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TRADITIONAL MUSIC

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

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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 (Ceská dudácka hudba, Praha 1962). He became interested in 17th to 19th century folk song collections (Rozmarné písničky Jana Jenika z Bratric, Praha 1959). His critical edition, in 2 volumes, of Nejstarší sbírky českých lidových písní (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.

Oskár Elsček

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 type-written 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
057 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 Musicais
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!

ICTM BIBLIOGRAPHY

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 tests 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 the YEARBOOK FOR TRADITIONAL MUSIC reflects some 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.

R E P O R T S

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. Epics and ballads - their melodies, past and present, regional and intercultural comparison.
2. Publication project: critical editions of older travelogues (proposal Emsheimer).
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 Katzarova, 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 Shawms, 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 protohistoric Europe, ancient China and India, pre-Colombian 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 (pre-historians, 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

National Committee Meetings:

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

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

14th Meeting: prepared in Strážnica, 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 Národopisné Aktuality, 1985.

15th Meeting: held in Dolná Krupá, 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 Matica Slovenská, Martin). It was supplemented by six videoprograms 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

of Folkloristic and Ethnological Documents." 60 films and video-recordings were shown. Material, documents, and papers of this seminar were published in Slovenský Národopis, 1985 (3-4).

4th Ethnofilm will be organized in Čadca, September 1986. The accompanying seminar will discuss the topic, "Folk Dance in Video-documentation."

Two numbers of the publication series Ethnofilm dealing with dance appeared in 1983: St. Džžek, "Dances from the village Riečnica." (No 2), and A. Elscheková, "Carrying the wedding gifts in Štrba" (No 3).

Festivals:

Papers given at the international seminar "Folklore and Festivals" (during the 1984 festival in Východná) 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:

1982 Slovak instrumental folk music. Anthology. Stereo 9117-1021-23.

1984 Slovak songs from the world-folk songs and music of Slovaks abroad. Stereo 9117 1517-18.

Musicians from Myjava. Stereo 9117 1599.

1985 Podpolanie. Four-record album with booklet containing commentaries and complete music-text transcriptions of 200 songs and instrumental melodies.

In press: 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):

1983 Die Slowakischen Volksmusikinstrumente. Die Volksmusikinstrumente der Tschechoslovakei, vol. 3 Leipzig. (Handbuch der europäischen Volksmusikinstrumente.)

1985 Musicologica Slovaca 10. Bratislava: contains contributions to the themes of Slovak folk instrumental music and songs.

In press:

Musicologica 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.

Musicologica Slovaca 13: "Genres of musical folklore and their system relations."

Ethnographical 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:

1984 K. Plicka. Eva Studeničová spieva. Bratislava. Bibliophile reprint of Plicka's 1928 Slovak folk song monograph, celebrating his 90th birthday.

Slovenské spevy 6. Bratislava. Last volume of this clas-

sical 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 ethnomusicological 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 Dolná 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 Ethnomusicological Laboratory of the Slovak Academy of Sciences, working, apart from 16mm film, with all the usual videosegments: Umatic-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 ethnomusicological videotitles were produced in 1984-85 with this equipment. 3. The installation of a computer system at the Ethnomusicological 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 O. Hrabalova, Průvodce písňovými sbírkami Ústavu pro etnografii a folkloristiku (Guide to the song collections of the Institute of Ethnography and Folklore of the Czechoslovak Academy of Sciences in Brno). Brno. 2 vols. Important two volume monograph prepared as an index.

M. Šrámková and O. Sirovátka, eds. Czech folk ballads. Praha. This anthology is commented and selected especially from the textual point of view.

1984 D. Holý. The wise observation of the band leader Jožko Kubík. Praha. Supplemented by a record (120).

1985 P. Kurfürst. Ala und Harfe mit zwei Resonatoren. München & Salzburg.

Of ethnomusicological interest are also the following books:

1983 Leoš Janáček ac tempra nostra. Brno.

1984 Čas v hudbě (Time in music). Praha.

1985 Morava v české hudbě (Moravia in Czech music). Brno.

Records:

Two albums of recordings are going to the publisher: Lidová hudba a vyprávění z Horňácka. (Folk music and folk tales from Horňácko), and a record from Strážnica, 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 Z. Misurec. Publisher will be Panton.

Fr. Bartoš's collections published 1882-1901 with 3000 songs will be re-published in 12 volumes by Supraphon.

Other works this publisher plans to re-edit are: Fr. Sušil's well known collection of Moravian folk songs from 1835-60; J. Markls *Nejstarší sbírky českých lidových písní* - the oldest Czech folk song collection, and the large Gubernial collection from 1819, with O. Hrabalová and K. Vetterl as co-editors.

Monographic editions presenting the repertory of an individual singer are continuing with J. Pajer's book dedicated to a 100-year old singer from Strážnica. From the same author:

1985 J. Pajer and M. Miltak. *Lidové písně ze Strážnice*.

Hodonín.

In press: D. Holý. *The sung units of the folk song, their relation and significance* in: Papers of the Philosophical Faculty. Brno.

Oskár 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 Muslim society in Yugoslavia (Traerup); Polynesian song dances from Bellona (Rossen); pearl divers from Bahrein (video film by Rovsing Olsen); drum-songs from Greenland (Hauser); the fire-walking ritual, Anastenaria, in modern Greece (Torp); music in Afghan North (videofilm by Slobin); Hiromi Lorraine Sakata's book, "Music in the mind: The concepts of music and musician in Afghanistan", 1983 (Rossen); drum-song film, Greenland Radio 1984 (Hauser); Nordic collaboration in folk dance research (Urup); dance suites and dance styles in Transylvania (Giurchescu); the South Pacific Festival of Music and Dance, 1985 (Weissmann).

The music department of the Danish Radio produced 96 broadcasts on traditional music between 1982 and 1985, 14 by Hans Peder Larsen, program editor. These include broadcasts on commercial records with short introductions; concerts received from European or Asiatic radio stations; studio recordings, concert transmissions and traditional dance evenings produced by the Danish Radio; and programs based on field recordings by Danish field workers in Denmark or abroad.

The Danish Folklore Archives (DFS) has published a record and a cassette-tape with accompanying books, edited by Svend Nielsen, which contain the texts and musical examples. Records and tapes are available from the the Archives (Birketinget 6, 2300 Copenhagen S), in addition to those publications marked (DFS) below:

"Go' morgen Karl Bajl: sang blandt prinser og klunsere på Nørrebro i København" (Good morning, my eye!: songs of vagabonds and rag-pickers in Copenhagen). Recorded in 1958 by Anders Enevig. One 12" LP record and brochure. Kragen DFS K3, 1985.

"Hans i vadestøvlerne, Maren Jensen i Donslund fortæller eventyret" (Maren Jensen tells the folk tale, "Hans in wading-boots"). Cassette and brochure. Kragen DFS K102, 1985.

A partial list of publications from Denmark follows. Interested persons are welcome to contact the Danish National Committee (Henning Urup, 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.

- Giurchescu, Anca
1983a "Dansen som kulturel udtryksform," *Humaniora* 6, 1983 -1984.
1983b "The process of improvisation in folk dance," *Dance Studies* 7:21-56.
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.)
- Hauser, Michael
1984a "Filmens musik (i Palos Brudfaerd)" [Music in Palo's bridal voyage.] *Tidsskriftet Grønland* 32(4-5):139-42 (music notations).
1984b "Trommesangene i Thule" [Drum songs in Thule]. *Hainang* 28(11):262-65 (ill.)
- 1985a & Hans Christian Petersen. "Kalaallit inngerutaannik nipilersortarnerannillu immikkoortiterineq -Klassifikation af traditionel grønlandsk musik" [Classification of traditional Greenland music]. København. 50p. (ill.) (Meddelelser om Grønland. Man & Society, 7.)
1985b "Omkring fundet af 1906 - lydoptagelserne fra Vestgrønland." *Grønland* 33(8):193-200 (ill.)
- Koudal, Jens Henrik
1982 "Rasmus Nyerup's visearbejde og folkevisindsamling". *Musik og Forskning* 8:68-141.
1983a "Folket og folkemusikken." *Dansk Årbog for Musikforskning* 14:43-58.
1983b "Evald Tang Kristensen som folkevisesamler." *Musik og Forskning* 9:68-141. 1983-84.
1984 "To sangere fra den jyske hede; efter optegnelser i Dansk Folkemindesamling af Evald Tang Kristensen 1874." Copenhagen. (DFS)
- Nielsen, Svend
1981 "Dansk Sanglege." Copenhagen. (DFS)
1982 "Stability in musical improvisation: a repertoire of Icelandic epic songs." *Acta Musicologica Danica* 3, Copenhagen.
1983 "Spillemand på fonograf: optagelser med spillemanden Thomas Johansen i Kås 1909." *Polk og Kultur*: 20-37.
- Rossen, Jane Mink
1981 "Dans på Mungiki." *Musik og Forskning* 7:240-60.
1983 "Musiketnologen undervejs: feltforskning på Stillehavs-øen Bellona (Mungiki)." *Musik og Forskning* 9, 1983-84.

Rossen (ctd.)

in press "Catalog of Poul Rovsing Olsen's collection at the Danish Folklore Archives." (DFS)
"Songs of Bellona Island."

Torp Jensen, Lisbet

1981 "Europæiske kaededanse." *Humaniora* 5:107-12. 1981-1982.

Urup, Henning

1983 "Dance Research in Denmark." *Dance Studies* 7:7-20.

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, 11 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, Philippines, 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 Hye-ku's 77th birthday, a Festschrift has been published: *Hangyuk Umak Nonjip* (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 *Hyangak* and *Tang-ak*, Variations in the Korean Classical Lyric Song (*kagok*), and Quintuple Meter in Korean Instrumental Music), one in Japanese (The number of *Etenraku Byoshi* and its repetition), the rest being Korean.

Dr. Lee Hye-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 28, 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 song in Korea for they are very rarely remembered. During the Japanese occupation (1910 - 1945), children had been thoroughly taught new songs in 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 Hamnerlund, 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 Allmo and Jan Winter. The Swedish title is *Liran*, in the English summary translated as "The hurdy-gurdy in the Nordic countries."

Students at the Department of Musicology in Oslo and 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/Rhythmical 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 Mendizábal and Irma Ruiz continued field work in Bolivia among aboriginal and folk groups. Research was funded by O.E.A. and I.N.M.

Facultad de Artes y Ciencias Musicales - Instituto de Musicología Carlos Yeguas (both Catholic University): Joined field work was conducted among Criollos of the state of Guaraníes, Polish (Polac) communities of Buenos Aires, and Guaraníes (Mbía) in the state of Misiones.

Coniçet: Lic. Irma Ruiz, in collaboration with María Mendizábal and Zambrano, directed a program on "Southamerican Ethnomusicology" based on field work among the Guaraníes of Bolivia (Sirionó), Guaraníes of Misiones (Mbía), 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 Rios, 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 Argentine."

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 las deidades", and Irma Ruiz, "La ceremonia Nemongaral de los Mbía 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" (L.R.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 (AMJB);
Songs and dances "de ida y vuelta", Spain - Latin America (DSK);
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 (FECIC 1984, CRAM 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 Noailles, 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 "Jornadas Argentinas de Musicología". Following are the titles of some papers read during these meetings which deal with traditional music:

- Héctor Goyena: El charango en el Dto de 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 Mbía (guaraníes) of Misiones; Manuel Dannemann: Música como texto del sistema; María Ester Grebe: Simbolismo en la música aymará; María Mendizábal: El taiél y el Kampeñ mapuche: una aproximación etnomusicológica; Irma Ruiz: Acerca de la sustitución de un idiófono indígena por un cordófono europeo; Ramón Pelinski: Trasmisión 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 archaeo-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 Kohan, secretary and Ricardo Salton, treasurer. The address is: Dean Funes 173, (1876) Bernal, Buenos Aires.

Lic. Blanca Elena Herme de Golberg, formerly with INIDEF, Venezuela, worked on a project leading to the initiation of a regional center for the application and diffusion of Latinamerican ethnomusic at the Department of Artistic and Special Teaching (Board of Education, Buenos Aires). This project has the cooperation of Dr. Isabel Aretz, 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 Canzio 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 SOUND HERITAGE ASSOCIATION, a recently 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 Australia 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, Townsville, has been favourably received and formally approved.

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 28 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, ethnomusicological research and activities in Peru have substantially increased in relation to previous years. The reasons for this renewed interest in the investigation and promotion of traditional music and dance are to be found in the recent and growing significance ascribed to key national issues such as cultural identity. Hence, the popular arts - music included - as one of the centers of such a discussion, are a more frequent object of study and reflection. This is not to say that Peruvian ethnomusicology has reached an ideal level, but that after a long period of inactivity, researchers coming from different disciplines are beginning to develop a previously neglected area of studies.

The main characteristic of these recent efforts is that practically all are being generated by private institutions or individuals. State's cultural agencies - all of which depend on the National Institute of Culture - have largely ignored ethnomusicological activities, or have been unable to confront them, due to financial reasons.

Publications:

The following publications have appeared since my last report:

1. Américo Valencia. *El Siku Bipolar Altiplánico*. Vol. 1. Lima: Autex 1983, 151 p.

Following several 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 "Pusamorenno." Other panpipe ensembles such as the "Ayarachi"

and the "Chiriguano" 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: Musée 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.

2. José Antonio Llorenz. *Música popular en Lima: Andinos y Criollos*. Lima: Instituto de Estudios Peruanos e Instituto Indigenista Interamericano, 1983, 163p.

This book undertakes to present an historical view of the development of the "música criolla" in the city of Lima, with emphasis on the "vals" 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.

3. Juan Guillermo Carpio Muñoz. *Arequipa: Música y pueblo*. Arequipa: Corporación Departamental de Desarrollo de Arequipa (CORDEA) e Instituto Nacional de Cultura Departamental Arequipa (INC), 1984, 191 p.

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/geographical units are not common in Peruvian ethnomusicology. Carpio Muñoz treats each of the principal musical genres of the region (yaravies, huaynos, marchas, vales, etc.) separately, and briefly describes the life and works of prominent composers of popular music. This book also contains photos, musical examples, drawings and song texts. A three-record set Album accompanies this edition.

4. *La música en el Perú*. [By] César Bolaños, José Quesada, Enrique Iturriaga, Juan Carlos Estenssoro, Enrique Pinilla, Raúl Romero. Lima: Patronato Popular y Porvenir Pro Música Clásica, 1985, 286p.

An attempt to synthesize the past and present traditions of Peruvian musical culture. While three sections of the book are dedicated to the history of Peruvian art music (divided into: The Colonial Era; Independence; XXth Century), the first chapter, "Pre-Hispanic Music" (César Bolaños), and the last one, "Traditional and Popular Music" (Raúl Romero), are of interest to the ethnomusicologist. It is the first time in Peru that such a task - to condense into one book the musical traditions of the whole country - was undertaken. The volume is illustrated with photos, maps, and bibliographies.

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:

1. Jesús Armando Cavero. "El Qarawi y su función social," *Allpanchis Phuturinga* 25 (1985):233-70.

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:

Carlos Iván Degregori. "Huayno, chicha: El nuevo rostro de la música peruana," *Cultura Popular* 13-14:187-93, 1984.

Jaime Rázuri. "La chicha: Identidad chola en la gran Cuidad," *Debate* 24:72-75, 1983.

Arturo Quispe. "La satanización de la chicha," *Los Caminos del Laberinto* 2:89-96, 1985.

José María Salcedo. "El poder de la chicha," *QueHacer* 31:88-96, 1984.

Also, the well-known and influential Peruvian anthropologist José Matos Mar dedicated - in a rare initiative from a leading intellectual devoted mainly to strictly social issues - several pages to this novel musical style in his new book: *El desborde popular*. Lima: Instituto de Estudios Peruanos, 1985 107 p.

Sound Archives:

1. An archive of Peruvian traditional music has been established at the Instituto Riva Aguero, Pontificia Universidad Católica del Peru (Camaná 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 consultants 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 a 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 Folklore José María Arguedas (previously Escuela Nacional de Folklore) 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.

Thomas Turino: Continuity, Cultural Change and Andean Music: The Case of the Aymaras in Huancañé, Puno.
Rosa E. Vásquez: Twelve Dances from the Fiesta of the Virgin del Carmen, Paucartambo, Peru.
Jorge Florez Ochoa: Myths and Ceremonial Songs of the Puna.
César Bolaños: Instruments and Andean Musical Creativity.
Juan José García M.: Migrant Expressions in the Folk Music of Huamanga, Ayacucho.
Ladislao Landa: On the Definition of Popular Music in Lima.

March 1986

Raúl 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, chairman of the Department of Composition and Theory.

The day sessions consisted of discussions and workshops. In the Forum on Korean Music, 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 on instruments. Several taped examples of compositions were played including examples from Professor Yi's work. Professor Kim Chong-Ya, an accomplished kayagum 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 kayagum, 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 Wen Guang, a lecturer at the Conservatory of Chinese Music, who described the ch'in, its

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: sekar ageng (great song), sekar tengalan (middle song), and sekar macapat (small song), with illustrations, demonstrations, and an explanation of scales, tuning systems, improvisations, and melodic patterns. Afterwards, Chinese nan kuan was explained by Professor Lao Hong Kio, who has been teaching the p'ip'a and other instruments at the University of the Philippines in the last 20 years. He demonstrated with brief remarks on techniques used for the southern type of p'ip'a which is held horizontally, in contrast to the virtuoso playing p'ip'a held vertically. The session ended with performances on the gabbang, a xylophone from southern Philippines, by Mrs. Jantininan Ahaddas, accompanied by Ms. Siason.

From New York, Dr. Karl Berger, founder and artistic director of the Creative Music Foundation, elaborated on his views about going back to tonality, of music in space, ornamentation and linearity. After elaborating on his works, he was followed by Ms. Jin Hi Kim, a Korean composer based in San Francisco, California, who spoke of notes in motion, repeating tones, a drone effect, microtonal fluctuations and the use of digital electronic instruments. She translated Chinese characters into graphs, and employed a computer, a harpsichord and a cello in one of her works.

The workshop on the mouth organ sho was led by Professor Shigeo Kishibe, who took time in his busy schedule to participate in the forum, bringing with him Mr. Takashi Ono, a respected sho musician in Tokyo. Dr. Kishibe explained the make of the instrument and its use in gagaku. Together with Mr. Ono, he led the audience in vocal exercises before Mr. Ono actually played the instrument, demonstrating breathing techniques and stops to produce long, drawn-out tone clusters. There was no time left for a more detailed explanation of modes. The discussion went on to the music of Thailand which was started by Professor Charunchai Chonpairot of Sri Nakharinwirot University in Mahasarakam. He explained and demonstrated finger positions on the kheng, and spoke of modes as these are related to singing. Other Thai musicians, Mr. Prasit Leosiripong, Mr. Manop Wissutipat and Ms. Orawan Banchongsilpa formed a Mahorii ensemble and explained their talk with charts. From Northern Luzon, Mr. Ignacio Jacinto, who teaches Kalinga music instruments at the University explained a music of flat gongs and bamboo instruments. Together with Mr. Paulino Dayag and a group of Kalinga musicians, they played their gongs, showing techniques of slapping, tapping, sliding with hands, and dancing in circular formations.

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 forum, while 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 one program, the quiet dignity, refinement and nuance in the Korean kayagum 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 polychordal zither was treated as accompaniment to a modern song sung by Ms. Priscilla Magdamo, 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 to an observation of demeanor in musical performance. The players of Chinese nan kuan behaved with composure and discipline, the remains of an aristocratic elegance of the past. They played "Enjoying the View," and "Plum Flower" with charm and delicacy. The Thai Mahorij consisted of a ranaad ek, chakey, saw y, khlu, ching, krab and klong. The khaep played three kinds of lai modes, followed by renditions for khlu, khim and phia, 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 chin and sho provided a very refined music played between numbers of the loud-sounding ensembles. The slow-changing clusters aitake in the sho were quite distinct from the fast rhythmic phrases of the khaep. To local students of the sitar and the guitar, the chin represented a detached world of reflection and personal isolation.

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 Mass by Ryan Cayabyab; Textures for a Mixed Ensemble of Percussions, Flute and Drone Instruments by Alex Cacayorin; Darwa, a joint work for two pianos and a small ensemble by Jonas Baes and Verne de la Pena; Sumagabi sa Gubat, a wind ensemble by Alfonso Sarayba; and Miniatures for flute, clarinet, bassoon and cello by Karl Berger. The second concert made more use of European orchestra. The numbers were Tapestry for full Orchestra by Lucrecia Kasilag; Tin-ig for a small orchestra by Ramon Santos; Prologue and Aria from the opera, La Loba Negra by Francisco Peliciano; Wandlungsphasen for a big orchestra by Huan-Long Pan of Taipei; Ugnay for orchestra by Josefino Toledo; and Suling-Suling for flutes, zithers and gongs by José Maceda.

The two evening concerts of contemporary music represented two kinds of expressions, one attached to tempered pitches and a logic of clear harmonics, the other influenced by avant-gardism or inclined towards ideas of deconstruction and indefinite pitches. Perhaps, these little expressions in Southeast Asia are

signs of how ethnomusicology may influence music composition. However, the two disciplines still appear dissociated, for they speak different languages, and generally, they meet in separate conferences. However, in a musical world that needs direction, purpose and a flow of ideas, ignoring one or the other may lead to a musical provincialism, where contentment in its isolation may work contrary to what both disciplines have in common - a search for universals in music.

José Maceda

SPAIN: Liaison Officer

International Meetings on Traditional Culture:

In conjunction with the 10th International Folklore Festival of Portugalete (July, 1984), the Sociedad ELAI-ALAI organized meetings in which specialists made their insights and experiences available to those concerned for the traditional culture of the Basque country. Participants in the Festival delivered reports on the characteristic activities of their groups and their plans with respect to the folklore which they represented. In addition, there were discussions on the folklore of various countries which touched on the following aspects:

- General situation of traditional culture in the respective country
- Presence of musical and choreographic folklore
- Structural basis
- Models for direction and conservation
- Groups which work for traditional culture
- Relations with other institutions
- Financing of activities
- Diffusion of traditional culture
- Specialized communications media
- The future of traditional culture

Attending these international meetings, among others, were the following:

- Claude and Lou Flagel: Folklorists from Brussels, the Flagels have worked on European musical culture, having collected dances and melodies throughout Europe, North Africa and the Near East.
- Pierre Corbefin: Folklorist from Toulouse, Director of the Conservatoire des Arts et Traditions Populaires d'Occitanie. This Conservatoire tries to support vital music and choreography through numerous courses in traditional instruments.
- A.S. Matthews: President of the English Folk Dance and Song Society. This folkloric society is one of the most prestigious in Europe, which publishes books, periodicals, bulletins and records of a high scientific level.
- Juan A. Urbeltz: Folklorist, director of the group Argia, with which he has accomplished a project of recovery of traditional dance and music.

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 Voces-Blancas Salmantinas offered a concert of great interest in the Casino Obrero 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 Orezoli, had notable success in the 1985 Autumn Festival of Paris.

Records:

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

Under the headings of "El Folklore Infantil y Navideño en España" and "Los Instrumentos Folklóricos 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 repertory.

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

Josep Crivillé i Bargalló

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- 1986 3-6 April 12th Annual Conference of the ICTM UK Chapter
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U.K. Information: Annette Sanger (Anthropology
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- 1986 8-10 May Meeting of the ICTM STG on Ethnochoreology.
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G.D.R. Research Today"
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Salalah - The Indian Ocean as a Passageway of Musical
Oman Traditions"
Programme Co-chairs: Prof. Y. Shawki Moustafa
Prof. Dieter Christensen
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- 1986 September Annual Meeting of the ICTM National Committee
Jihlava of Czechoslovakia - Themes: "Role, Function
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- 1986 10-15 Sept. 9th Meeting of the ICTM Study Group on Folk
Orta Musical Instruments. Themes: "Manufacturing
Italy Processes for Folk Musical Instruments: Norms
and Individuality" - "Italian Folk Musical
Instruments"
- 1986 17-21 Nov. 3rd Meeting of the ICTM Study Group on Music
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F.R.G. Pipe's and Whistles of the World's
Prehistoric and/or Antique Ages"
- 1986 15-19 Dec. 5th ICTM Colloquium "Crosscultural Processes
Lisbon - The Role of Portugal in the World's
Portugal Music since the 15th Century"
Programme Chair:
Prof. Salwa El-Shawan Castelo Branco

- 1987 Sweden ICTM Study Group of Historical Sources of
t.b.a. Folk Music. Theme: "Epos und Ballade, Epen
und balladenhafte Melodik in Geschichte und
Gegenwart, punktuell und im interkulturellen
Vergleich"
- 1987 May 10th Meeting of the STG on Analysis and
Freiburg Systematisation of Folk Music
F.R.G.
- 1987 30 July- 29th World Conference of the ICTM
5 Aug. Themes: "Traditional Music and Cultural
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