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Institut f. Musikethnologie, Leonhardstr.15, A-8010 Graz

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President: Dr. Jarko Bezić
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BULLETIN of the INTERNATIONAL COUNCIL for TRADITIONAL MUSIC

No. LXV
October, 1984

With Second Notice

1985 CONFERENCE

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

Printed in Canada
FROM THE EDITOR

This Bulletin comes slimmer than usual, not as if there were nothing to report. Rather, it appeared necessary, and a good moment, to issue an updated Membership Directory, much in demand, and called for by the changes in the membership of the Council. Membership information is now entered into an electronic data base at the Secretariat as it becomes known. This includes not only changes of address and receipt of payments, but also the fields of activities, interest and expertise of our individual and institutional members. Such information may then be included in future membership directories, but it will also be easily accessible to answer queries from members who wish to communicate with others of like interests; to aid the editorial work of the Yearbook for Traditional Music, for instance in locating reviewers for books and records, referees for manuscripts under consideration, or contributors on special themes; and to guide the Secretariat in referring inquiries from outside the Council to interested and qualified members. This information pool can, of course, serve its purpose only when it is filled with up-to-date information from most members. You will therefore regularly see requests to tell the Secretariat about your interests and activities. Please respond freely.

The limited resources of the Council made it necessary to somewhat compensate for the expense of printing the Membership Directory by reducing the size of the October Bulletin. Consequently, several interesting reports had to be laid over, and others were phrased more concisely than usual. Also, the Second Notice of the Baltic Conference was included in the Bulletin proper rather than printed separately, as had been the custom. We would be glad to know your opinion and to have your suggestions.

OBITUARY

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

Haj Driss Ben Jalloun, Liaison Officer of the ICTM for Morocco; in 1983.

Professora Henriqueta Rosa Fernandes Braga, member of the Council since the early 1950s; in 1983.

Dr. Imogen Holst, a member since the early days of the Council; on March 9th, 1984.

Professor Filip Koutev, President of the Bulgarian National Committee; in 1983.

THEMES OF THE CONFERENCE

The following themes have been established for the Conference:

1. THE FORMATION OF MUSICAL TRADITIONS
   1.1. The roles of children and youth
   1.2. Physical and biological aspects
   1.3. Interaction with commercial, technological and institutional systems
   1.4. Musical instruments / musical tools: tradition, innovation and revival

2. TRADITIONAL MUSIC AND DANCE AROUND THE BALTIC

The Programme Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified as soon as possible to December 1, 1984, whether or not their proposals are accepted.

Members whose proposals are accepted will be asked to send two copies of an abstract of their paper to the Programme Chair by March 1, 1985. The abstract should be no more that two typewritten pages including illustrations (music examples, diagrams etc.). If possible, translations into the other language of the Conference should be included.

These abstracts and their translations will be duplicated and distributed at the Conference, in order to assure opportunity for discussion, each presentation will be allowed a maximum of twenty minutes.

Papers should be read in English, French or German.

A number of panels and round-tables will be included in the conference programme.

RECORDINGS AND FILMS

Members are invited to present, with short commentary, recordings and films of special interest. Proposals including technical specifications of equipment needed should be sent to

Krister Malm, ICTM Programme Chairman
Musikmuseet, Box 16326
S-103 26 Stockholm, Sweden

Please bring your recordings, films and video tapes with you to the Conference. Do not send these materials by mail!

WORKSHOPS

The Conference will include workshops in the following categories:

1. Performance (vocal, instrumental, dance)
2. The manufacturing of traditional and neo-traditional musical instruments.

Members wishing to offer a workshop should send a proposal including space and equipment requirements to Krister Malm at the above address.

SPECIAL MEETINGS

A limited number of smaller rooms will be provided for informal discussion. Groups who wish to avail themselves of such rooms during the Conference should write to Krister Malm, specifying the purpose as well as the amount of time and approximate number of seats desired. Space will be made available also for members who wish to continue discussion of session papers, round-tables, recordings and films.

EXHIBITS

There will be exhibits of books, records and musical instruments open through the Stockholm part of the Conference. Members who wish to have books or other pertinent items displayed should bring them in person. Exhibits should be arranged with Mrs. Gita Sellman.

GENERAL ASSEMBLY

A General Assembly of the International Council for Traditional Music will be held during the Conference, on Friday, August 2nd, 1985, at a time in the afternoon to be announced.

REGISTRATION FEES

<table>
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<tr>
<th>Membership</th>
<th>Fee</th>
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<tr>
<td>Regular</td>
<td>SEK 400-</td>
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<tr>
<td>ICTM Member in good standing</td>
<td>300-</td>
</tr>
<tr>
<td>Student</td>
<td>200-</td>
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<tr>
<td>One-day admission</td>
<td>100-</td>
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SPECIAL EVENTS

Arrangements include an evening at the famous open-air museum of Skansen, exhibition and concert at the Berwald Concert Hall - broadcast live by member stations of the European Broadcasting Union, reception by invitation of the Swedish Radio Company, excursion to a traditional fiddlers' meeting including a visit to the heart of the keyed fiddle district, etc.

POST-CONFERENCE EXCURSION TO LENINGRAD

An optional excursion by train (seven hours) from Helsinki to Leningrad will be arranged directly following the Conference. Three nights in centrally located hotels in Leningrad, half pension, two excursions per day, one ticket for a concert, opera or ballet, and return to Helsinki on August 11 are included in the price of SEK 1,400-.
ACCOMMODATION

Accommodation in Stockholm will be provided at an approximate rate of SEK 280:- per night for a single room and SEK 380:- per night for a double room. A very limited number of cheaper double rooms will be made available for early registrants who are satisfied with a very simple accommodation standard.

The second part of the Conference (August 4 - 8) will take place in Finland and on board ship. All transportation from Stockholm to Helsinki and back to Stockholm, as well as accommodation (cabin on board and hotel in Helsinki) and most of the program events, but not the meals, will be included in a package price of approximately SEK 1,200:- (ca. US $140 at September 1984 rates).

To assure you of the above facilities, send your application with a US $25.00 deposit as soon as possible, but in any case before February 1, 1985, to the Stockholm address listed on the application form.

CURRENCY

All prices in this notice are quoted in "Svenska kronor" = Swedish Crowns, abbreviated SEK. In September 1984, SEK 100:- were roughly equivalent to US $11.75.

Programme Committee: Krister Malm (Chair), Beverley Cavanagh, Dieter Christensen, Meki Nzewi, Salwa El-Shawar Castelo-Branco, Gen'ichi Tange

Local Arrangements Committee: Gita Sellmann (Chair), Krister Malm, Christine Mattsson, Maerta Ramsten, Hans Astrand

ANNOUNCEMENTS

DUES FOR 1985 UNCHANGED

At its meetings in April, 1984, the Executive Board of the Council decided to maintain the current membership rates also for 1985, despite the increased costs of printing and mailing and of other necessary services, which are balanced only in part by revenues from our growing membership. Annual dues will have to be raised for 1986 unless revenues can be increased significantly in some other way. You can help by recruiting new members for the Council, and by remitting your own dues right away.

The Secretariat shall accept combined dues for 1985 + 1986 at the annual rate established for 1985; provided that payment is received before April 1, 1985. In this case, no supplementary payment will be required should the Board raise the 1986 dues.

Beyond the two-year period, the Secretariat will accept advance payment only on account.

All payments to the Council are due in US Dollars, and may be made by International Money Order, or by a check drawn on a bank in the USA, made out to ICTM (or International Council for Traditional Music), and sent to

ICTM
Music Department
Columbia University
New York, N.Y. 10027, USA

UNESCO Coupons are also accepted.

YEARBOOK 16/1984

Volume 16/1984 of the Yearbook for Traditional Music is mailed to members in good standing with this Bulletin.

Preparations for volume 17/1985 of the Yearbook are underway. Unlike Yearbooks 15 and 16, this volume will be open to any topic in the domain of traditional music. If you wish your manuscript to be considered for publication in Yearbook 17, please send it to the Editor (Prof. D. Christensen, Dept. of Music, Columbia University, New York, N.Y. 10027) as soon as possible, but not later than January 1st, 1985. Manuscripts received for consideration are read by the Editor and at least two referees. Yearbook 17 is scheduled for release in October 1985. Manuscripts submitted for future volumes are also welcome.
MUSIC ARCHAEOLOGICAL BULLETIN 43


Further information, write to Catherine Homo, Musee Instrumental/C.E.R.D.O., Conservatoire Nat. Sup. de Musique, 14, rue de Madrid, 75008 Paris, France. Tel: (33) 293.15.20

FOURTH ICTM COLLOQUIUM HELD AT TESTOUR, TUNESIA

The Fourth ICTM Colloquium was held July 7-14, 1984, at Testour, Tunisia, concurrently with the Testour Festival of Malouf and Traditional Music. The twenty participants from seven countries (Egypt, France, German Democratic Republic, Saudi Arabia, Tunisia, USA and Viet Nam) presented papers and discussed "Les Formes des écoles musicales du monde Musulman et leur relations avec la musique Européenne du Moyen Âge."

REPORTS

1984 MEETING OF THE EXECUTIVE BOARD

The 63rd Meeting of the Executive Board took place in Berlin, German Democratic Republic, April 24-27, 1984, by invitation of the DDR National Committee. Dr. Erich Stockmann (chairman), Prof. K. A. Ayyangar, Dr. Dieter Christensen, Dr. Oskar Elschek, Dr. Salah Mahdi, Dr. Krister Malm, Dr. Balint Sarosi, Prof. Tokumaru Yoshikito and Prof. Ricardo Trimillos attended.

Membership development, as reported by the Secretary General, is slowly upward. The Board approved a balanced budget for 1985 that once more provides for maintaining the membership rates at the same level at which they were established in 1981.

Future Meetings: The Board accepted with pleasure an invitation by the Prime Minister of Jamaica to hold an ICTM Colloquium on traditional music and tourism in Jamaica during 1986. It approved plans for ICTM Colloquia in Portugal in 1986, in California/USA in 1986 or 1987, and for the 29th Conference of the ICTM to be held 1987 in the German Democratic Republic. It took note of various ICTM Study Group meetings under preparations, and of ICTM Symposia to be held in conjunction with the Radio/TV Rostrum of the International Music Council. Details of all these meetings will appear on the ICTM Calendar.

International Organisations: The Board reviewed the relations of the ICTM with other international organisations and approved or reconfirmed a number of cooperative projects. Drs. E. Stockmann and Tran Van Khe continue as ICTM delegates to the Editorial Board of the UNESCO Records series; Dr. Christensen as ICTM representative on the Board of Directors of the UNESCO "Music in the Life of Man" project; Drs. Malm and Salwa El-Shawan Castelo-Branco were appointed to serve as liaison between the Board and the Federation Internationale des Jeunesses Musicales, and Drs. Mahdi and El-Shawan as ICTM representatives to cooperate with FIJM in the preparation of a 1985 seminar on traditional Arab music in Seville. Dr. Trimillos was delegated to the 1984 ISME meeting, and Dr. Mahdi to the 1985 FIJM conference in Istanbul.

National Committees, Liaison Officers, Board Members: The Board withdrew its recognition of the previously suspended Netherlands National Committee as presently constituted. It appointed Prof. Sunit Kothari as ICTM Liaison Officer for India. In accordance with Rule 8e, the Board co-opted Professor Salwa El-Shawan Castelo-Branco (Portugal) and Professor Jose Maceda (Philippines).
papers, listened to music from many parts of the continent and the Pacific, watched a film (shown by ICTM-President Dr. Erich Stockmann), and engaged in free and wide-ranging discussion.

Dr. Tran Van Khe opened the Symposium with a message from ICTM-President Dr. Erich Stockmann, and then initiated the and of presentations, twenty-four papers which shall be reviewed here in a grouping by content rather than in the order in which they were read. The broadly formulated themes provided the speakers to pursue those aspects that were of the highest relevance to them.

Kim Chong Won (Korea) opened the presentations on the issue of 'development', i.e. the use of traditional musical forms and instruments in the creation of new forms "to suit the requirements of the time and people." This issue was important also to other Korean participants. Chong Bong Sox addressed the combined use of traditional Korean and European musical instruments in contemporary Korean orchestras and orchestral compositions which is based on a policy formulated by the leader, Kim Jong Il: "We mean that the combination of national musical instruments with European musical instruments in a combination on the principle of putting stress on national musical instruments and subordinating European musical instruments to Korean music, and that it is a method of musical instrument formation for properly combining musical instruments different in their kinds, while preserving the character of our woodwind instruments, and to bring about conspicuousness in the timbre of national musical instruments." Kim Duk Chong, in his paper "Use of folk-song heritage in the creation of songs at the present time", Chong Bong Sox, in a second paper entitled "The melodic character of Korean folk songs," and their Korean colleagues Li Cha Yun and An Gongh Uall contributed to an understanding of the policies and selective processes in contemporary Korean musical practice.

Prof. Chang Sumin (P.R.China), in his "Brief account of the situation and problems of national music in China," provided a vivid illustration of that country's musical policies. Quoting Mao Tse Tung's "We demand the present and foreign China to serve China," he described recent developments in various musical domains. As a challenge and a matter of great concern he mentioned the vast influx of Western popular music into China, "melodious character of Korean folk songs," and their Korean present time", Chong Bong Sox, in a second paper entitled "The melodic character of Korean folk songs," and their Korean colleagues Li Cha Yun and An Gongh Uall contributed to an understanding of the policies and selective processes in contemporary Korean musical practice.

Cultural policies as applied to music and their realization over the past decade were also the topic for Ilaiya T.K. (India), Deputy Chief Producer of All India Radio and himself an accomplished singer in the North Indian tradition. He explained his role in the programming of traditional music need to be pursued further at future Symposia.

A group of presentations that undertook to describe the present state of specific musical traditions and to illustrate their properties was introduced by Ustad Hafeez Ahmed Khan (India), Deputy Chief Producer of All India Radio and himself a masterful performer in the North Indian tradition. He described and demonstrated the major classical and light classical forms of vocal music in Northern India. Abdul Wahab Madadi (Afghanistan) provided an analogous description of the vocal and instrumental folk music of his country, Salar Ullah Kirmanui (Pakistan) did the same for Pakistan, and Anwar Abdul Khaliq (Yemen) for the P.D.R. Yemen. Pr. Suryabrata By (Indonesia) gave a well-illustrated lecture on "Karawitan. Forms of Indonesian orchestral music," in which he emphasized the unity of expressive art forms, of which music is one, and their association with ritual events. Asliddin Nizamov (USSR) undertook to address "Specific features of traditional musical legacy of peoples of Central Asia and problems of its development" with a special emphasis on the Tadjik shahmukh. His paper was particularly thought-provoking since it reflected well, for the Central Asian Soviet republics, the processes of music preservation, reconstruction and adaptation under the guidance of cultural policies to which the concept of 'development' in the general theme of the Symposium referred. Last, but of special interest for his perceptive description of categories of sound communication in Mongolia, was the presen-
tation, by J. Badraa (Mongolia), of "The Study of Mongolian long songs."

Another wide-ranging comparative study was presented by Don Miles (Papua New Guinea), "Diversity as unity: The drum in Papua New Guinea." His lecture, richly illustrated with slides, focused on the diversity of ceremonial songs and dance, and tape recordings, traced the impact of Western culture on the traditional music of Papua New Guinea, where it has become a national symbol represented, for instance, on all coins. This stresses the need for a thorough examination of the cultural issues involved.

Dr. Isabella Eolian (USSR) started by focusing on "The transmission and transfiguration: Aspects of learning in traditional music in Asia," the central theme of her paper. She examined some of the changes that have taken place under the influence of Western culture, particularly through the introduction of European staff notation; but she pointed also to the limitations of notation as a learning aid and a means of documentation in the absence of an oral tradition. Learning processes were also in the focus of an essay by ICTM Executive Board member Professor Tokumaru Yoshikiko (Japan) under the title "Re-evaluation of latent musicality." He had observed, during a visit to Burma, that pupils in a solfége class using European staff notation did not repeat melodic sequences as played on a piano, but rather with a glissando, as it is predominant in Burmese styles of singing. Professor Tokumaru interpreted this as a dominance of Burmese musicality in a procedure of music learning that employs convenient European means - the solfége and the piano - and warned against suppressing such manifestations of musical plurality.

At the beginning of the second session of the Symposium, which was chaired by Dr. Neenov, Dr. Tran Van Khe opened the series of more abstract-analytical papers with his thoughts on "What is 'Mode' in Asia?" Constructing a definition of 'mode' from his analysis of concepts of raga (Northern India) and dastgah or avan (Iran), he examined notions of 'mode' in Eastern Asia, such as diao (China), jo (Korea), cho or jo (Japan) and diău (Viet Nam) to see whether they met the criteria derived from South and West Asian concepts. The result was that the Chinese and Japanese concepts did not qualify, whereas the Korean and Vietnamese concepts did, indeed, meet the criteria which Dr. Tran had established.

Dr. Isabella Eolian (USSR) searched more broadly for communalities among 'professional' music traditions of West and Central Asia, under the title, "Some universal principles in music of the Middle and Near East. She pointed to oral music making and performance practice and to the unity of the creative process, where the musician appears simultaneously in the roles of the composer, performer, and sometime also of the poet. Another common trait is the occurrence of complex forms that incorporate play, instrumental dancing and musical entertainment forms with poetry, vocal and instrumental music, dance and pantomime being "on a par." Normativeness - adherence to a strict canon of regulations, established models and stereotypes - is common as is the requirement for the performer's interpretative creativeness, and, of course, the phenomenon of improvisation. Finally, Dr. Eolian characterized the specificity of figurative associations, the link of aesthetic notions with well-established artistic characterizations as a shared feature of professional music in West and Central Asia. "The substantial problem of contemporary Oriental music studies in the differen-

Australia: Liaison Officer

Recovery of early cylinder recordings. The cylinder recordings made during an expedition to islands in the Torres Strait (north of Australia) led by A.C. Brown in 1898, have recently been transferred to tape in the National Sound Archive of the British Library, formerly the British Institute of Recorded Sound. The recovery of the contents of these early recordings, well documented in two of the six volumes of Rapport recordings, has dispelled all doubts as to their actual existence. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existance. A high proportion of the about 90 cylinders are of existan

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part of the so-called Sir James Fraser collection, there are presumably originals and duplicates of most of Baldwin Spencer's recordings from Central Australia (1901) and northern regions (1912). There is also a small collection from South Australia (ca. 1914) made by the anthropologist, A. Radcliffe Brown. The Australian Institute of Aboriginal Studies, Canberra, recently received from the National Sound Archive of the British Library a full set of tape transfers of the Torren Strait and mainland Australian oudiers.

Symposium on Aboriginal Songs (ANZAAS). At the 54th Congress of ANZAAS (Australia and New Zealand Association for the Advancement of Science), held in Canberra 14-18 May, 1984, there was an Inter-Section Symposium on Australian Aboriginal Songs during which contributors from the Musicology Section were joined by anthropologists and linguists from other sections. The joint organisers of the Symposium were Stephen Wild (AIAS), Margaret Clunies-Ross (University of Sydney), and Tamsi Donaldson (AIAS).

Pacific Arts Festival, December, 1984. The Fourth Pacific Arts Festival is to be held in Noumea, New Caledonia, 8-22 December, 1984. The festival will include a presentation of the performing arts of the peoples of the Pacific, exhibitions and various cultural events. It is anticipated that, included in the programmed 'discussions', there will be a meeting of persons interested in South Pacific music and dance.

Alice M. Noyle

BRAZIL: Liaison Officer

1. The Instituto Nacional de Folklore (INF) of the Ministry of Education and Culture, located at 179 Catete (22.220) Rio de Janeiro, Brazil, published in 1982 and 1983:

   1.1 In the series "Brazilian Folklore"  
   a) Parana by Roselyn Roderjan  
   b) Minas Gerais by Saul Martins

   1.2 In the series "Cadernos"  
   a) Tabor de crioula (no 31) by Sergio Ferretti  
   b) Mozambique (no 32) by Maria Lourdes B. Ribeiro

   1.3 In the series "Sound Documents"  
   a) Banda de Congo (ES) Record INF no 33  
   b) Mozambique (Sao Paulo) Record INF no 34  
   c) Fandangue (Sao Paulo) Record INF no 35  
   d) Danza Santa Cruz (Sao Paulo) Record INF no 36  
   e) Cana Verde (Ceara) Record INF no 37  
   f) Cantigas de roda (Minas Gerais) Record INF no 38  
   g) Chico Antonio (Rio Grande Norte) Record Tacape – T 006

2. The Federal University of Goias has recorded a series:

   2.1 Musica indigena. Record Tacape – T 009  
   2.2 Musicas de Serereiro Record T 010  
   2.3 Modinhas tradicionais Record T 011

3. Commercial Recordings

   3.1 Musica de indios Suya – Record Tacape – T 004  
   3.2 Folha de Pels – Record Tacape – T 005  
   3.3 Cantares de Minas (Songs by Maria Lucia Godoy) – Rec. AR 004

4. Courses. Specialized courses for graduate students on Brazilian folk music were taught at the following institutions: 

   Escola de Musica (Federal University of Rio de Janeiro); 
   Uni-Rio (University of Rio de Janeiro); Faculty of Pales- 
   trina (Porto Alegre – Rio Grande Sul); Unicamp (Campinas – 
   Sao Paulo).

5. Publications

   5.1 'A modinha em Vila Boa (Goias)', by Maria Augusta Calado, publ. by Federal University of Goias (1982).

   5.2 'Musica folkloric (Medio Sao Francisco)', by Oswaldo Souza. Vol.1, with 137 transcr., Vol.11 with 202 transcr. 

   5.3 'Cantares Brasileiros', by Nello Moraes Filho, repr. 
   under the auspices of the Culture Dept. (Rio, 1982), 
   with 86 traditional songs.

   5.4 'Folklore infantil', by Verissimo Melo. Publ. by 
   Catedra/MEC, Rio, 1981. 301 pp., 60 trans.

Dulce Martins Lamas

JAMAICA: Liaison Officer

The Jamaica Memory Bank Project, designed to report and document recollections of senior citizens, continues to gather valuable information on Jamaican heritage. At present, practical steps are being taken to expand the project into other Caribbean territories. This expansion promises to yield information reflecting cultural influences such as from French, Dutch, Caribbean Indian, and perhaps African groups that have not been a part of the Jamaican scene.

Special links are also being formed with other areas of the Caribbean for the purpose of celebrating the 150th Anniversaries (1984 – 88) of the abolition of slavery in this sub-region. Activities include:

1. Preparation of histories (including music and festivities) of villages such as Sligoville, the first freed slave village in Jamaica.

2. Special projects concerning African influences and survivals, by the Memory Bank Projects of Jamaica and the wider Caribbean. There are extensive retentions of African culture in Caribbean music; but proper collection, documentation and study have been sorely lacking.

3. Linguistic and cultural research relating to the historical continuity of the Maroons who were the first Africans in the New World to gain their independence. Their waying of guerrilla warfare on the British led to the signing of a treaty giving them freedom and autonomy over certain areas in Jamaica. An ideal opportunity to further explore Maroon music and festivities now exists.
4. The Caribbean Festival of Arts, Carifesta '88, to be hosted by Jamaica, will present musical performances, plays, dances etc., drawing on research and using creative works from the 1984-87 period. Presentation will be made by different Caribbean countries, highlighting aspects of the various experiences of the 150 years.

Olive Lewin

JAPAN: Liaison Officer. Report for 1983-1984

I. During the last year, two elegant national theatres for traditional Japanese performing arts were inaugurated; one is the National Noh Theatre (capacity 591 seats), built near the National Stadium in Tokyo, and opened on September 15, 1983. The other is the National Bunraku Theatre of Japan (capacity 731 seats), built in Osaka, the birthplace of the puppet play, and opened on March 20, 1984. Japanese musicologists and musicians congratulate themselves on the fact that the dream of having proper theatres for classical music dramas has finally been realized by the government, and that these theatres will vitalize the traditional performing arts of Japan and encourage new creative activities and cooperation beyond the boundaries of conventional schools and sects. Together with the First National Theatre of Japan, built across from the Imperial Palace in Tokyo and opened in 1966, the addition of these two new, though somewhat belated theatres will make a total of three government-run concert halls for traditional performing arts.

II. The 31st International Congress of Human Sciences in Asia and North Africa (CISHAAN), formerly called International Congress of Orientalists, was held in Tokyo and Kyoto from August 31st to September 7th, 1983. In the Section 12, entitled "Tradition and intercultural relations in music, dance and theater," convened by Professor Kishibe Shigeo, altogether thirty papers were read by scholars specializing in various aspects of Asian performing arts. Included were five keynote speeches by Professors Kikkawa Eishi (Japan), Huang Xiang-peng (China), Mantle Hood (USA), D.A. Rajakaruna (Sri Lanka), and Honda Yasuji (Japan). The proceedings in two volumes (1229 pp.), edited by Yamamoto Tatsuja, were published in the Spring of 1984 by The Toho Gakkai (The Institute of Eastern Culture, 4-1 Nishi-kanda 2-chome, Chiyada-ku, Tokyo 101).

III. During the past year, the music world of Japan has lost five irreplaceable scholars and musicians in the field of Japanese and Asian music: on March 14, 1983, Professor Taki Ryoichi (b.1904), a historian specializing in ancient Chinese music; on August 20, 1983, Professor Koizumi Fumio (b. 1927), an internationally known ethnomusicologist; on January 3, 1984, Mr. Hirade Hisao (b.1904), a historian specializing in the source materials of gagaku and genealogy of Japanese court musicians; on March 5, 1984, Professor Tanabe Hisao (b. 1883), the founder and honorary president of the Society for Research in Asiatic Music (Toyo Ongaku Gakkai); and on March 19, 1984, Professor Nakashima Kin'ichi (b. 1904), a renowned composer and performer of the Yanada school of koto music.

Gen'ichi Tsuge

ICTM MEETING CALENDAR

1984, Sept. 1-6
Edinburgh, U.K.
Fifth ICTM Colloquium POSTPONED
Theme: Dance and dance music in the 1970s and 1980s.
Chairman: Prof. John Blacking

1984, Nov. 19-23
Stockholm, Sweden
2nd Meeting of the ICTM Study Group on Music Archaeology.
Secretary: Cajsa Lund

1985, Jan. 7-12
Japan
Third ICTM Colloquium
Theme: The Oral and the literate in music, with emphasis on Japanese musical traditions.
Chairman: Prof. Tokumaru Yoshihiko

1985, June
ICTM Symposium in conjunction with the 7th Asian Music Rostrum of the IMC/UNESCO
Ulan Bator, Mongolia

1985, July 30 -
August 8
Stockholm, Sweden;
Helsinki, Finland;
28th Conference of the ICTM
"The Baltic Conference"
General Themes:
1. The Formation of musical traditions.
2. Traditional music and dance around the Baltic Sea.
Programme Chairman: Dr. Krister Malm

1986
Spring
Kingston, Jamaica
ICTM Colloquium on Traditional music and tourism

1986
Spring
Lisbon, Portugal
ICTM Colloquium on Crosscultural processes in music - the role of Portugal in the World's music since the 15th Century.
Programme Chair: Prof. S. El-Shawan Castelo-Branco
ANNUAL MEMBERSHIP RATES 1981 - 1985

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Annual Bibliography of European Ethnomusicology, Bratislava, vols. 1-10, 1966-75 each 5.00
Cumulative Index I-X (1966-75), 1981 8.00

Working Papers of the 23rd Conference, ed. D. Christensen and A. Reyes Schramm, Regensburg 1975, 163 pp. (Engl/French/German) 7.00

Abstracts of the 27th Conference, ed. by A. Reyes Schramm, New York 1983, xvi, 108 pp. 7.00


Vetterli, ed., A Select Bibliography of European Folk Music. Prague, 1966 3.00

Directory of Institutions and Organizations concerned wholly or in part with Folk Music, Cambridge, 1964 1.50

Fraser, ed., International Catalogue of recorded Folk Music. London, 1954 5.00

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

STOCKHOLM - HELSINKI CONFERENCE
30 July - 7 August, 1985

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Mr. Krister Malm
ICTM Programme Chairman
Musikmuseet
Box 16326
S-103 26 Stockholm

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from .................... to ....................

..... Helsinki conference. Package price: SEK 1,200:-
..... Leningrad excursion. Package price: SEK 1,000:- (approx.)

Applicant's name ..........................................
Address ..................................................

Date ......... Signature ..................................

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No. LXV

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