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Zavod za Istrazivanje Folklor, Zvornik 17, 41000 Zagreb
JAROSLAV MARKL (1931 - 1985)

Ph.Dr. Jaroslav Markl, CSc., secretary of the Czechoslovak National Committee of the ICTM, died in December 1985 at the age of 54 years. He was one of the foremost Czech ethnomusicologists. The author of more than 60 studies, editions and papers, Markl focused his investigations on Czech folk musical instruments (Lidové hudební nástroje v Československu, Praha 1979), especially on the bagpipe music of South Bohemia (Česká dudácká hudba, Praha 1982). He became interested in 17th to 19th century folk song collections (Rozmarné písníky Jana Jenika z Bratric, Praha 1959). His critical edition, in 2 volumes, of Nejstarší sbírky českých lidových písni (The oldest collection of Czech folk songs) is in press at Supraphon, Prague.

The Czechoslovak Academy of Sciences has lost with J. Markl an outstanding personality in ethnomusicological research, an excellent colleague and a good friend.

Oskar Elschek

OBITUARY

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

Professor Dr. Raina Katzarova, of Sofia, Rumania, in 1985

Emil Wydler-Burger, of Boniswil, Switzerland, in November 1985

ANNOUNCEMENTS

TWENTY-NINTH WORLD CONFERENCE OF THE ICTM - First Notice
BERLIN - GERMAN DEMOCRATIC REPUBLIC
JULY 30 - AUGUST 5, 1987

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC has pleasure in announcing that its Twenty-Ninth World Conference will be held from July 30 to August 5, 1987, in Berlin, German Democratic Republic, by invitation of the GDR National Committee of the ICTM.

THEMES OF THE CONFERENCE

The following themes have been established for the Conference:

I. Traditional Music and Cultural Identity

II. Forty Years IFMC/ICTM, and the Development of Ethnomusicology

PAPERS

Members who wish to read a paper are asked to send their proposal by October 1, 1986 to

Prof. Dr. Erich Stockmann
DDR-Nationalkomitee im ICTM
Leipziger Str. 26
DDR-1080 Berlin, G.D.R.

The proposal should include the title of the paper, an outline of its contents (ca. 150 words), the language in which the paper will be read, and the type(s) of illustrations to be used.

It is expected that all the papers will present new insights. 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 close as possible to January 1, 1987, 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, 1987. The abstract should be no more than two typewritten pages including illustrations (music examples, diagrams etc.). In order to assure opportunity for discussion, each presentation will be allowed a maximum of TWENTY MINUTES.

Students are encouraged to submit their proposals.
ROUND-TABLES

The Programme Committee is planning a number of Round-Table sessions within the general themes of the Conference. Suggestions from the membership are welcome.

LANGUAGES

Papers should be read in English, French or German.

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 Erich Stockmann at above address.

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 Erich Stockmann at the above address.

SPECIAL MEETINGS

Formal Special Meetings will be announced in the next two Bulletins.

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 Erich Stockmann, specifying the purpose as well as the amount of time and approximate number of seats desired.

Space will also be made available for members who wish to continue discussion of session papers, round-tables, recordings and films.

PARTICIPATION IN THE CONFERENCE

Participation in the Conference is open on payment of a registration fee, to be announced in October, 1986.

GENERAL ASSEMBLY

A meeting of the General Assembly of the International Council for Traditional Music will be held during the period of the Conference.

ACCOMMODATION

Information on accommodation and other technical matters will be provided with the October 1986 and the April 1987 Bulletins.

COUNCIL RECEIVES ENDOWMENT

The Sultan of Oman, H.M. Sultan Qaboos bin Said, has given an unrestricted endowment of US $50,000.00 to the International Council for Traditional Music. The endowment was granted unconditionally in recognition of the achievements of the Council and in support of its objectives.

The grant resulted from talks that ICTM Secretary General Prof. Christensen held with high government officials during a visit to the Sultanate in December, 1984. It was first announced by the head of the Omani delegation at the 27th Conference in Stockholm in August, 1986. A cheque in the amount of the endowment was received at the Secretariat on 6 December, 1985, and invested for the Council on the same day. The proceeds will greatly aid the Council in realizing its objectives as stated in the Rules.

It is also hoped that the shining example set by the Sultan of Oman will find followers in all parts of the World.

REVIEWs IN THE YEARBOOK

Reminder: The new Book Review Editor for the Yearbook of Traditional Music, Professor Anthony Seeger, invites you to inform him of recent book publications that you think should be reviewed in the Yearbook. If at all possible, send a review copy directly to

Professor Anthony Seeger
YTM Book Review Editor
Archives of Traditional Music
OS7 Maxwell Hall
Indiana University
Bloomington, IN 47405, USA

Records for review should be sent directly to our Record Review Editor,

Professor Dr. Salwa El-Shawan Castelo Branco
Dept. de Ciencias Musicales
Universidade Nova de Lisboa
Avenida de Berna 24
Lisboa, Portugal

Please send review copies directly to the respective review editor, NOT to the ICTM Secretariat in New York!
In the Fall of 1987, the ICTM will celebrate its 40th birthday. The Secretariat is preparing a comprehensive bibliography of publications that emerged from the work of the Council over the decades. The articles and reports published in our Yearbook and its predecessor, the Journal of the IFMC, reflect only one part of the Council’s work. The many contributions made at conferences, study group meetings, colloquia, etc. that did not find their way into the Journal or the Yearbook but were published elsewhere are to be brought together in this bibliography of the Council, 1947-1987.

The Secretariat in New York will undertake to assemble the information received from members - authors, editors, friends of authors - into an electronic database in preparation for the final manuscript that will appear either in the 1987 Yearbook, or as a separate publication. We are planning to circulate drafts of the manuscript for corrections and additions, and shall also attempt some indexing. The success of the enterprise depends to a large degree on the cooperation of our members, and we invite you herewith to make your contribution.

Please send us a complete bibliographic reference, if possible a copy, of any paper that you gave at a meeting of the Council (Conference, Study Group Meeting, ICTM Colloquium, ICTM Symposium) and that was published elsewhere, that is to say, not in either the Journal of the International Folk Music Council or in the Yearbook for Traditional Music.

For format and style of bibliographic references, please consult the CURRENT ICTM BIBLIOGRAPHY that appears in this Bulletin, or any recent volume of the Yearbook for Traditional Music. Please do indicate at which IFMC or ICTM meeting you read the paper. Please send the information to the ICTM Secretariat in New York.

CURRENT ICTM BIBLIOGRAPHY LAUNCHED

With this issue of the ICTM Bulletin, the Secretariat is testing the waters for a new column, CURRENT ICTM BIBLIOGRAPHY. Its purpose is to provide the readership with a steady and timely flow of information on the Council’s scholarly work. While not necessarily reflecting all of the scholarly activities which the Council supports, much of the work that is carried out in ICTM Study Groups, Colloquia and Symposia and by ICTM National Committees and their national working groups appears elsewhere and may escape the attention of those whom it concerns. As a by-product, as it were, of the comprehensive ICTM BIBLIOGRAPHY that is in preparation, and as another information exchange service to the world community of students and practitioners of traditional music, we offer this new column and seek your cooperation and response.

CURRENT ICTM BIBLIOGRAPHY (CIB) lists scholarly publications that have resulted from ICTM meetings of any kind, or that have been issued by recognized bodies of the ICTM, such as ICTM National Committees and ICTM Study Groups. Generally, only publications of the preceding twelve months will be included in any CURRENT ICTM BIBLIOGRAPHY; older entries will be added to the cumulative ICTM BIBLIOGRAPHY. The Yearbook for Traditional Music and the ICTM Bulletin are assumed to be in your hands, and we shall therefore not list their contents in the CURRENT ICTM BIBLIOGRAPHY.

To have your bibliographic entries included in future issues of the CURRENT ICTM BIBLIOGRAPHY, please send complete bibliographic information to the Secretariat. Please do make sure that your bibliographic information is correct and complete, and indicate the ICTM meeting from which the paper resulted. While we cannot generally process incomplete listings, you may include items that are actually in press and will appear within the next few months. Please follow the model of this issue's CIB for bibliographic style.

ICTM DIRECTORY OF INTERESTS AND PROJECTS TO BE UPDATED

The publication and distribution of the ICTM Directory of Interests and Projects, 1st edition (October 1985), has generated much interest and a minor deluge of additional and supplementary information, which is regularly entered into the membership files and instantly available "on-line". It has already proven helpful in many ways: to members looking for others of similar interests, to editors in search of reviewers and referees, and to Programme Committees, to name only a few. The usefulness of the directory is proportionate to its comprehensiveness. You are encouraged to revise your entry as your interests and projects change, and to supply information to the Secretariat that you would like to see included if you have not yet done so. Suggestions for the format of the directory and index are also welcome.

The ICTM Directory of Interests and Projects lists the current mailing address of members in good standing, along with information about their interests and projects in the domain of traditional music and dance, understood broadly.

The first edition of the ICTM Directory of Interests and Projects was distributed free to members in good standing for 1985 with the October 1985 Bulletin. It is also available from the Secretariat at US$10.00, which include handling and shipping. The second, revised edition is planned for April, 1987.
ICTM STUDY GROUP ON HISTORICAL SOURCES OF FOLK MUSIC
[Excerpts from circular letter of March 3, 1986 to STG members, Ed.]

The next Study Group meeting will probably be held in Sweden, 1987. As agreed upon during the last meeting in Limassol, Cyprus, the themes of the coming STG meeting will be:

1. Epic and ballad - their melodies, past and present, regional and intercultural comparison.
2. Publication project: critical editions of older travelogues (proposal Emshelmier).
3. Ethnomusicology of the guest country.

The papers of the last STG meeting in Limassol are to appear this April/May 1986 in "Musikethnologische Sammelbände", vols. 7 and 8 (see listings in the CURRENT ICTM BIBLIOGRAPHY).

Two founding members of the STG died last year: Drs Rayna Katzareva, Sofia, and Jaroslav Markl, Prag, have both been deeply involved with this Study Group. They will be remembered for their friendship as much as for their scholarly achievements.

Wolfgang Suppan

ICTM STUDY GROUP ON MUSIC ARCHAEOLOGY
[Excerpts from circular letters, December 1985 and February 14, of Ellen Hickmann, chair, to members of this STG. Ed.]

The Third Meeting of the ICTM Study Group on Music Archaeology will be held at Hannover, November 17 - 21, 1986. For the preliminary programme, the following themes were suggested:

1. Main Topic: Flutes and Shakus, Pipes and Whistles of the World's Prehistoric and/or Antique Ages (classification, history, role of the instruments in the cultures concerned, technology of fabrication, dating, etc.). Some papers have already been proposed to me (concerning prehistoric Europe, ancient China and India, pre-Columbian South America).
2. Free Papers: (limited number, two having been proposed already).
3. General topics to be discussed (please let me have your opinions, considerations and suggestions for additional themes):

   3.1. The Perception of Ancient/Prehistoric Music/Musical Instruments (any "Antiquity" of the world) in Later Ages (Middle Ages to Romanticism). I do hope that by this international approach the boundaries of what has been hitherto called "Antiquity" will by and by be considerably expanded.

3.2. Towards a Comparative Chronology. By and by, we should establish chronological tables of musical "events" and sound producing devices of antiquity. The music cultures should be presented as comprehensively as possible, the tables supplemented with maps, designs, etc.

These two panels should each be introduced by one general paper, to be followed by shorter specialized contributions.

4. Discussions with archaeologists in charge of museums/archaeological collections on preservation, methods of documentation, and the exhibition of archaeological artifacts in reconstructions of ancient cultures (Museums of Hannover and Hildesheim).

5. Music archaeologists meet with archaeologists of various fields (prehistorians, classical archaeologists, Egyptologists, etc.) to discuss mutual problems: excursion to Hamburg.

[Deadline for second call for papers was April 10, 1986. Ed.]

Ellen Hickmann

CZECHOSLOVAKIA: National Committee

Meetings of the ICTM National Committee are held annually in conjunction with the Ethnomusicological Seminars (ES) of Czechoslovakian ethnomusicologists, which are organized alternatively in Slovakia and Moravia.

13th Meeting: held September 1983 in Stará Lubovna with 26 papers, now in press, on the topic, "Bearers and Creators in Folk Music Tradition".

14th Meeting: prepared in Straňánka, 1984, directed to questions of "Folklore and Festivals". Papers addressed the use of folklore in public presentations, terminological problems (folklore, folklorism, authenticity etc.), and classification of different types of folklore groups and ensembles. Papers have been published in the journal Národná Akadémie, 1985.

15th Meeting: held in Dolní Kupřá, October 1985, was devoted to problems of re-editions and reprints of classical folk music collections, systematization of folk song genres, and to current computer projects (especially in the Matice slovenské, Martin). It was supplemented by six videotapes and an overall look into the work of the Ethnomusicological Laboratory of the Slovak Academy of Sciences.

16th Meeting: is planned for September 1986 in Jihlava with the proposed topics, "Role, Function and Changes of Music and Dance Folklore" and "The Characteristic Features of Folklore Genres." In addition, there will be free papers.

Ethnofilm (competition and survey): 3rd Ethnofilm was held September 1984 in conjunction with a seminar on the theme, "The Social and Cultural Importance
Records:


Festivals: Papers given at the international seminar "Folklore and Festivals" (during the 1984 festival in Východné) were published under the title "Folklór a festivaly," Bratislava 1985.

Records: During 1982-1985, a series of record albums with authentic Slovak folk music was released by Opus:

- **Slovak instrumental folk music.** Anthology. Stereo 9117-1021-23.
- **Slovak songs from the world-folk songs and music of Bohemia and Moravia.** Opus stereo 9117 1517-18.
- **Musicians from Kyselka.** Stereo 9117 1599.
- **Podpoliče.** Four-record album with booklet containing commentaries and complete music-text transcriptions of 200 songs and instrumental melodies.

In progress: Two albums with songs from Slovakia went to the printer in 1984. The first, a double record album for elementary schools, is entitled *Songs of the Slovak people, with emphasis on children's repertory;* the second album is entitled *Slovak folk song culture.*

Books: Published at Veda Publishers (Slovak Academy of Sciences):

- **Die Slowakischen Volksmusikinstrumente.** Die Volksmusikinstrumente der Tschechoslowakei, vol. 3 Leipzig. (Handbuch der europäischen Volksmusikinstrumente.)
- **Musikologica Slovaca 10.** Bratislava: contains contributions to the themes of Slovak folk instrumental music and songs.

In press:

- **Musikologica Slovaca 11:** "The roots and developments of musicology," including musicological concepts. This volume is devoted to the anniversary of Guido Adler's programmatic article of 1885.
- **Musikologica Slovaca 13:** "Genres of musical folklore and their system relations.

Ethnomusical Atlas of Slovakia, went to the printer, in 1984; it contains 35 maps showing the distribution of some 25 types of folk musical instruments and the most important dance types.

Other publishers:

- **Slovenské zpěvy 6.** Bratislava. Last volume of this collection of 4000 melodies. It contains 600 melodies and is re-edited by L. Galko. A register (vol. 7.) is in press.

Three conditions of research will probably influence, in a remarkable way, further ethnemusical development in Slovakia: 1. The collection of musical instruments of the Slovak National Museum, Bratislava, with about 1000 Slovak folk music instruments, has been transferred to a special depository at Dolné Krupá which offers possibilities for acoustic analysis, for measuring of instruments, and study. 2. During the last year, a mobile audio-visual laboratory was developed at the Ethnomusicalological Laboratory of the Slovak Academy of Sciences, working, apart from 16mm film, with all the usual videosystems: Emanuel-high and low band, video 2000, Beta and VHS, including all possibilities of cutting, mixing and copying, fitted for using four synchronized cameras, multi-channel sound recording and 16 microphone lines. Twenty-two ethnomusicalological videotapes were produced in 1984-85 with this equipment. 3. The installation of a computer system at the Ethnomusicalological Laboratory in 1985 which makes it possible to computerize catalogues of tapes, recordings, manuscripts, photographs, films and videotapes.

Bohemia and Moravia

Books:

- A series of useful regional folk song editions has been realized in Bohemia and Moravia:
  - **1983.** *K. J. Erben's Folk Songs,* first published in Prague, 1862-64, is planned as a re-edition in 6 volumes. Editor is 2. Misurec. Publisher will be Panton.

Records:

- **Lidová hudba a vypřávění z Horáckého.** (Folk music and folk tales from Horácko), and a record from Strešnica, are continuing a series of 12 cm records devoted to the "Choir singing practice of men from two South Moravian villages.

Critical editions of classical folk song collections:

- **K. J. Erben's Folk Songs,** first published in Prague, 1862-64, is planned as a re-edition in 6 volumes. Editor is 2. Misurec. Publisher will be Panton.
Fr. Bartos's collections published 1882-1901 with 3000 songs will be re-published in 12 volumes by Supraphon.

Fr. Sussil's well known collection of Macedonian folk songs from 1835-60; J. Markle; Nejsori roky Cesky lidovyh pisan - the Czech folk song collection, and the large Gubernial collection from 1819, with O. Hrabalové and K. Vetterl as co-editors.

Monographic editions presenting the repertory of an individual singer are continuing with J. Fejer's book dedicated to a 100-year old singer from Straschner. In press: D. Holy. The sung units of the folk songs, their relation and significance in: Papers of the Philosophical Faculty. Brno.

Oskar Elschek and Dušan Holý

DENMARK: National Committee Report 1985

Activities in Denmark since the last report have included membership meetings, radio broadcasts, publications, and a conference on dance and dance research in Denmark, in addition to courses of study (at Copenhagen University, Folk University and the Royal Academy for Educational Studies).

The Danish National Committee has held membership meetings with papers presented on the following subjects: music of mountain tribes of Thailand (Larsen); wedding musicians of Afghan North (videofilm by Slobin); Hiromi Lorraine Sakata's walking ritual, Anastenaria, in modern Greece (Torp); music in Rovsing Olsen); drum-songs from Greenland (Hauser); the fire-broadcasts on traditional music between 1982 and 1985, 14 by Mann); 1984 (Hauser); Nordic collaboration in folk dance research (Urup); dance suites and dance styles in Transylvania (Giurchescu, Anca 1985a); and rag-pickers in Copenhagen. Recorded in 1958 by Anders Sømøn. One 12" LP record and brochure. Krogen DFS K3, 1985. "Hans i væststoflern, Maren Jensen i Donslund fortæller eventyr" (Maren Jensen tells the folklore, "Hans in wading-boots"), Cassette and brochure. Krogen DFS K102, 1985. A partial list of publications from Denmark follows. Interested persons are welcome to contact the Danish National Committee (Henning Uurup, Secretary, Skolebakken 44, 2830 Virum, Denmark) for further information, a list of broadcasts and references to other articles in Danish journals that have some relevance to traditional music.


1984 "European perspectives in dance:Structural analysis," Dance - a Multicultural Perspective, p.33-53. (Dance Research Unit by the National Research Center for Dance, University of Surrey.)


1984 "To sange fra den tyske hede; efter optegnelser i Dansk Folkemindesamling af Evald Tang Kristensen 1874." Copenhagen. (DFS)

Nielsen, Svend 1981 "Dans Sanglige." Copenhagen. (DFS)


1983 "Musikfornologen undervejs; felforskning på Stillehav-søen Bellona (Mungiki)." Musik og Forskning 9, 1983-84.
Rosen (ctd.)

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in press "Catalog of Poul Rovsing Olsen's collection at the Danish Folklore Archive." (DFS)

"Songs of Bellona Island."

Torp Jensen, Henning


Ulf, Henning


15 February 1986

Jane Mink Rossen

KOREA: National Committee

1. The Asian Games Arts Festival will take place from August 20 to October 11, 1986 (53 days) throughout the country, during which altogether 33 programs will be performed. Of these, 17 programs are concerned with performing art, 13 programs are focused on traditional music and dance - the 1986 Seoul International Folklore Festival being one of them.

2. The 1986 Seoul International Folklore Festival in connection with the Asian Games will take place in Seoul from September 15 through 20, 1986. Ten countries, namely Hong Kong, India, Indonesia, Japan, Malaysia, Pakistan, Saudi Arabia, Sri Lanka and Thailand, will take part in the festival. Two other countries are also expected to participate.

3. In celebration of Dr. Lee Bye-ku's 77th birthday, a Festschrift has been published: Eagsuk Euk Song (Articles on Korean Music). The Festschrift contains 16 essays which mostly relate to historical musicology. Among them, six are written in English (The Ultimate Aim of Musicology and Ethnomusicology, Ethnomusicology in Korea, Introduction to Korean Music, Difference between Eumgak and Tungak, Variations in the Korean Classical Lyric Song (Kagak), and Quintuple Meter in Korean Instrumental Music), one in Japanese (The number of Etenaku Byobu and its repetition), the rest being Korean.

Dr. Lee Bye-ku, who is an ICTM Executive Board member and Professor Emeritus of Seoul National University, was invited to the Center for Korean Studies, University of Hawaii, to give the "Distinguished Guest Lecture" on "Song Dynasty Music in Korea and China", on February 26, 1986. The Lecture was established by the Center in 1980 and provides a forum for academic presentations on subjects related to Korea and Asia.

4. "Korean Traditional Children's Song," a cassette tape, has been published as teaching material for children by the Association for Fostering New Generations. The music was collected and edited by Professor Hahn Man-young. It is very difficult to collect such children's songs in Korea for they are very rarely remembered. During the Japanese occupation (1910 - 1945), children had been thoroughly taught Japanese style at school. The 21 songs included in this cassette consist mainly of playing songs, animal songs and emotional songs.

Hahn Man-young

SWEDEN: National Committee

Apart from the 1985 ICTM Conference in Stockholm and Helsinki, there was a lot of activity and planning for the future. The Royal Academy of Music, Stockholm, held a conference concerning the oldest types of singing styles and the possibility of their reconstruction.

The Swedish National Committee's study group of folk music revival has published The Folk Music Vogue, a book and a cassette about the Swedish folk music movement in the seventies. Another study group has been formed to concentrate on immigrant music in Sweden of today. The group is chaired by Anders Hammerlund, Stockholm. Seminars are held regularly at the Museum of Music [Musikmuseet], Stockholm, and the Department of Musicology in Göteborg. At the first seminar, a new volume, number 11 of "Musikmuseets skrifter," was presented by the two authors, Per-Ulf Almo and Jan Winter. The Swedish title is Lirian, in the English summary translated as "The hurdy-gurdy in the Nordic countries."

Students at the Department of Musicology in Göteborg studied folk music along the countries' border between Sweden and Norway and are planning a three-year research in collaboration with museums and schools.

The second Ballad and Folk Song Conference will be arranged May 21-23, by the Swedish Centre for Folk Song and Folk Music Research, to celebrate its 35th anniversary. About 20 invited scholars, folklorists, historians of literature, and musicologists will hold seminars. The main themes for the conference are "The Ballad and the Social/Cultural Context" and "Melodic/Rhythmic Formulas in Narrative Folk Songs."

At the end of May, Anna Johnson, at the Department of Musicology, Uppsala, will defend her dissertation about herding music and vocal styles in Sweden.

Jan Ling

ARGENTINA: Liaison Officer Report 1984-1985

Field work:

Instituto Nacional de Musicología: Héctor Goyena, María Mendíazabal and Irma Ruiz continued field work in Bolivia among aboriginal and folk groups. Research was funded by O.E.A. and I.M.M.

Facultad de Artes y Ciencias Musicales-Instituto de Musicología Carlos Vega (both Catholic University): Jointed field work was conducted among Criollos of the state of Buenos Aires, Polonia (Polac) communities of Buenos Aires, and Guaranes (Mba) in the state of Misiones.

Conspites: Lic. Irma Ruiz, in collaboration with María Mendíazabal and Zambano, directed a program on "Southamerican Ethnomusicology" based on field work among the Guaranes of Bolivia (Sirionó), Guaranes of Misiones (Mba), Mapuches, and Tobas (Chaco) of Argentina.
Recent publications based on field work:
Héctor Goyena, Delia Santana de Kiguel and María Ester Rey: Documentation of traditional music of the state of Entre Ríos, Argentina [orig. Spanish, Ed.].
Delia Santana de Kiguel and Ana María Job de Brussa: Collection of traditional music of Canarian groups in Argentine [orig. Spanish, Ed.].
Ana María Job de Brussa and Teresa Pesce: "The State of Chinese Musical Instruments in Argentina."

Other recent publications:
1984 Temas de Etnomusicología, No 1: edited by I.N.M. with articles by Jorge Novati, "El lenguaje sonoro común al hombre y a los deidades"; and Irma Ruiz, "La ceremonia Nemongaral de los Miáa de la Provincia de Misiones."
1985 Revista del Instituto de Musicología Carlos Vega, No 6: contains an article by Irma Ruiz on instruments of the Guaraníes.

Broadcasts and teaching:
The Grupo de Estudios Musicológicos continued in 1984/85 with broadcasting twenty-four programs on "Musica tradicional de Latinoamérica" (I.R.P.A. National Radiodiffusion). Staff included Héctor Goyena (president), Delia Santana de Kiguel (vice-president), Ana María Job de Brussa, Ana María Locatelli de Pergamo, Teresa Pesce and María Ester Rey (secretary). Main themes: History of documentation of Latinamerican traditional music on records and tapes (AMLP); Comparison of palaeolithic and neolithic musical elements of Latinamerican and other peoples (AMLP); Songs and dances "de iza y vuelta", Spain - Latin America (ESX); Music instrument groups in Latin America (TP); Pre-Hispanic and post-Hispanic expressions of Bolivia and Mexico (HG); Assimilation of European and non-Hispanic dances in Latin America (MER).
This group also offered courses on aboriginal and folk music of Latin America (PLECT 1984, CRM 1985) accompanied by illustrations of field work on tapes, slides and documentary discs.

In 1985, the I.N.M. organized a series of conference lectures, some of which dealt with traditional music:
Valiente Roaillen, Carlos and Lic. Teresa Usandivaras: Bushmen music of the Central Reserve of the Kalahari Desert in Botswana (based on own field research)
Irma Ruiz: "Las danzas de los indígenas argentinos. Texto y contexto."
María Mendizábal: "Dos expresiones de los mapuches: Taiél y Kantum."

Announcements:
In October 1984 and September 1985 were held the first and second "Terceras Jornadas Argentinas de Musicología". Following are some of the papers read during these meetings which deal with traditional music:
Héctor Goyena: El charango en el Dto del Chuquisaca (Bolivia); D.S. de Kiguel and A.M. Job: Traditional Canarian music of Buenos Aires; María Mendizábal: "Planteos experimentales de análisis etnomusical; Ruiz-Huseby: Pervivencia del rabel europeo entre los Miáa (guaraníes) of Misiones; Manuel Dannemann: "Música como texto del sistema; María Ester Grebe: Simbolismo en la música aymará; María Mendizábal: El taïél y el Keapún mapuche; una nueva terminología etnomusical; Irma Ruiz: Acerca de la sustitución de un idiófono indígena por un cordófono europeo; Ramón Feldini: Transmisión oral en el tango; Carlos Reynoso: Crítica de la musicología fenomenológica; Cognitive models in ethnomusicology; Antropología simbólica y etnomusicología oscurantistas."
Reynoso's critical papers provoked vivid discussion. Other papers read were on organology, historical musicology and archæo-musicology.

The "Terceras Jornadas Argentinas de Musicología" will take place September 14-17, 1986, in Buenos Aires. Papers are accepted until July 31. The official languages are Spanish, French, English, Italian, German and Portuguese. Address: Piedras 1260, Buenos Aires.

In October 1985, the ASOCIACION ARGENTINA DE MUSICOLOGIA was founded after one year of preparation and studies of statements and rules. Elected officers are Dr. Gerardo V. Huseby, president, Lic. Irma Ruiz de Novati, vice-president, Lic. Pablo Koban, secretary and Ricardo Salton, treasurer. The address is: Dean Funes 733 (1876) Bernal, Buenos Aires.
Lic. Blanca Elena Herro de Golberg, formerly with INDEFEN, Venezuela, worked on a project leading to the initiation of a regional center for the application and diffusion of Latinamerican ethnic music at the Department of Artistic and Special Teaching (Board of Education, Buenos Aires). This project was the cooperation of Dr. Isabel Aréz, Venezuela, who will take part in the inauguration.

Visiting lecturers at the Facultad de Artes y Ciencias Musicales in 1985 included Dr. María Esther Grebe, who talked about "Cognitive Anthropology - its musical projections", and Dr. Ricardo Camnio who lectured on "Tibetan Ritual Music: text and context" and "The Rhythm in Indian Music."

Ana María Locatelli de Pergamo

AUSTRALIA: Liaison Officer

Among the many plans and proposals for Australia's Bicentenary in 1988 is the production of a set of 50 records entitled "Australia's Heritage in Sound". The records and associated books are to be prepared by the SOUN DHISTORI HERITAGE ASSOCIATION, a newly formed group which consists mainly of members of the Australian Branch of the International Association of Sound Archives and the Musicological Society of Australia. Contents of the recordings (mainly from old tracks) are to include nature sounds, environmental sounds, oral history and literature; film sound tracks, the Australian voice, theatre and vaudeville. There will be music of all kinds: Aboriginal, folk, multicultural, country, popular, jazz, rock, and recorded performances of music composed in Australia from the eighteenth century to the present day. A grant of $10,000 has been received towards the project from the Music Board of the Australian Council.
The bicentenary year coincides with the Fifth Festival of Pacific Arts which will be held in Townsville, Queensland (the provisional dates 14–29 August have yet to be approved by the Australian government). In view of the expected assemblage of musicians and dancers from their home regions in the South Pacific - including New Zealand, Maori and Australian Aboriginal participants - the time of the event is seen as appropriate for convening a colloquium or symposium on the traditional music and dance of this region.

Ideally, a musicological colloquium of the kind envisaged should take place at a university and such a proposal, recently put to the James Cook University in North Queensland, Townsvil-

It is anticipated that the proposed colloquium would be attended by some of the musicologists visiting Australia at the time of the International Musicological Society's Symposium, the presently planned venue of which is Melbourne, and the dates are 26 August - 2 September. Townsville has international air links with South East Asia and the Pacific and is on direct routes to all major Australian cities.

Alice Moyle

PERU: Liaison Officer

Since my last report in the October 1983 Bulletin, ethno-

The main characteristic of these recent efforts is that

Publications:

The following publications have appeared since my last report:


Several following articles on the topic, Valencia’s book attempts to describe and analyze the musical organization and structures of two of the most important types of panpipe ensembles in the southern department of Puno: The “Sikuri” and the “Pusamoreno.” Other panpipe ensembles such as the “Ayarachi” and the “Chiriguan” will be reviewed in future volumes of this same series. Although Valencia provides only minimal information on the cultural context of the music being studied, his book is a unique contribution to the understanding of these panpipe traditions, and the first major attempt since the little known book by Raoul and Marguerite d’Harcourt (La musique des Aymara sur les Hauts Plateaux Boliviens, Paris: Musee de l’Homme 1959 - ironically not cited by Valencia) to unveil the inner structure of these complex panpipe musical expressions. This edition is illustrated with photos, maps, and musical transcriptions.


This book undertakes to present an historical view of the development of the “música criolla” in the city of Lima, with emphasis on the “valle” genre, the local version of the European waltz which grew to be the most important urban genre in the beginning of the century. The second part of the book, much shorter than the first one, describes very broadly the Andean musical expressions in the capital of Peru.


This book offers a panoramic view of the traditional and popular music of Arequipa, one of the largest and most populated departments of the country. It is a rare contribution, in the sense that efficient musical synthesis of large cultural/geogra-

Besides books, articles also do contribute to the overall state of research of a country. Thus, the following articles published inside Peru have been outstanding:


28 August - 2 September.
A singular attempt to document all the cultural contexts in which the "Qarawi" or "Harawi" - as it is most commonly written - appears in Ayacucho. Ethnographic descriptions of the performance contexts are thorough and well documented. The "Harawi" is one of the most important Andean song genres of pre-Colombian origin and with strong indigenous ties easy to detect at first hearing. The only unfortunate fact for the one interested in musical structures is that musical examples or transcriptions are missing, for only song texts are given.

2. Articles on "Chicha" music:

There is one urban musical style that has very recently attracted the attention of numerous writers from different disciplines in Peru, specially social scientists: the "Chicha" music (also called "cumbia andina" or "tropical andino"). This new genre is musically a blend between the Andean mestizo "huayno" and the "cumbia", originally from the Colombian Atlantic coast but very popular in Peru since the beginnings of the 60's. The music is performed with electric guitars, organ, electric bass and Latin percussion instruments. As a cultural phenomenon, "chicha" music is the expression of a new generation of urbanized peasants, that is, Andean migrants who have integrated themselves to an urban milieu. Social scientists have turned their attention to this massive phenomenon in Lima, in view of the astounding popular success of "chicha" in terms of record sales, concerts attendance, and radio programs dedicated exclusively to this musical style. See for example the following articles:

Also, the well-known and influential Peruvian anthropologist José Matos Mar dedicated - in a rare initiative from a singular attempt to document all the cultural contexts in which the "Qarawi" or "Harawi" - as it is most commonly written - appears in Ayacucho. Ethnographic descriptions of the performance contexts are thorough and well documented. The "Harawi" is one of the most important Andean song genres of pre-Colombian origin and with strong indigenous ties easy to detect at first hearing. The only unfortunate fact for the one interested in musical structures is that musical examples or transcriptions are missing, for only song texts are given.

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Sound Archives:

1. An archive of Peruvian traditional music has been established at the Instituto Riva Aguero, Pontificia Universidad Católica del Peru (Cumaná 459, Lima 1), partially funded by the Ford Foundation. The archive is intended as a center for national and visiting scholars interested in Peruvian and Andean musical research. In addition to the archives' current projects for the documentation of Peruvian music, it aims to consolidate the numerous existing musical collections within Peru and abroad into a single accessible collection. The archive is under the directorship of Raúl Romero, and is fortunate to have as resident consultant the well-known Peruvian ethnomusicologist Josafat Roel Pineda, and Thomas Turino, ethnomusicologist from the University of Texas at Austin.

2. The Centro de Documentación de la Música Peruana (CDMP), housed at the National Library (cited in the previous report), has not achieved broader goals than the centralization of the library's current resources (music books, periodicals, documents, discs, etc.) into one single space. The CDMP does not hold field recordings, although its collection of commercial discs of traditional music is the largest in the country.

3. The Centro Peruano de Estudios Sociales (CEPES), has accumulated the substantial number of field recordings in the process of making a radio program called "Tierra Fecunda" (fertile land) during the past five years. Unfortunately, their collection lacks a cataloging system which could aid or guide the potential researcher.

4. The Centro de Folclor José María Arguedas (previously Escuela Nacional de Folclor) hold 30 years old material which has been closed to the public ever since its creation. Its holdings, including field recordings, films, and photographs, have been poorly preserved and were never catalogued. Over the years, some of its material have been lost or allowed to deteriorate. It is, unfortunately, an example of the inefficacy of state's policies in Peru regarding the preservation and documentation of traditional music (the information in this section has been obtained from a survey of the principal sound collections in Peru conducted by the Archives of Traditional Music at the Instituto Riva Aguero of the Catholic University of Peru).

Radio Programs:

1. "Tierra Fecunda" (Radio Unión, 5 a.m. daily) is a radio program which, since 1980, has aimed at improving communication among peasant communities. The program disseminates new laws and reforms concerning regional development and agrarian policies, but inserts - and many times even features - field recordings of traditional Andean music obtained in situ by the producers.

2. The Archive of Traditional Music at the Catholic University (Instituto Riva Aguero) will begin in April 1986 a cycle of radio programs through "Sol Armonía", a cultural radio station. The weekly half-hour program, conducted by ethnomusicologist Josafat Roel Pineda and guest conductors, will introduce Andean traditional music to the urban listener.

Conferences:

The First National Conference of Anthropological Research was held in Lima in November 24-28. One round-table, chaired by this Liaison Officer, was dedicated to "Art and Popular Culture," in which traditional music was one of its main topics. The acts and proceedings of this meeting will be published by the National Council of Science and Technology (CONCYTEC). The following papers were presented:

Josafat Roel Pineda: The State of Research in Peruvian Ethnomusicology.
Rodrigo Montoya: An Anthology of the Quechua Song in Peru.
E. Mildred Merino de Zela: A Systematization of Choreographic Folklore in Peru.

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PHILIPPINES: Liaison Officer

March 1986

Raul R. Romero

PHILIPPINES: Liaison Officer

The Department of Composition and Theory of the College of Music, University of the Philippines, organized a University Composers' Forum on Asian Traditional Music, held from February 25 to March 2, 1985, with the participation of musicians, musicologists and composers from Korea, Japan, China, Hong Kong, Taipei, Indonesia, Thailand, and the Philippines. The forum was "a serious attempt to acquire creative insights stemming from the theory and practice of Asian musical forms," as brought forth by Dr. Ramon Santos, dean of the College of Music, and forum executive Director, assisted by Dr. Corazon Dioquino, Seoul National University, traced development of Korean music of traditional instruments together with Western instruments. From the times of Confucius to a music of today, affected by several taped examples of compositions were played including examples from Professor Yi Sung-Chun of the Seoul National University, traced development of Korean music from the times of Confucius to a music of today, affected by ideas learnt by Korean composers from studies abroad and the use of traditional instruments together with Western instruments. Several taped examples of compositions were played including examples from Professor Yi's work.n instruments. Several taped examples of compositions were played including examples from Professor Yi's work. Professor Kim Chong-Ya, a Kayagus performer who also teaches at the Seoul National University, presented a paper, "Creative Activity and Process in Korean Traditional Music." She described the transformation of Korean music, the borrowing of pre-existing musical pieces and adding new lyrics, the improvisation of folk-style music, and an old teaching method, purely oral, more flexible for developing talent than today's ways which are less spontaneous. Assisted by Mr. Park Moon-Kyu on the changgo, she demonstrated techniques of performance on the Kayagus, with examples of classical, folk and contemporary musical forms.

In another session, Professor Li Ying Hai, head of the Conservatory of Chinese Music in Beijing, read a communication, "A Struggle for the Revitalization and Prosperity of Asian Music Cultures", in which he talked of the great importance being given to research on traditional and folk music, with composers exploring new ways of modernizing Chinese music. After discussion, he was followed by Mr. Wu Men Guang, a lecturer at the Conservatory of Chinese Music, who described the Chinese evolution, musical structure, playing methods, researches, literary materials, notation, and the appearance of great ch'in masters.

Professor Sunardi of Surakarta, Indonesia, has long been teaching gamelan music and dance at the University of the Philippines. His lecture focussed on vocal forms, their techniques and accompaniment. For a more detailed explanation of modes. The workshops on traditional music were attended by musicians from Thailand, Malaysia, Indonesia, Taiwan, Korea, and the Philippines. The workshops on traditional music were attended by musicians from Korea, Japan, China, Hong Kong, Taipei, Indonesia, Thailand, and the Philippines.

The evening concerts were a welcome respite from the day sessions with programs divided between traditional and contemporary music. Artists that performed in the traditional music programs were the same professional musicians who spoke in the forums. Gallagher works in the contemporary music presentations were presented by participating composers. To a Philippine audience,
the traditional music numbers were a look into a remote Asian past, its ancient court music hardly heard at all, brought to the concert stage together with an equally old village music. In the same program, the quiet dignity of the Korean kayagon and changgo contrasted with the exuberant peal of flat gongs and the varied timbres of bamboo instruments—nose flute, pipes, buzzers and parallel-string zithers. A polyphonic siter was treated as accompaniment to a modern song sung by Ms. Fredisilla Maganamo, a visiting lecturer at the University of the Philippines.

On the stage, costumes of musicians in sumptuous and richly decorated silk robes appropriate for court ceremonies in cold countries contrasted with colorful bands of cloth tied around the waist and between thighs of male dancers, an attire worn for village rituals in the heat and humidity of the tropics. In another stage scene, an eye for clothing styles changed Korean one program, the quiet dignity, refinement and nuance in the phrasing of the zither was treated as accompaniment to a modern song sung by Ms. Josè Maceda.

The two evening concerts of contemporary music were well-attended. Since music scores were not received on time, works of visiting composers and other musicians could not all be played. The first program featured a Sopap by Ryan Cayabyab; Testify for a Mixed Ensemble of Percussions, Flute and Drone Instruments by Alex Cacayorin; Parwa, a joint work for two pianos and a small ensemble by Jonas Baez and Verne de la Pena; Samagabi las Dudas, a wind ensemble by Alfonso Sarayba; and Miniatures for flute, clarinet, bassoon and cello by Karl Berger. The second concert was reserved for two gong ensembles, a xylophone, a chest-resonated, plucked stick zither, ending in a lively folk dance ensemble. In addition, the Sulu gabbang, a xylophone, contributed a number which fitted well the number on folk instruments. Another concert was reserved for two gong ensembles, gamelan and kulintang, a real contrast in the use of gongs and the concept of melody. In the same program, solo renditions for chip and also provided a very refined music played between numbers of the loud-sounding ensembles. The slow-changing clusters and fast rhythms, chip and also were quite distinct from the tonic, the phrases of the gabbang. To local students of the sitar and the guitar, the chip represented a detached world of reflection and personal isolation.

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1st Congress of Folklore of Historic Communities and Nationalities, held in Santiago de Compostela, February 26-27, 1985:

The relevant conclusions can be summarized as follows:
- There is an urgent need to create faculty positions in folklore in conservatories.
- We must urge the Ministry of Culture to create a bibliographic bulletin on the national level, in which is gathered information on folklore, customs, and popular traditions.

Concerts:

Traditional Villancicos. During the Christmas season and on December 20 1985, the Centro de Estudios Tradicionales de San Sebastian de los Reyes in Madrid arranged performances of traditional songs as they are or were sung in the towns of the province during this time of the year.

On February 4, 1985, the vocal-instrumental group Vogues-Blancaes Gallegiantas offered a concert of great interest in the Casino Obreto of Béjar; in this concert they interpreted popular songs and songs of farm workers of the Béjar district.

The same group gave similar concert on May 19, 1985 in the Casino of Salamanca, as a contribution to the European Year of Music.

Manuel Fargas, with his Pure Flamenco Spectacle directed by Claudio Segovia and Héctor Orezolli, had notable success in the 1985 Autumn Festival of Paris.

Records:

The faculty of Flamencology of Jerez awarded a special prize to El Camor de mis recuerdos, a posthumously released record by Antonio Malena.

Under the headings of "El Folklore Infantil y Navideño en España" and "Los Instrumentos Folclóricos de España," the Hispavox company re-edited recordings from the Anthologies series which had been previously released. Some well-considered commentary by Ma. Carmen García-Matos, daughter of the original editor of the recordings, served to focus interest on the repertoire.

Information on recent book and periodicals publications will be included in a future report.

Josep Crivillé i Bargalló

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<td>1986</td>
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No. LXVIII
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