala Local Organization: Gorana Doliner

1995 October Warszawa Poland	STG on Computer Aided Research Meeting on ESAC Chair: Ewa Dahlig
1995 2-6 October Tampere Finland	STG on Maqam Theme: "Structure and Idea of Maqam in Different Regions: Historical Approaches" Program Chair: Jürgen Elsner Local Organization: Timo Leisiö - Vesa Kurkela
1996 August Prague Czech Republic	STG on Ethnochoreology 19th Symposium Program Chair: Theresa Buckland Local Organizer Daniela Stavelova
1996 September Sofia Bulgaria	STG on Analysis and Systematisation 14th Meeting Chair: Emil Lubej

1997 34TH WORLD CONFERENCE - NITRA - SLOVAKIA
50TH ANNIVERSARY IFMC-ICTM
22-28 June, 1997

Program Committee Chair: Wim van Zanten
Local Organization: Oskár Elschek

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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

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

Advance Payments

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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.

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

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Fundacion de Etnomusicologia y Folklore
Apartado Postal 81.015, Caracas 1080 A