

Simha Arom, Esti Sheinberg: "La description des polyphonies orales: postulat, problématique, procédures" (The description of oral polyphonies: assumptions, problems, procedures); Bernard Lortat Jacob: "La description de l'engagement personnel du chercheur sur la nature et les résultats de la recherche: quelques expériences" (The researcher's personal involvement and the nature and results of research; some experiences); Vincent Dehoux: "La nécessité d'une description des conditions de l'enquête de terrain: expérience chez les Gbaya de Centrafrique" (The necessity of describing the field research conditions: experience with the Gbaya of Central Africa).

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From Gerhard Kubik:

West Berlin

Under the directorship of Dr Artur Simon, the Ethnomusicological Department of the Museum für Völkerkunde, West Berlin, organised in June 1983 a week of African music performances and demonstrations under the title "Tage Afrikanischer Musik" (Days of African Music). The occasion was marked by an extraordinary event. After many weeks of often frustrating endeavour Dr Simon was able, with the help of the German Cultural Attaché in Kampala (Uganda), to invite a prominent former musician of the Kabaka of Buganda, Evaristo Muyinda. As will be known to readers of this Journal, Evaristo Muyinda was the tutor in *amadinda* xylophone music and other Kiganda instruments both of the late Joseph Kyagambiddwa (see: *African Music from the Source of the Nile*, Praeger, New York 1955) and Dr Gerhard Kubik (see *African Music*, 1960, 1969). Evaristo Muyinda, now over 70 years old, had been out of reach for over a decade due to the turmoil in Uganda, and rumours had spread that he was no longer alive. He arrived in Berlin in June 1983 after a tiresome journey on Uganda Airlines including being diverted to London instead of Cologne. Nevertheless he was fresh and able to give a well-attended concert, and during his stay he restored some of the Berlin Museum's instruments from Buganda. In addition he constructed and tuned a large new *amadinda* for the museum.

Another renowned African musician besides Evaristo Muyinda was invited: the *Kwela* flautist from Malawi, Donald Kachamba. The programme was: Tuesday, June 21, 1983: *Traditional music from Uganda* performed on the harp (*ennanga*), lyre (*endongo*), one-string fiddle (*endingidi*) and xylophone (*amadinda*) by Evaristo Muyinda. June 23: *Kwela Music from Malawi* performed by Donald Kachamba's Kwela Band from Chileka, Malawi, with flute, clarinet, guitar and one-string bass. June 24: Lecture by Dr Gerhard Kubik, Vienna: "The traditional court music of Buganda" with Evaristo Muyinda as musical demonstrator.

All the presentations were well reviewed in the press. Tape recordings and video films were made of both musical styles by the staff of the Museum für Völkerkunde, Berlin, and the Landesbibliothek, Berlin. The artists also performed at Iwalewa House, the African Cultural Centre of the University of Bayreuth on the occasion of the Commonwealth Literature Conference (June 1983).

Lisbon

On the occasion of the 100th anniversary of the foundation of the *Junta de Investigações do Ultramar* (now renamed *Instituto de Investigação Científica Tropical*) the Museu de Etnologia (Museum of Ethnology) in the Portuguese capital organised an international Seminar under the title "New Perspectives in Ethnomusicology" from 16 to 20 May 1983. A large number of delegates and observers from Portugal and outside took part. The foreign speakers and participants who were invited included Kazadi waMukuna (Zaire, at present U.S.A.), Monique Desroches (Canada), Andrew Tracey (South Africa), Gerhard Kubik (Austria) and Donald Kachamba (Malawi). A wide range of topics was discussed, with the emphasis on methodology

and Africa. Consequently, African visibility during the Seminar was high, with substantial delegations from Angola and Mozambique, and musical groups from Portugal, Cape Verde and African countries, as well as film shows such as Andrew Tracey's films on the Chopi *timbila* dance.

The Seminar was named in honour of the Portuguese musicologist Margot Dias, who was also present. It was tightly and efficiently organised by Domingos Morais of the Museu de Etnologia and took place in the beautiful conference hall and display area of the new Museum building. The meetings were in the mornings, while afternoons were reserved for lectures by local participants, film shows and live concerts.

This was the morning programme:

16 May, 9.30-11, Reception and official opening; 11.15-12, Kazadi waMukuna: "*Abordagem inter-disciplinar em etnomusicologia*" (The interdisciplinary approach in ethnomusicology). 17 May, 9.30-11, Panel discussion of Kazadi waMukuna's paper; 11.15-12, Gerhard Kubik: "*Abordagem intracultural na metodologia de estudos africanos*" (The intra-cultural approach in the methodology of African studies), with musical demonstrations by Donald Kachamba (Malawi) and the lecturer.

18 May, 9.30-11, Panel discussion of Gerhard Kubik's paper; 11.15-12, Monique Desroches: "*Pertinência e validação de um modelo analítico em etnomusicologia*" (Relevance and evaluation of an analytical model in ethnomusicology), based on her field research in Martinique.

19 May, 9.30-11, Panel discussion of Monique Desroches' paper; 11.15-12, Andrew Tracey: "*Música em Moçambique: estrutura e função*" (Music in Mozambique: structure and function), with musical demonstrations on *timbila*, *mbira* and other instruments by the lecturer.

20 May, 9.30-11, Panel discussion of Andrew Tracey's paper; 11.15-12, "Reflexão global das questões levantadas no Seminário" (General discussion on the questions raised during the Seminar), chair: Domingos Morais.

No less than six musical groups performed on various occasions during the week of the Seminar: a) 'Sementes', traditional Portuguese music, b) Armindo da Fonseca and João Francisco, *madimba* xylophone players, Malanje Province, Angola, c) 'O Óquesomtem', percussion group, Portugal, d) Sadjo Jolo, *Kora* and *Balafon* player, Guinea-Bissau, e) Virgílio Cristal, pipe-and-drum, with group, Portugal, f) 'Cretcheu', music of Cape Verde. In addition three of the foreign delegates, Donald Kachamba, Gerhard Kubik and Andrew Tracey, helped by the Cape Verdian musicologist Mario Ruy de Rocha Matos on the rattle, gave an impromptu performance of Kwela, Sinjonjo and other modern African dance music from Southern Africa during the final concert at the Lisbon Music Conservatoire. Audiences on one occasion also appreciated the Malawian flautist Donald Kachamba's joining the Portuguese percussion group 'O Óquesomtem' on a drum part.

As always in Portugal, the hospitality, friendliness and generosity of the Portuguese hosts soon took root in the spirits of all the participants, as reflected in the spontaneous after-hours discussions or in Kazadi waMukuna's daily rush to a "bacalhau" restaurant, or even Donald Kachamba's persistent requests for Laurel and Hardy films. To illustrate the human experience of this Seminar it may be mentioned that when Andrew Tracey played *timbila* during his lecture, a Mozambican girl in the audience wept

SAUDI ARABIAN DONATION TO SMITHSONIAN INSTITUTION

Washington. Saudi Arabia pledged five million dollars December 16 towards the construction and development of the *Smithsonian Institution's International Centre*, one of the major components of the *Centre for African, Near Eastern and Asian Cultures* which is now being built in Washington. The donation was made to further better understanding and mutual relations between the people of the United States and those of Saudi Arabia and the Arab and Islamic