

BULLETIN  
of the  
INTERNATIONAL COUNCIL  
for  
TRADITIONAL MUSIC

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No. LX

April, 1982

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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

Department of Music  
Columbia University  
New York, N.Y. 10027

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## NEW YORK CONFERENCE 1983

The 27th Conference of the ICTM will be held on the campus of Columbia University in New York City, August 8 to 16, 1983, by invitation of Columbia University and Hunter College of the City University of New York. The First Notice of the Conference, including the main themes, a call for papers, and some preliminary organizational information, is included with this Bulletin. Both the October Bulletin of this year and the April 1983 Bulletin will carry additional information on the Conference.

The Local Arrangements Committee of the 27th Conference is pleased to announce that Columbia University has generously offered the facilities needed for the Conference in the University's air-conditioned School of International Affairs and other nearby campus buildings. In addition, we will be able to guarantee accommodations at a very reasonable rate for at least the first 200 pre-registered participants in the University's comfortable new East Campus dormitory. Dormitory rooms provide a splendid view of the campus or of picturesque Morningside Park, and are literally two minutes' walk from the conference site. Normal accommodations in the East Campus dormitory consist of four to five single bedrooms in a small suite, with a shared bath, living room, and kitchen. A limited number of double suites (with two single bedrooms, bath, living room, and kitchen) will be available for couples. Although the University has not yet determined the daily charges for rooms, we are assured that the rate will not go above \$25.00 per person, per day. Information on hotels and other lodging will be provided on request. However, participants should note that there are no other comparable accommodations available in the Columbia area; indeed, no hotel in New York offers such convenient and comfortable surroundings at such a modest price.

The Columbia University area (Morningside Heights) boasts a wide variety of restaurants and cafes catering to a broad range of tastes and budgets, and New York City as a whole offers unparalleled gastronomic diversity. A partial directory of restaurants in Morningside Heights and the rest of New York will be provided in each participant's registration packet. In order to encourage discussion among conference participants, however, we also intend to arrange for cafeteria service near the conference site for at least one meal each day. Participants with dietary restrictions will almost certainly find a local restaurant to suit their needs, but, failing that, they may avail themselves of the services of one of the excellent food stores in the neighborhood.

### ICTM Workshops in Traditional Music and Dance

The New York Conference will include a series of workshops to complement the program of panels and roundtables. The workshops are designed 1) to deepen participants' appreciation and understanding of traditional forms of music-making and dance; and 2) to provide practical experience with some non-traditional research tools and procedures.

### 1. Performance Workshops: Song, Dance, and Instrumental Music.

The committee will welcome proposals from qualified performers or groups willing to present examples of traditional music and dance. Preference will be given to proposals for performance workshops including:

- a. Practical instruction in a particular style or technique of performance.
- b. Lecture-demonstrations of music and dance related to the themes of the conference.

### 2. Research workshops: Tools for Field and Laboratory.

For the technical workshops, the committee is seeking the participation of representatives from manufacturers and distributors who will present their latest products and suggest potential uses in music and dance research; and of scholars, film makers, sound technicians, and others, who will demonstrate ways in which they have applied commercially available equipment to their own work. Proposals will be particularly welcome from researchers who have arrived at their own ingenious--and inexpensive--solutions to a variety of technical problems. It is anticipated that most, but by no means all, of these workshops will be in the following areas of technology:

- a. Audio-visual equipment for the recording and analysis of data: still and motion-picture cameras; audio and video tape recorders.
- b. The use of computers in music and dance research: Data analysis; text editing; information retrieval; communication networks between archives, instrument collections, etc.; digital signal processing for sound analysis and enhancement of field recordings.

Proposals for performance and technical workshops, indicating requirements for space and equipment, should be sent to:

Prof. Philip D. Schuyler  
ICTM Conference  
Department of Music  
Columbia University  
New York, New York 10027

## ANNOUNCEMENTS

### SUPPORTING MEMBERS

The Secretariat reports with deep appreciation the enrollment of several SUPPORTING MEMBERS. This new membership category was created by the General Assembly in Seoul, August 1981, to help overcome pecuniary obstacles to ICTM membership, particularly where these result from restrictions on money transfer. The proceeds from our new SUPPORTING MEMBERS are now used in this way, but there are many more needs to be met.

Those who can support the work of the Council by assuming responsibility for more than one membership fee -- that is to say, by paying US \$40.00 or \$60.00 (or even more) annually instead of the dues of \$20.00 set for Ordinary Members currently, may become SUPPORTING MEMBERS. The proceeds of this membership category are intended to help gaining the cooperation of potential members who so far could not join for lack of (convertible) funds. PLEASE DO BECOME A SUPPORTING MEMBER IF AT ALL POSSIBLE. Simply send an additional check for \$20.00 or more, marked "Supporting Member."

### BIENNIAL DUES PAYMENTS

In accordance with suggestions from the membership, the Secretariat shall accept combined dues for 1982 + 1983 at the annual rate established for 1982, provided that payment is received by October 1, 1982. In this case, no supplementary payment will be required should the Board raise the 1983 dues.

For subsequent years -- beyond the two-year period -- the Secretariat will accept advance payments only a conto.

All payments to the Council are due in US Dollars, and may be made by International Money Order or Check drawn on a bank in the USA and sent to:

International Council for Traditional Music  
Department of Music  
Columbia University  
New York, N.Y. 10027

Recent experience shows that International Money Orders or checks made out by the member's bank on an affiliate bank in the USA, are convenient modes of payment for many. On the other hand, a personal check for US \$20.00 written by a member in a European country on a bank in his country, left the Council with all of US \$8.25 netto, after the European bank had charged a fee to change local currency into Dollars, and the Council's bank in New York had charged for collecting a foreign check. This explains why checks drawn on banks outside the USA cannot be

accepted anymore.

Please make sure that your name and address appear on your remittance. The Secretariat has received several bank credits without such identification, which were gladly accepted as anonymous donations - but we fear that, some day, there may be unhappy complaints!

The accounts of the Council with banks in Canada and in the United Kingdom (Midland Bank) have been closed, and those banks may no longer accept payment on behalf of the Council. The banker of the ICTM is now Citibank New York, Acct.# 60722064.

### ICTM - BOOK REVIEW CORRESPONDENTS

The following members have agreed to support the work of the Book Review Editor by serving as Book Review Correspondents:

Max Peter Baumann, Switzerland  
Peter Cooke, U.K.  
Edith Gerson-Kiwi, Israel  
Scheherazade Qassim Hassan, Iraq  
Olive Lewin, Jamaica  
Ana Maria Locatelli de Pergamo, Argentina  
Kristen Malm, Sweden  
Dulce Martins Lamas, Brazil  
Sylvia Moore, Netherlands  
Alice Moyle, Australia  
Don Niles, Papua New Guinea  
Erich Stockmann, GDR  
Yoshihiko Tokumaru, Japan

Members who wish to bring publications to the attention of the Book Review Editor, or who would like to contribute in any other way to the review section of the Yearbook for Traditional Music, are encouraged to consult with any of the Book Review Correspondents. The Council is grateful to these members for their good services.

## REPORTS

### DANISH NATIONAL COMMITTEE: Report for 1981

The Danish National Committee of the ICTM was established on the second of June, 1981, at a meeting attended by eleven persons. After a discussion, by-laws were drawn up and a board of five persons elected. The board members and address of the Danish Committee follow:

Copenhagen University      Institute for Musicology  
Klerkegade 2, 1308 Copenhagen K

Birthe Traerup, Chairman  
Jane Mink Rossen Co-Chairman  
Lisbet Torp, Treasurer  
Henning Urup, Secretary

#### Publications in Denmark:

The Eleventh Volume of "Danmarks gamle Folkeviser" (DgF), namely the melodies, was published in 1976, edited by Thorkild Knudsen, Svend Nielsen, and Nils Schiørring. (The first of these volumes was published in 1853).

Hans Peter Larsen's article on the mountain tribes of Thailand and their music, in Danish, appears in the catalogue from the exhibit "Musik og mennesker i Thailands bjerge" published by the Musikhistorisk Museum, Copenhagen 1975.

In the journal Musik og Forskning, published by Copenhagen University's Institute for Musicology, there are several articles on traditional music. Birthe Traerup has written two articles in English on Yugoslav folk music: "Folk Music in Prizrenka Gora" (1975) and "Wedding Musicians in Prizrenka Gora." Henning Urup has written two articles in Danish, about the Danish "Polish-Dance" (1975) and Danish fiddle music (1976), both with English summaries. Tommy Østerlind has written "Fifth-transposition in Norwegian Fiddle Music" (1978). In 1980 there are two articles, both in Danish: Svend Nielsen writes about Selma Nielsen's rhymes, and Poul Rovsing Olsen about musical instruments in Bahrain.

In the journal Dansk årbog for Musikforskning, published by the Danish Society for Music Research, there is an article by Niels Martin Jensen in Danish about Danish ballad research and DgF (the old Danish Ballads mentioned above), with English summary.

A review by Bertrand H. Bronson of "Danmarks gamle folkeviser XI: Melodier, Old Popular Ballads of Denmark" appears in the Journal Danske Studier 1978:14-23.

The Danish Folklore Archives has published several records and books in the last few years. Svend Nielsen has edited two records and a cassette-tape, each with an accompanying book, on "Crow Records": "Glimt af Dansk folkemusik" (glimpses of Danish folk music) contains 20 songs from different situations (1978). "Når visen får brod" (songs that sting, 1979) is a cassette-tape containing political songs from different times. "Flyv lille

påfugl" (Fly, little peacock, 1981) is a collection of children's songs sung by children while playing. Crow Records also issued two republications, "Spillemanden Evald Thomsen" (1963), four dances from Himmerland, East Jutland, played on the fiddle. "Gamle Grønlandske Sange" (1965) contains a shaman séance, eskimo drum-songs, lullabies, etc., from East Greenland and Thule. These are EP records (15 cm 45 rpm discs), one for the fiddle music, and four from Greenland.

Jane Mink Rossen and Birthe Traerup

### ARGENTINA: Liaison Officer Teaching and Research in Ethnomusicology

In 1960 Lauro Ayestarán from Uruguay was appointed Professor of Musicology at the Faculty of Musical Arts and Sciences (F.A.C.M. -- Facultad de Artes y Ciencias Musicales) of the Catholic University of Argentina (U.C.A.--Universidad Católica Argentina). Until he became ill in 1963, he gave courses in Ethnomusicology, Methodology of Musical Investigation, Musical Bibliography, and an Introduction to Musical Palaeography. In 1963 Carlos Vega began lecturing on Argentinian traditional music, and a year later assumed Ayestarán's duties. Vega died on February 10, 1966, as did Ayestarán five months later on June 22. Thus, in the same year Argentina and Uruguay suffered the loss of two of their important teachers and researchers of traditional music, and the University Faculty lost teachers of repute in the field of musicology. I was one of their students and made my first field trip with Vega in 1964. After his death I was honoured to be appointed to the chair of Ethnomusicology in 1966, having gained the Licentiate in Musicology (Licenciatura en Musicología). I still hold this position and also teach the History of Music I course on primitive, oriental, and ancient Mediterranean musical cultures.

The activities in the Department of Ethnomusicology are both formative and informative. I lecture on the Methodology of Ethnomusicology (field research, analysis and synthesis of recorded material), the history of the discipline, the principal American and European theoretical orientations and interpretations, and a brief coverage of world areas, i.e., Amerindians in both Americas, African groups, Australian Aborigines, Polynesians, etc., depending on the students' interests and the availability of material (especially on disc or tape).

In order to acquire appropriate field training, we undertook field trips to aboriginal communities in Argentina (Mocovies and Tobas) in 1967 and 1968. Students who could not travel or who had economic problems made me change my direction toward fieldwork in Buenos Aires, documenting European musical traditions. In this way students have worked with Catalan and Sephardic Jewish communities in 1968, as also Galician (1970), Polish and Lithuanian (1974), Spanish Basques (1976), and Hungarian (1980). They have also investigated traditional music in situations of extreme

acculturation in the "villas miserias" on the outskirts of the federal capital.

Of these investigations, the three most important are those of Eleanora Noga Alberti on Sephardic Jewish music, Diana Fernández Calvo on Galician musical traditions--there are more Galicians in Argentina today than in Spain--and Liliana Makarius on Hungarian songs. The last-named worked with a single informant, her mother, who sang over fifty songs, mainly nina-nanas from her birthplace in Hungary. By comparing these with Béla Vikár's and Béla Bartók's collections, she could demonstrate the survival of ancient Hungarian folk songs.

The pioneering National Institute of Musicology (Instituto Nacional de Musicología) has also carried out important field investigations in different communities, both aboriginal and traditional, in Argentina and Bolivia.

#### Publications

From 1977 the F.A.C.M. has published annually the Revista del Instituto de Investigación Musicológica "Carlos Vega" which comprises unedited works by Vega, the correspondence of Vega with Julian Rivera, Antoine Auda, Augusto R. Cortazar, Curt Sachs, Menendez Pidal, Charles Seeger, Andre Schaeffner, Ralph Steele Boggs, Andres Segovia, and Marguerite D'Eclard d'Harcourt. Included are important comments, such as Seeger's on Vega's "Panorama de la música rural argentina"--in a letter of September 21, 1946--in which he states that it is one of the more important works on traditional music edited in the Western world (Revista... 3 (1979):91). The journal also includes articles by other members of the faculty on ethnomusicological, historical musicological and archaeomusicological subjects.

In 1981 Ricordi Americana published a History of Music series in seven volumes, the first of which (Música tribal, oriental y de las antiguas culturas mediterráneas) was written by Ana M. L. de Pergamo. It includes 201 plates and musical examples and 61 illustrations in six colours. The same author wrote "Raíces musicales de la música en América Latina" for Unesco, published in 1977 by Siglo XXI, Mexico, together with contributions by others, in a publication entitled América Latina en su Música, edited by Isabel Aretz.

In the same year Isabel Aretz wrote Música tradicional de la Rioja--a province of Argentina--which was published by INIDEF, Venezuela, based on her doctoral dissertation. She was the first student of the F.A.C.M. to be awarded a doctorate; subsequently another candidate, Pola Sudrez Urubey, gained the degree. Música tradicional de la Rioja comprises 612 pages with 635 musical transcriptions, and is a significant study of the music of this Argentinian province.

Ana Maria Locatelli de Pergamo

#### BANGLADESH: Liaison Officer

In March 1981, a three-day seminar was held in Kushtia, in the compound surrounding the grave of Lalan Shah, the great Baul mystic and musician. Among those attending were Dr. Ashraf Siddiqui, the president of Bangladesh Folklore Parishad; Dr. Dulal Chandhury and Mr. Muchkunda Dubey (India); Mrs. Carol Salman (USA); and a large number of Baul musicians who sang all day and night.

The A.B.U. Folk Music Festival was held, and transmitted by Bangladesh Radio, from December 21, 1981 to January 12, 1982.

On January 21, 1982, Jehangir Nagar University, Dacca, held a seminar on "The role of folk literature in the cultural movement."

M. Mansooruddin

#### BRAZIL: Liaison Officer

1. The Second Latin American and Caribbean Music Rostrum (TRIMALCA) of the International Music Council (UNESCO) was held in São Paulo's Radio e TV Cultura, November 20-27, 1980. The following papers were presented:

- a. J.H.K. N'Ketia - Music in Africa
- b. Dulce M. Lamas - The Samba School (Rio de Janeiro)
- c. Monique Desroches - L'influence de l'Afrique noire dans la musique de la Martinique
- d. Sylvia Moore - Some links between Akan music and dance (Ghana) and traditional music and dances of the Black communities of Southern Colombia
- e. Malena Kuss - Afro-American idioms in 20th Century Brazilian opera

In addition, there were many listening sessions with tape recordings from Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Ecuador, French Antilles (Guadeloupe, Martinique), Mexico, Peru, Venezuela. Mario Estenssoro presented a publication about "Música andiana de Bolivia."

2. The Instituto Nacional de Folclore (INF) of the Ministry of Education and Culture, located at 179 Catete, (22.220) Rio de Janeiro, Brazil, published in 1980:

- 2.1 - In the series Brazilian Folklore
  - a. São Paulo - Helio Damante
  - b. Bibliografia folclórica (1980-85)
- 2.2 - In the series "Cadernos"
  - a. Bandas de Congos (no. 30) Guilherme S. Neves
- 2.3 - In the series Sound Documents on Brazilian Folklore

- a. Coco (Ceará) Record INF 032
- b. Banda de Congos (Espiritu Santo) Record INF 033

During the last week of August, 1980, the INF promoted a Folk Festival in Paraíba, N.E. Brazil, in which folk groups from almost all states of Brazil participated.

Dulce Martins Lamas

IRAQ: Liaison Officer

In Memoriam Zakariyya Yousuf (1911-1977)

In June 1982, Iraqi musical circles are to celebrate the fifth anniversary of the death of Z. Yousuf Tomashi, the first modern Iraqi musicologist, specialist of the Arabic musical manuscripts.

Z. Yousuf was born in Mosul in 1911. In elementary school, he became a member of the school orchestra which had as prototype military bands, so widespread during the Ottoman period. After the First World War, modern military instruments could be easily purchased. From fanfares, brasses and tympanies children learned music.

In 1927 Z. Yousuf moved to Baghdad, entered the Iraqi College of Agriculture and obtained his diploma in 1929. For many years he worked as a teacher in the Mosul area. When, in 1936, the opening of the first Institute of Fine Arts was announced in Baghdad, Z. Yousuf thought of moving to the capital and studying music.

In 1944 he became a regular student of violin under the Rumanian Sando Albo, receiving his diploma with honours in 1951. He then taught Arabic Theory and History of Music at the Oriental section of the Institute and became the assistant of the famous Cheikh Ali Darwish of Aleppo, who directed the Oriental section and taught nay. Z. Yousuf created the first musical library and could, from an annual budget of 50 dinars, obtain 2,000 volumes for the inauguration of the library.

Here, his inclination for research took shape. He was asked to give lectures in the British Institute and for the millenary anniversary of Al-Farabī. Both lectures were published in 1952. Soon after, he was awarded a government scholarship to study at London College of Music, where he also continued to enrich his personal collection of books and manuscripts.

Back home in 1956, he was appointed Assistant Professor at the Queen Alia College of Fine Arts for girls. During this period, his commentary on the musical part of Avicenna's *kitāb al shafā*, comparing 10 versions of the manuscript, were published (Cairo 1956). But teaching in a non-specialized institution did not satisfy his scientific ambitions and left him little time for his research. In 1961, he requested retirement and from then until his death, Z. Yousuf manifested his zeal and devotion to Arabic musical history research. He left us 16 published works and four unpublished ones.

In the early sixties, Z. Yousuf became a specialist of Al-Kindī's (9th c.) works on music. In 1962 he commented and regrouped five of Al-Kindī's mss. in *Al-Kindī's Musical Works*. This was followed by a book, *The Music of Al-Kindī*, on the philosopher's concept of music as influenced by the Greeks. The same year, Al-Kindī's exercise for the lute was deciphered and published.

In 1965 another ms. of Al-Kindī, *On Melodies*, found in Ankara, was published in Baghdad.

In 1964, the Second Conference of Arabic Music was held in Baghdad, 32 years after the famous Cairo conference. Z. Yousuf headed the Iraqi delegation. In his paper, *Musical Planning for Arab Countries*, he underlined the importance and urgency of field recordings and asked that musicology be made part of university curricula. He conceived the unity of Arab musical culture within its manifold dialects and renewed the 1932 recommendation for the creation of an Inter-Arab Council for Music, which was then created in 1969 within the Arab League.

He edited in 1964 Ibn-il-Munajjim's (10th c.) *Treatise on Music*, the only document of the ancient Arabic school, Ibn-Zila's (11th c.) *Al-kāfī fil mōsīka*, and Al-Tusi's (13th c.) *Treatise on musicology*.

By the mid-sixties he obtained a UNESCO grant to continue the efforts of H.G. Farmer in searching for further musical mss. in Arabic and Islamic world libraries. A total of 249 mss. were published in *Manuscripts of Arabic Music in the World*, vol. I *Manuscripts of Iran* (1966), vol. II *Manuscripts of India, Pakistan and Afghanistan* (1966), vol. III *Manuscripts of Morocco, Algeria, Tunisia and Libya* (1967).

His career ended with the publication of Ibn-il-Katib's *Fī kamāl adab al-ghinā'* (Baghdad 1973). After his death, three complete works were found ready for publication: Al-Farabī's *Kitāb-il mōsīka*, Ibn-il-Tahhan's *Salwat il-mahzūn*, and a translation of Farmer's *Sources of Arabic Music*. Al-Urmawi's *Sharafīa*, on which he worked on his deathbed, could not be found.

There is no doubt that Z. Yousuf's works mark the beginning of modern systematic musicology in Iraq, but one can hardly imagine the difficulties he had to face, as a pioneer, to work as he did, conscientiously and continuously. His genuine inclination to scientific research alone explains the sacrifices which he made to publish most of his works on his own meagre income. He did not live long enough to see the Ministry of Culture publish his books, nor did he receive acknowledgement or enough understanding by his generation. Historical research was not unknown, but it was the concern of historians and linguists. It was most unusual to see a musician devote himself to research in this way, combining his knowledge of both Western and Arabic music and applying it to traditional material.

The uniqueness of his path left musicians perplexed. Their incomprehension made of Z. Yousuf a solitary but solid pioneer musicologist.

Z. Yousuf maintained correspondence with many scholars and institutions. For many years he was the only Iraqi member of the IFMC, SEM and the Society of Musicology. He died 1977 of kidney failure. His death left an empty place in the new musicological trend and was a blow to young researchers who lost a modest, kind and efficient guide who never

failed to give help, advice and encouragement whenever needed.

#### Research and Publications

The library of the Iraqi Archaeological Museum houses 49 musical manuscripts among its total of 30,000. These were compiled and presented analytically, some with more than one version, by the curator of the section, U. Al-Nakhshabandi, in his *Al-mōsīka wal ghinā' wal samā' fī makḥūṭāt-il mathāf-il 'irāqī*, "Music, singing and sama in the manuscripts of the Iraqi Museum" (Baghdad 1979). Seven mss. of this collection, along with other musical mss., were published in Iraq during the last 30 years. The latest is *Kitāb al-Adwār*, by the 13th century theoretician Sāfī-l dīn al-Urmawī al-Baghdādī. The ms. was annotated by Al-Hadj Hashim al-Radjab, a santur player and a specialist of Iraqi *makām*, and published by the Ministry of Culture and Information in 1980. Al-Radjab has also finished *Al-Sharāfiya*, the other important work of Sāfī-l dīn, which is under publication. This latter ms. was also studied and commented on in detail by the well-known Iraqi 'ud player Salman Shukur who still keeps it as a manuscript. Another version by Shukur, based on the comparison of three different copies, is to appear soon.

As a result of field recordings, Hussein Kaddouri chose 54 children songs in his *Childrens songs and plays from the Iraqi Republic* (Baghdad 1979) and gave text and musical transcriptions, with more than one version sometimes, for each. He published also some of his compositions for children, in the childrens series of books.

*Maṣādir-il mōsīka-l 'irāqīyya*, "Sources of Iraqi music" 1900-1978, is an unselective bibliography of music in Iraq. It was compiled and presented by Scheherazade Q. Hassan and team, and published by the Ministry of Culture and Information (Baghdad 1980). Material is classed into 11 subject entries and sub-entries and is followed by appropriate indexes. An alphabetical bibliography by the same team is to appear.

A series of articles by the same author are regrouped in a book, "*On Iraqi Music*," printed in Beirut 1981. It contains three parts: theoretical, ethnomusicological and critical.

Two important mss. on Iraqi *makām* as known and practised in the country, written by two traditional interpreters and representatives of this musical form, Al-Hadj Hashim al-Radjab and Shaoubi Ibrahim, are awaiting publication.

#### Conference

In January 1982, the Third Baghdad International Conference was held to discuss the problems of musical education. Delegations from Arabic, Asian and European countries exposed the state of musical education in their countries and referred to their respective experiences in the field. A session was devoted to the problems of musical transcription and its utility.

The Conference was followed by a festival of the zither family. Musicians from invited countries and local musicians played side-by-side in

three successive concerts.

Scheherazade Qassim Hassan

#### PHILIPPINES: Liaison Officer

In 1981, several musical activities took place in Asia with the participation of the Philippines. For the most part they do not deal with music research, but on the other hand they show a growing interest in the performing arts which could lead to serious studies and a new musical fermentation. The cultural activities may be listed as follows:

1. An Asean Festival of the Performing Arts was held in Jakarta, February 13-22, 1981, presenting the following dance and music from five countries:

- Indonesia: Bebedaran Jakarta Dance, inspired by the social life of the City.
- Godogan Dance of Bali based on a fairy tale of a princess who married a frog.
  - Roro Mendut dance-drama, a modern choreography based on love and war in the kingdom of Mataram.
  - A variety of dance representing styles from different parts of Indonesia.
- Malaysia: Traditional folk dance with Arabic influence.
- Philippines: Traditional Music and Dance of the Kalinga, with accompaniment of flat gongs, and playing of bamboo music instruments.
- Itim Asu (The black wolf), a modern dance-drama.
  - Ang Sultan, a modern Ballet.
- Singapore: Unity in rhythm, integrating dances of various ethnic groups.
- Thailand: Candle Dance of blessing, welcome, and good wishes.
- Mekhala & Ramsura Dance, based on a myth and the personification of lightning and thunder in the main characters of the drama.
  - Ramsat prelude, a traditional dance in the southern provinces.
  - Manohara, a classic dance-drama, based on a mythical story of seven beautiful daughters of King Tummaraj, and the marriage of Manohara, the youngest sister.

Indonesia is experimenting on new choreographies, mixing Javanese

and Balinese traditional elements with some Western influence, while Thailand preserves its court formality and elegance, with less incursions into modern developments. Malaysian dances have a strong linkage with those of Indonesia, while Singapore's numbers mark the differences and similarities that bind the Malay, Indian and Chinese cultures to each other. Several people in the audience compared Kalinga dance and music to those of Kalimantan, and some were reminded of flat gongs in Bali.

2. The Asian Composer's Conference/Festival held in Hong Kong, March 4-12, 1981, had the participation of composers and musicians from the People's Republic of China, Hong Kong, Singapore, Taipei, South Korea, Japan, Malaysia and the Philippines. The principal seminar papers and their speakers were: Asian Aesthetics and World Music (Chou Wen-chung), New Music and Traditional Modes (Isang Yun), Adaptations of Asian Forms to Contemporary Music (Ton de Leeuw), and Techniques of Composition (Toshiro Mayazumi). Workshops were conducted by Joji Yuasa on his works; Jack Body on Indonesian sounds; Lam Man-Yee on New Sound and Techniques for the Piano; and Chong-Ja Kim, on New Sounds and Techniques on the Kayageum. A development of a new music in the last 25 years was explained by a representative of each country or city invited in the festival, with the help of slides and taped musical examples.

Two orchestral concerts contrasted two musics -- one using Chinese instruments and another using Western instruments. The first concert was performed by the Hong Kong Chinese Orchestra with the following compositions: Operatic Melody by Kwan Shing Yau; Festival Joy, Concerto for Gu-zheng by Mario Lim; Waiting at the Doorsteps by Ng Tai-Kong; Ceng Die by Lam Man-Yee; and Insect World by Doming Lam. A final concert of the Hong Kong Philharmonic Orchestra presented Music for Orchestra by Yasushi Akutagawa; All in the Spring Wind by Chou Wen-chung; Konzert für Flöte by Isang Yun; Phenomenon by Ramon P. Santos; Ode to the Nestorian Movement by Daniel Law; and Bugaku by Toshiro Mayazumi. In three chamber concerts, numerous works in modern as well as conservative styles were played using European instruments -- piano and 2 flutes; strings and piano; strings and woodwinds; violin; cello; flutes, piano and percussion; clarinet and string quartet; cello, celesta, piano and percussion.

Interesting compositions used traditional Korean, Chinese and Japanese musical instruments with modern techniques of performance: Sanwoon Solo for Taekeum by Eui-jong Hwang; Four Gentlemen by Sung-jae Lee; A sketch for Kayakeum and Changko by Yong-jin Kim; Chu-cho Moon for 8 players by Chung-gil Kim; Piece for Pei-pa by Hsu Po Yun; Mo Shan Qi for pei-pa by Chan Wing-wah; Dance of the Yi tribe for pei-pa by Wong Hiu Xian; Maibataraki for Shakuhachi and Percussion by Joji Yuasa; Un-en for two Koto by Masaru Tanaka; and Aurora for 2 Koto and Percussion by Masanori Fujita. A special Music Fair consisted of Chinese Instrumental Music, a Song-Writer's Workshop, Cantonese Pop Songs, a Composers' Flute Workshop, and an Introduction to Electronic Music. It was during this Fair that a composition of José Maceda, Ading, was realized with the assistance of 200 participants, mostly students, using the simplest of musical elements, native instruments and the whole auditorium of the Hongkong Arts Centre as resonance chamber.

The festival was an occasion for a unique reunion of important and famous Chinese musicians from the principal cities of Asia; in small or large group meetings there was a feeling of friendship, a common tradition and a desire for a new means of re-expressing that tradition in the modern world.

3. In Surakarta, Indonesia, a workshop on the manufacture of certain gongs in the Javanese gamelan was held, April 25-31, 1981, under the sponsorship of the Asean, with metallurgists, craftsmen, artists and musicians as participants. Papers read were:

- a. The process of manufacture of the gamelan in the traditional way, and Tuning of the Gamelan, by Mr. S.D. Humardani assisted by Mr. Roestopo.
- b. Javanese Traditional Composition, by Mr. A.D. Suhastjarja.
- c. The relation between traditional composition and gamelan instruments, by Mr. Wiranto.
- d. Metallurgy of the Gamelan and Acoustics of Gamelan Tuning, by Mr. Priadi Dwi Hardjito.

In visits to Pak Resowiguno's gamelan smithy at Wirun village near Surakarta, delegates witnessed details of casting, forging, and finishing of a saron and a gong suwukan. Gamelan music performances were especially presented to the visitors: a Karawitan concert with new and traditional compositions at the ASKI and the SMKI, and a Puppet Shadow Play. The workshop recommended that while a more quantitative study of the methodology of bronze instruments is needed, any improvement on a traditional fabrication of instruments should take into consideration a proper cultural frame of reference.

4. The Asian Cultural Center for Unesco invited the Philippines to the Eighth Experts' Meeting for Co-production of Cultural/Educational Materials on Asian and Pacific Music, held in Tokyo, October 26-31, 1981. After eleven listening sessions, 59 songs from 15 Asian countries were selected for a book: "Songs of Asia and the Pacific," series 3. Four songs representing the Philippines -- Sino ang Baliw; Kahit Konti; Bakya mo Neneng; and Ang Pasko ay Sumapit -- are popular songs in a modern Western idiom, a part of the public's repertoire, heard in many performances over the radio and mass media.

5. The Southeast Asian Ministry of Education Organization Project in Archeology and Fine Arts (SEAMEO-SPAFA) organized a conference in Jakarta, December 15-22, 1981, based on the theme, Preservation of Traditional Performing Arts. A discussion of several topics -- State of the Arts; Curriculum in Higher Education; Tourism and Development; Administration, Enhancement and Protection of the Arts -- led to the following recommendations on that theme.

- a. More exposure of audiences especially children; curricula, seminars, workshops for teachers and students.
- b. Restoration, documentation and revitalization with support of mass media and the government; promotion for tourism, festivals, compositions, museums, and formulation of policies.
- c. Making of traditional instruments and costumes for dance and

theater; preservation of traditional architecture.

6. For the past ten years, the Cultural Center of the Philippines has been sponsoring a National Music Competition for Young Artists which started with the participation of choral groups, family ensembles and pianists performing a Western music, and which later included performers on the string orchestra (*rondalla*), the *kulintang*, bamboo xylophone (*gabbang*), flutes and jew's harp. They are recruited from schools around Manila and towns from the principal regions of the country, and brought to Manila where they play before a special committee of judges, who give them awards which bring honor to their respective communities.

For the past seven years, the Folk Arts Theater of the Philippines has been presenting an Annual Folk Festival where dance, music, theatre, folk arts and crafts from different provinces are brought to Manila with the help of influential leaders in their respective regions. Booths are built to display and sell varieties of handicrafts and food products. Special recipes and dishes involve the cooperation of culinary artists. The Festival encourages a children's theater, for which a summer workshop is held yearly with the participation of children ranging from 5 to 12 years old. In 1980 a theatre program presented *Ang Galura*, a Tawsug dance-drama based on a local folk tale.

From a focus on dance and theater programs, the Festival veered to include music concerts. In 1980, a music program consisted of a ballet from Isabela, a harp ensemble from Cagayan, and a Western-type orchestra of bamboo tubes (*musikong bumbong*). A native Asian music included a nose flute duet and a jew's harp of Tiboli in Mindanao.

7. The College of Music of the University of the Philippines organized a Composer's Forum December 15-19, 1981, where foreign speakers available for the occasion -- Jack Body, Chou Wen-chung, Hsu Po Yun, Hsu Tsang-Houei, Harrison Ryker, Chinary Ung -- were invited specially to give students a chance to meet them and know outside views of music composition, in accordance with their particular experiences. They were joined in a discussion of contemporary music in changing cultures, music in industrialized societies, concepts of composition, Asian traditional concepts in contemporary music, and contemporary music in education, by local composers: Francisco Feliciano, Lucrecia Kasilag, José Maceda, and Ramon Santos. In workshops and concerts that followed, compositions used local instruments on and off stage, gamelan instruments, European instruments and Filipino songs in traditional and avant-garde techniques of composition as well as in arrangements of a variety of musical combinations and ideas showing a distinctive trend in a search for new musical expressions.

José Maceda

SPAIN: Liaison Officer

Encuentros-Jornadas

Una de las más heterogéneas expresiones folklóricas pudo ser presenciada en Sevilla durante la semana del 22 al 29 de agosto de 1980. Estuvo organizada por la Confederación Internacional de Organizaciones Sindicales Libres (CIOLS). El encuentro se desarrolló dentro de un marcado carácter político, no obstante las veladas musicales que se desarrollaron estuvieron dedicadas a la expresión tradicional en Europa (día 24), Africa (día 25) y América (día 26).

Trobada de Música del Mediterraneo (Encuentro)

Durante el mes de septiembre del mismo año tuvo lugar en Valencia (por primera vez en su historia), la Trobada de Música del Mediterrani. Intervinieron en ella intérpretes de música tradicional de España, Hungría, Argelia, Francia, Irán, y Marruecos.

Jornadas de Folklore y Encuentro Internacional de Folklore

En San Sebastián se celebraron, del 18 al 24 de mayo de 1981, las Jornadas de Folklore y el Primer Encuentro Internacional de Folklore organizado por la Sociedad de Estudios Vascos y consistieron en reuniones de estudio, ponencias y comunicaciones y algunas muestras de música tradicional. Intervinieron en ellas Juan Antonio Urbeltz con su grupo "Argia", Lucile Armstrong, Benito Lertxundi y Catherine Perrier entre otros.

Congreso sobre la cultura arábigo-andaluza

La Federación Internacional de Juventudes Musicales celebró su XXXI Congreso mundial en Sevilla de los días 5 al 12 de Julio de 1981. El tema de esta edición fue "La cultura arábigo-andaluza y su influencia sobre la música europea" y contó con la participación de científicos y músicos especializados en la cuestión. Las ponencias propuestas fueron las siguientes:

- La música oriental y occidental: influencia o interpenetración (tesis de Farmer y de Schlesinger)
- Las estructuras musicales orientales y occidentales: el canto antiguo de los andaluces: el Cejel y sus relaciones con las Cantígas y la poesía cantada de los trovadores.
- Influencias recibidas o deseada sobre los compositores europeos al nivel de los instrumentos, de los modos, de los ritmos y de las formas.

- La importancia de la lengua y de la poesía en la música oriental y occidental (influencia de las Mouachah andaluzas)
- Neo-platonismo y SAMA': o las fuentes teóricas y prácticas de la recitación monódica en las primeras óperas.
- Proyecciones de la música arábigo-andaluza en el Magreb y el regreso de las influencias sobre la música popular en España.

El concierto de la úd y guitarra que ofrecieron Munir Bashir y Manuel Cano respectivamente, fue de gran interés, así como la actuación de los famosos "Seises," que bailaron danzas sacras españolas de los siglos XV y XVI.

#### Simposio sobre musicología española

Los días 10 y 11 de octubre se celebró en la sede de la Sociedad Española de Musicología un simposio sobre musicología española. Entre los temas tratados, el de la Etnomusicología y Folklore estuvo presente, legando los participantes a la conclusión de que debería darse a la materia más importancia y mejor trato del que hasta ahora se le viene otorgando dentro de los ámbitos de la investigación musical en España.

#### Jornadas sobre música tradicional

En diciembre último el Instituto de sociología "Jaime Balmes", del Consejo Superior de Investigaciones Científicas, organizó unas Jornadas de estudio sobre la música tradicional con motivo de conmemorar el XXX aniversario de la aparición del Cancionero Musical de la Provincia de Madrid, cuyos materiales habían sido recogidos por el profesor Manuel García-Matos y editados por el Instituto Español de Musicología. Varias ponencias sobre temas diversos y una muestra cultural enmarcaron el desarrollo de dichas jornadas.

#### Congrés de Cultura Popular y Tradicional

En Barcelona se celebró el día 12 y 13 de diciembre el "Congrés de Cultura Popular y Tradicional." Bajo los auspicios de la Generalitat de Catalunya, tuvieron lugar ponencias, mesas redondas, coloquios y discusiones sobre temáticas tradicionales de índole general. No faltaron las dedicadas a la música, danza e instrumentos populares. Durante el desarrollo de las sesiones se pudieron presenciar varias muestras culturales.

#### Discos

Puede que la novedad más relevante en música tradicional española dentro de la discografía de los últimos años haya sido la aparición de la Magna Antología del Folklore Musical de España. Se trata de una colección

de proporciones monumentales editada por la firma Hispavox. Los documentos, más de trescientos cincuenta en diecisiete LP entre canciones, danzas y música instrumental, fueron recogidos por Manuel García-Matos y la edición y presentación de los mismos ha sido realizada por M<sup>a</sup> del Carmen García-Matos Alonso. Dicha editora había publicado anteriormente dos selecciones de música tradicional española recogidas por el mismo M. García-Matos. Ambas son, asimismo, de interés máximo. La casa discográfica Zafiro, mediante el sello de Gimbarada, ha lanzado una serie de discos sobre música tradicional española. La colección está orientada por Manuel Garrido Palacios. Asimismo la firma Movieplay, con el sello Serano, está publicando una serie sobre música y temáticas tradicionales orientada y dirigida por Joaquín Díaz.

Bajo el título de Cancionero Buralés, el Ayuntamiento y la Diputación provincial de Burgos editaron dos discos de música tradicional castellana en homenaje al que fue gran músico y folklorista Antonio José. La grabación está a cargo del grupo de Música Popular Castellana "Orégano" y la presentación que acompaña al disco viene firmada por Andrés Ruiz Tarazona y Miguel Angel Palacios.

La Diputación de Murcia editó tres discos de Música tradicional de aquella región. Dichos LP recogen materiales de distintas localidades murcianas y dan una interesante visión sobre los estilos que en aquellas tierras se conocen. El volumen tercero incluye un estudio de José Antonio Ruiz Martínez y Eduardo Montesinos Pérez- Chiriños.

También, ha aparecido una Antología del Folklore de las islas canarias. Bajo el título de Tierra Canaria se agrupan diez LP que recogen una muestra de los géneros mas representativos de las islas afortunadas. La firma editora es Zacosa, S.A.

#### Libros

Cabe el reseñar la aparición de algunos libros interesantes como son: Cancionero Musical, Romances Tradicionales, Dulzaineros y Tamborileros y Catálogo Folklórico de la provincia de Valladolid, editadas por la Excm. Diputación provincial de Valladolid. Dichas obras son colaboraciones de varios estudiosos bajo las supervisión de Joaquín Díaz. La Diputación provincial de Valencia ha editado el Cancionero de la provincia de Valencia, obra gigantesca que recoge más de dos mil documentos y que ha sido realizada bajo la dirección de Salvador Seguí. La editorial Clivis de Barcelona ha dado a la luz una serie titulada Música Tradicional Catalana. De momento han aparecido dos volúmenes y está prevista la edición de otros ocho. Su autor es Josep Crivillé i Bargalló. De gran interés resulta la obra de J. Benito A. Buylla, La Canción Asturiana, editada por Ayala.

#### Revistas

Dentro del terreno puramente musical hay que destacar la presencia de la Revista Txistulari, que desde hace largos años viene realizando una labor encomiable dentro de la divulgación y el estudio de la música tradicional

vasca. Recientemente la Revista Folklore, editada por la Diputación de Valladolid, debe de considerarse como un elemento de interés certero que ha venido a incorporarse a los ámbitos de investigación en que nos estamos moviendo, esperemos que por muchos años. Asimismo, la veterana Revista RITMO, dedicada a la actividad concertística y portavoz de la vida musical española en general, está incorporando en sus páginas, de manera esporádica, algunos estudios sobre música tradicional española.

Josep Crivillé i Bargalló

#### SWITZERLAND: Liaison Officer

On the occasion of the 75th anniversary of the SCHWEIZERISCHES VOLKSLIEDARCHIV (Swiss folk song archive), the Schweizerische Gesellschaft für Volkskunde and the Schweizerische Musikforschende Gesellschaft jointly organised a colloquium on "Volksliedforschung heute" (folk song research today) which was held November 21-22, 1981 in Basel. Dr. Brigitte Bachmann-Geiser, Dr. Christine Burckhardt - the main organiser of the colloquium - and Prof. Dr. Ernst Lichtenhahn opened the meeting. The following introductory papers were read:

1. 75 Jahre deutschsprachige Volksliedforschung - vom Text zum Kontext (Prof. Dr. Rolf Wilhelm Brednich, Göttingen)
2. Ethnomuskologische Feldforschung in der Schweiz (M.P. Baumann)
3. Von der Volksmusik zur Musikethnologie und Kulturanthropologie (Prof. Dr. Wolfgang Suppan, Graz)
4. Neue Felder der Singforschung (Prof. Dr. Wilhelm Schepping, Düsseldorf-Neuss)
5. Gedanken und Erfahrungen zur Situationsabhängigkeit politischer Volksmusik (Dr. Peter Schleuning, Oldenburg)

These papers are to be published as a separate volume. The Schola Cantorum Basiliensis sang from the student song book of Johannes Heer (1510), and folk movement groups presented folk songs and commentaries from all parts of the country. The next day, Prof. Lichtenhahn chaired a round table on "Volksliedforschung - für wen und wozu?" (Folk song research - for whom and for what?), in which the speakers of the previous day were joined by experts of folk music practice and preservation (Dr. Gerlinde Haid, Vienna; Urs Hostettler, Bern; Edwin Villiger, Schaffhausen). It is to be hoped that folk song research and practice will make use of some of the suggestions and proposals that were presented at the colloquium, and that the repeated call for a proper research institute (documentation center and sound archive) to be established in cooperation with the universities, will finally be heard.

In 1979, the Gesellschaft für die Volksmusik in der Schweiz (GVS) was

founded under the sponsorship of the Swiss National Commission of UNESCO. The same year, it published a directory of individuals and institutions involved with folk music in Switzerland ("Volksmusik in der Schweiz, erstes Verzeichnis der im Bereich der Volksmusik tätigen Personen und Institutionen. Nationale Schweizerische UNESCO-Kommission, Bern 1979). Available free of charge from UNESCO-Kommission, Eidg. Departement für auswärtige Angelegenheiten, Eigerstrasse 71, CH-3003 Bern, Switzerland.

Max Peter Baumann

#### ICTM STUDY GROUP FOR FOLK MUSICAL INSTRUMENTS

The Study Group met for its seventh international conference May 13-18, 1980, at Schloss Seggau, Steiermark, Austria, by invitation of the Institut für Musikethnologie of the Hochschule für Musik und Darstellende Kunst, Graz. The central theme, "The player of folk musical instruments," corresponded particularly well with the general objective of the Study Group, viz., to explore musical instruments and instrumental music in their social existence.

The papers that were read may be grouped in four categories. The first concerns the social position and the communicative specialisation of the folk musician in the social division of labor. The introductory lecture given by Study Group chairman Erich Stockmann (GDR) on problems of professionalism directed the participants' attention to a multitude of fascinating questions: the transition from informal music-making to public performance; collectively consolidated standards of communication; remuneration as a stimulus for training professional musicians. B. Sárosi (Hungary) emphasised, in his theoretically no less well-founded paper on "Professional and non-professional folk musicians in Hungary," the increased creativity of professional music making and the emergence, as it were, of a novel instrumental language competence which, in turn, effected changes in transmission and in demands made on the construction and capacity of instruments. The extent to which this process of differentiation is directed by the social functions of instrumental music was demonstrated by E. Hickmann (FRG) and L. Bielawski (Poland). J. Ling (Sweden) localised the position of folk musical instruments in an advanced industrialised society.

A second group of reports, less intensely theoretical, but no less stimulating, sketched portraits of individual folk musicians (the authors were B. Bachmann-Geiser, Switzerland; M. Bröcker, FRG; A. Gojković, Yugoslavia; J. Rimmer, Netherlands; V. Atanasov, Bulgaria; D. Dević and K. Galin, Yugoslavia). These papers illustrated a type of folkloristic research which might still gain in importance, leading to a sociological, biographical but also aesthetic definition of what could be described as "folk-artistic personality." The papers also demonstrated that the essence

of instrumental folk music is not in the production of sounds *per se*, but rather in social actions and interactions: in the life and living together of human beings.

A third group of papers endeavoured to trace this aspect. W. Salmon presented a large-scale documentation of medieval pictorial volumes and their organological evaluation. Copious folkloristic material from their respective countries was submitted by Z. Kumer, C. Rihtman, J. Strajnar (Yugoslavia); G. Habenicht (FRG); and J. Markl (CSSR). These papers drew on previously neglected categories of data, such as folk terminologies, and contributed to the historic and historiographic dimensions of the conference theme.

The dimension of the musical-creative - in a narrower sense - was finally addressed by a fourth group, whose authors concentrated on the verification of individual styles (O. Elschek, CSSR: R. Brandl, Austria) and on problems of playing techniques (O. Ledang, Norway). Cognitive processes associated with the playing of folk musical instruments were dealt with by T. Kvifte (Norway) and C. Kaden (GDR). While the former sketched a generative grammar of Norwegian fiddle music and tried to explain its variability, ambiguity and formal structure, the latter tested an information theory approach which comprehends music improvisation as a stochastic process and permits to distinguish it from stably memorized deterministic structures by way of an information grade.

In sum, this was an extraordinarily rich conference. The fact that so much diversity can be brought together was demonstrated in two ways: theoretically by F. Lieberman (USA) who gathered the different views and interests of musical instrument research into a cybernetic model, and practically, through the highly dynamic atmosphere in which the scholarly discussions took place. The warm hospitality and excellent organisation accorded by the hosts (Wolfgang Suppan and Alois Mauerhofer) contributed greatly to making this a fruitful event.

Christian Kaden

## COMING EVENTS

### ICTM STUDY GROUP ON HISTORICAL SOURCES

The 7th Meeting of the ICTM Study Group on Historical Sources of Folk Music will meet July 22 - 27, 1982, in Limassol, Cyprus. For further information, write to:

Prof. Dr. Wolfgang Suppan  
Institut für Musikethnologie  
Leonhardstr. 15  
A-8010 Graz/Austria

### ISME SEMINAR IN TRENTO, ITALY

The International Society for Music Education has announced an International Seminar on "Pop and Folk Music: Stock-taking of New Trends. A Challenge to Music Educators and Ethno-Musicologists" to be held in Trento, Italy, July 15 - 18, 1982. It will be jointly organised by the Centro per l'educazione musicale e per la sociologia della musica, Libera Università degli Studi di Trento, and MEDIACULT.

The purpose of the seminar is to bring together scholars from the fields of music education, ethnomusicology and sociomusicology in order to promote an extensive exchange of experience and information about the mutual penetration and the intermingling of different musical traditions and practices in the musical life of today.

For further information, please turn to:

Centro per l'Educazione Musicale e per la Sociologia della Musica  
Libera Università degli Studi  
Via Verdi, 26  
38100 - T R E N T O Italy

MEDIACULT  
International Institute  
for Audio-visual Communication  
and Cultural Development  
Metternichgasse, 12  
1030 Vienna - Austria

Prof. Luigi Del Grosso Destreri  
Secretary General

Prof. Kurt Blaukopf  
Director

### DURHAM ORIENTAL MUSIC FESTIVAL

The Durham Oriental Music Festival, which is dedicated to the traditional music and associated performing arts of China, Egypt, Hong Kong, India, Indonesia, Korea, Laos, Malaysia, and Turkey, will take place July 10-23, 1982, at the University of Durham, England. For further

information write to:  
School of Oriental Studies  
Elvet Hill  
Durham DH1 3TH, England

#### CONFERENCE IN PAPUA NEW GUINEA

The previously announced conference of ethnomusicologists interested in music and dance of Oceania (Australia, Melanesia, Micronesia and Polynesia) is now more firmly scheduled. The hosting institution, Goroka Teachers' College of the University of Papua New Guinea, announces the conference dates as "approximately 18-25 August 1982, with time available both before and after, i.e. 14-28 August, for private meetings, field-trips, research, etc. Cost for accommodation (in our dormitories): US\$4.50/night; cost for meals (in our mess): \$1.50 each, with more elaborate meals at \$4.50 each. More costly accommodation/food can be arranged privately in Goroka, about twenty minute's walk from our Campus. Any Conference Fee is as yet undetermined, but it will be small if needed at all. It would be best to obtain your Visa before departing your home. The suggested prophylaxis for malaria: Maloprim (Pyrimethanine + Dapsone). The Institute of Papua New Guinea Studies will publish any papers delivered."

Please contact John Kelsey, University of Papua New Guinea, Goroka Teachers' College, PO Box 1078, Goroka EHP, Papua New Guinea.

#### INTERNATIONAL MUSICOLOGICAL SOCIETY

The 13th Congress of the International Musicological Society will be held August 29 - September 3, 1982 at the Université des Sciences Humaines in Strasbourg, France. The general theme of the conference is "Music and Ceremony, sacred and secular." English, French, German, Italian and Spanish are the official languages. Further information is available from:

13ème Congrès SIM  
Institut de Musicologie  
22, rue Descartes  
67084 Strasbourg CEDEX, France

#### SOCIETY FOR ETHNOMUSICOLOGY

The 27th Annual Meeting of the Society for Ethnomusicology will take place November 11-14, 1982, at the University of Maryland, College Park,

near Washington, D.C.

Local arrangements are in the hands of Prof. Carol Robertson, Department of Music, University of Maryland, College Park, MD 20740. For further information, write to Society for Ethnomusicology, Inc., P.O. Box 2984, Ann Arbor, MI 48106, USA.

#### IUAES 1983

The XI. Congress of the IUAES 1983 (International Union of Anthropological and Ethnological Sciences) will be held in Canada from August 14-25, with the 1. Phase to take place in Québec, August 14 - 17, and the 2. Phase in Vancouver, August 20-25, 1983. This congress follows immediately our conference in New York. For further information write to:

The Executive Secretary, IUAES  
Dept. of Anthropology and Sociology  
University of British Columbia  
Vancouver, B.C. V6T 2B2  
Canada

#### CISHAAN 1983

The 31st International Congress of Human Sciences in Asia and North Africa (CISHAAN), the former International Congress of Orientalists, will be held in Tokyo and Kyoto from August 31 to September 7, 1983. Meetings are scheduled at Toshi Center Hall and Zenkyoren Building in Tokyo from August 31 to September 3, and at Kyoto Conference Hall from September 5-7, 1983. For the first time in the long history of the Congress, there will be a section on music (Section 12: Tradition and Intercultural Relations in Music, Dance and Theater), organized by ICTM Board Member Prof. Shigeo Kishibe. Further information is available from:

Prof. TAKASAKI Jikido  
Secretary-General, 31st CISHAAN  
c/o Toho Gakkai, 4-1 Nishi-Kanda 2 chome,  
Chiyosa-ku,  
Tokyo 101, Japan

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New York, NY 10027

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PUBLICATIONS AVAILABLE FROM THE SECRETARIAT

Yearbooks 1, 1969 - 11, 1979	each US \$ 15.00
Maud Karpeles, ed., The Collecting of Folk Music and other Ethnomusicological Material. A Manual for Field Workers. London, 1958	3.00
Vetterl, ed., A Select Bibliography of European Folk Music. Prague, 1966	3.00
Annual Bibliography of European Ethnomusicology Bratislava, vols. 1-10, 1966-75	each 5.00
Directory of Institutions and Organisations concerned wholly or in part with Folk Music. Cambridge, 1964	1.50
Fraser, ed., International Catalogue of recorded Folk Music. London, 1954	5.00
Notation of Folk Music. Issued 1952 with the assistance of UNESCO	free

Available at SWETS & ZEITLINGER B.V.  
Heereweg 347 b, 2160 SZ Lisse,  
The Netherlands.

JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL, vols. 1-20, 1949-1968 and accumulated indexes 1-15, 1953-1963	US \$343.00
Individual volumes also available:	
Vols. 1-16, 18-20	each 15.00
Vol. 17	34.00
Indexes to Vol. 1/5, 6/10, 11/15	each 8.00

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

MEMBERSHIP APPLICATION FORM

I/We apply for membership in the International Council for Traditional Music in the category checked below:

- Student Membership.....\$ 10.00  
 Ordinary Membership.....\$ 20.00  
 Joint Membership.....\$ 30.00  
 Supporting Membership (minimum).....\$ 40.00  
 Corporate Membership.....\$ 80.00  
 Corporate Membership (Radio/TV).....\$120.00  
 Life Membership.....\$500.00

Name and title(s) \_\_\_\_\_

Mailing address \_\_\_\_\_

\_\_\_\_\_

Address to be listed in Membership Directory \_\_\_\_\_

\_\_\_\_\_

Field(s) of interest \_\_\_\_\_

\_\_\_\_\_

I/We enclose a check in the amount of US\$ \_\_\_\_\_ to cover membership dues for 19\_\_.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Please make payment in US funds by either a check drawn on a bank in the US, or by International Money Order payable to ICTM. Members may take advantage of Student Membership rates for a maximum period of five years. Please send evidence of student status together with your payment.

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