

INSTITUTE OF P.N.G. STUDIES ARCHIVES

BULLETIN

of the

INTERNATIONAL FOLK MUSIC COUNCIL

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

INTERNATIONAL FOLK MUSIC COUNCIL

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NEW 1978 SUBSCRIPTION RATES

LIFE MEMBERSHIP	\$500.00
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BOOKS AVAILABLE FROM THE SECRETARIAT

Yearbooks 1, 2, 3, 4, 5	\$ 10.00 each
Vol. 6, 7 and 8	\$ 12.00
The Collecting of Folk Music and other Ethnomusicological Material (edited Maud Karpeles)	\$ 2.50
Annual bibliography of European Ethnomusicology No. 1,2,3,4,5,6,7,8,9, A Select Bibliography of European Folk Music. A Forerunner of Annual Bibliography	\$ 3.50 each
Directory of Institutions and organizations concerned wholly or in part with Folk Music	\$ 1.50
Copyright Statements	free
Notation de la Musique Folklorique	free
Handbuch der europäischen Volksmusik Instrumente	free

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THE SECRETARIAT, BUT AS SHOWN

AVAILABLE AT SWETS & ZEITLINGER N.V.
Keizersgracht 471, Amsterdam, Holland.
The complete set of old JOURNALS of the IFMC volumes
1-20 and the Accumulated indexes 1-15.

Vol. 1-20 with Index to Vol. 15 (Paperbound set)	US \$232.00
Vol. 1-16, 18-20, 1949-1968	each US \$ 10.00
Vol. 17, 1965	each US \$ 35.00
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OCORA RECORDS

In USA and Canada, at any record dealer, under the label
International Record Industries (135 West 41st Street, New
York, 10.036, USA). Other countries, at the distributors of
C.E.D. Barclay records (143, avenue de Neuilly, 92, France).

OCORA records of IFMC materials now include:

Musique Celtique OCR 45
Musique Indonésienne OCR 46
Musique Gouro de Cote d'Ivoire OCR 48
Folk Music from the Solomon Islands OCR 74
Folk Music from Venezuela OCR 78

FILMS ON TRADITIONAL MUSIC: a first international catalogue
compiled by the IFMC and edited by Peter Kennedy, is available
at le Librairie de l'Unesco, Cultural Activities Dept., Place
de Fontenoy, 75 Paris VII, France, price 22 francs, or from
Peter Kennedy, Dartington Institute of Traditional Arts,
Totnes, Devon, England, price L1.65 plus postage, or (\$5.50).

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

BOOKS

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

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

ANNOUNCEMENTS

IMPORTANT - SOME MEMBERS FAILED TO NOTICE THE INCREASE IN DUES for 1978, shown in the Bulletin of October, 1977, and have paid the old rate of \$12. We would appreciate payment of the difference - NEW RATES \$16. - to the secretariat.

Dues paid by MEMBERS IN ARREARS are automatically applied to the year or years previously unpaid, so as to maintain the Yearbook series. (Many people are in arrears. Reminders were sent to all members in the USA who were more than one year behind, but not to those who had not paid for 1977. So please verify your position.)

REVIEW MATERIALS - Due to increasing postage costs, materials for review can no longer be accepted at the secretariat:

Books and Periodicals: Materials from the western hemisphere, Australia, New Zealand, Oceania and Asia should be sent to: Prof. I.J. Katz, 415 West 115th Str. New York, N.Y. 10025. Dr. Barbara Krader: Grainauer Str. 19, D-1000 Berlin 30, W. Germany, is the Review Editor and European materials should be sent direct to her.

Records - Please send directly to:

Prof. Dr. C. Marcel-Dubois
Musée National des Arts et Traditions Populaires
Route du Mahatma Gandhi 6
75116 Paris, 16e France

The cost to the secretariat of transferring them to Paris is prohibitive.

Materials received at the secretariat will not be returned to sender and will not be processed.

THE 25th CONFERENCE OF THE IFMC WILL BE HELD IN OSLO, NORWAY, JULY 29 to AUGUST 4, 1979, on invitation of the NORWEGIAN LEAGUE OF YOUTH (NOREGS UNGDOMSLAG). The "First Notice" of this Conference is enclosed with this Bulletin. The Second - and final - Notice will be sent to members with the October Bulletin of this year.

The 6th meeting of the Study Group on Historical Sources of Folk Music will take place from 17 - 21 September 1979 in Süddalmatien, on invitation of the Volksmusikinstitut der Kroatischen Akademie der Wissenschaften in Zagreb. Information may be obtained from Prof. W. Suppan, Hochschule für Musik und Darstellende Kunst in Graz, A-8010 Graz, Leonhardstrasse 15, Palais Meran. Austria.

REPORTS OF NATIONAL COMMITTEES

CZECHOSLOVAKIA

After administrative and organisational difficulties the editors of the Annual Bibliography of European Ethnomusicology have prepared its 10th Volume for printing, and the Cumulative Index for all ten volumes (1966-1975) is in preparation. Both titles will cover their ten years' activity in the field of European ethnomusicological bibliography.

Due to the Kunst Bibliography Project and other reasons, the Czech National Committee of the IFMC undertook to find the appropriate relation of the IFMC bibliographical projects to other new projects, and especially to the new edition of the bibliography of Jaap Kunst.

The National Committee is of the opinion that there is no reason to persist in such a small project as the Annual Bibliography in future and therefore will support all ideas connected with centralisation of the work on a professionally higher level. Therefore the Committee welcomes the Kunst Bibliography Project and will support it. In this connection the Committee has already made changes in the Annual Bibliography, moving closer to the new project and creating possibilities for fusing both projects into one in the future.

Ivan Mačák

GERMAN FEDERAL REPUBLIC

Nationalkomitee der Bundesrepublik Deutschland im Internationalen Volksmusikrat

Bericht über die Jahrestagung 1977

Die diesjährige Sitzung fand wiederum in Rahmen der Jahrestagung der Deutschen Gesellschaft für Musikforschung am 10.X.1977 in München statt. Es nahmen 17 Mitglieder des Nationalkomitees teil; zu Gast waren Kollegen der Fachgruppe "Musikinstrumente" in der Deutschen Gesellschaft für Musikforschung und ein Vertreter des Süddeutschen Rundfunks.

Herr Dr. Simon, ein Teilnehmer der diesjährigen Konferenz des IFMC in Honolulu berichtete über den Verlauf der dortigen Tagung und ging insbesondere auf zwei aktuelle Themen ein: die Stellung des "westlichen" Musikforschers in der sogenannten "Dritten Welt" und das Verhältnis der einheimischen Musikforscher zu ihren westlichen Kollegen, sowie auf die durch die Mitgliederversammlung beschlossene Satzungsänderung und ihre Konsequenzen.

Der Vorsitzende stellte dann die künftigen Aktivitäten des Nationalkomitees zur Diskussion. Grundsätzlich verwies er auf die Möglichkeiten von bi- und multilateralen Kontakten, die die Mitglieder aus eigener Initiative zu aktuellen Gelegenheiten herstellen. Auf dem Gebiet der Musikpädagogik und der außereuropäischen Folklore haben sich solche Arbeitskontakte bereits entwickelt. Als hilfreich erwiesen sich dabei die von den Mitgliedern des Komitees vorgelegten "Arbeitsberichte", die über die speziellen Aktivitäten der Mitglieder unterrichteten. Es wurde angeregt, daß solche "Arbeitsberichte" in kommenden Jahr von allen Mitgliedern angefertigt und über den Vorsitzenden zur allgemeinen Kenntnis gebracht werden.

Als besonderer Anlaß zu gemeinsamer Aktivität wurde die in der Jahrestagung 1976 von Frau Prof. Dr. Hickmann angeregte Bemühung um die Erfassung der Instrumentenbestände von Museen angesehen. Herr Dr. Krickeberg als Leiter der "Arbeitsgruppe Musikinstrumente" in der Deutschen Gesellschaft für Musikforschung hatte auf dieser Komiteesitzung Gelegenheit, seine Planung einer Instrumentenbestandsaufnahme mit den Komiteemitgliedern zu diskutieren.

Die Diskussion war sehr lebhaft und anregend. Das Komitee wird die weitere Planung verfolgen und sich nach Maßgabe noch zu treffender Absprachen gegebenenfalls in das Projekt einschalten.

Als zentrales Diskussionsthema für die nächste Jahrestagung wurde vorgeschlagen: Heutige Aufgaben der Feldforschung in Deutschland.

Diese nächste Jahrestagung soll wieder mit der Tagung der Gesellschaft für Musikforschung verbunden werden. Zwischenzeitlich wird der Kontakt zwischen den Mitgliedern durch die Rundbriefe aufrecht erhalten.

E. Klusen

THE NETHERLANDS

During the past two years, the Netherlands National Committee of the IFMC has successfully reshaped its constitution and reorganised its activities to suit present conditions. The most important need was to co-ordinate the flow of international and national information in view of the ever-increasing and widespread interest in ethnic music in The Netherlands, which was initially stimulated some fifteen years ago by an interest in Indian music, and later by the folk revival in the U.K. and Ireland.

The vast number of activities today often result from the initiative of individuals, local societies and town councils, as

well as institutes and media. (In fact, after her recent visit to China, Princess Beatrix returned with an ERL-HU!) In the current situation, numerous individuals, groups and organisations, both amateur and professional, are working in the field of ethnic music and dance, promoting activities through societies, institutes, the media, teaching, performing groups, performances and festivals. Until arrangements can be made to produce a comprehensive journal of its own, The Netherlands Committee decided to publish information on these activities, as well as IFMC and other international news, in the columns of the Newsletter of the Dutch Society for Musical Anthropology (thanks to the co-operation of its editor, Mr. Henk Arends) which appears six times per annum. The information will be in English and in Dutch, and copies are available for all interested. (Further information from the Secretary, P.O. Box 11680, Amsterdam).

To summarise the current situation then -

Societies There are numerous societies including the recently formed Society of Dutch Folksong Clubs, with its own magazine Jan Viool, the Dutch Federation of Scottish Bagpipes, which is organising an international competition of bagpipe playing at Lelystad in September, 1977, the Dutch Federation of Folk Dance Groups (with some seventy groups) and the Folklore Society - their annual day this year covered the topics - the Dutch Troubadour and Dutch Ballad Singing.

Institutes

Ethnomusicology Centrum, Jaap Kunst, of the University of Amsterdam, moved this year to larger premises at: Keizersgracht 73, Amsterdam. Drs. Ernst Heins has just completed his doctorate dissertation, entitled "Goong réntèng - aspects of orchestral music in a Sundanese village"

Royal Tropical Institute - September 1975, the Institute hosted the annual plenary meeting of CIMCIM (International Committee of ICOM for museums and collections of musical instruments). In co-operation with the Bureau for Cultural Programmes, the Ethnomusicology Section of the Institute organised performances of ethnic music and dance at least twice a month, and continued to expand its archive and research programme, while exhibition and audio-visual material is being selected for the music section in the renovated museum.

Lectures and demonstrations by specialists from here and abroad have been increasingly encouraged by the Ethnomusicology Section as well as by the Social Research and Central Educational Bureau of the Institute.

In May, this year, the Institute published a report and commentary on the "2nd World Black and African Festival of Arts and Culture,

15th Jan.- 12th Feb., 1977", written at the request of the Dutch Ministry of Culture, Recreation and Social Work, for distribution here and abroad. (Further information on the book, entitled "The Afro-Black Connection", by Sylvia Moore, can be obtained from Mr. Dick Kinket, Director, Information and Public Relations Department KIT, Mauritskade 63, Amsterdam).

Eduard van Beinum Foundation, Quèkèhoven, Breukelen - Between 1974 and 1976, at this music centre for performing musicians, three annual meetings of musicians, composers, musicologists, etc., were organised for 'Musicultura', an 'Orient-Occident Encounter', with concerts, lectures and discussions.

Media

Dutch Radio - continues to broadcast ethnic music programmes, with the addition of a weekly programme on Dutch folktales and old Dutch songs. At the World Service of Radio Nederland, the musical cultures of developing countries are increasingly promoted, especially by interviews and performances of live groups in their own countries or when travelling through Europe.

Recent Publications - It is important to mention Everard Jan's book on the midwinterhoorn, and the works of Dr. Emmy te Nijenhuis on Indian music (including, 'Compendium of Ancient Music', and 'The ragas of Somanātha').

Teaching - Indian, Javanese and Balinese music, dance and Wayang teachers, either reside here or come temporarily to teach. Jamaluddin Bhartiya Khan (tabla) and Zamir Ahmed Khan (sitar) for example, live here, and now have their circle of pupils from all over Europe.

Performing Groups - Several small orchestras using original Balkan instruments have been formed, including the well-known Galgiya Ensemble, led by Wouter Swets. The International Folkloric Dance Theatre, using original Balkan costumes, is supported by government subsidies. The Dutch Zither Society performs Alpine music, while there are two schools for making and playing pan-pipes. There is an increasing interest in Dutch folk music and there are attempts to re-construct the old Dutch bag-pipes and hurdy-gurdies.

Performances and Festivals - continue to increase in number and organisers bring ethnic music and dance from all over the world. The coal-mining town of Brunsssem in the South of The Netherlands, for example, recently organised an international festival, bringing groups from as far afield as Nepal, Dahomey and North America.

Sylvia Moore

NORWAY

The practice of traditional folk music in Norway is dominated by the fiddle music which is vital and even expanding. The number of local groups of the fiddlers' association (Landslaget for spelemenn) is steadily increasing and so is the number of festivals and competitions held every year, mostly combined with folk dancing. Although an interest in other folk music instruments is noticeable (zither, jew's harp, flute, horn, etc.) the playing of them nowadays is in most cases a revival phenomenon or a relic.

Traditional singing in local idioms has for a long time been a slowly dying art in most districts. An interesting initiative has, however, recently been taken by a group of young folk singers with a foothold in the rich folk art district of Telemark. They try to find new ways and means for contact and communication between singers, thereby inspiring them to keep up both the old singing styles and the local repertoires of songs.

The folk music section of the Norwegian Broadcasting Corporation (Rolf Myklebust) with its continuous recording of folk music, its presence at most important folk music events and the resulting weekly programmes - carried on for more than forty years - is still a fundamental factor in the dissemination of Norwegian folk music. Its fairly restrictive view of what should be considered authentic folk music - completely in harmony with and combined with that of the mighty fiddlers' association - may have been an important factor in keeping the process of change especially in fiddle music within such borders as to maintain stylistically intact the fascinating old genres of this music (gangar, halling, springar, etc.). Outside of the festivals, competitions and "authentic" radio programmes, however, the younger strata of dance music (waltz, mazurka, reinlender, etc.) is flourishing and expanding both as pure fiddle music and in bands, representing a broad spectrum from clearly local-rooted folk styles to a more colourless written music style.

A series of sound archives have been built up after the war. Besides the fundamental one of the Norwegian Broadcasting there is one in Bergen (at Arne Bjørndal-samlingen, University of Bergen) one at Tromsø Museum (the late Arnt Bakke) covering north Norwegian folk music and Lappish joik, and one at the Norsk Folkemusikksamling, founded 1951 by Olav Gurvin as an independent institute, taken over by the University of Oslo 1971. This latter year (1971) a section for folk music and ethnomusicology was established at the Institute of Musicology, University of Trondheim (leader: Ola Kai Ledang) with a replica of the University of Oslo stock of tape recordings as its archival basis. By now the number of recorded melodies at Norsk Folkemusikksamling is approaching 30,000, fairly similar to that of the Broadcasting Corporation.

The last few years there has been noticeable activity in building up small, purely local archives for the sole benefit of the local folk music. Norsk Folkemusikksamling has taken an active part in their formation, sharing with them of its own stock of recordings from the respective districts, getting in return fresh local recordings or old ones of private origin.

In 1974 an important step was taken to institutionalize also the collecting, study and dissemination of Norwegian folk dances. A consultative board for folk music and dance under Norsk Kulturråd (Norwegian Cultural Council) was established with a secretariat in Trondheim. A full time leader of the secretariat was appointed (Egil Bakka). Being a folk dance specialist his work naturally has been concentrated on the folk dances. By January 1978 the film archive amounts to some 29,000 meter.

Similarly a consultative board for the promotion of Lappish joik was recently established under the Norsk Kulturråd (chairman: Nils Jernsletten, University of Tromsø). One of its tasks is to give field collecting a new start and to secure better documentation of what is already on tape in Tromsø Museum. Another main object is to edit grammophone records and cassettes with joik.

For the time being only three academic positions designated specifically for folk music and dance exist in Norway: one in Trondheim (Egil Bakka) and two at the Norsk Folkemusikksamling in Oslo (Sven Nyhus and Reidar Sevåg). From the autumn 1978 there will be a fourth one at the University of Trondheim, and in a couple of years it is hoped that both the Bergen and the Tromsø archives will dispose of such a post.

The editing of the harding fiddle tunes (Hardingfele-slåttar) of which 5 volumes have appeared will be finished by the Norsk Folkemusikksamling with two double-volumes in the course of 1978 and 1979.

Reidar Sevåg

REPORTS OF LIAISON OFFICERS

AUSTRALIA

Australian Aboriginal Music was among the topics chosen for study and consideration at the THIRD NATIONAL CONFERENCE of the AUSTRALIAN SOCIETY FOR MUSIC EDUCATION held at the Canberra School of Music, Australian Capital Territory, in May, 1977. There were three panel sessions (led by Grace Koch, Richard Moyle, Alice Moyle), films of music and dance, and a workshop on teaching Aboriginal music. Attendance at these sessions averaged between 40 and 50 school music teachers. The panel sessions dealt with teaching objectives and methods; the

availability - and lack - of appropriate resource materials; and the need for caution in the use of (recorded) Aboriginal music which, as performed in its own environment, is subject to restrictions.

A clash of opinion arose in discussions about teaching. According to some of those present musical interest is best stimulated if non-Aboriginal students are taught to perform Aboriginal music for themselves; others argued that performances given in the classroom and elsewhere should be by the best exponents of the music, that is by Aborigines. It was also maintained that class teaching techniques should be directed towards a better appreciation of music as performed by Aborigines, of its place in the lives of the different groups of people who own the songs, and of Aboriginal and non-Aboriginal concepts about music.

Not without some relevance to the above-mentioned discussions is the proposed release of a 'curriculum' or teaching kit for use in secondary schools entitled 'The Aboriginal Australian in North-eastern Arnhem Land'. Funded by the CURRICULUM DEVELOPMENT CENTRE, Canberra, this project has been undertaken with the approval of Aboriginal leaders in Northeastern Arnhem Land, many of whom have contributed to the material presented. The writer and co-ordinators of the teaching kit, which contains some 40 booklets on a wide range of topics, a complete language course (Gupapuyngu), slides and cassettes recordings of music, are Alan Fidock of the Curriculum Development Centre and Dr. Don Williams of the Canberra College of Advanced Education. The curriculum is to be tested in Australian schools later this year.

Alice M. Moyle

BRAZIL

1. A Campanha de Defesa do Folclore Brasileiro (CDFB) do Departamento de Assuntos Culturais (DAC) de Ministério de Educação e Cultura (MED) promoveu no ano de 1977:

1.1 Lançamento de discos compactos, continuando a série "Documentário sonoro do folclore musical brasileiro", com gravações de várias regiões do Brasil:

1.1.1. Discos da CDFB:

- a) Fandango do Paraná (Paraná) Disco CDFB -015
- b) Chegança (Estado de Sergipe) Disco CDFB -016
- c) Samba-de-caboclo (Pernambuco) Disco CDFB -017
- d) Congos (Baraiba) Disco CDFB - 018
- e) Reisados (Piauí) Disco CDFB -019
- f) Mineiro-pau (Rio de Janeiro) Disco CDFB - 020
- g) Baianás (Alagoas) Disco CDFB - 021
- h) Fandango (Alagoas) Disco CDFB - 022

1.2. Publicações da CDFB:

- a) Folia de Reis (Caderno 16)
- b) Samba-de-caboclo (Caderno 17)
- c) Congos (Paraíba) Caderno 18
- d) Congada (Paraná) Caderno 19
- e) A folia de Reis (Goiás) Caderno 20

1.3 Festa do Folclore Brasileiro, promovida pela CDFB com a colaboração do Governo do Estado de Alagoas, em Maceió, na semana de 12 a 25 de agosto de 1977, onde se fizeram demonstrações de danças e folguedos da região.

1.4 Cursos sobre o folclore brasileiro promovidos pela CDFB, ao nível universitário, em várias regiões do Brasil, incluindo-se sempre aulas sobre a música, folguedos e danças.

- a) Danças e folguedos, por Américo Pellegrini Filho, (abril) em São Luís de Paraitinga (São Paulo)
- b) Música folclórica, por Dulce M. Lamas, (abril) em Mossoró (Rio Grande do Norte)
- c) Danças folclóricas por M^{te} Amélia Giffoni (idem)
- c) Música folclórica por Geraldo de Sousa (junho) em Vitória (Espírito Santo)
- d) Danças folclóricas por M^{te} Lourdes B. Ribeiro (idem)
- d) Música folclórica no Brasil por Dulce M. Lamas (julho) Florianópolis (Santa Catarina)
- e) Folguedos folclóricos por M^{te} de Cascia Frade (idem)
- f) Música folclórica por José Maria de Nascimento (julho) Natal (Rio Grande do Norte)
- g) Música folclórica por José Maria de Nascimento (julho) em Aracaju (Sergipe)
- h) Danças e folguedos por Beatriz G. Dantas (idem)
- i) Música folclórica por José Maria Nascimento em João Pessoa (Paraíba) em agosto
- j) Danças e folguedos folclóricos por Maria Cascia Frade em Manaus (Amazonas) dezembro.

2. Livros publicados:

- 2.1 Introdução ao estudo da música indígena brasileira por Helza Camêu. Pub. do Conselho de Cultura, Rio, 1977.
- 2.2 O folclore em Sergipe por Jackson da Silva Lima. Pub. Catedra - MEC, Rio 1977.

3. Discos comercializados:

- 3.1 Candomblé - (Fontana Special Phonogram) contendo 14 cantos evocativos dos principais orixás do grupo Ketu (Bahia)
- 3.2 Tonino e Tinoco (Continental Caboclo 1-035001-001/002) Disco com gravações de modas-de-violão do Centro do Brasil.

3.3 Viva a Nau Catarineta (Disco Marcus Pereira) com gravações do folguedo marítimo do povo, na Paraíba.

3.4 Canto de Fronteira (R.G.E. Fermata) contem músicas da região pampeana do Rio Grande do Sul.

3.5 Folclore fluminense (Disco COLP 12185 - MIS 027), com gravações de música folclóricas do Rio de Janeiro.

Dulce Martins Lamas

CARIBBEAN AREA (JAMAICA)

Programme to develop awareness of, and generate interest in, Jamaica's cultural heritage as well as to expand the use of indigenous material and styles in the tourist industry.

Introduction

In 1970 at a UNESCO conference held in Jamaica there was a proposal that Tourism take more cognizance of the Culture of host countries. Since then efforts and experiments have been made to offer visitors to Jamaica, opportunities of savouring Jamaican life. Apart from the programmes in which visitors meet the people of the host country in their home setting, food, drink and entertainment are becoming more and more Jamaican. This is influencing not only the tourism product but also the way in which Jamaicans see themselves.

Three hundred years of colonialism left a legacy of alienation from the cultural roots of the majority of the inhabitants compounded by shame and embarrassment at the slave past. These old attitudes have now begun to change rapidly as research and communication with senior citizens reveal a rich and varied heritage rooted in the several African cultures from which the ancestors of 95% of Jamaicans came. The year 1977 marked the intensification of the programmes designed to give workers in the tourist industry deeper understanding of Jamaican culture. Learning about one's own heritage is a sure way of truly strengthening self knowledge and increasing self respect. It is also a first step towards developing greater understanding for other people, those in the same cultural environment and those who come as guests from many different cultural backgrounds.

This brief report will outline the manner in which the programme is being developed.

Implementation

A deeper knowledge of Jamaica's cultural heritage is being gained through:

- (1) Exposure to authentic cultural expressions
- (2) Involvement in these as well as keen observation of them

- (3) Participating in traditional events
- (4) Study
- (5) Interpretation of Material

Effects

The programme is wide and flexible in order that the various types of staff can participate in the area most relevant to their responsibilities. It is hoped that through the programme all those who are involved in the industry will:

- (a) become more conversant with Jamaica's culture and will therefore be able to pass on information and offer explanations where needed or requested.
- (b) Develop more positive attitudes to self, fellow countrymen and Jamaica. Jamaica and things Jamaican would therefore be presented realistically but with understanding and pride.
- (c) See tourism as an integrated part of Jamaican life.
- (d) In the field of entertainment, incorporate authentic cultural features into presentations thus making the Jamaican entertainment uniquely interesting to visitors.

Entertainers are being urged to strive and wait for high standards to be achieved so that their contribution to the product can be artistically satisfying while always retaining the intrinsic integrity of the material and showing respect for authenticity. The programme is ongoing. Emphasis is being placed on upgrading of entertainment and expansion of visitor service through slides, recordings, posters, reading material, seminars, workshops, field trips. There is also constant appraisal and assessment from within as well as through the eyes of the visitors.

Presentations of authentic groups together with others using folklore derived material have been received enthusiastically in resort areas, by overseas visitors as well as local folk.

Olive Lewin

CHILE

Chilean activities related with the preservation, study, dissemination, and practice of folk music can be summarized as follows:

Research

Although amateur field-collecting is still carried out mostly by members of "grupos folklóricos" - that is, amateur

groups mainly concerned with stage performance - some professional research is developed either under the official sponsorship of the research committees of the University of Chile and of other Universities; or else, as a private enterprise of individual researchers.

Publications

Revista Musical Chilena (University of Chile) has continued its publications of topics related to Latin American music, both art and folk. Some relevant articles dealing with Chilean and Latin American ethnomusicological research by either Chilean or foreign authors have been published, particularly in the years 1970, 1973 and 1974.

Teaching

The first formal Chilean teaching program in Ethnomusicology was organized in the Department of Music, University of Chile, starting its preliminary activities in April 1973, under the leadership of the present liaison officer. Since March 1974, this program is dependent of the Career of Musicology under the leadership of Dr. Luis Merino, a musicologist himself. The number of students interested in either Historical Musicology or Ethnomusicology is still very limited.

Seminars

A Graduate Seminar of Music Therapy was developed in April-May 1977, under the joint sponsorship of the Music Department and the Faculty of Medicine of the University of Chile. The therapeutic role of folk music and the importance of both ethnomusicological and anthropological approaches were discussed and emphasized. Revista Musical Chilena (vol. XXXI, n^o. 139-140) has recently published a special issue which includes the papers presented in the Seminar and its conclusions.

María Ester Grebe-Vicuña

NEW ZEALAND

South Pacific Festival

The second South Pacific Festival of the Arts took place at Rotorua, New Zealand, from March 6 - 13, 1976. More than 20 Pacific countries took part and 80,000 to 100,000 people are estimated to have attended. Post Festival tours took some of the performers to 18 other New Zealand centres.

Each participating country was asked to prepare a one-hour programme, a three-quarter-hour programme and a lecture recital. Each lecture recital was given on one occasion only. The other programmes were given two performances each. Simultaneous programmes took place at 10.00 AM, 2.00 PM, sometimes 5.00 PM

and 7.30 PM at eight or more venues throughout the Festival. Most concerts took the form of three programmes (generally one long and two short) so arranged that repeats would as far as possible be coupled with programmes from different national groups. Thus Rotuma (2) was coupled at its first presentation with Easter Island (2) and Solomon Islands (1); the repeat of Rotuma (2) was coupled with New Hebrides (2) and Gilbert Islands (1); while Rotuma (1) could be attended either with Western Samoa (2) and the Solomon Islands Bamboo Band or Western Samoa (2) and Tokelau (1). This ensured that the performers themselves would have an opportunity to see performances from a variety of countries and it gave audiences a broad choice at any given time. It also enormously complicated the task of recording the Festival. Three agencies made recordings and co-operated with each other in the sharing of microphones and — on occasion — recordings. Reed Pacific Records were given sole commercial rights. A catalogue of stereo discs of the Festival and a list of prices will be available in due course from Reed Pacific Records, 182 Wakefield St., Wellington, New Zealand; Radio New Zealand made mono recordings for broadcast purposes only; and a three-man team from the Archive of Maori and Pacific Music (University of Auckland) led by the writer made mono recordings of programme (1), programme (2) and the lecture recital of each performing group at the Festival, together with the complete opening and closing ceremonies and a programme in which each participating country presented a hymn of its own at an informal religious celebration. These recordings occupy about 70 hours of tape on 110 reels. The Archive also has about 8½ hours of video-tape comprising the Tongan dress rehearsal recorded on February 28 in Auckland, a concert by the Cook Islands National Arts Theatre recorded on March 24 in Auckland and colour video-tape copies of film rushes of the Festival made available by courtesy of South Pacific Television (TV2).

All of the above is available for research and, except for the South Pacific Television video-tapes, for exchange with other institutions. Additionally, the Archive has supplied each Festival group leader with a complimentary cassette of his group's own programmes.

The third South Pacific Festival is planned to be held in Papua New Guinea in late June and early July 1980.

Non-Western Music in School Curriculum

Non-Western music has been added to the listening syllabus for University Entrance and Scholarship examinations in New Zealand secondary schools. A 7" E.P. 33-1/3 disc containing examples of music from New Zealand, the Cook Islands, Tonga and the New Hebrides (catalogue no. REP-03) has been prepared from a master tape supplied by the Archive of Maori and Pacific Music and distributed to schools through Reed Pacific Records. This disc will be used in 1978 - 80 - 82 - 84 and an alternative one with all-Maori examples in 1979 - 81 - 83.

Royal Society Expedition

In June/July, 1977, the Royal Society of New Zealand mounted a scientific expedition to the Tonga and Lau Islands. One of the 20 projects approved by the Society was a proposal from the Archive of Maori and Pacific Music for Dr. Richard Moyle to record music from the lesser-known islands of the Lau group. Dr. Moyle returned with 22 well-documented tapes (accession nos. 77/057-78) containing never before recorded song/dance types specific to Lau besides others shared with Fiji or Tonga. A paper by Moyle on this material is in press.

Publications

The book Traditional Song Types of the Maori (1975) by Mervyn McLean and Margaret Orbell mentioned in my last report subsequently won the non-fiction section of the inaugural New Zealand book awards against more than 70 competitors. A new publication is McLEAN, Mervyn: An Annotated Bibliography of Oceanic Music and Dance. (Wellington, Polynesian Society Memoir no. 41, 252pp., (1977).) It is available from The Polynesian Society, P.O. Box 10323, The Terrace, Wellington, New Zealand. A follow-up volume Readings in Oceanic Music has been accepted for publication by Price Milburn Music, Auckland, New Zealand, and will go to press this year.

Mervyn McLean

PHILIPPINE ISLANDS

KOREA AND JAPAN

The following news about music in East Asia is culled from a letter written by Dr. Shigeo Kishibe.

The first meeting of the Komagaku Kenkyukai was held in Tokyo on March 4 and 5, 1977. Lectures on Korean traditional music were delivered by Dr. Lee Hye-ku, Dr. Chan Sa-hun and Mrs. Song Kyon-nin. Papers on Komagaku were read by Dr. Kishibe, Mrs. Mitsuko Gamo, Mrs. Masataro Togi, Mr. Koryu Ono, and Mr. Koichi Kasagi. The second meeting of this association was held in Seoul, from December 12 to 14, 1977, and papers were read by Dr. Kishibe, Mrs. Mitsuko Gamo, Miss Kikuko Masumoto, Mr. Koryu Ono, Dr. Lee Hye-ku, Dr. Chang Sa-hun, Mr. Song Kyon-nin, Dr. Hahn Man-young. The symposium was followed by a concert of a-ak at the National Institute of Traditional Music, and an investigation of a masked dance-drama at Yong-ju village, in North Korea.

From Jan. 30 to Feb. 15, 1978, a team with Dr. Kishibe, Dr. Lu Pin-chuan and Mr. Juichi Fujimoto as members will visit Taiwan, Hongkong, Kuala Lumpur and Singapore to record and film in an 8mm sound camera a nan kuan, pei kuan and shan tung music, theater, katari-mono (narratives), Buddhist and Taoist music.

SINGAPORE

The Siang Lieng Musical Association of Singapore, on the occasion of its 37th anniversary, invited Nan Kuan musicians from Asean countries for a music festival held between September 21-25, 1977. The participation of teams of musicians from Singapore, Manila, Jakarta, Malacca and Kelantan show how this South Chinese music, especially from the Fookien province, is alive in the above cities. A small nan kuan ensemble consists of the P'ip'a, hsia^o, erh-hsien and san hsien, but there were more elaborate groups with doublings of instruments and the addition of some percussions — wood blocks, pai-pan, and other instruments. A diverse repertoire showed that pieces of music differed from one city to another.

INDONESIA

A six-week music workshop sponsored by Unesco, the National Commission for Unesco, and the Ministry of Culture of Indonesia, was held in East Kalimantan, with the participation of about 15 representatives from Indonesia, Singapore, Malaysia, Thailand, Philippines, Burma, Madagascar, and an expert from Unesco. The team visited seven villages in the Telen and Klinjau river branches of the Mahakam, inhabited by Dayak groups — Kenyah, Modang, Kayan and mixed groups (Kutai, Banjar and Bugis).

The workshop began with a group discussion, and followed with a direct application of research methodology to field work. Tape recordings, field notes, films and pictures were taken by practically each member of the troupe. Suspended gongs (egong) with boss, long drums (tewung), lutes with two to six strings (sampeq), xylophones (jatung utang), and mouth organs (kedirèk), are some of the instruments in the area. The mixed groups (Kutai, Banjar and Bugis) used other instruments — aron, gambus and kendang. Among the Kenyah, a leader-chorus singing by men contrasts with a similar singing by women among the Modang. Group dances are slow in movement of body and arms. Dancers stay in one position for 2 or 3 beats before advancing to the next step. The circle dances move counterclockwise. Masked dances represent characters of a fertility ritual.

The workshop proved that a practical training in research methodology can be quickly acquired by musicians of various occupations with little or no experience in field work. Text-transcription and translation, data-gathering, distribution of musical instruments and application of music to rituals were discussed. A long playing record will be published of the musics for distribution to listeners in Southeast Asia, and a more detailed report will be written for a music journal.

José Maceda

VIETNAM

HISTORIQUE DU TRAVAIL MUSICOLOGIQUE AU VIETNAM

1945 - Après la Révolution d'Août 1945, avec l'avènement de la République démocratique du Vietnam, ont commencé les travaux de recherche dans le folklore musical.

1950 - Le département des lettres et des arts du Ministère de l'Éducation nationale dirigeait les premiers efforts systématiques dans le domaine musicologique.

1956 - La Ministère de la culture institua une Commission pour les recherches musicales et chorégraphiques.

1968 - Fondation de l'Institut de musicologie avec comme directeur le Compositeur et musicologue Nguyễn xuân Khoát.

1972 - L'Institut de musicologie s'est intégré comme une branche spécialisée dans l'Institut des arts, auprès du Ministère de la culture.

25-8-1976 - Le Ministère de la Culture et de l'Information de la République socialiste du Vietnam décida la refondation de l'"Institut de musicologie du Vietnam", avec deux sièges à Hanoi (capitale) et à Hồ Chí Minh - ville. Le directeur est Lưu hủu Phước, ex-ministre de la Culture et de l'Information dans le "gouvernement révolutionnaire provisoire du S.V.N."

Tâches de L'I.M.V.N. :

- 1/ - Etudes théoriques et pratiques sur les activités musicales du pays, pour aider la direction ministérielle dans le domaine de la musique.
- 2/ - Investigation, préservation et présentation des traditions musicales des différentes nationalités du Vietnam.
- 3/ - Recherches, études et introduction dans les différentes tendances musicales du monde dans le but d'y choisir la quintessence et d'enrichir la musique nationale.
- 4/ - Aider les écoles de musique dans la rédaction des programmes d'enseignement musical et d'études musicologiques.
- 5/ - Coopérer avec les groupes artistiques gouvernementaux dans les travaux d'expérimentation.

Bilan de L'année 1977:

À part des livres et des disques sur la musique, l'I.M.V.N. a enregistré sur bandes magnétiques:

- 307 airs de chansons et de musique folklorique appartenant à 11 nationalités dans les provinces DARLAC, DJARAI-KONTUM, PHU KHANH, NGHIA BINH.

- 167 airs des CHÂM à THUẬN HẢI.

- 83 morceaux de musique de chambre et de théâtre chanté moderne.

- 73 morceaux d'opéra classique traditionnel.

- 230 minutes de musique rituelle à CẦN THỚ.

- 240 minutes rituelles à PHÚ KHÁNH.

- 32 chansons populaires de BÌNH TRI THIÊN.

- 60 morceaux de chants et musique de HUẾ.

- 150 minutes de barcarolles et de chansons alternées de THANH HÓA.

- 46 morceaux de musique instrumentale solo de VŨ TUẤN DỨC.

- 46 solo de monocorde de NĂM BÀ.

- 15 solo de flûte traversière de TRẦN VIỆT VÂN.

- 46 solo de guitare-lune de NGUYỄN VĂN NĂNG.

- 480 minutes des numéros de chants et de musique des ensembles artistiques étrangers en visite au Vietnam.

- 31 mémoires (verbales) de vieux artistes.

etc...

Nos musicologues et musiciens ont réalisé 16 travaux de recherche:

- Les chapitres III et IV du Précis d'Histoire de la musique du Vietnam (1ère moitié du 20^è siècle).

- 2 études sur la musique de la nationalité CHÂM.

- Traditions musicales du Sud Vietnam.

- 30 années de musique vocale du Vietnam.

- Quelques problèmes sur la "musique de jeunes".

- La modalité dans la musique vocale.

- Rapport sur la musique des régions anciennement occupées dans le Sud Vietnam.

- La musique au service de l'agriculture.

- Observations sur les chansons LÝ de BẾN TRE et LONG AN.

- Analyse du monocorde.

- Historique sur la musicologie au Vietnam.

- Traditions musicales de la province de MINH HẢI.

- Introduction aux instruments de musique sur le plateau de l'Ouest.

- Introduction à la musique CHÂM.

- Des réunions d'études sont consacrées à des rapports monographiques sur la gamme pentatonique, l'échelle musicale et les modes musicaux du Sud Vietnam, amélioration technique du monocorde et du xylophone de bambou. Des discussions sont organisées autour des thèmes: la musique au service de l'adolescence et de l'enfance, l'enseignement musical dans les écoles primaires et secondaires, les chanteurs solistes non-professionnels, la musique néo-colonialiste, l'origine et le processus de développement de l'oeuvre musicale vng cở.

- L'I.M.V.N. a organisé plusieurs NHẠC HỘI, c'est à dire des festivals de musique comprenant des artistes traditionnels peu nombreux, mais hautement qualifiés. L'un des nhạc hội a été consacré à la musique d'artistes et d'opérette traditionnelle du Sud Vietnam, tandis que les deux autres ont réuni à la ville de HỒ CHÍ MINH et à HUẾ, l'ancienne ville impériale, 35 vieux musiciens de 60 à 75 ans, spécialisés dans la musique classique du 19^è siècle.

- Le premier bulletin de l'I.M.V.N. a paru au mois de Décembre 1977.

- L'I.M.V.N. organise une classe expérimentale pour l'enseignement supérieur de la musique traditionnelle et moderne.

Quelques Remarques:

Le domaine est vaste: 50 millions d'habitants et 60 nationalités différentes. La tâche est ardue: recherches

culturelles après plus d'un siècle de domination étrangère. Les difficultés sont multiples: plus de 30 années de guerre et moins de 3 années de paix et d'indépendance.

Cependant, nos musicologues sont enthousiastes dans leur idéal et croient en l'assistance concrète de la part de leurs collègues de tous les pays du monde.

REPORTS OF STUDY GROUPS

Ethnochoreology

Meetings held hetherto are as follows:

- 1962 - Gotwaldow (CSSR) IFMC congress
- 1963 - Budapest Hungary IFMC congress
- 1964 - Strsnice CSSR Worksession
- 1965 - Celje Slovenja Worksession
- 1966 - Geltow German D.R. Worksession
- 1968 - Yugoslavia Worksession
- 1969 - Bucharest Rumania Worksession
- 1971 - Wiepersdorf German D.R. Worksession
- 1973 - Bayonne France IFMC congress
- 1975 - Regensburg German F.R. IFMC congress
- 1977 - Warszawa Polen Worksession

Historical Sources of Folk Music

Tagung der UNESCO auf SchloB Seggau bei Leibnitz

Vom 9. bis 14. Mai 1977 fand auf SchloB Seggau bei Leibnitz eine Konferenz besonderer Art statt. Es trafen sich dort etwa 35 Musikwissenschaftler aus 15 europäischen und außereuropäischen Ländern, um Probleme der historischen Volksmusikforschung zu erörtern. Es ging darum, Zugang zu schriftlosen Traditionen der Vergangenheit in Europa und in afrikanischen und asiatischen Ländern zu finden. Dabei sollten jedoch nicht allein Daten der Vergangenheit gehortet werden, sondern diese sollten dazu führen, Verhaltensweisen des Menschen zu bestimmen, die über Jahrhunderte hinweg gleichgeblieben sind und daher auch die Gegenwart und die Zukunft bestimmen. Schulpädagogik und Erwachsenenbildung sollten davon profitieren.

Die Tagung wurde am 9. Mai durch Ministerialrat Dr. Josef Krenstetter vom Bundesministerium für Wissenschaft und Forschung in Wien eröffnet, der Rektor der Musikhochschule in Graz, o.Prof. Dr. Friedrich Korcak begrüßte die Teilnehmer, das Bläserquintett des Österreichischen Bundesjugendorchesters umrahmte diese

Feierstunde. Am Dienstag, 10. Mai 1977, gab der Bürgermeister der Landeshauptstadt Graz, Dipl.Ing. Dr. Dr. Alexander Götz für die Teilnehmer der Tagung einen Empfang. Schließlich fand sich am Donnerstag, 12. Mai 1977, der zuständige Landesrat der Steiermärkischen Landesregierung, Prof. Kurt Jungwirth ein, um die Wissenschaftler in der Landes-Obst- und Weinbauschule Silberberg zu bewirten und mit ihnen ein ausführliches Gespräch über Fragen der Kulturpolitik zu führen. Unter den Teilnehmern befand sich nämlich auch der Präsident des Warschauer Herbstes und des Polnischen Komponistenverbandes, Univ. Prof. Dr. Jan Steszewski, und der Chef der Musikabteilung des Belgischen Rundfunks und Chef des Festivals von Flandern, Hendrik Daems aus Brüssel. Als Präsident des Steirischen Herbstes hatte Landesrat Prof. Jungwirth Gelegenheit, allgemeine Probleme der wichtigsten zeitgenössischen Festivals in Europa zu erörtern. Die Akademische Druck- und Verlagsanstalt nahm die Gelegenheit wahr, den ersten Band der Musikethnologischen Sammelbände der Öffentlichkeit vorzustellen, eine Publikationsreihe, die vom Vorstand des Musikethnologischen Institutes der Hochschule für Musik und darstellende Kunst in Graz, o.Prof. Dr. Wolfgang Suppan, herausgegeben wird. Er war es auch, der für die UNESCO diese Tagung veranstaltet hatte. Zu den wichtigsten Teilnehmern der Tagung zählen: die Universitätsprofessoren Walter Wiora, Ernst Klusen, Christoph Petzsch aus der Bundesrepublik Deutschland, Benjamin Rajecsky aus Budapest, Jerko Bezić aus Agram, Ludvig Bielawski aus Warschau, Barbara Krader aus New York, Hachiro Sakanishi aus Sapporo sowie Berthold Sutter aus Graz.

Weitere Informationen und Bildmaterial werden gerne vom

Institut für Musikethnologie
Hochschule für Musik und darstellende Kunst
8010 Graz
Leonhardstr. 15

zur Verfügung gestellt.

W. Suppan

PERSONALIA

The Council warmly congratulates Professor Luiz Heitor Corrêa de Azevedo on the honour bestowed on him by the International Music Council at its 1977 meeting at Bratislava, in the form of an I.M.C. Music Prize.

PUBLICATIONS

Books and Records

RECORD - THE MUSIC OF AFRICA SERIES - by Hugh Tracey.

Between 1948 and 1970 the late Dr. Hugh Tracey undertook nineteen research tours, recording the musics of several thousand traditional performers from 179 language groups in central and southern Africa. This KMA Series is being produced by arrangement with the International Library of African Music to provide ready access to the wide range of traditional music to be found in the lower half of the continent. (10 mono discs.) Traditional Music Documentation Project, 3740 Kanawha Street, N.W. Washington, D.C. 20015.

TRADITIONAL MUSIC AND DANCE OF SIKKIM a Film with LP record Music of Sikkim. (runs 65 minutes) produced by Fredric Lieberman and Michael Moore. University of Washington Press, Seattle, Washington 98105.

Available in paperback, THE WELLSPRINGS OF MUSIC, by Curt Sachs, edited by Jaap Kunst. Da Capo Press, 227 West 17th Str. N.Y. 10011, USA.

HORNBOSTEL OPERA OMNIA - Edited by Klaus Wachsmann, Dieter Christensen, Hans-Peter Reinecke. Martinus Nijhoff, The Hague.

THE MUSIC OF CENTRAL AFRICA - Rose Brandel, An Ethnomusicological Study of former French Equatorial Africa, the former Belgian Congo, Ruanda-Urundi, Uganda, Tangayika. Martinus Nijhoff, The Hague.

Béla Bartok RUMANIAN FOLK MUSIC, edited by Benjamin Suhoff. Martinus Nijhoff, The Hague.

MUSIKETHNOLOGISCHE SAMMELBANDE - by Wolfgang Suppan. Akademische Druck-u. Verlagsanstalt, Graz, Austria.

Lectures given at the conference on folk music held in Schloss Seggau, Leibnitz (Styria), in 1973. Lectures at the Institute for ethnomusicology/Hochschule für Musik und darstellende Kunst in Graz 1974-1977. Ed. by Wolfgang Suppan, Graz 1977. 148 pp.

(In the Press) Lectures of the fifth session of the group for researching and editing historical sources of folk music in the International Folk Music Council of Unesco. Schloss Seggau, Leibnitz (Styria), 9-14. May 1977. Editors: Alois Mauerhofer and Wolfgang Suppan.

COMING EVENTS

- June 17 - 25, 1978 - Balkan Music and Dance Camp, Mendocino Woodlands, California. Registration, Mark Levy, Camp Co-ordinator, 3624 Redwood Avenue, Los Angeles, California 90066, USA.
- June 14 - July 14 - Language and Folklore in Ireland.
- August 12 - 20, 1978 - International Society for Music Education 13th World Congress, London, Ontario, Canada. ISME Congress (Registration). The University of Western Ontario, London, Ontario, Canada N6A 3K7.
- October 12 - 29, 1978 - VI International Festival Cervantino in Guanajuato, Gto., Mexico. Humboldt 49-ler Piso, Mexico I.D.F.

1979

- July 28 - Aug. 4, 1979- INTERNATIONAL FOLK MUSIC COUNCIL TWENTY-FIFTH CONFERENCE, OSLO, NORWAY. Program Chairman: Professor K.P. Wachsmann, Stanley Cottage, Tuckingmill, Tisbury, Wilts, England.
- Aug. 4 - 17, 1979 - Oriental Music Festival, University of Durham, England will concentrate on the music of Thailand, Indonesia, Vietnam, China, Korea and Japan. Keith Pratt (Secretary), School of Oriental Studies, Durham DH1 3TH, England.
- Sept. 17 - 21, 1979 - 6th Meeting of Study Group on Historical Sources of Folk Music. (See Announcements p.4).

OBITUARY

We announce with deep regret the death on October 23rd, 1977, of Dr. Hugh Tracey. An obituary notice will appear in the Yearbook.

LIAISON OFFICERS

Argentina	-	A.M. Locatelli de Pergamo
Australia	-	Alice Moyle
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Chile	-	Ester Grebe
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Inst. für Musikethnologie, Leonhardstrasse 15, Graz, L, 8010, Austria

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145 East 92 St.,

New York, N.Y. 10028, USA

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