ICTM NATIONAL COMMITTEES

AUSTRALIA - Chair: Dr. Stephen Wild
Musico logical Society of Australia, GPO Box 2404, Canberra, ACT 2601

BANGLADESH - President: Mobarak Hossain Khan
Dir. Gen., Bangladesh Sylhetakal Academy, Segun Bagicha, Ramma, Dhaka-1000

CANADA - Chair: Dr. Judith Cohen
Canadian Soc. for Trad. Music - Soc. Canadienne pour les trad. musicales
751 Euclid Avenue, Toronto, Ont. M6G 2V3

DENMARK - President: Dr. Lisbet Torp
Dansk Selskab for Traditionel Musik og Dans, Kaersangervej 23
DK-2400 Copenhagen NV

FINLAND - Secretary: Johannes Heikkila
Kansannmusiikin Keskusliitto, Sirkalantie 404, FIN-39170 Jumesniemi

GERMANY - Chair: Prof. Dr. Marianne Bröcker
Abt. Volksmusik, Universitat Bamberg, Feldkirchenstr, 21, W-8600 Bamberg

HUNGARY - Secretary: Prof. László Vidrár
MTA, Zenetudományi Intézet, Pf. 28, H-1250 Budapest

ITALY - Chair: Prof. Tuilla Magrinii
Dipito di Musica e Spettacolo, Universita' degli Studi di Bologna
Via Galliera 3, 40121 Bologna

JAMAICA - Chair: Dr. Olive Lewin
Grace, Kennedy & Co., Ltd., P.O.Box 84, 64 Harbour St., Kingston

JAPAN - Chair: Prof. Tsuge Gen’ichi
c/o Tōyō Ongaku Gakkai, Seiha Hōgaku Kaikan
3, Sanaichō, Ichigaya, Shinjuku-Ku, Tokyo 162

KOREA - Chair: Prof. Kwon Oh Sung
Han Yang University, 17 Haengdong Dong, Sungdonggoku, Seoul 133-791

NETHERLANDS - President: Dr. Wim van Zanten
Nederlandse Vereniging voor Et nomusicologie ‘Arnold Bake'
Commelinsstraat 108, NL-1093 VC Amsterdam

NORWAY - President: Ruth Anne Moen
Norsk folkenmusikklag - Radet for folkenmusikk og folkedans, N-7055 Dragvoll

OMAN - Chair: Khalfan al-Barwani
Oman Centre for Traditional Music, P.O.B.2000, Seeb

POLAND - President: Prof. Anna Czekanowska
Institute of Musicology, Warsaw University, 02-089 Warsaw

SLOVAKIA - President: Prof. Dr. Oskár Elscheck
Ústav Hudobnej Vedy, Slovenská Akademia Vied
Dúbravská cesta 9, 841 05 Bratislava

SWEDEN - President: Dr. Kristers Malm
Musikmuseum, Box 16326, S-103 26 Stockholm

SWITZERLAND - President: Pietro Bianchi
Coremmo 4a, CH-6900 Lugano

UNITED KINGDOM - Chair: Prof. Carole Pegg
Dept of Social Anthropology, University of Cambridge, Cambridge CB2 3RF

UNITED STATES OF AMERICA - Chair: Prof. Ricardo Trinillo
Society for Ethnomusicology, c/o SHAPS, Moore Hall, University of Hawai’i
Honolulu, HI 96822-2318

VENEZUELA - President: Isabel Aretz de Ramon y Rivera
Fundacion de Ethnomusicologia y Folklore
Apartado Postal 81.015, Caracas 1080 A

BULLETIN of the
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

No. LXXXVI
April 1995

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF MUSIC
COLUMBIA UNIVERSITY, NEW YORK, N.Y. 10027
President
Prof. Erich Stockmann - Germany

Vice Presidents
Dr. Oskar Elschek - Slovakia
Dr. Kristian Malm, Sweden

Secretary General
Prof. Dieter Christensen - USA

Executive Secretary
Nerthus Christensen - U.S.A.

Executive Board
Mr. Khalfan al-Barwani - Oman
Dr. Max Peter Baumann - Germany
Prof. Gerard Behague, U.S.A.
Dr. Shubha Chaudhuri - India
Prof. Salwa El-Shawan Castelo-Branco - Portugal
Dr. David Hughes - United Kingdom
Dr. Anthony Seeger - U.S.A.
Dr. Lisbet Torp - Denmark
Dr. Stephen Wild - Australia

Editor of Yearbook and Bulletin
Prof. Dieter Christensen

Chairs of ICTM Study Groups
Folk Musical Instruments: Prof. Erich Stockmann - Germany
Analysis & Systematisation of Folk Music: Dr. Emil Lubej - Austria
Historical Sources of Folk Music: Dr. Doris Stockmann - Germany,
Dr. Hartmut Braun - Germany
Ethnochoreology: Dr. Lisbet Torp - Denmark
Oceania: Prof. Barbara Smith - U.S.A.
Music Archaeology: Prof. Ellen Hickmann - Germany
Iconography: Prof. Tillman Seebaas - Austria
Computer Aided Research: Dr. Ewa Dahlig, Poland, Dr. Kathryn Vaughn - U.S.A.
Music and Gender: Prof. Marcia Herndon - U.S.A., Dr. Pirkko Moisala - Finland,
Maqam: Prof. Jürgen Elsner - Germany, Prof. Fayzullah Karomatli - Uzbekistan
Music of the Arab World: Dr. Schichazade Hassan - France, Dr. Mahmoud Guitat - Tunisia
Anthropology of Music in Mediterranean Cultures: Prof. Tulia Magrini - Italy

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

CONTENTS

ANNOUNCEMENTS
Election of Officers and Members of the Board ........................................... 2
Alice Moyle - Honorary Member of ICTM .................................................. 2
New Liaison Officers of the Council ......................................................... 2
World Conference in Canberra Exceeds Expectations .................................. 2
50th Anniversary - IFMC/ICTM - 34th ICTM World Conference ..................... 3
Directory of Traditional Music 1995 .......................................................... 3
News from ICTM Affiliated Groups ............................................................ 4
Study Groups
Music Archaeology / Iconography ............................................................ 4
Music Archaeology ..................................................................................... 4
Iconography / Ethnochoreology (Dance Iconography) ................................ 4
Recent ICTM Publications ........................................................................ 5
News from Other Organizations ................................................................. 6

MINUTES OF THE 32ND ORDINARY GENERAL ASSEMBLY ...................... 7

REPORTS
80th Meeting of the Executive Board ....................................................... 16
Meeting of ICTM National Representatives .............................................. 16
Study Groups
Ethnochoreology ...................................................................................... 18
Oceania ..................................................................................................... 21
Computer Aided Research ....................................................................... 22
Music and Gender ..................................................................................... 24
National Committees
Denmark .................................................................................................... 24
Germany .................................................................................................... 25
Liaison Officers
Croatia ....................................................................................................... 26
Egypt ........................................................................................................ 27
Israel .......................................................................................................... 30
Portugal ..................................................................................................... 31

ICTM MEETING CALENDAR ................................................................. 33

ICTM MEMBERSHIP APPLICATION ...................................................... 35

ICTM OFFICERS AND BOARD MEMBERS ........................................... Inside Front Cover
ICTM LIAISON OFFICERS ..................................................................... Inside Back Cover
ICTM NATIONAL COMMITTEES .............................................................. Outside Back Cover
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. Oskar Elschek, Slovakia
Board Members: Dr. Kristofer Malm, Sweden

Coopted Board Member: Mr. Khalfan al-Barwani, Oman.

President Stockmann thanked the following outgoing Members for their long-lasting 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 Latendle for South Africa
Dr. Mahmoud Guetiat 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 marvellous 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 ITCM 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 individuals - 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 Oskar Elschek on behalf of several Slovak institutions to host 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 surrounding the town.

The following program committee has been appointed by the Board:

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

Local Organization: Prof. Oskar 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
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 accurately. 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 our database files. Please accept our apologies.


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: Seunestr. 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, ethnomusicology, 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


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

Ethnochoreology


Maqam


Anthropology of Music in Mediterranean Cultures


National Committees

Germany


NEWS FROM OTHER ORGANIZATIONS

Sociedad Ibérica de Etnomusicología - 1st Congress
The society 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 Pelin ski 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, Sizhuyuan Dawai, 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 Hawaii at Manoa, Honolulu, HI 96822. (Tel: +808/946-6796, fax: +955-9657.

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

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 10/271 1734, fax: 031 213 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

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 4:59 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 Soeger, 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
Wrote received from: Vice Presidents Drs. Olive Lewin and Oskar Elsche, from Ordinary Board Members Drs. Max-Peter Baumann, Shabba Chaudiuri, Salwa El-Shawan Castelo-Branco, Mwesa Mapoma, and Lishet 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 Danish 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, Tjøt. 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 Oskar Elsche, 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 Hendon.

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 Öztiirkmen 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 Pietzsch 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, Ramat-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 Kosal, 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 Götttingen. This big volume with over three hundred pages, entitled "Historische Volksmusikfor- schung", 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 Maim and his Musikrnuseet 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 Vice 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 Helsingør, 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 financial reports 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 refreshing 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 instance of 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 Vices President, Oskar 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 7th meeting in Denmark in June 1994 has adopted the following motion by Salwa El-Shawan and seconded by Liubet 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 Monograph and 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.

An Australian, 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 Groot 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 the 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. Oskar Elschek, Slovakia
- Or. Krister Malm, Sweden, as Vice Presidents.

The three retiring Ordinary Members of the Board are: Dr. Mwesa Mapoma, Dr. Lisbet Tørp 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 Tørp, Denmark, Prof. Tsuge Gen'ichi, Japan, and Prof. Gerard Behague, USA. Other nominations were not received and those nominated, therefore, stand elected to the Executive Board of the ICTM.

[ Or. Malm and Gerard Behague 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 Georgy 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 Brocker, 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 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 suggestion 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 Spearritt, 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.
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), Tuge Gen’ichi (Japan), Khalfan al-Barwani and Juma K. Al-Shidi (Oman), Kwon Oh-Sang (South Korea), Jane Mink Rossen (Denmark), Svanibor Pettan (Croatia), Hans-Hinrich Thedens (Norway), Izaly Zemtsovsky (Russia), Don Niles (Papua New Guinea), Lumkile Lalende (South Africa), Marianne Brocker (Germany), Susana Asensio (Spain), Panicos Giorgoudes (Cyprus), Saule Utegalieva (Kazakhstan).

Also attending were: Erich Stockmann (ICTM Executive Board), Dieter Christensen (Secretary General), Gerard Bhéague (ICTM 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. The agenda was adjourned. 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.

2. 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.” Nomination 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.

3. 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 solicit 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.

4. 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.

5. 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 Lalende 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
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 Roderik 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 ‘Oyangmu, 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?’

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 ‘Oyangmu, 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 ketska”- a Greek carnival event and Marianne Brotcker’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 Danin’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 Eriksson’s paper on ‘The dances of Universal Peace and the Sufi Movement in the West’, where the purpose was spiritual communion, and Azra Oztürkmen’s study of the Alevi CEM ritual and its relationship to the processes of rationalization.

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 Twi 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 restored examples on video. Where the ritual was still within living memory, as in the case of Haneka Landova’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 Dahlg’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 Khatchatryan’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 Larss Edward’s paper was the study of the Kolomyika, Tomasz Wroblewski’s paper on the carnival of ‘Kukuruz’o’ka’, 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 transferal 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.

The 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 transferal 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 Giurechea and Lisbet Torp similarly warned against generalizations in appreciation of the fact that the very choice of theme reflected a European bias. There is 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. Laszlo Felfcildi’s consideration of the 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 Koncezi in her presentation, ‘dance as multimedia 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 Quigley’s study of Jann 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 musical 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 Bciawlski’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. Mark Nilson’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 traditional Bulgarian practice, produced related questions of movement competence, synchronicity and genre.

For the most part, the examples, particularly from Europe, examined a discernible interaction between sound and movement. Corinna Jost’s detailed observations on the competitive manipulation of sound and movement among 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 Danusz Kubinowski’s search for traditional kinetic elements in disco dancing in north-east Poland. Such attention to 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 Bland’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 fieldwork 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 Dobrowolska. Thanks too for much appreciated support from the Polish Ministry of Culture and Arts, the Stefanel 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 Newsletter of the Association for Chinese Music, have been translated to Chinese and to the Study Group — were: radio; existence, use and repatriation of early recordings; contemporary music forms to establish a voice for urban contemporary indigenous Papua New Guinea) as well as members with long-standing records of contributions published in the Journal of the Tianjin Conservatory of Music and a third has been with members in fourteen countries. Especially significant in this growth is the 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.

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, France, Germany, Latvia, Lithuania, Luxemboug, Poland, Slovakia, and the U.S.A. attended the event.

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.

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 Sigrist from Luxembourg (ESAC-based Projects: Classification of Folk Songs and their Segments by Contours and Rhythm) 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 husband's, 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 (Rhythmic 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 Neurl Networks) presented a specialist in music simulations based on artificial neural networks, demonstrated fascinating computer-made examples of rime 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: 0/449 378
e-mail: voda@mahazu.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 Treerup, Michael Hauser and Jens Henrik Koudal their ongoing research, Lisbet Torp and Morten Levy their dissertation research, Anders Christansen, Sven Ottosen, Marc Shade-Poulsen, and AnetteETER their thesis research. The following topics have been presented:

1989/90: Visit to the Ferco 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 (Treerup); Polar Eskimo migrations in the light of ethnomusicology (Hauser); Jewish song in the family, religious and secular (Katley); Composition systems of the Norwegian Gurlaune (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 (Ottoesen); 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 (Erlér); Ralf 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 Treerup; substitutes: Svend Nielsen and Eva Fock.

Marcia Herndon and Pirkko Moisala, Co-chairs

NATIONAL COMMITTEE: Germany

This year the annual meeting of the German Schrammeln Committee was held February 3-4, 1995 in Leipzig by invitation of Dr. Winfried Schrameck, Director of the Museum of Musical Instruments of the University of Leipzig. Papers on the proposed general theme "Konservierungs- und Anderungsfaktoren traditioneller Musik" were read by Ralf Jäger, Münster ("Nadine Tinkatik Atik". Zur Entstehung der 'Klassikerhandschriften' der traditionellen türkischen Konstmusik aus dem 19. Jahrhundert); Martina-Gisela Baar, Bamberg (Einführung traditioneller Volksmusik in sardischer Popmusik): Erika Freund, Bamberg (Rezeption der Volksmusik - aus strukturalistischer Sicht); Matthias Höhn, Bonn (Volksmusikinstrumente in der Pop- und Filmusikproduktion - der erweiterte Horizont oder das Sahnehaubchen des zeitgenössischen Musiklebens); Gisa Jähnicke, Berlin ("Sie sangen so jung... " Gedanken zu musikalischen Erfahrungen und Lebensinhalten junger Namißer (und nach dem Exil): Margot Lieht-Philipp, Affalterbach (Konstanz in der Struktur westafrikanischer und amerikanischer Trommelmusik über mehrere Jahrhunderte. Funktion als Konservierungs- bzw. Änderungsfaktor); Egon Ludwig, Rostock (Vom der Salsa zur Cachaca - eine neue Musik der Jugendlichen in Paraguay); Martina Claus-Buchmann, Bamberg (Gambang Kromong - chinesische Spuren in der Betawi-Kultur); Schu-chi Lee, Berlin (Das letzte Zirpen der Frühlingszirkaden der Gaenl [Dong-Minderheit] in Guizhou/China - Mehrstimmige Gesänge als Vergangenheit?).

Current research was presented by Nils Erlauk, 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 ehemaliger Berliner Phonogramarchivs).

At the General Assembly the members of the German National Committee re-
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 ethnochorologist have earned degrees in 1993: Nada 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’ego poje za lugom djevojka*, by Alida Sokolovic, 1993) and on folk songs and dances in Slavonia and Baranja (*Pjesmom na vezove* by Miroslava Hadzihusejnovic-Valasek and Josip Vinkesovic, 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 Bonifasic 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 regard 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

Svaniher Pettan

LIAISON OFFICER: Egypt

The Third Festival & Conference of Arab 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.

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, 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 Habla, Bartok, Baron Rudolf Erdinger, Prof. Salazar, the German composer Paul Hindemith, Prof. Henry Farmer, Prof. von Hornbostel, the professor of music from the Berlin University, Prof. Zax, the general director of the Museum of Musical Instruments in Berlin, Dr. Laedmann, 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. Rabiya El Hefny, was the seat of successfully arranged international
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 seb (folk), the abā (folk), and the shalabiah (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 admired 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 Haumuly, Mohammed Othman, Sheikh S. Hegazy, Sayed Darwish, Abu El Ela Mohammad, Sabry El Nagriidy 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; the late 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
I will mention only a few outstanding new projects.

Musicologica 63, 1991), is a detailed report of publications and studies in progress and the inception of systematic research by Robert Lachmann and Edith Gerson-Kiwi.

The sophisticated use of the melograph at the Hebrew University has been completed. Publication stage. The long-range study by Ruth Katz and Dalia Cohen with a perspective in our future ethnomusicological work.

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 music 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 at Champaign, and a fine research team of Ph.D. students.

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 Portugal-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 Lisbon's fado, and ethnomusicology, a new scholarly discipline in Portugal, benefited 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 focusing 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.
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 Lisbon).

‘Lisboa 94’ also sponsored amaralélia, a modern choreography set to the most important fados of the prominent fado singer Amália Rodrigues and performed by the Gulbenkian Ballet, fados, a multimedia 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
Program Chair: Erich Stockmann
Local Organization: Rembrandt Wolpert

1995
1-3 June
Venice
Italy
STG on Ethnoarchaeology - Subgroup on Structural Analysis
Meeting
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 Ethnoarchaeology - Subgroup on Field Work Methods & Documentation
Conducting Field Work in Transylvania
Organizer: Anca Giurculescu

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, Pirikko 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 Elster
Local Organization: Timo Leisio - 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

I C T M M E M B E R S H I P A P P L I C A T I O N
Please check the appropriate box and mail with your address and remittance to
ICTM
Department of Music
Columbia University
New York, NY 10027
USA

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

☐ LIFE MEMBER US$500.00
☐ JOINT LIFE MEMBERS 750.00
☐ ORDINARY MEMBER 30.00
☐ JOINT MEMBERS 50.00
☐ STUDENT MEMBER 20.00
☐ SUPPORTED MEMBER (please see reverse for information) 20.00
☐ CORPORATE MEMBER 120.00
☐ INSTITUTIONAL SUBSCRIBER 35.00

Name and title:

_________________________________________________________________________

Address:

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

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

Date ___________

Signature ________________________________

REMITTANCE is payable to ICTM in US funds either by check drawn on an American bank
or by International Money Order. BANK CHARGES ARE YOUR RESPONSIBILITY.
STUDENT MEMBERSHIP RATES are offered for a maximum of FIVE years.
Proof of student status must accompany payment. Please do not send Eurochecks.

F:+212-678-2513 or 854-1309 - T:+212-678-0332 - e-mail: ICTM@woof.music.columbia.edu
Bank Account: ICTM #4684-0515 at Citibank, N.A., New York
MEMBERSHIP INFORMATION

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

Modes of Payment

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

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

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

Address Changes

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

Supported Membership

Ordinary members who are able to sponsor one (or more) individual/ institution(s) in a soft currency country are urged to do so by paying an additional fee of US$20.00 for each sponsored subscription (US$10.00 for a student). Name and address of the supported member should be sent with the remittance. If the recipient is not named, ICTM will award the supported membership to one (or more) individual/ institution(s) in such country.

Joint Memberships (Life Members / Ordinary Members)

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

Student Membership

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

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

ICTM LIAISON OFFICERS

Austria      Emil Lubej
Bangladesh   Anwarul Karim
Barbados, W.I. Janice Millington-Robertson
Belgium      Anne Caufriez
Brazil       Rafael José de Menezes Bastos
China, P.R.   Qiao Jianzhong
Croatia      Svabnior Petan
Cuba         Victoria Eli Rodriguez
Cyprus        Nefen Michaelides
Czech Republic Lubomir Tylner
Egypt        Ahmed Shafic Abu-Ouf
Estonia       Ingrid Rüütel
France        Tran Quang Hai
Ghana         Francis Saighoe
Greece        Dimitris Themelis
India         Shubha Chaudhuri
Indonesia     F.X. Suhardjo Paro
Israel        Jehoush Hirschberg
Kazakhstan    Saule Utegalieva
Latvia        Martins Boiko
Lithuania     Rimantas Sliuzinskas
Madagascar    Mireille Rakotomalala
Malaysia      Tan Sooi Beng
New Zealand   Richard Moyle
Nigeria       Tony Nwabuoku
Pakistan      Uxi Mufti
Papua New Guinea Don Niles
Philippines   José Maceda
Portugal      Salwa El-Shawan Castelo-Branco
Romania      Speranta Radulescu
Russia        Izael Zemtsovsky
South Africa  Lumikle Lalendle
Spain         Ramon Polinski
Tunisia       Mahmoud Guetat
Turkey        Arzu Özturkmen
Ukraine       Nina Gerasimova-Persidskaia
Uzbekistan    Otanazar Matyakubov
Viet Nam      Tô Ngoc Thanh
Zaire         Bonket Pengo
Zimbabwe      Dumisani Maraire
ICTM NATIONAL COMMITTEES

AUSTRALIA - Chair: Dr. Stephen Wild
Musicological Society of Australia, GPO Box 2404, Canberra, ACT 2601

BANGLADESH - President: Mobarak Hossain Khan
Dir. Gen., Bangladesh Shilpakala Academy, Segun Bagicha, Ramna, Dhaka-1000

CANADA - Chair: Dr. Judith Cohen
Canadian Soc. for Trad. Music - Soc. Canadienne pour les trad. musicales
751 Euclid Avenue, Toronto, Ont. M6G 2V3

DENMARK - President: Dr. Lisbet Torp
Dansk Selskab for Traditionel Musik og Dans, Kaerangervej 23
DK-2400 Copenhagen NV

FINLAND - Secretary: Johannes Heikkila
Kansannuuskin Keskusliitto, Sirkalantie 404, FI-N19170 Jumesniemi

GERMANY - Chair: Prof. Dr. Marianne Bröcker
Abt. Volksmusik, Universität Bamberg, Feldkirchenstr. 21, W-8600 Bamberg

HUNGARY - Secretary: Prof. László Víkár
MTA, Zenetudományi Intézet, Pf. 28, H-1250 Budapest

ITALY - Chair: Prof. Tullia Magrini
Diitro di Musica e Spettacolo, Università degli Studi di Bologna
Via Galliera 3, 40121 Bologna

JAMAICA - Chair: Dr. Olive Lewin
Grace, Kennedy & Co., Ltd., P.O.Box 84, 64 Harbour St., Kingston

JAPAN - Chair: Prof. Tsuge Gen’ichi
c/o Tóyó Ongaku Gakkai, Seiha Hógaku Kaikan
3, Sanaichô, Ichigaya, Shinjuku-Ku, Tokyo 162

KOREA - Chair: Prof. Kwon Oh Sung
Han Yang University, 17 Haengdong Dong, Sungdongku, Seoul 133-791

NETHERLANDS - President: Dr. Wim van Zanten
Nederlandse Vereniging voor Etnomusicologie ‘Arnold Bake’
Cornelisstraat 108, NL-1093 VC Amsterdam

NORWAY - President: Ruth Anne Moen
Norsk folknemusikkoplag - Radet for folknemusikk og folkedans, N-7055 Drøvoll

OMAN - Chair: Khalifan al-Barwani
Oman Centre for Traditional Music, P.O.B.2000, Seeb

POLAND - President: Prof. Anna Czekanowska
Institute of Musicology, Warsaw University, 02-089 Warsaw

SLOVAKIA - President: Prof. Dr. Oskár Elshek
Ustav Hudobnej Vedy, Slovenská Akademia Vied
Dúbravská cesta 9, 841 05 Bratislava

SWEDEN - President: Dr. Krister Malm
Musikmuseum, Box 16326, S-103 26 Stockholm

SWITZERLAND - President: Pietro Bianchi
Coremmo 4a, CH-6900 Lugano

UNITED KINGDOM - Chair: Prof. Carole Pegg
Dept of Social Anthropology, University of Cambridge, Cambridge CB2 3RF

UNITED STATES OF AMERICA - Chair: Prof. Ricardo Tronillo
Society for Ethnomusicology, c/o SHAPS, Moore Hall, University of Hawai’i
Honolulu, HI 96822-2318

VENEZUELA - President: Isabel Aretz de Ramon y Rivera
Fundacion de Etnomusicologia y Folklore
Apartado Postal 81.015, Caracas 1080 A

ISSN 0739-1390

BULLETIN
of the
INTERNATIONAL COUNCIL
for TRADITIONAL MUSIC

No. LXXXVI
April 1995

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