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of the
INTERNATIONAL FOLK
MUSIC COUNCIL

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INTERNATIONAL FOLK MUSIC COUNCIL
DEPARTMENT OF MUSIC
QUEEN'S UNIVERSITY
KINGSTON, ONTARIO, CANADA

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THE COMPLETE SET of JOURNALS of the IFMC, volumes 1-20 (1949 -
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FILMS ON TRADITIONAL MUSIC: a first international catalogue
compiled by the IFMC and edited by Peter Kennedy, is available
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Peter Kennedy, Dartington Institute of Traditional Arts,
Totnes, Devon, England, price L1.65 plus postage, or (\$5.50).

THE INTERNATIONAL FOLK DIRECTORY published for the IFMC (see
under books), price L1.50, or \$5.00. Dartington Institute
of Traditional Arts, Dartington Hall, Totnes, Devon, England
TQ9 6JE.

BOOKS

FOLK SONGS OF EUROPE, edited by Maud Karpeles, can no longer
be obtained from Novello's. It can be obtained in the U.K.
from Music Sales Ltd., 78 Newman St., London, W.1 in paperback
edition, price L2.95;

in the USA from Oak Publications (Division of Embassy Music
Corp.), Music Sales Corp., 33 West 60 St. New York 10033.

ANNOUNCEMENTS

TWENTY-SIXTH CONFERENCE - The International Folk Music Council has pleasure in announcing that its Twenty-Sixth Conference will be held from August 25 through 31 in Seoul, KOREA, by invitation of the Korean Musicological Society and the International Cultural Society of Korea.

Members are asked to pay their dues annually without reminder from the secretariat: a procedure which would avoid much unnecessary expenditure on postage.

In the Bulletin of October 1979 it was stated that the Yearbook would be enclosed with it. Although the Bulletin was held up until early December for this purpose (highly desirable at present postage costs) the plan failed: Yearbook 10 could not go out until March, much too late for the Bulletin. The secretariat regrets the inconvenience caused by this uncontrollable situation.

YEARBOOK EDITOR - We welcome Professor Norma McLeod, of the University of Ottawa, as editor of the IFMC Yearbook, in succession to Professor Israel J. Katz who relinquishes the task on the appearance of his third volume, No. 11, which is enclosed with this Bulletin.

BOOK REVIEW EDITOR - Professor Beverley Cavanagh, Music Department, Queen's University, Kingston, Ontario, K7L 3N6.

REPORTS OF STUDY GROUPS

STUDIENGRUPPE ZUR ERFORSCHUNG UND EDITION HISTORISCHER VOLKSMUSIKQUELLEN IM I.F.M.C.

6^o Tagung von 17 bis 20 September 1979 in Medulin bei Pula in Jugoslavien.

Programm : President a.i. Dr. Rajeczky (Budapest)

Eröffnung der Tagung. Begrüßung der Teilnehmer bei der President vom Komponistenverein Österreich.

Dr. Doris Stockmann - Berlin D.D.R.
Forschungen vor Mittelalter und Arbeiten über die Aufgaben der Studiengruppe.

Dr. Jerko Bezic - Zagreb von die Akademie für Volkskunde
Historische Volksmusikquellen in Kroatien.

Djordi Djordiev - Skopje Jugoslavien
Musikalische Eigenschaften der Südslavischen Volkslieder über die Donau.

Dr. Christoph Petzch - München B.R.D.
Nachrichten aus deutschen Städtechroniken und zum Kehrreimsingen.

Dr. Lilian Putz - Graz Österreich
Mittelalterliche Volksmusikdarstellungen mit Dias.

Dr. Harmut Braun - Freiburg B.R.D.
Erwähnungen von Volksmusik im Schrifttum des 16. Jahrhunderts.

Dr. Anka Petrovic - Sarajevo
Angaben über Musik in der Chronik von Mula Mustafa Baschesskija.

Dr. Alois Mauerhofer - Graz Österreich
Volksmusiknachrichten in den Österreichischen Weistümern.

Dr. Izalij Zemcovskij - Leningrad U.S.S.R.
Historische Quellen eines russischen Volksliedes aus dem 18. Jahrhundert.

Dr. Wiegand Stief - Freiburg B.R.D.
Der Beitrag der Archäologie zu den musikquellen. Eine vorwiegend instrumentenkundliche Betrachtung des Alten Orients. Hellas und des Römischen Reiches.

Dr. Gernot Kocher - Graz Österreich Musik und rechtliche Volkskunde mit Dias.

Dr. Nefen Michaelides - Limassol Cyprus Probleme zur Erforschung ausereuropäischer Musikkultur.

Dr. Albrecht Schneider - Bonn B.R.D.
Probleme in Volksmusik und Volkskunde.

Diskussion über alle Referaten und generale Arbeitsdisziplin.

Exkursion - Stadtbesichtigung von Pula und Rundfahrt durch Istrien.

ENDGÜLTIGE TEILNEHMERLISTE

BEZIĆ, Dr. Jerko
Jugoslavija

DAHLIG, Mgr. Piotr
Warszawa / Polen

BRAUN, Dr. Hartmut
Br. / BRD

DORDIEV, Mgr. Dordi
Skopje / Jugoslavija

DAEMS, Hendrik, Direktor
Brussel / Belgien

KOCHER, Dr. Gernot
Graz / Österreich

MAROŠEVIĆ B., Grozdana
Jugoslavijska

MAUERHOFER, Dr. Alois
Graz / Österreich

MICHAELIDES, Dr. Nefen
Limassol / Cyprus

PETROVIĆ, Dr. Ankica
Sarajevo / Jugoslavijska

PETZSCH, Dr. Christoph
München 60 / BRD

PUTZ, Dr. Liliam
Graz / Österreich

RAJECZKY, Dr. Benjamin
Pásztó 3060 / Ungarn

SAKANISHI, Prof. Hachiro
Hokkaido / Japan

SCHNEIDER, Dr. Albrecht
Bad Neuenahr 1 / BRD

SCHULLER, Dr. Dietrich
Wien / Österreich

SEMTZOWSKII, Dr. Isalij
Leningrad, centr, 190000 / USSR

STIEF, Dr. Wiegand
Freiburg i. Br. / BRD

STOCKMANN, Dr. Doris
Berlin / DDR

TAMAGAWA, Hidemaro
Tokyo 101 / Japan

WÜRZL, Eberhard
Wien / Österreich

Freiburg i. Br./BRD (H. Braun)

(c) Die Sitzungen der Studiengruppe werden zukünftig nach Übereinkunft mit den beiden anderen Studiengruppen des IFMC in dreijährigen Abständen abgehalten werden, sodaß jährlich eine Studiengruppe tagt.

Als Termin für die nächste Sitzung wurde der Oktober 1982 ins Auge gefaßt. Sollte sich endgültig Stockholm als Tagungsort ergeben, wäre eventuell der Juni 1982 vorzuziehen.

(d) Die Referate der 6. Sitzung sollen als Tagungsbericht in den "Musikethnologischen Sammelbänden", Bd. 5, im nächsten Jahr erscheinen.

Alois Mauerhofer

STUDY GROUP ON ETHNOCHOREOLOGY

REPORT ON THE 11th WORK-SESSION

The 11th work-session of the Ethnochoreology International Group within the I.F.M.C. was held at Neustrelitz (Democrat Republic of Germany) between 8th - 11th November 1979, on the initiative of the I.F.M.C. National Committee (Chairman: Dr. Erich Stockmann, Vice Chairman: Rosemarie Ehm-Schultz), on the occasion of the 25th anniversary of the State Folk Ensemble. The Director of the Ensemble, Mr. Ehm, had invited the group of ethnochoreology researchers and had given them the possibility to hold a meeting on specific problems linked to the study of popular dances.

The meeting was attended by the following members of the Ethnochoreology Study Group:

1. Bakka Egil, Norway
2. Boberg Juno, Sweden
3. Ciortea Vera Proca, Romania
4. Dabrowska Grazyna, Poland
5. Ehm-Schultz Rosemarie, G.D.R.
6. Feinberg Gunila, Sweden
7. Ilijeva Ana, Bulgaria
8. Kröschlowa Eva, Czechoslovakia
9. Laudova Hanna, Czechoslovakia
10. Peterman Kurt, G.D.R.
11. Selmann Gita, Sweden
12. Taylor Bruce, Norway
13. Uralsca Valerie, U.S.S.R.

PROTOKOLL

Über die Schlußsitzung der 6. Tagung der Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen des IFMC am 19. 9. 1979 in Medulin/Pula.

1. RESÜMEE DER TAGUNG:

Bezić: Es wurden insgesamt 14 Referate gehalten. Ihnen folgten Diskussionen von sehr unterschiedlichem Ausmaß. Prof. Vodušek konnte seinen Vortrag wegen Erkrankung nicht halten. Für die Publikation stehen demnach insgesamt 15 Beiträge zur Verfügung. Ein thematischer Schwerpunkt in der Themenwahl ergab sich für den Bereich Rechtsgeschichte und Musik.

2. ORGANISATORISCHES, TERMINE:

(a) Es wird angeregt, die Kontakte zu den südwestlichen Ländern Europas (Frankreich, Italien, Spanien) zu intensivieren, um Forscher aus dem romanischen Bereich für die Mitarbeit in der Studiengruppe zu gewinnen.

(b) An möglichen Tagungsorten für die 7. Sitzung der Studiengruppe wurden aufgrund von mündlichen Einladungen in Erwägung gezogen:

Stockholm/Schweden, Schwedisches Volksliedwerk
(M. Jersild)
Limassol/Cypern (N. Michaelides)

The work session was opened by Dr. Erick Stockmann, Chairman of the National Committee of the I.F.M.C., from G.D.R. Dr. Stockmann gave useful suggestions concerning the future directions of Ethnochoreology studies, which should deal with several problems and possible subjects. From his experience as leader of the popular instruments group within the I.F.M.C., he found out that it is better to have a principal subject, such as the creation of a system for the classification of dances, and a secondary one linked to the state of traditional forms in the world as well as the study of some present free themes. Then, the work-session was led by Vera Proca Ciortea, as leader of the Ethnochoreology group within the I.F.M.C.

The session started with each attending member presenting the problems he deals in and works on.

The following papers were delivered within the work-session:

1. Ana Ilijeva : The link between music and dance.
2. Egil Bakka : Contemporary forms of choreographic folk-lore in Norway.
3. Juno Boberg : Contemporary choreographic folk-lore in Sweden.
4. Hanna Laudova: Historical examinations on folk-lore in the tradition of popular culture in the XVIIIth and XIXth century in Czechoslovakia.
5. Valeria Uralsca: Problems in connection with the taking over and the keeping of the choreographic folk-lore by amateur and professional teams.
6. Dr. Kurt Petermann: About bibliographic classification and presentation of the bibliographic atlas recently published in Leipzig.
7. Grazyna Dabrowska: About field researches on choreographic folk-lore.

All papers were on a high scientific level, proving the earnest grounding of the reviewers.

There were most interesting discussions concerning the position of natural forms in the different countries represented at this meeting. There were also lengthy discussions about the study future outlines and about the themes that are to be approached, due to the great differences of traditional forms in various countries. At the last work-session we agreed on the following themes to be prepared for the next meeting, scheduled to take place in Stockholm, in September 1980, and organized by the Dance Museum.

Principal theme: Draft for a system of classification of European Folk Dances (Dr. Kurt Petermann).

Secondary theme: Morphology and role of traditional dances in different European countries.

Free subjects on folk dances in different European countries exemplified by movies.

Vera Proca Ciortea.

REPORTS OF NATIONAL COMMITTEES

HUNGARY

In the last two years as well as earlier, the main concern of the Hungarian folk music research was the putting forth of the Corpus Musicae Popularis Hungaricae/CMPH, the Collection of Hungarian Folk Music. In 1966, by the appearance of the 5th Volume (Laments), the phase of the publication of the custom songs came to an end. Volume 6 is the first one containing "folksongs proper" in a musical order. This volume however was issued as late as in 1973 and no further volume has appeared yet. The slowing down of publication finds more explanation in seeking ways and means than in external problems.

The first plan of a musically systematized collection of Hungarian folk music was drafted by B. Bartók and Z. Kodály in 1913. At that time they calculated about 6 volumes and the collection would have been an almost complete edition of the Hungarian folk tunes. Since 1913, and above all after the 2nd World War, the material has increased to such an extent that the idea of a "total edition" containing every collected variant became unreal. It was P. Járdányi who in the early sixties made a successful attempt at a reasonable gathering and arrangement of the increased song material. Yet, his untimely death (1966) prevented him from proving minutely - and modifying if required - his typology based on melodic line. The 6th volume has been edited according to Járdányi's supposed design and with this the danger manifested itself that his ideas will be dogmatized. This volume became the starting point of a long, still unconcluded debate. The Institute of Musicology of the Hungarian Academy of Sciences has decided upon a complete revision of the order of the folksongs to be edited. According to the logical order of the typology, the revision - directed and carried through by L. Dobszay and J. Szendrei - develops the system towards stylistic layers. Types came into being not only by certain musical characteristics but by considering the totality of features.

Consequently, kinship among types cannot manifest itself by the mere identity or affinity of the melodic line (in fact the melodic line alone often draws attention away from the relationship). Over and above morphological features, and considering also the song texts, the function, the geographical and historical connections, L. Dobszay and J. Szendrei assorted the melodic types, independently of any lexical restrictions, into "stylistic blocks". By this means they established 14 stylistic groups ("blocks") which are roughly concordant with the verifiable or probable historical development and which constitute the suggested sequence of the CMPH from the 6th volume on. (On this subject see the papers of L. Dobszay and J. Szendrei in *Studia Musicologica* vol. XX. - Budapest 1978).

In spite of the above, some of the Hungarian ethnomusicologists stick to the idea of keeping on with the series of the CMPH according to the model of the 6th volume. Owing to this circumstance the 7th and the 8th volume (in preparation) do not approach the reassuring solution. In the meantime the idea of publishing the Hungarian folk music material systematized in the thirties by B. Bartók, regarded as an important document of the history of science, comes increasingly into prominence.

Dr. Benjamin Rajeczky has finished the editorial work of the third box (containing 4 discs) of "Hungarian Folk Music". It is expected to be published in 1980. An album consisting of three discs of "Hungarian Instrumental Folk Music", prepared by B. Sárosi, is also projected for 1980.

The following books were published in 1979 in Budapest:
György Martin: "The Hungarian Round Dance and its European Relationship" (Hungarian, with photos dance transcriptions and a German abstract); Janka Szendrei - László Dobszay - Benjamin Rajeczky: "16th - 17th Century Hungarian Tunes in the Living Tradition" (Hungarian with musical notation arranged in synoptic tables); László Vikár - Gábor Bereczki: *Chuvash Songs* (English).

In 1978 the Institute of Musicology of the Hungarian Academy of Sciences started its yearbook entitled "Musicological Papers" (Hungarian). Its first two numbers contain ethnomusicological studies too.

Bálint Sárosi

SWEDEN

Annual report for 1979.

After preparatory discussions a Swedish National Committee of the IFMC was instituted on the 14th of May 1979 by seventeen members or future members. An interim board was appointed with Ernst Emsheimer as chairman and Krister Malm as secretary.

At a subsequent meeting on the 8th of November 1979 rules for the committee were adopted and officers elected as follows:

Ernst Emsheimer, chairman
Krister Malm, secretary
Hans Åstrand, treasurer
Christina Mattsson and
Marta Ramsten, members together with the preceding of the working commission.

Thirteen Swedish members participated in the 25th conference of the IFMC in Oslo, the official Swedish delegates being Ernst Emsheimer and Krister Malm.

At the first annual meeting of the Swedish committee on the 8th of November 1979 Inge Skog gave a report of his field work in the northern Philippines and northern Borneo, with slides and recordings, and Hans Åstrand reported on ethnomusicological aspects of the International Music Council assembly in Australia, especially the Indian Ocean Arts festival in Perth, also with slides and recordings.

On behalf of the Swedish committee of the IFMC,

Hans Åstrand.

UNITED KINGDOM

By the time this report appears the U.K. Committee will have held its sixth annual conference, held this year at Newham College Cambridge, March 27th - March 30th. Earlier conferences were held (during Easter vacations) at Keele University (1975), Goldsmiths' College, London (1976), Duffryn House, Cardiff (hosted by the Welsh Folk Museum) (1977), Edinburgh University (1978) and York University (1979). About 30 - 40 members attend each year and, like the conferences of the parent organisation, the interests of members attending are many and varied. A variety of themes have been explored in turn along with also the perennial theme - Current research, problems and methods. It was decided from the outset that attendance at these annual meetings would not be restricted to I.F.M.C. members alone and this has resulted in a small increase in U.K. membership at a time when it might otherwise have decreased. We are grateful to our retiring conference secretary Mrs. Gwen Montagu for her hard work in successfully organising all six conferences.

Until 1979 condensed reports of conference papers were included in the Committee's regular Newsletter, along with news of other meetings, exhibitions, activities of related societies, publications of interest and curricular surveys from U.K. institutions engaged in teaching ethnomusicology and related courses. The 21st issue of the Newsletter appeared in February of this year

and I wish to record our gratitude to the retiring editor, Marie Slocombe, for her unflinching work as editor and member of the Working Committee during the last six years. In 1979 however, it was decided to publish papers given at the annual conferences in full: the proceedings of the York conference are being edited by A.L. Lloyd, the present Chairman of the Working Committee, and should be available shortly. The Newsletter which is issued quarterly is available to any interested persons or institutions on application to the editor and on payment of £1 per annum plus a sum sufficient to cover the cost of any additional overseas postage.

On the whole members of the Working Committee of the U.K. National Committee feel that through its annual Conference and through the Newsletter it adequately complements the work of the parent organisation and that this is enough to enable members in the U.K. to keep in touch with each other and with developments in the field within the U.K. However, the committee was pleased to co-operate with Dr. Lazlo Vikar of the Hungarian Academy of Sciences and with Tangent Records, London, in the publication of an L.P. disc Music of the Tatar People as a memorial tribute to Dr. Maud Karpeles who served the I.F.M.C. so long and so faithfully, attending meetings of the U.K. Working Committee right up to the time of her death in October 1978. The record No. TGM 129 is available in the U.K. price £3.78, or from Rounder Records in the U.S.A., and is marketed also in most countries of the E.E.C. and Scandinavia.

Last year members of the Working Committee were also involved in discussions with colleagues and teachers on developments in ethnomusicology in U.K. Institutions. The outcome of these talks was a booklet, Ethnomusicology in the United Kingdom, prepared by Mr. Jack Dobbs of Dartington College of Arts, Totnes, Devon: it is available on request from Mr. Dobbs.

Since there may well be a number of changes in the membership of the Working Committee following elections of this year's Cambridge conference, as Liaison Officer for the U.K. membership I shall be happy to forward any enquiries regarding Conferences or Newsletters etc., to the appropriate persons.

P.R. Cooke,
School of Scottish Studies,
University of Edinburgh,
27 George Square,
Edinburgh, Scotland, U.K.

REPORTS OF LIAISON OFFICERS

BANGLADESH

Bangladesh is now a free country with a rich heritage of Folklore. Eastern Bengal Ballads (during the British period of India History the area of Bangladesh was known as Eastern Bengal) constitute one of the richest sources of Ballads in the world. The Ballads were collected by Dr. Dines Chandra Sen under the inspiration of the indefatigable Sir Ashutosh Morkhajee then Chief Justice of the Calcutta High Court in British Bengal and Vice-Chancellor of Calcutta University. Professor M. Mansooruddin collected and published eight volumes of his Haramoni during the last fifty years. Lost Jewels wherein are several thousand of Folksongs. Earlier inimitable Folk Tales and fairy tales were collected by pioneers Upendra Kishore Roy Chowdhury and Dickshna Ranjan Mitra Majumder.

Recently in the domain of folk art and minor art a strong effort for a Folk Museum was initiated, under the Patronage of Bangladesh Government, by the late authority on art, Dr. Zainul Abedin, at Sonargaon, the former capital of independent Eastern Bengal under the Muslim Sultan during the supremacy of the Mughals. It contains many examples of traditional materials: ornaments, works in wood, bamboo, cane and iron, as well as household materials and folk-painting.

So the background of folklore studies is brilliant and inspiring. The Government of Bangladesh assisted the work of Folklore in the country by generous financial help. Bangladesh Lok Sahitya Parishad (The Bangladesh Folklore Council) was established, and it published in 1979 two journals in English and Bengali respectively.

Loukik Bangla (Traditional Bengal) and Folkloric Bangladesh are published from 77 Mohjhal Commercial Area, Second floor, Dacca in Bangladesh. Distinguished writers and Folklorists contribute articles in these journals under such headings as Our Ballad Songs, A Poet Spokesman of Rural Banglades, Palanguin Bearerz Songs, the Pre-Muslim Phase of the History of Sanargaon, etc. I call from its report the following information: "Bangladesh Folklore Parishad arranged a seminar and Folkfair at Bangla Academy premises. The first of the four days was scheduled for a reception for Prof. Md. Mansooruddin (born 1904), a famous Folkspecialist. The second day was the entry of the bard Romesh Sil; the third was for the birthday centenary of Maharshi Monomohan Datta (a great folk mystic). The last day had a different subject, "Folk literature and Researchers". The latter part of the functions presented to the audience folksongs Rabisongs, Maloya and Boul Songs. At least twenty thousand people attended these four days of programmes. The folkfair was visited every day by countless conneiseurs including foreigners. Bangladesh Folklore Parisad, Bangla Academy Graphic Arts College, Lalan Parisad Kendrya Samsad (of Dacca) and

Ananda Asram of Comilla took part in the Folkfair. The Chief Guest of the fourth day seminar was the presidential adviser Mr. Shamsul Huda Choudury, who said, "Folklore is our tradition. It is of the utmost importance to re-discover our own tradition to find our true identity in the world". (The Bangladesh Folklore Parishad gave a reception on 30 July 1979 to the life-long devotee of Folklore studies, Moulvi Sirajuddin Kashempuri in the hall of the Parishad). He was garlanded, and an address of welcome was offered to him along with a price of five hundred takas. The meeting was presided over by Dr. Ashraf Siddiqui, president of the Parishad. Prof. M. Mansooruddin and other speakers praised him for his valuable services to Folklore, and for the collection of folk-songs and folklore materials from the remotest corners of the country.

Maulavi Serajuddin Kashempuri (1908-1979) breathed his last in his own house in the village of Kasimpur in Netrokona sub-division of Mymensingh district. He had worked as a teacher in government and non-government schools. A condolence meeting was held in Bangla Academy presided over by Prof. M. Mansooruddin. A condolence resolution was passed and sent to his family. He wrote two books on Folklore and these were published by Bangla Academy. The Library of the Parishad was replenished with foreign folklore books in English, worth ten thousand takas. Miss Kunika Motoya, a Japanese musicologist, delivered a lecture on Japanese Folk Music in the Bangla Academy under the auspices of Bangladesh Folklore Parishad, and illustrated it by playing Japanese folk music records. She was assisted by Miss Kunika Takesu, a library-science trained scholar. Both of them were workers from the Japanese Voluntary services in Bangladesh.

A reception was given to the members of the Bangladeshi delegation to the Yugoslav Folk Festival. Yugoslav choral songs were rendered by the delegation. The cultural officer of the Yugoslav Embassy attended it and tea was served. Memorial services in memory of Artist Zainul Abedin and Folk singer Abbas Muddin were held on their graves. Wreaths were presented and later placed.

M. Mansooruddin.

BRAZIL

1 - A Campanha de Defesa do Folclore do Folclore Brasileiro (DCFB) do Departamento de Assuntos Culturais (DAC) do Ministério de Educação (MEC), situada à rua do Catete, 179 - Rio de Janeiro 22220 - Brazil, promoveu no ano de 1979:

1.1. Lançamento de discos compactos em continuação à série Documentário sonoro do folclore musical brasileiro, com gravações de diferentes áreas culturais do país:

- a) Boi-de-mamão (Santa Catarina) Disco CDFB-027.
- b) Dança do Lelé (Maranhão) Disco CDFB-028.
- c) Ticumbi (Espírito Santo) Disco CDFB-029.

- d) Torém (Ceará) Disco CDFB-030.
- e) Zabumba (Sergipe) Disco CDFB-031.

1.2. Publicou com interesse em danças, músicas, folguedos, na série Folclore brasileiro, ilustrando com fotos, textos poéticos e músicas os seguintes livros:

- a) Alagoas (Théo Brandão).
- b) Ceará (Florival Seraina).
- c) Pernambuco (Valdemar Valente).
- d) Rio de Janeiro (Cascia Frade).
- e) Santa Catarina (Dorálécio Soares).

1.3. Na série Cadernos de Folclore a CDFB ainda publicou:

- a) Quilombo (Théo Brandão).

1.4. A CDFB promoveu cursos de extensão universitária sobre folclore, no Rio Grande do Sul e em Mato Grosso, incluindo 12 horas-aulas sobre música e folclóricos em cada curso.

2 - Na Universidade Federal do Estado de Goiás realizou-se Concurso à Docência de Folclore Musical, tendo obtido o título de Doutor, com a nota máxima, Maria Augusta Calado S. Rodrigues, defendendo a tese "Modinhas Vilaboenses".

3 - A Secretaria de Educação e Cultura do Estado de Goiás patrocinou a publicação de 5 disco LP com gravações de músicas folclóricas do Estado:

- a) Batismo Cultural de Goiânia (Grav. por Luiz Heitor) Disco MPL 9402 ou K7 10402.
- b) Música do povo de Goiás Disco MPL 9397 ou K7 10397.
- c) Música do povo de Goiás Disco MPL 9396 ou K7 10396.
- d) Danças e instrumentos populares de Goiás Disco MPL 9398 ou K7 10398.
- e) Modinhas goianas Disco MPL 9399 ou K7 10399.

4 - Livros publicados sobre folclore musical:

- 4.1. Contribuição bantu na música popular brasileira (Ed. Global, São Paulo) de Kazadi Wa Mukuna.
- 4.2. Música Lógica Kamairurá (Funai, Brasília) de Rafael Bastos.
- 4.3. Cantigas e Cantares (Graf. Popular, Goiânia) de Regina Lacerda.
- 4.4. Modinhas de passado (2^o ed. do autor) Baptista Siqueira.

5 - Discos comercializados:

- 5.1. Cantigas de roda e canções infantis do Norte de Minas Gerais (Discos Marcus Pereira).
- 5.2. Clássicos do Choro (Disco Philips).

Dulce Martins Lamas.

HONG KONG

The historical background of this British Colony and the peculiar political climate of the region in the last thirty years provide an environment for unique musical development. Depending on one's point of view, Hong Kong is either a graveyard for Chinese traditional music, or a fertile ground for cross-cultural interaction. But no matter what one's point of view is, the place certainly offers researchers inexhaustible source material for the study of musical acculturation. I shall briefly report on musical activities that may be classified as "traditional music", though the line between that and other kinds of music is often difficult to draw.

The most important local musical activity is the Chinese theater, or opera, which is closely related to religious and calendrical festivals. There are three major periods in the year for performances: February-March (Chinese New Year), April-May (Birthday of the Queen of Heaven), August-September (Yü-lan Festival, commonly referred to as the Hungry Ghost Festival). Operatic activities are in full bloom during these months, both in urban areas and rural villages. Huge sheds made of bamboo beams and aluminum sheets are erected, in which several thousand spectators at a time can watch the shows.

There are three major types of opera performed during these occasions: Cantonese Opera, Chiuchow (Swatow) Opera, and Hoklo Opera ("Hoklo" literally means "Hok people"; this kind of regional opera originates from the eastern coastal region of Kuangtung province where the residents are immigrants from Hokkien province). The major difference among them is the dialect used on stage. The first kind is by far the most often performed because the majority of residents in Hong Kong are Cantonese-speaking. While there are various attempts to "reform" Cantonese Opera, the performances during the above mentioned festivals have retained to a large extent many of the traditional elements. Peking Opera is also occasionally performed in movie theaters and concert halls by local amateur groups and, more rarely, by visiting troupes from Mainland China, and Taiwan.

Puppet theater, the music of which is closely related to theater for live performers, is occasionally staged. There are several kinds still to be seen in Hong Kong: Cantonese rod-puppet theater, Chiuchow wire puppets, and Fukienese (Hokkien) marionettes. They perform only a few times a year, mostly sponsored by the Hong Kong Arts Center or the Urban Council of Hong Kong Government. The performers are mostly in their old age, with hardly any younger disciples learning their arts.

Popular Narrative, or storytelling, another important kind of musical entertainment in traditional Chinese society, is fast dying in Hong Kong. The several genres of Cantonese storytelling: nan-yin, mu-yü, pan-yen, etc., have practically disappeared. The Hong Kong Arts Center occasionally sponsors nan-yin performances

by blind musicians. The Soochow style of storytelling, or p'ing-t'an, has a small but enthusiastic group of supporters from the influential Shanghai community (who can understand the Soochow dialect). Two amateur groups meet and rehearse regularly and perform several times a year.

Chinese instrumental music has been gaining popularity in recent years, especially among the younger generation. The instruments that have been receiving most attention are: ku-cheng (zither with movable bridges), p'i-pa (four string lute), ti-tzu (horizontal flute), and er-hu (two string vertical fiddle). Many schools offer lessons to their students; the recently founded Music Administrator's Office (a government funded organization) has started large scale music training programs for youngsters in urban neighborhoods in which Chinese instruments (as well as Western instruments) are taught. The Urban Council and the Hong Kong Arts Center sponsor frequent sell-out concerts of Chinese instrumental music by professional, semi-professional, and amateur musicians. The two major annual musical extravaganzas: the Hong Kong Arts Festival (February) and the Asian Arts Festival (October) include, among other things, various traditional Chinese musical genres such as Cantonese Opera, Chiuchow Opera, Soochow storytelling, Chinese orchestral and solo instrumental music concerts.

As one ventures out of the concert hall and into the streets, one finds that the powerful television and radio stations very much dominate the daily musical environment of the people. The programs are filled for the most part with imported popular music from the U.S. and locally created fare. However a little digging will reveal that traditional music is still cultivated in hidden corners. The many Buddhist and Taoist temples, as well as temples in honor of various gods and sages, have musical performances for their services. Many of these steadfastly adhere to traditional musical materials despite the encroachment of contemporary urban music. Wedding and funeral ceremonies, especially those held in villages, occasionally still employ a traditional Chinese instrumental ensemble that features gongs, cymbals, and suo-na, an oboe-like instrument.

Lung-chou (literally "dragon boat") singers: beggars who wander from door to door with their small gongs and drums singing little jingles and begging for money, were not an uncommon sight once upon a time. Today they are almost extinct, though one or two still make their living in this way in the Kun-tong district. Other street musician-beggars who sing either popular songs or items from Cantonese Opera are to be found in several spots in Kowloon. There are still streetcries practiced in some parts of town, though one has to search hard for them. In a few old fashioned teahouses, several servers, each of whom carries one kind of dim sum (little dumplings and other delicacies), circulate among the customers who pick whatever fits their fancy. The servers would give "cries" to allow the customers to identify what

they are carrying from several tables away. These "cries", which are names of the dim-sum they are carrying, consist of definite tonal and rhythmic patterns particular to each kind of food.

Moving from the streets to people's homes, one finds a large number of private "music clubs" whose members meet regularly and make music for each other. The membership comes from all walks of life who share similar musical interests. The most important of these cater to Cantonese Opera lovers: members hire professional instrumentalists to teach them and accompany them in the singing of Cantonese Opera. Other clubs cater to Chiuchow Opera and Peking Opera. Occasionally these clubs stage public performances for charity purposes.

Due to the peculiar political climate in the past thirty years, Hong Kong has had an influx of a large number of immigrants from various parts of China (though the total number of immigrants is still insignificant compared to Cantonese-speaking Chinese). These include the Chiuchow, Hoklo and Hakka people from the Kuangtung province (where Hong Kong is), and those from Fukien (Hokkien), Hunan, Szechuan, Kiangsu, Shangtung, etc. Many of them brought with them songs of their native regions. While these songs are hardly ever heard, they nevertheless are a hidden treasure waiting for field workers to discover them.

Bell Yung.

INDIA

(Rajasthan Centre of Folklore, Borunda)

The institute is engaged in documentation of the oral tradition of Rajasthan with its social context for the last many years. Recently a survey of field trip was taken in three districts of Rajasthan: Pali, Nagore and Ajmer for recording folksongs of the region.

To get a better idea of the work, it is necessary to know that Rajasthan State has 26 administrative districts to-day but till 1947 all the state-area was governed by 21 families of kings. The present administrative division does not adhere to regional cultures or the ex-kings' domains. But the geographic division does result in a homogeneity of regional cultural pattern. The Institute had earlier done extensive surveys in Jaisalmer, Badmer, Sirohi and Jodhpur districts. It is visualized that all 26 districts should be surveyed and recorded in the coming years.

District Nagore has a big cluster of the Jāt community which is mainly engaged in farming. Other big groups belong to Meghwāl, Muslims, merchant castes and many other occupational groups. From the point of view of music two professional performers' groups are important. These are 'Dhādi' and 'Nat' (or Bhāt). Dhādies are singers and genealogy-keepers of Jāts (Hindu) whereas

Nats (Bhāt) of Balāi are puppeteers attached to the Meghwāl group - a low caste in the hierarchy of Hindu society. An important function of the Nat group is to keep the genealogy of Balais or Meghwāls.

Dhādies used to sing with 'Sārangi' (fiddle) but it has been completely replaced by the Harmonium. Their lore includes ceremonial songs for marriage, child-birth and other festivities. Like other professional caste musicians, they also sing compositions in certain 'Rāgās'. Dhādies will always perform in a group of two or more persons and one would accompany on 'Dholak' for the rhythm.

Nats or puppeteers give performances of a play with the title of Amar Singh Rathore, a Rajput ruler of Nagore in the period of Shahjahan and Aurangzeb. The puppet story never tries to dramatize the whole episodic sequence of Amar Singh's legendary story but utilizes the theme to begin and end with. The main body of the marionette play consists of independent utilization of humorous anecdotal characters or court mannerisms. The dancing girls, horse rider, elephant rider, camel rider, a military platoon, Bahroopiya (one who mimics), washerman and washer-woman with a crocodile, a weaver man or woman who has swallowed the woolen thread of the emperor's carpet, etc., make the whole pattern of the play.

The man holds the marionette and the woman sings with Dholak to provide the dialogue. The marionette play is conceived as a dialogue between puppet manipulator and singer. All the actions of the puppets are interpreted by the Dholak accompanist. It is exclusively the use of Dholak (rhythmic stresses) which gives meaning to the movement of the puppet.

Traditionally these puppeteers functioned on a patronage pattern and a lot of families still depend entirely on the system, and some partially. But many groups from this area have migrated to metropolitan cities of the country i.e. Delhi, Ahmedabad, Bombay, Calcutta, Bhopal, Jaipur, etc. They are generally known as the nomad puppeteers of India.

During research in this district sacred or devotional songs were found to provide much musical material. A fair is held in village 'Jhunjhālā' where a big professional caste group 'Kāmad' arrives and sings devotional songs of Bābā Rāmdeo - a legendary folk deity. Kāmads are taken to religious 'Guru' of the Meghwāls. They provide the 'Terā-Tāli' dance of Rajasthan's cultural heritage: devotional songs which are accompanied by 'Chotārā' (also known as Been or Tandoorā), two pairs of 'cymbals' and Dholak. With Terā-Tāli dance, one or two women also participate with many cymbals tied to the right leg, the arms, and behind the shoulders. Two cymbals are kept in the hand with a long string to strike other cymbals tied to the body. The cymbals provide the percussion for the sacred song. There are a few items where no song is sung and independent dance movements are enacted. The themes for such

dances are churning of yogurt, picking of butter from the pot, clearing the grain from the sheaf, etc.

Such types of nirguni devotional songs and the accompanying instruments are available from the smallest village of Rajasthan to its biggest cities. As a genre of music, this tradition is spread over all of Rajasthan. Kabir, Meerā, Dharmidās, Meghuri Gorakhnāth, Chandra sakhi, Surdās etcetera are the main composers and their 'padas' in thousands are rendered by the people in general. Kāmād's, however, are the people who professionally render these compositions with expertise in a dance form. Nagore district has a big cluster of Kāmād and we also find other clusters in the Pali district of Rajasthan.

In Pali and Ajmer district there is a group of 'Bhānds' or 'Bhāts of Rāwats' and Mehrāwats. The main work of the Bhānds is to recite the genealogy of their patrons: i.e. Rāwats and Mehrāwats during the period of Diwali. An important fact is that these Bhānds use an instrument - 'Ravāj' - which is peculiar to them: in no other area do we find such instruments. It is a plectrum instrument in a primitive shape of 'Rabāb' with four gut strings. The musicians use it for the purpose of drone as well as the rhythm. Again, songs relate to ceremonial aspects of their patron's life cycle but they also render many 'Rāgā' songs with elaborate use of musical improvisation. One important tradition is to render long folktales in songs interspersed with prose rendering. Rāwat and Mehrāwat form an interesting group in themselves. Both of them trace their genealogy back to Chohan Rajputs, but at a certain stage one of the two brothers accepted the Muslim faith. For 14 or 16 generations they continued without any relationship, but after that they decided to intermarry. This continued till 30 years back, and still to some extent inter-marrying between these two Hindu and Muslim groups continues as a matter of practice. It will be interesting to follow the development of these two groups: when and how they become two distinctly separate groups and what happens to their common bards, musicians and their ritual services.

Another important factor emerged concerning the 'Dholi' or 'Damāmi' singers of these regions. Dhādi as mentioned in Nagore district is singing for the Hindu Jāt caste but belongs to the Muslim caste. The Damāmi are a Hindu professional musicians' caste and sing among Hindu patrons. The Damāmi had had patronage as ex-feudal bards and due to abolition of Jāgirdāri (the feudal system) it faced an entirely new situation. The Jāgirdāri no longer gave them sustenance, but local rules required that farmers or traders of the area would provide them with a separate share of produce or merchandise. Many Dholi families are still actively engaged under traditional patronage, if historically it served other Hindu families of the village. But we found in the Pali and Ajmer districts that most of the people from this caste (Dholi) have joined the modern bands in urban areas or have initiated their own brass bands with western drums in villages. No religious, social, political or other function is complete

without a band in the contemporary life of the people. Brass bands have made an important place in musical tradition of India: a fact which definitely requires an analytical study.

Ajmer and Pali districts have a big cluster of 'Gujar' caste engaged in cattle-keeping and farming. The important musical tradition among these people is the rendering of 'Bagrāwat or Deo-nārāyan' epic. Specialist epic singers use long painted scrolls and 'Jantar' - a musical instrument. The same story is rendered by a few people with the help of 'Dhāk' or 'Deru' and known as 'Bakhān' or 'Goth'. The same story is also rendered by the farmers and cattle keepers of all castes as 'Heed' in which no instrument is used but it is sung by all the participants.

Ajmer district abounds in active shrines dedicated to folk gods and goddesses and many groups sing long epics of 'Mātāji' (Goddess Shakti) in many forms. Two flute instruments 'Algojā' belong to this region and are widely played with songs. One of the musical instruments - a traditional bag-pipe - was popular among 'Bhil' and 'Chamār' of the region but has been completely replaced by the Scottish bag-pipe. The traditional one was made of the whole skin of a she-goat and had one valve for blowing and two parallel reed pipes - one for playing, the other for the drone. Presently this instrument is available with the 'Bhopas' of Bhaironji.

After making this 4-week musical survey, our institute started a new study about the folk gods and goddesses. The study will follow the makers of idols or icons, their use of stone, metal, wood, clay or other material followed by a clear description of the iconography. We are trying to work with the active shrines in the folk life of the villages where the 'trance' is main feature. Many musical forms survive around these practices. The same can be said of a few dance-forms or difficult feats of the trance-performer.

The Institute has also started recordings of genealogy-keepers of lower caste groups and it was interesting to observe many new facets of mythological lore prevalent among these groups. It will take some time to formulate proper ideas about this form, as well as to describe the structure or mode of the tradition.

Komal Kothari.

KOREA/TAIWAN/NEPAL

The Korean National Committee of the Asian Composers' League organized the 6th Conference-Festival of the league, held in Seoul from October 11 to 19, 1979, with generous cooperation of the International Cultural Society of Korea and a very warm hospitality from the hosts and the Korean people. Several musicians, mostly from East and Southeast Asia with important contributors from the U.S.A., Australia, New Zealand and Europe spoke in seminars, work-

shops and country reports based on a central theme, "Asian Music for Tomorrow".

A cursory run-over of papers would show some thoughts conveyed during these meetings. One composer traced a confluence of western and non-western music from the beginning of this century to the present. To him, the task of the Asian composer is to build something new, not as a replica of "crumbled glories nor a copy of blueprints borrowed from a foreign land." A respected musician pointed out the tremendous amount of musical material in time and space made available today to anyone—through performances and recordings. While one composer wants to catch up with advanced technology from the West, another has faith in an east-west fusion. One speaker described in detail his own techniques of composition inviting comments and participation from the workshop. Still another speaker viewed invention, populations and drones as elements of music composition. A critic felt that in Japan there is a need to replace an inside view of "ourselves" by an international outlook based on sharing of experiences in common, while another writer spoke of a neo-romanticism in Germany along with three other styles and a wish for a global music not attainable now.

An educator expounded on a development of creativity in Asian children living in a world of Confucian ethics where conformity, respect for authority and a pre-occupation with memory, act as cultural deterrents to a Western creativity. Another paper gave examples of traditional music instruments and contemporary music compositions with children as performers. One final speaker thought that concepts and philosophies of Eastern culture will transcend technological developments and become the dominating source of energy, discovery and creation in the art of sound production and performance.

The Festival part of the programme began with a concert of Korean classical music—court music and dance, lyric song, shrine music, Buddhist chant, folk ensemble and military music—difficult to outweigh in importance and time depth beside a new music of today. Thereafter, Korean folk plays, the Japanese koto, sangen, shamisen, and Chinese music ensembles from Hongkong and Taipei were heard by an equally captivated audience. Western music compositions with composers from the principal cities in north and Southeast Asia were classified according to chamber and orchestral music, with styles ranging from the 19th century sonata and concerto to serial and spatial arrangements, use of native and Asian instruments, a purely vocal medium, quarter tones, poems, mysticism, moods, a reference to Buddhism, patterns and folk tunes, impossible to describe here individually. Some outshone others in technique and mastery of western music idioms. The chamber music concerts were performed by students and faculty, while the Korean Symphony Orchestra was composed of professional musicians. There was a good deal of enthusiasm, friendliness and optimism shared by participants and observers who were regaled with dinners and visits to important sites of the Korean capital, plus an excursion to Kyung-ju.

The Asian Cultural Center in Taipei sponsored an International Symposium and Concert of Traditional Asian Music from July 8 to 12, 1979. Papers on ethnomusicology in Asian countries, tonal systems, regional music, cultural backgrounds of music, music instruments etc., are published in two volumes of the Asian Culture Quarterly, Vol. 7, nos. 2 and 3, 1979. These articles are written by well-known specialists of the region and contain valuable information on the subjects mentioned above. An evening concert featured soloists for the vina; sankyoku ensemble; Kayagum and drum; kulintang, hula instruments and an excerpt from the Peking opera.

A meeting on the "Study of Oral Tradition in Asia" was convened by Unesco and held in Khatmandu, Nepal from November 13 to 15, 1979 under the auspices of the Centre for Nepal and Asian Studies in Tribhuvan University. Representatives from Afghanistan, Bangladesh, the Peoples' Republic of China, India, Malaysia, Nepal, Sri Lanka and the Philippines recommended the following:

1. a setting up of centres of oral tradition in each Asian country;
2. a publication of reports describing activities in oral tradition;
3. a training programme, course, studies and research in oral tradition; and
4. the publication of three manuals: field work in oral tradition, field music research and archiving of oral tradition in the year 1980.

José Maceda.

NEW ZEALAND

Two universities in New Zealand offer courses in ethnomusicology. The programme at Auckland, which has special emphasis upon musics of Oceania, has been mentioned in previous reports. It is taught by the writer from the Anthropology Department at the University of Auckland. The other programme is offered by the Music Department at Victoria University, Wellington and is taught on a part-time basis by Mr. Allan Thomas. The following statement has been supplied at the writer's request by Mr. Thomas:

Ethnomusicology studies began in the Music Department, Victoria University of Wellington in 1970 as "Ancient and Oriental Music", later changing to "Non Western Music", and more recently to "Ethnomusicology". The special fields of interest are in Asian music (South East Asia and India) and in recent change in traditional musics (especially in the Pacific region and Asia).

Indonesian gamelan music is performed (both Central Javanese and Cirebon style) and in 1980 it is planned that an Indonesian musician will be in residence to teach and perform.

A major project in 1979 has been the production of a working catalogue of a complete set of Cirebon wayang kulit. Each of the 150 puppets has been photographed and a card produced with its measurements and all available information. This set will be supplied to Institutions working on Indonesian Wayang.

An Ethnomusicology Archive has also been established in 1979. While this is largely an internal collection intended to preserve recordings made by staff and senior students, it has been greatly enriched by a unique collection of recordings made by New Zealand composer, Mr. Jack Body who has spent several years in Asia, particularly Indonesia.

Courses: A general introduction "World Music" course includes consideration of Pacific and African music, some Folk music and some contemporary commercial music. A more advanced course concentrates on gamelan and related gong orchestras of South East Asia. It is hoped in the near future to introduce further courses in Indian music and Ethnomusicology theory. Under certain circumstances at present students can present papers in an honours degree, and currently two students are working at this level, on Malaysian gamelan music, and the music of political movements in the New Hebrides.

Mervyn McLean.

TUNISIA

Les Festivals

Le Festival international des arts populaires est une manifestation culturelle biennale fondée sur la présentation du patrimoine folklorique des divers pays en vue d'une meilleure connaissance et d'une large confrontation constructive entre les diverses méthodes de travail technique, les conceptions artistiques et les expériences.

Le festival international des arts populaires est organisé par le Ministère des Affaires culturelles à Carthage avec une décentralisation partielle en d'autres villes de Tunisie.

Ont participé au Festival international des arts populaires en 1979:

L'Arabie Saoudite . La Belgique . La Bulgarie . La France .
La Grèce . L'Inde . L'Italie . Malte . La Pologne . Le Japon .
La Roumanie . La Suède . La Syrie . Le Togo . La Tunisie .
L'U.R.S.S. Le Liban . La Hongrie . La Turquie.

L'Amicale folklorique internationale dont la Tunisie est un membre a tenu son congrès annuel à l'occasion du festival.

Au cours de la soirée de clôture, un prix est décerné au plus beau costume traditionnel.

Le festival international du " Malouf " de Testour.

Testour est un petit village, situé dans le gouvernorat de Béja, où se sont réfugiées plusieurs familles musulmanes d'Andalousie, chassées par les espagnols lors de la reconquête.

Chaque année, le Ministère des Affaires Culturelles organise un festival au cours duquel les meilleurs troupes de musique traditionnelles des pays d'Afrique du Nord (Maghreb) ayant le " Malouf ", Musique d'origine andalouse comme patrimoine musical commun.

L'Espagne participe également à ce Festival avec une troupe de flamenco. En marge de ce festival se tient une table-ronde, avec la participation d'experts des pays amis invités sur le thème:

La préservation du " Malouf ".

Des festivités sont organisées à l'occasion de l'Anniversaire de la Naissance du prophète " MOHAMED ", des récitals de musique liturgique sont présentés dans les mosquées et les maisons de culture lesquelles ont leurs propres troupes de " Soulamya " . Ce sont des chorales qu'accompagnent un ou plusieurs instruments de percussion: "Le Bendir" d'origine populaire. Les paroles de ces chants liturgiques font l'éloge du prophète et la musique, d'essence populaire, puise dans le patrimoine musical ou peut être composée pour l'occasion.

Des troupes de musique liturgique de pays musulmans sont invitées, tous les ans, à se produire à Kairouan, ville où sont enterrés quelques compagnons du prophète MOHAMED, devant Monsieur le Président de la République tunisienne, avec les troupes tunisiennes sélectionnées.

L'Anniversaire du Président de la République tunisienne, célébré le 3 Aout donne lieu à des manifestations musicales de toutes sortes.

Des concerts folklorique ont lieu dans les maisons du peuple et de la culture, dans les places des grandes villes. Les meilleurs troupes de tous les gouvernorats du pays ayant fait l'objet d'une sélection se produisent devant le président de la République. Ainsi leur répertoire est toujours renouvelé et amélioré, et leurs efforts récompensés par l'honneur qui leur est ainsi fait par la plus haute autorité du pays.

A partir de mois d'Avril et jusqu'au mois de Juin, chaque gouvernorat de la République organise son propre festival de musique et de danses populaires.

Les troupes sélectionnées se produisent en compétition dans le cadre du festival National des arts populaires qui a lieu à Monastir, au début du mois d'Aout.

Le festival du Sahara et le festival de l'Oasis sont des festivals très caractéristiques, de facture essentiellement folklorique. Le Sud tunisien est une région désertique, aride et la population compte beaucoup de nomades. Les chants des caravaniers du désert et leurs danses sont typiques. Ces festivals constituent une occasion pour les spécialistes pour effectuer des recherches sur la musique, "Saharoui" ou échanger leurs expériences.

Etant donné l'impact de la musique populaire sur les masses et en vue d'améliorer son niveau et celui de ses interprètes, le Ministère de Affaires Culturelles délivre chaque année au courant du mois de Janvier, des cartes professionnelles aux artistes. Pour cela ils doivent passer des examens devant un Jury composé de spécialistes.

Nul n'est autorisé à travailler s'il ne possède cette carte.

R A P P O R T

Sur le Colloque International organisé en marge du Festival des Arts Populaires de Carthage ayant pour objet l'étude des problèmes de la Musique de tous les jours à l'époque des Mass-Média.

- 1) Ouverture de la réunion par Monsieur Salah EL MAHDI, Président du Comité Culturel National et Directeur du Festival de Carthage.
- 2) Approbation de l'ordre du jour.

L'ordre du jour est approuvé à l'unanimité

- 1 - Les mass-média et la musique folklorique
- 2 - Les mass-média et la promotion de la musique
- 3 - Les mass-média moyen pour l'éducation musicale
- 4 - Les mass-média comme éléments de composition.

Theme I : Les mass-média et la musique folklorique, les participants ont souligné la nécessité de faire accompagner chaque groupe de danse folklorique par un orchestre folklorique. Cette forme d'incitation doit permettre de favoriser d'une part, la connaissance des instruments folkloriques, de soutenir les artistes folkloriques qui ont le mieux réussi à maintenir leurs traditions authentiques et de garantir une présentation "bien vivante" par la pratique, moyen le plus apte à préserver cette forme d'art.

L'assistance a attiré l'attention sur l'influence néfaste que pouvait avoir une présentation enregistrée de musique folklorique accompagnant un groupe de danse folklorique, sur l'appréciation de la musique que l'on veut conserver pour la postérité.

Theme II : Les mass-média et la promotion de la musique folklorique. Les participants au colloque ont préconisé l'utilisation des moyens audio-visuels et d'enregistrements sonores pour préserver la musique folklorique. La transcription musicale ne traduit pas fidèlement les subtilités de la musique folklorique (division de tons extrêmement petites : comas - inflexions de voix etc...) d'où l'importance d'avoir des enregistrements faits par de bons ingénieurs de sons qui travaillent sous la surveillance de musicologues avec un matériel de première qualité.

La délégation belge souligne à cet égard que les jeunes interprètes de musique folklorique belge ont appris cette musique de la bouche d'artistes âgés chez qui elle a pris racine, dans son champ d'attraction, selon ses structures. Puis dans le but d'éviter les transformations dues aux atteintes du temps et des hommes, ils l'ont enregistrée. Dans les écoles, en Belgique, pendant les récréations il se forme toujours des groupes de danse populaire évoluant sur un fonds de musique enregistrée. Ceci constitue un moyen de répandre la pratique de la danse populaire, donc de la sauvegarder.

La délégation hongroise pense que les enregistrements de musique "populaire" facilitent les échanges d'expériences dans tous les aspects de la musique et de la vie musicale ainsi que la comparaison de différentes musiques: cas des musiques Hongroise et turque dont le lien est très étroit en raison d'un patrimoine commun dû à la domination turque.

Le délégué d'Arabie Saoudite a suggéré l'échange d'enregistrements de musique folklorique entre les délégations participantes. Le Président Salah EL MAHDI a affirmé qu'il sera réalisé un disque comportant des flash de musique folklorique des pays ayant pris part au Festival des Arts Populaires de Carthage. Monsieur Salah EL MAHDI a souligné que les moyens audio-visuels ont permis la diffusion par les Antennes des Radios Tunisiennes, espagnoles et françaises d'émissions sur la musique réalisées par lui (Histoire - modes - chants). D'autres émissions réalisées pour la T.V. tunisienne seront diffusées également dans certains pays arabes dans un but incitatif, à savoir, éveiller l'intérêt pour l'étude de la musique, la faire connaître, donc apprécier.

La délégation hongroise affirme qu'il existe dans son pays un vaste programme pour apprendre aux jeunes des chants populaires: concours au niveau du village, puis concours national transmis par la radio hongroise laquelle présente régulièrement un programme de musique traditionnelle d'autres pays.

La délégation lybienne attire l'attention des participants qu'il existe en Lybie 2 centres de tradition populaire qui dispensent un enseignement de musique traditionnelle aux jeunes musiciens lesquels, dans le but d'asseoir leur identité musicale lybienne sur des bases solides, imprègnent leurs compositions de l'âme de cette musique.

L'assistance recommande l'enregistrement des danses folkloriques dans leur contexte réel c'est à dire sur le terrain. La classification des pas de danse permettra la création d'écoles de danse folklorique. En outre l'échange de ces enregistrements entre les pays donnera le moyen d'une connaissance réciproque des arts traditionnels de pays de cultures différentes.

Les délégations Suédoises et Togolaise ont jugé important d'encourager les vieux artistes de musique traditionnelle afin qu'ils transmettent aux jeunes la musique authentique qu'ils connaissent.

La délégation Japonaise a mis l'accent sur l'utilisation des moyens audio-visuels pour recueillir et collecter les chants populaires du Japon. La Télévision Japonaise diffuse un programme de musique folklorique "traitée" pour être, sembler-il, plus accessible. Monsieur EL MAHDI relève ici le degré inférieur d'authenticité de cette musique. Certes tout arrangement gravite autour de la matrice folklorique mais il y a un danger : celui de la désuétude de l'authentique musique populaire.

L'assistance recommande la présentation de musique folklorique arrangée par les Radios et T.V. tout en réservant des programmes pour le folklore brut des différentes régions du pays enregistrée dans son environnement.

La délégation Togolaise affirme qu'il existe dans son pays des associations dans tous les quartiers qui organisent des séances collectives de danse folklorique tous les soirs. Tout le monde participe à ce "bal populaire".

Theme III : Les mass-média, moyen pour l'éducation musicale.

Monsieur EL MAHDI souligne l'importance des enregistrements sonores pour faire connaître aux jeunes d'autres musiques que celle de leurs pays (Séances de musique enregistrées et commentées organisées par les Jeunesses Musicales Tunisiennes, dans les écoles pour la connaissance de la musique occidentale).

Theme IV : Les mass-média comme moyen de composition.

Le magnétophone peut remplacer l'homme et servir d'aide-mémoire, au compositeur. Sans cette aide, le créé ne saurait durer.

Certains compositeurs n'ayant jamais appris la musique, enregistrent leurs inspirations musicales puis les font transcrire par des spécialistes.

La délégation Hongroise souligne le rôle important des enregistrements de musique folklorique stockés à l'Académie des Sciences, dans la création musicale. En effet les jeunes compositeurs les consultent pour compléter leurs connaissances et combler certaines lacunes, ce qui permet à leur talent créateur de restituer l'essence, l'esprit, l'âme de la musique populaire.

Le Président lève la séance et suggère que la prochaine séance soit consacrée à l'étude de la communication envoyée par Mediacult sur le thème : "Environnement Sonore et identité culturelle".

La deuxième séance est consacrée à l'étude de la conférence de Monsieur Desmond Mark, de MEDIACULT, sur le Sujet : "environnement sonore et identité culturelle".

Une traduction simultanée en langue anglaise est donnée par des interprètes, à l'intention des délégations anglophones. A l'issue de cette lecture, le Président invite les participants à parler de l'action de leurs pays respectifs pour la préservation de leur identité culturelle, menacée par cet abus de la technique.

La discussion s'ouvre :

Monsieur El Mahdi :

Le bruit est la drogue la plus répandue qui détruit la personnalité des jeunes. Le pire poison de l'ère audio-visuelle. Un modernisme vicieusement interprète pousse les jeunes non à se nourrir ni à se désaltérer de sons à des moments privilégiés, selon les règles d'une saine diététique, mais à s'en gaver, de l'aurore au couchant, souvent même la nuit, jusqu'à en éclater. L'instrument de ce gavage, est le transistor. Il provoque dans le comportement des jeunes des ravages aussi meurtriers que la Télévision. Le transistor peut transporter des sons partout et traque ainsi son ennemi n° 1, l'enchanteur qui, jadis, nous dispensait les sons les plus mélodieux, les musiques les plus divines, supérieures à celles de tous les orchestres, de tous les disques. Je veux dire le Silence, qui enrichissait de ses sources secrètes notre Personnalité et faisait affluer en elle tous les pouvoirs de la création, comme la jachère prépare la terre aux moissons.

Aujourd'hui plus de trêve, plus de répit. Nous sommes condamnés à la musique à perpétuité, dans les lieux publics, magasins, cafés, restaurants.

Nous patageons du matin au soir dans ce fonds sonore. Autrefois chaque être humain avait sa musique intérieure. Il était à lui-même son propre instrument, ou son orchestre.

Chacun avait son indicatif auquel on le reconnaissait, qui le distinguait des autres. C'était pour cela qu'on l'aimait, qu'il s'aimait.

Il existe une autre drogue quoique moins dangereuse c'est le

bruit inhérent au fonctionnement de notre société industrielle; circulation, machines, usines. Elle s'est si bien "banalisée" dans l'opinion que les rares adultes qui en prennent encore conscience se bornent à l'accueillir avec un sourire d'impuissance navrée.

Mesdames et Messieurs, quelle est l'action de votre pays, en faveur des victimes de cet immense génocide intellectuel, moral, spirituel, volontairement organisé par ceux qui veulent nous détruire, et favorisé involontairement par l'aveuglement, le laxisme des autres.

La délégation bulgare, juge que la musique traditionnelle est très présente chez le peuple qui la fait sans cesse revivre. La jeunesse a certainement un goût prononcé pour la musique actuelle mais un effort important est fait par les responsabilités pour développer chez elle le goût de la musique folklorique pour l'écoute de laquelle il n'est pas nécessaire d'avoir recours aux amplificateurs sonores.

En Bulgarie, il demeure impératif pour les chefs d'entreprises de placer des tampons, réducteurs de bruits, dans les moteurs de machines afin de protéger l'oreille de l'ouvrier. On interrompt le travail plusieurs fois au cours de la journée pour permettre au travailleur de prendre quelques instants de repos.

Le Président Salah EL MAHDI fait remarquer qu'à sa grande surprise, il n'a pas entendu de musique au club des musiciens de la ville de Brazza.

Il faudrait empêcher les jeunes de s'initier à la musique à travers les instruments étrangers. Mais pour réussir une action en profondeur sur le public, sur les jeunes en particulier, il faut essayer de répondre à leurs besoins : ils sont aussi grands que leurs curiosités.

Il s'agit de réhabiliter la sensibilité de l'oreille, leur apprendre à écouter. Les jeunes qui se tournent vers les instruments traditionnels restent dans un contexte folklorique; il faudrait pour satisfaire leur avidité pour tout ce qui est nouveau, avoir une petite ouverture sur des apports nouveaux tout en restant dans un contexte folklorique ou traditionnel.

La délégation saoudienne pense que la musique Pop, qui fascine tous les jeunes est faite de bruits et de rythmes. Il est nécessaire d'encourager la formation de groupes de musique traditionnelle pour les désintéresser de cette forme de musique.

Monsieur EL MAHDI souligne que dans certains pays, il fut créé des sociétés de musicothérapie car les médecins sont certains que l'on arrive à guérir certaines maladies nerveuses par la diffusion de musique douce.

La délégation Lybienne affirme qu'en Lybie, dans les constructions nouvelles d'immeubles, l'isolation acoustique est obligatoire.

La délégation Japonaise souligne que l'utilisation des appareils de sonorisation n'est pas soumise au respect de normes précises. Il est seulement conseillé de réduire le bruit, il n'existe pas de loi pour l'interdire.

Les participants sont unanimes à croire au droit de chacun de disposer de son sens auditif.

Conscients de la dégradation de l'environnement sonore propre à chaque pays, ce qui constitue une menace pour les traditions culturelles, ils recommandent aux organisations internationales spécialisées de travailler en vue de trouver des technologies nouvelles qui soulageraient l'oreille humaine, menacée de surdité, par l'intensité de plus en plus grande, des bruits de toutes sortes.

Ils recommandent également que la protection de l'environnement sonore doit faire désormais partie de tout enseignement.

Salah El Mahdi.

LES PARTICIPANTS AU COLLOQUE

NOMS ET PRENOMS	QUALITE	ADRESSE
Fethi ZGHONDA	Chef de Service de la Musique.	20, Avenue de Paris - TUNIS
MENSAH ADJE	Directeur de la Section Musique - de la Troupe Nationale Togolaise.	Ministère de la Jeunesse et des Sports et Culture B.P 3146 - Lomé TOGO.
BOLE DEZSO	Directeur de la Section Culturelle de l'Association Nationale des Coopératives.	1054 Budapest - Szabadsag ter 14 - HONGRIE.
RONAY FERENC	Directeur Artistique et Chef Chorégraphe du Groupe Hegyalja de Hongrie.	3980 Satova'janjhaly Aradi vestanule 24 - HONGRIE.
DEMETER ANNAMARIA	Assistante	7100 Szekszard - Orinos 4. 3 Hongrie.
Kalil Abdelhamid EL ARIBI	Président de la Troupe Populaire Lybienne.	Troupe Bengazi des Arts Populaires. - Bengazi.
Masacouda Mohamed EL KARMA	Troupe Musicale des Arts Populaires Lybienne.	Troupe Bengazi des Arts Populaires. - Bengazi.
Echaref Mohamed CHERIF	Troupe des Arts Populaires Libyennes.	Troupe Bengazi des Arts Populaires. - Bengazi.
Hamadi BEN OTHMAN	Professeur de Musique	20, Avenue de Paris - TUNIS
Hideo KIMURA	Directeur Général of International Artisto Center and Leader of Japan Folkloric Art Dance Troupe	5 - 4 - 28 Akasaba, Minatoku, Tokyo, JAPAN.
Birger LARSSON	Chef de Danse Groupe Folklorique Suédois.	MMSsvNgen 24 S - 79080 ALVDALLEN - SUEDE.
Salah EL MAHDI.	Directeur du Comité Culturel National	105, Avenue de la Liberté TUNIS.
Emy DOOMS	Chef de Groupe "De KREKELS" Bonheiden - Belgique	De Krekels" pla Emy Daoms Kempenlaan 43 2850 Keerbergen - Belgique

ARAB ACADEMY OF MUSIC

The sixth conference of the Arab Academy of Music was held in Tripoli, Lybian Arab Socialist Popular Jamahiriya, between 24th March and 1st April, 1979.

The opening ceremony was held in the evening 26/3/1979, Mr. Abu Zaid Umar Dorda, Minister of the People's Municipalities Committee presiding. In his address the Minister emphasised the necessity of taking care of our origins and looking forward to a future which will preserve for generations the originality of the Arab nation in different fields of culture and arts.

He said that the Lybian republic welcomed the conference to Tripoli and wished it every success.

Salah El-Mahdi, president of the previous conference, followed and Munir Bashir, Secretary-General of the Arab Academy of Music, expressed appreciation of the hospitality of the Lybian people in holding the sixth conference here.

Mr. Hassan Uraibi, vice president of the Arab Academy of Music, and head of the Lybian delegation, presented the speakers, thanking them for their participation.

Heads of delegations and members of the Arab Academy of Music referred to the important role the Arab Academy of Music is playing and the necessity of making it a strong instrument to realise the achievement of our aspiration towards an original and serious Arab musical culture, and thanked Lybia for its hospitality.

The following papers were read: -

1. An Outline of History of Music of Mauritania, by delegation of Islamic republic of Mauritania.
2. Modern Sudanese History of Music by Mr. Jum'a Jabir.
3. A study "Technicalities in Music Education" by Dr. Hussam Yacoub, from Iraq.
4. Comments by Mr. Salah El-Mahdi, Head of Tunisian delegation about the book recently published "Arab Music" it's history and literature.
5. "Role of Antiquities in writing - Arab Music" by Dr. Subhi Anwar - Rashid, head of Iraqi delegation.
6. A study in Musical Movement in Modern Iraq by Mr. Bassim Hanna Petros from Iraqi delegation.
7. "Palestinian Patriotic Song" by Mr. Mahdi Serdana from Palestinian delegation.

8. "History of Tunisian Music" by Dr. Mohammed Khamakhim.
9. "History of Arab Peninsula Music" by Brig. Tarik Abdul-Hakim, head of Saudi Arabian delegation.
10. Programmatic approach of writing - the Arab History of Music by Mr. Amin Besheshi, head of Algerian-delegation.

An evening was devoted to performance of Arab traditional music.

The fifth and last session was devoted to (1) Acceptance of the following as members of the Arab Academy of Music: Ahmed Al-Mustafa Mohammed barakat (Sudanese Democratic Republic); Rawhi Al-Khammash (Palestine); Al-haj Idris Bin Jallon (Morocco). It was decided that members should be of good experience to enrich the academy and that their active service should be not less than twenty years. (2) The Conference agreed to hold an Arab Youth Course of Music, in accordance with the report of the Secretariat of the Academy. (3) A Program of Teaching Arab Singing. The Conference agreed that the program of teaching of Arab singing prepared by Mr. Salah El-Mahdi be referred to the Music Education committee for comments and also submitted to the committee for its opinion the memorandum submitted by Mr. Jabir on the pentatonic scale. (4) Mr. Mohammed Taissir Aqz1 was delegated to represent the Arab Academy of Music in the meetings of IMC in 1979.

Other matters discussed included the formation of a general union of Arab musicians; the establishment of an award for the best production in music; the issue of phonograph records under the name of the Arab Academy of Music; the Academy's participation in the activities of the Arab Broadcasting Union; the founding of a Palestinian National Troupe; the preparation of a bibliography of recordings; definition of membership in the Arab Academy of Music and its committees, and of participation in its activities; encouragement of scientific research in the Sudan and Mauritania.

The Conference welcomed the invitation of the Algerian People's Democratic Republic to hold its 1981 conference and the next meeting of its Music Education and Culture Committee there; and noted with pleasure that the Academy's Historical Studies Committee will meet next at the invitation of the Republic of Iraq.

Salah El Mahdi.

PUBLICATIONS

The United Kingdom National Committee has cooperated with Dr. Laszlo Vikar of the Hungarian Academy of Sciences and with Tangent Records, London, in the publication of an L.P. disc Music of the Tatar People as a memorial tribute to Dr. Maud Karpeles who served the IFMC so long and so faithfully, attending meetings of the UK Working Committee right up to the time of her death in October 1978. The record No. TGM 129 is available in the UK price £3.78, or from Tounder Records in the USA, and is marketed also in most countries of the EEC and Scandinavia.

Mr. Jack Dobbs of the Dartington College of Arts, Totnes, Devon, England, has prepared a booklet, Ethnomusicology in the United Kingdom, based on discussions involving the UK National Committee. The booklet is available on request from Mr. Dobbs.

Dr. Wolfgang Laade (University of Zürich), after three visits in Sri Lanka, is preparing a book on "Music in Sinhalese Culture" which will be the first introduction into this field. This work is done in collaboration with Mr. W.B. Makulloluwa of the Dept. of Cultural Affairs of Sri Lanka.

After many years of delay, Dr. Laade's three-volume work on the folk music of the island of Corsica ("Das korsische Volkslied: Gattungen und Stil, ethnologische und historische Fragen") is finally being printed (publisher: Franz Steiner Verlag, D-6200 Wiesbaden/W.Germany). Dr. Laade is still looking for people and institutions interested in an exchange of ethnomusicological books and gramophone records.

COMING EVENTS

The National Council for the Traditional Arts publishes an annual listing of folk festivals. Also their 1981 Calendar of Folk Festivals will include a listing of interested folklore and folk music publications. If you would like to be included in this listing, please let them know and they will make sure your publication is not left out. \$4.00 check or money order to: 1980 Calendar of Folk Festivals National Council for the Traditional Arts, 1346 Connecticut Ave. NW, 1118 Washington, D.C. 20836. USA.

The INTERNATIONAL FOLK MUSIC COUNCIL'S 26th CONFERENCE will be held in SEOUL, KOREA, AUGUST 25 to 31, 1981.

Themes for Papers: 1. Ritual Music of Buddhism, Confucianism and Taoism; 2. Ornamentation as Concept and Musical Function; 3. Folk Music in Rites (funeral, marriage, puberty, etc.); 4. Problems of Methodology and Ethnomusicology; 5. Research in Ethnochoreology.

Topics for Round-tables: 1. Interaction and interdependence of Music, Dance, Drama, Recitation and Visual Arts; 2. Teaching improvisation in music classes; 3. Transformations of vocal music into instrumental music; 4. Children's song: old and new.

MARIPOSA (Ontario, Canada) FOLK FOUNDATION - 1980 marks the twentieth year of operation of the Mariposa Folk Foundation. The Foundation operates the Mariposa In The Schools programme (M.I.T.S.) the annual Mariposa Folk Festival, and Mariposa Mainland at Harbourfront as well as other activities.

This year the Festival departs from its three-day format on Toronto Island, to expand into a year-long event, taking place in many different locations in the metropolitan Toronto community, Canada.

PERSONALIA

Dr. Helen Creighton, one of Canada's most senior, most vigorous and most loved collectors, having Nova Scotia as her bailiwick, is experiencing a rare sort of tribute from her fellow Nova Scotians: a "musical entertainment", based on her life work, "conceived by Mary Sparling and written by J. Frederick Brown", which has been enthusiastically received.

We congratulate Professor Willard Rhodes, for six years (1967-73) president of the Council and thereafter one of our senior vice-presidents, on his election as Honorary President of the Society for Asian Music (New York).

OBITUARY

It is with deep regret that we record the deaths of the following members:

Dr. LAURENCE PETRAN, in Albert Lea, Minnesota, USA, on December 19, 1978.

Professor VLADIMIR FEDEROV on April 9th, 1979, in the USSR.

ANTONIO ESPONA REMUS, in Barcelona, Spain, in July 1979. He had been a member of the Council, and a faithful participant in its conferences, for many years.

PhDr. KAREL VETTERL in Brno, on 25. listopadu 1979. Dr. Vetterl has been for many years a member of the Council, a member of the Executive Board, and chairman of the Study Group on the Systematization of Folk Songs.

Dr. W.R.S. WORTLEY, Ely, England, who had been a member since the beginning of the IFMC, on January 7th, 1980.

Professor ALAN P. MERRIAM of Indiana University, who lost his life in the air disaster near Warsaw on March 13th, 1980.

LIAISON OFFICERS

Argentina	-	A.M. Locatelli de Pergamo
Australia	-	Alice Moyle
Bangladesh	-	M. MansoorudDin
Belgium	-	R. Pinon
Brazil	-	Dulce Marins Lamas
Chile	-	Ester Grebe
Denmark	-	Birthe Traerup
Hong Kong	-	Bell Yung
France	-	Claudie Marcel-Dubois
Ghana	-	B.A. Aning
India	-	K. Kothari
Iraq	-	S. Q. Hassan
Israel	-	E. Gerson-Kiwi
Jamaica	-	Olive Lewin
Japan	-	Shigeo Kishibe
Kenya	-	R.D. Wambugu
Korea	-	Hahn Man-Young
New Zealand	-	Mervyn McLean
Nigeria	-	Aken Euba
Norway	-	Reidar Sevåg
Philippines	-	José Maceda
Sudan	-	Khalid Al Mubarak
Switzerland	-	Max P. Baumann
Turkey	-	Ahmet Yürür
Uruguay	-	Curt Lange
Vietnam	-	Luu Húu Phuóc

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INTERNATIONAL FOLK MUSIC COUNCIL

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BULGARIAN NATIONAL COMMITTEE

President: Mr. Filip Koutev
Suiuz no Bulgarskite Kompositori, Sofia, Bulgaria

CANADIAN FOLK MUSIC SOCIETY

President: Professor John O'Donnell
Music Dept., St. Francis Xavier University, Antigonish, N.S. Canada

CZECHOSLOVAK NATIONAL COMMITTEE

President: Dr. Oskar Elscek
Ustav hudobnej vedy SAV, Vajanskeho nabr. 2, Bratislava

GERMAN DEMOCRATIC NATIONAL COMMITTEE

President: Dr. Erich Stockmann
Leipsicherstr. 26, Berlin, G.D.R.

GERMAN FEDERAL NATIONAL COMMITTEE

President: Prof. Ellen Hickmann
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Secretary: Dr. Laszlo Vikar
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Kerkelaan 31, Heiloo, Holland

Secretary: H. Arends

POLISH NATIONAL COMMITTEE

President: Professor A. Czekanowska-Kuklinska
Secretary: L. Bielawski

Institute of Musicology, Warsaw University
RUMANIAN NATIONAL COMMITTEE

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Str. Nikos Beloiannis 25, Bucharest, Rumania

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Chairman: Mr. Peter Cooke Secretary: S.A. Matthews
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Instituto nacional de cultura y bellas artes Caracas
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