

**BULLETIN**  
of the  
**INTERNATIONAL FOLK  
MUSIC COUNCIL**

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No. XXIV  
October, 1963

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Containing the Report of the  
**FIFTEENTH MEETING OF THE GENERAL ASSEMBLY**  
held in conjunction with the  
Sixteenth Annual Conference  
at  
**JERUSALEM**  
AUGUST 5th to 12th, 1963

**INTERNATIONAL FOLK MUSIC COUNCIL**  
35, PRINCESS COURT, QUEENSWAY,  
LONDON, W.2

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## DEATH OF DR. A. A. BAKE

As we go to press, we learn with deep regret of the death of Dr. Arnold Bake, a member of the Executive Board. An obituary notice will appear in the *IFMC Journal*, Volume XVI.

## RETIREMENT OF DR. KARPELES

Elsewhere in this number will be found an account (see p. 15) of the concluding ceremony of the Fifteenth Meeting of the General Assembly, in which the President of the Council, Professor Dr. Zoltán Kodály, on behalf of members, made a Presentation to the Council's retiring Honorary Secretary, Maud Karpeles, O.B.E., D.ès L. (Univ. Laval).

The exceptional services rendered by Dr. Karpeles to the Council from its inception in 1947 to the present day cannot be better described than in the Message to the Assembly of Dr. A. Marinus, formerly a Vice-President (see p. 7), and in the tribute paid by Professor L. H. Corrêa de Azevedo, representing the Director General of Unesco, in his speech at the Opening Ceremony:

"Avant d'exprimer les vœux que je suis chargé de vous apporter, de la part du Directeur général de l'Unesco, permettez-moi de dire deux mots au sujet d'une personne qui nous est très chère à tous, et qui pendant 16 ans d'existence de l'International Folk Music Council s'est imposée à notre admiration et à notre respect. Je veux rendre ici hommage à Miss Maud Karpeles, que j'ai rencontrée pour la première fois en 1947, peu après la création de l'International Folk Music Council, et qui a été, au cours de toutes ces années, une interlocutrice parfaite, car l'International Folk Music Council s'est trouvé à diverses occasions associé aux travaux du Secrétariat de l'Unesco. Nous n'avons eu qu'à nous féliciter de cette collaboration et des rapports toujours faciles, agréables et précis qui s'établissaient entre Miss Karpeles et mes collègues ou moi-même. Son tact, sa prudence dans la conduite des affaires de l'International Folk Music Council ont conquis la confiance de tous.

A l'occasion de cette 16ème Conférence, je souhaite à l'International Folk Music Council une longue vie, une vie qui soit aussi riche en expériences et réalisations que celle de ses premières années, sous l'impulsion et l'inspiration de Miss Maud Karpeles."

The Presentation Appeal, which was addressed to Council members only, evoked a warm and enthusiastic response in all parts of

the world. In some countries members found it difficult to remit funds abroad with the result that, in a few cases, National Committees and individual members made their own special contributions in some other way. Several gifts were thus received by Dr. Karpeles, either before she left for Jerusalem or in the course of the Israel Conference.

The Presentation Volume, which was handed over at the Ceremony on August 9th, was the work of the London firm of Sangorski and Sutcliffe. The volume, the cover of which is inscribed, begins with a Title Page: "The Dr. Maud Karpeles Presentation Volume," followed by the Dedication Page: "The International Folk Music Council's Tribute to Dr. Maud Karpeles, O.B.E. on the occasion of her Retirement as Secretary is conveyed on the page following by IFMC President, Dr. Zoltán Kodály. London, 1 July 1963. Jerusalem, 9 August 1963." The President's Message reads: "I wish Dr. Maud Karpeles she may never see the decline of her most cherished creation, the IFMC. I can but wish to IFMC that the spirit of Maud Karpeles should remain with it even after her retirement." Then come the signatures of the contributors which are prefixed by pages giving the name of the countries from which contributions were received, the country headings being in scribe's hand. The countries are in alphabetical order and, within each country, the signatures are also in alphabetical order. At the end of the book an Appendix of several pages was included to allow for late signatures. The signatures number about three hundred from thirty-five countries and every continent. Contributions to the Fund totalled well over £400. The Cheque handed over by the President was for Three Hundred and Fifty Guineas. A further cheque will be handed over to Dr. Karpeles by the President of the Advisory Committee (Sir Gilmour Jenkins, K.C.B., K.B.E., M.C.) when the Presentation Account is wound up.

IFMC members will rejoice to know that Dr. Karpeles has been appointed Honorary President of the Council and will have a permanent seat on the Executive Board. She has kindly agreed to edit the 1964 issue of the *Journal* (Vol. XVI) and will, it is hoped, continue to play a leading part in the life and activities of the Council for many years to come.

## SIXTEENTH ANNUAL CONFERENCE

The Sixteenth Annual Conference of the International Folk Music Council was held from August 5th to 12th, 1963, at Jerusalem in conjunction with the International Conference "East and West in Music," by kind invitation of the Israel National Council of Culture and Art in co-operation with the International Music Council of Unesco, the Israel National Commission for Unesco, the National Music Council of the Hebrew University, the Israel Association of Musicologists, the Israel Broadcasting Service (Kol Israel) and the Israel Government Tourist Corporation.

The Conference, which was attended by about 300 delegates from thirty-five countries (see below for IFMC members), was honoured by the presence of the Council's President, Professor Dr. Zoltán Kodály, and Mrs. Kodály.

The heartfelt thanks of all who participated in the Conference are due to Dr. Yeshayahu Spira, Chairman of the Organizing Committee, and to his many colleagues, whose labours contributed so largely to the success of the Conference.

A full account of the Conference and its proceedings will be published in the *Journal of the International Folk Music Council*, Volume XVI, 1964.

### IFMC MEMBERS OF THE CONFERENCE

(\* = Present at meeting of General Assembly)

- \*AL-YAGOR, T. (Beth Izenk, Israel)
- AMRAD, Miss E. (Ashkelon, Israel)
- \*ANDRAL, Mlle M. (Paris)
- \*AZEVEDO, Professor L. H. Corrêa de (Paris), representing the Director General of Unesco
- BAINES, A. (Uppingham, Rutland, England), representing the British Council
- BAINES, Mrs. (Uppingham, Rutland, England)
- BAMBRA, Miss A. (Eastbourne, Sussex, England)
- \*BAND, R. W. I. (Sutton, Surrey, England), Executive Secretary of the IFMC
- \*BARKECHLI, Dr. M. (Teheran, Iran), representing Phonotèque Nationale du Département de Musique aux Beaux Arts
- BARKECHLI, Miss (Teheran, Iran)
- \*BAYER, Dr. B. (Haifa, Israel)
- BERK, F. (New York), representing Laban Dance Notation Bureau
- \*BORNOFF, J. (Paris), representing the IMC, Unesco
- \*BOULTON, Dr. L. (New York)
- BRANDON, Dr. E. (Houston, Texas, U.S.A.)
- BRANDON, Miss (Houston, Texas, U.S.A.)
- BRYANT, Professor M. M. (New York), representing Folk Arts Centre Inc.
- \*CAMPBELL, R. G. (Berlin)
- \*CAMPBELL, Mrs. (Berlin)
- \*CARPITELLA, Professor D. (Rome)
- CARPITELLA, Mrs. (Rome)

- \*CHERBULIEZ, Professor Dr. A. E. (Zürich, Switzerland), Vice-President of the IFMC
- \*CHERBULIEZ, Mrs. (Zürich, Switzerland)
- COHEN, G. (Patton, Cal., U.S.A.)
- COHEN, Dr. J. (Tel Aviv, Israel)
- \*CROSSLEY-HOLLAND, P. (London)
- DOORNBOSCH, A. (Hilversum, Holland), representing Nederlandsche Radio Unie
- DUMMER, Miss E. (Munster-Lager, Germany)
- \*ELLIS, Miss E. M. (Solihull, Warwickshire, England), representing the English Folk Dance and Song Society
- \*EMSHEIMER, Dr. E. (Stockholm)
- EMSHEIMER, Mrs. (Stockholm)
- FRIED, L. (New York)
- FRIED, Mrs. (New York)
- GEISLER, G. (Arlington, Va., U.S.A.)
- GEISLER, Mrs. (Arlington, Va., U.S.A.)
- \*GERSON-KIWI, Dr. E. (Jerusalem), representing Archives of Jewish and Oriental Music, Hebrew University, Jerusalem
- \*GHISI, Professor F. (Florence, Italy)
- GOLDSTEIN, Mrs. I. (Philadelphia, Pa., U.S.A.), representing Philadelphia Folk Dance Council
- GORALI, M. (Haifa, Israel)
- \*GRABOCZ, M. (Budapest), representing Hungarian Radio and Television and OIRT
- HEPP, J. (Esslingen, Germany)
- HEPP, Mrs. (Esslingen, Germany)
- HERMAN, S. (Kiryath Tivon, Israel)
- \*HESKES, Mrs. I. (New York), representing Herzl Institute and American Jewish Congress
- HINRICHSEN, A. W. (Schwaikheim, Germany)
- \*HOERBURGER, Dr. F. (Regensburg, Germany)
- HOFMAN, Dr. S. (Tel Aviv, Israel)
- \*JENKINS, Mrs. J. L. (London), representing Horniman Museum
- \*KADMAN, Mrs. G. (Tel Aviv, Israel)
- \*KARPELES, Dr. Maud (London), Honorary Secretary of the IFMC
- \*KATZAROVA, Professor R. (Institute of Music, Bulgarian Academy of Sciences, Sofia), representing Bulgarian Academy of Sciences
- \*KAUFMAN, Dr. N. (Institute of Music, Bulgarian Academy of Sciences, Sofia)
- KAWAKAMI, T. (Tokyo), representing Japan Music Institute
- KHÉ, Dr. T. Van (Vitry-sur-Seine, France)
- KISHIBE, Professor S. (Tokyo)
- KISHIBE, Mrs. (Tokyo)
- KLUSAK, V. (Prague), representing Československý Rozhlas
- \*KOCH, Mrs. E. G. (New York)
- \*KODÁLY, Professor Dr. Zoltán (Budapest), President of the IFMC
- \*KODÁLY, Mrs. (Budapest)
- KÖGLER, W. (Stuttgart)
- KÖGLER, Mrs. (Stuttgart)
- \*KOLACZKOWSKI, Professor J. (Warsaw), representing Polskie Radio and OIRT
- LAPSON, Mrs. D. (New York), representing Jewish Education Committee of New York

- \*LATTIMORE, R. (Rosemont, Pa., U.S.A.)
- \*LATTIMORE, Mrs. R. (Rosemont, Pa., U.S.A.)
- \*LEVI, Dr. L. (Jerusalem)
- LEVI, Mrs. (Jerusalem)
- LIN, E. (Evanston, Ill., U.S.A.)
- LIST, Dr. G. (Indiana University, Bloomington, Ind., U.S.A.)
- \*MARCEL-DUBOIS, Dr. Cl. (Centre National de la Recherche Scientifique, Paris), IFMC Executive Board
- \*MAYROZ, M. A. (Tel Aviv, Israel)
- \*MENSAH, A. A. (Institute of African Studies and Ghana Institute of Art and Culture, Legon, Ghana).
- \*METTLER, Miss L. (Brooklyn, N.Y., U.S.A.)
- MORRISON, Mrs. M. E. (Indianapolis, Ind., U.S.A.)
- \*MYKLEBUST, R. (Oslo), representing Norsk Rikskringkasting
- \*NADEL, Professor E. E. (Cambridge, Mass., U.S.A.)
- \*NATALETTI, Professor G. (Rome)
- NATALETTI, Mrs. (Rome)
- NIKIPROWETZKY, T. (Paris), representing l'Office de Coopération Radiophonique
- NKETIA, Professor J. H. (Institute of African Studies, University of Ghana, Legon, Ghana), IFMC Executive Board
- \*NOTOWICZ, Professor N. (Berlin), representing Muskrat Der Deutschen Demokratischen Republik
- NOY, Dr. D. (Jerusalem)
- \*PERISTERIS, S. (Archives de Folklore de l'Académie d'Athènes, Athens)
- \*PERISTERIS, Mrs.
- \*POP, Professor M. (Bucharest), representing Ethnographic and Folklore Institute and Rumanian National Committee of IFMC
- \*PRICE, G. (Lower Galilee, Israel)
- \*PROCA-CIORTEA, Professor V. (Bucharest)
- \*RHODES, Professor Willard (Columbia University, New York), IFMC Executive Board, representing United States National Committee of the IFMC, American Folklore Society, Inc., and the Society for Ethnomusicology.
- ROSENBERG, D. (Brooklyn, N.Y., U.S.A.)
- ROSENBERG, Mrs. (Brooklyn, N.Y., U.S.A.)
- \*SALOMON, K. (Jerusalem)
- SALOMON, Mrs. (Jerusalem)
- \*SÁROSI, Dr. B. (Budapest)
- \*SASS, H. (German Music Council, Hamburg)
- \*SCHEEPERS, Mrs. W. D. (Amsterdam, Holland), representing Netherlands National Committee of the IFMC
- SEGLER, Professor H. (Braunschweig, Germany)
- SHACHAR, N. (Haifa, Israel)
- SHMUELI, Dr. H. (Tel Aviv, Israel)
- \*SLOCOMBE, Miss M. (London), representing British Broadcasting Corporation
- \*SOWANDE, F. (University of Ibadan, Nigeria)
- SPECTOR, Dr. J. L. (New York)
- \*SPIRA, Dr. Y. (Jerusalem), Chairman of the Conference Committee
- \*SPIVAK, J. (Holon, Israel)
- \*STOCKMANN, Dr. E. (Berlin), representing Deutsche Akademie der Wissenschaften
- \*STONE, Mrs. E. V. (Sofia), representing Union of Bulgarian Composers

- STURBANOVA, Mrs. A. Y. (Sofia)  
 SZABOLCSI, Professor Dr. B. (Budapest)  
 SZABOLCSI, Mrs. (Budapest)  
 \*TERLECKA, Mrs. Korian (London)—Interpreter  
 \*TERLECKI, Dr. T. (London)  
 TETZNER, B. (Remscheid)  
 TISCHLER, Dr. H. (Chicago, Ill., U.S.A.), representing American Musicological Society  
 \*TRACEY, H. (Roodepoort, Transvaal, S. Africa), representing African Music Society and the International Library of African Music  
 \*VARGYAS, Dr. L. (Budapest), Hungarian Academy of Sciences  
 VARGYAS, Mrs. (Budapest)  
 \*VIKAR, Dr. L. (Hungarian Academy of Sciences, Budapest)  
 \*WACHSMANN, Dr. K. P. (London), IFMC Executive Board  
 \*WACHSMANN, P. (London)  
 WEBSTER, Miss C. M. (Sutton Coldfield, Warwickshire, England)  
 WEICH, Mrs. S. (Haifa, Israel)  
 YARDENY-YAFFE, T. (Beith-Shan, Israel)  
 \*ŽGANEC, Dr. V. (Zagreb, Yugoslavia), representing Yugoslav National Committee of the IFMC, IFMC Executive Board  
 \*ZIOLKOWSKI, Mrs. (Hamburg, Germany), representing Norddeutscher Rundfunk  
 \*ZIOLKOWSKI, Professor W. (Hamburg, Germany)

**REPORT**  
 of the  
**FIFTEENTH MEETING OF THE GENERAL ASSEMBLY**  
 held at  
**JERUSALEM, ISRAEL**  
 August 9th, 1963

1. ELECTION OF CHAIRMAN

On the proposal of the PRESIDENT, Professor Willard Rhodes was elected to the Chair.

The CHAIRMAN expressed the gratification of all members at the presence of their President, Professor Dr. Zoltán Kodály.

2. LÁSZLÓ LAJTHA

On the proposal of the Chairman, the members stood in silence to the memory of László Lajtha.

3. APOLOGIES FOR ABSENCE

Apologies for absence and greetings were received from the Canadian Folk Music Society; from the following members of the Executive Board: Dr. Barbeau, Dr. O'Sullivan, Mr. Gwynn Williams, Dr. Bake, Dr. Dal, Mr. Dragoi, Mr. Kennedy, Dr. Matos, Dr. Michaelides, Professor Pinon, Dr. Vetterl and Professor Dr. Wiora; from about twenty Corporate Subscribers and from many individual Council members.

The following message from Dr. A. Marinus (formerly a Vice-President) was read to the Assembly:

“Je regrette vivement n'avoir pu me rendre cette année à la Conférence. J'aurais particulièrement aimé être présent à l'hommage qui y sera rendu à Miss Karpeles.

Le IFMC est son oeuvre. Elle y a consacré le meilleur de sa vie, le meilleur d'elle-même, jusqu'à y compromettre sa santé.

Elle peut être fière de ce qu'elle a réalisé et se dire qu'elle a, par son activité et toutes ses qualités, accompli une oeuvre largement humaine.

Avec quel esprit! Avec quel coeur!

Aussi, quoi d'étonnant si à côté de ses mérites et de son dévouement elle a su s'attirer la sympathie de tout le monde, être l'amie de tous.

Jamais hommage plus mérité n'aura été rendu. C'est pourquoi ma pensée est avec vous.

J'aimerais que vous disiez à Miss Karpeles que je m'y suis associé pleinement et avec émotion.”

#### 4. REPORT OF THE PREVIOUS MEETING

The report of the meeting held at Gottwaldov on July 19th, 1962 was approved.

#### 5. PROPOSED ALTERATIONS IN RULES (previously circulated)

Dr. KARPELES proposed the following amendments:

Rule 10(b): that the words "a representative" be deleted and the words "one or more representatives" be substituted;

Rule 10(c): that the first sentence read "Each National Delegation shall have one vote for every ten members or fraction thereof, present at the meeting, up to a maximum of five votes."

The CHAIRMAN announced that, at the last meeting of the Executive Board, it had been unanimously decided to make Dr. Karpeles an Honorary President and it was thought this could best be done by an addition to Rule 11(f), as follows: "It may also appoint an Honorary President, who shall be a member of the Executive Board."

It was proposed by Mr. TRACEY, seconded by Professor NADEL and *carried* that the new Rules, as amended by the above, be approved and brought into force at the end of the meeting.

#### 6. RE-ELECTION OF OFFICERS AND MEMBERS OF THE EXECUTIVE BOARD.

It was proposed by Mr. SALOMON, seconded by Dr. HOERBURGER and *carried* that the President, Professor Dr. Zoltán Kodály, be re-elected.

It was proposed by Miss ELLIS, seconded by Professor KATZAROVA and *carried* (i) that the following officers and members of the Executive Board, retiring under Rule 10(d), be re-elected:

##### Vice-Presidents:

Dr. Marius Barbeau  
Professor Dr. A. E. Cherbuliez  
Dr. Donal O'Sullivan  
Dr. O. M. Sandvik

##### Treasurer:

Mr. W. S. Gwynn Williams, O.B.E.

##### Members of the Board:

Dr. Erik Dal  
Professor Dr. Egon Kraus  
Professor Dr. Walter Wiora  
Dr. Vinko Žganec

and (ii) that the appointment of Professor Willard Rhodes as a member *vice* the late Professor Lajtha, brought before the General Assembly for ratification under Rule 10(e), be ratified.

The Assembly was informed that Mr. P. Crossley-Holland had been co-opted as a member of the Board.

#### 7. REPORT OF THE EXECUTIVE BOARD

It was proposed by Mr. SALOMON, seconded by Mrs. HESKES and *agreed* that the following report of the Executive Board for the period July, 1962, to June, 1963, be adopted.

##### REPORT

On behalf of the Council, the Executive Board pays tribute to the memory of Professor László Lajtha, who had been a member of the Executive Board since the inception of the Council in 1947. His sudden death in February 1963 was a grievous blow to the Council. He was a good and faithful friend and he will be sadly missed.

\* \* \*

Last year we reported that the progress of the Council had been steady if not spectacular. This steady rate of progress has been maintained during the year under review, but it needs to be accelerated if the Council is to keep pace with its ever-growing responsibilities. For the Council is the only international organization which provides a means of communication between folk music scholars and at the same time makes the fruits of their learning available to those who are mainly concerned with the practice of the art. In both spheres the Council's opportunities for service are rapidly increasing.

The advent of tape-recording has made it possible to preserve for all time musical traditions that were fast disappearing and through its agency new worlds of music have been brought within our horizon. With the rapidly increasing accumulation of material and acquisition of knowledge, the research worker stands more and more in need of a central body such as the Council which can collect and pool information and can provide opportunities for exchange of views. Equally, the Council is in a position to render service to the increasing number of non-specialists who wish to familiarize themselves with folk music and to practise it. Unhappily the popularity of folk music has led to its exploitation and in the present day genuine folk music is all too often confused with "popular" commercial music which seldom has any artistic merit. One of the most important tasks that lies before the Council is therefore to inform and educate public opinion.

The subsequent paragraphs of this report will show what has been done during the past year to carry out the Council's objectives. In addition, acknowledgment should be made of the activities of National Committees and of many of the corporate and individual members of the Council (see *Newsletter* No. 7, April, 1963).

The main enterprises that have been undertaken directly under the auspices of the Council are the holding of the fifteenth Annual Conference in Czechoslovakia; the publication of the *Journal*, Vol. XV, and the seventh *Newsletter*; and the organization, in conjunction with Unesco, of the eighth series of international radio programmes.

Other projects which are in progress but are not yet completed are the publication of *Folk Songs of the Americas*, the *Select Bibliography of the*

*Folk Music of Europe*, the *International Directory of Folk Music Record Libraries*, and the *Directory of Organizations and Institutions concerned with Folk Music*.

No progress has been made with the third issue of the *International Catalogue of Recorded Folk Music* owing to the difficulty of finding an editor. Further projects which are being considered by the Board are a Film Catalogue and an International Anthology of Folk Music Records.

There are many other important tasks to be done, but it will be difficult for the Council to extend its activities or even maintain them at their present level unless it can recruit more workers and increase its financial resources.

The need for additional assistance is emphasized by the pending retirement of its secretary, Dr. Maud Karpeles, upon whom has rested hitherto the main burden of guiding and conducting the Council's affairs. The Board takes this opportunity of putting on record its deep appreciation of all that Dr. Karpeles has done for the Council throughout its sixteen years of existence. It wishes her god-speed and expresses the hope that she will continue to give the Council the benefit of her invaluable advice for many years to come.

#### (i) Membership

The membership of the Council at June 30th, 1963, was 866 as against 836 at June 30th, 1962, an increase of 30.

The number of Corporate subscribers at June 30th, 1963, was 53, an increase of 4. The Board records its sincere thanks to these subscribers and also to the R.V.W. (Ralph Vaughan Williams) Trust which has again made a contribution of £500.

#### (ii) Finance

The credit balance at December 31st, 1962, was £1,784 (omitting the Song Book account); a decrease of £232 on last year's balance. This decrease is however fully accounted for by the inclusion in the accounts of a debit of £60 for the printing of one issue of the *Bulletin*, carried over from 1961, and by the exclusion of the International Music Council's grant of £180 towards the cost of the Journal, which was not received during the current year.

The Board is happy to be able to point to an increase of £259 in subscriptions and donations. On the expenditure side the main increases have been: Secretarial: £606; General Administration: £116; Journal: £124; and Travel: £206.

Like all voluntary organizations, the Council is finding it increasingly difficult to cover its expenses. It is no longer possible to carry on the work of the Council on a more or less voluntary basis as in the past. Salaried officers have to be appointed and costs are mounting in other directions. Moreover, there are special difficulties inherent in the task of raising funds for an international organization, for most of the national bodies are themselves struggling to maintain their own activities. It was hoped that Unesco would appreciate these difficulties and that its General Conference would adopt the resolution to make an increased grant to the International Music Council, thereby enabling it to give more assistance to its affiliated organizations (see paragraph (ix) of last year's report). Unhappily, the resolution was not adopted and it will be necessary to seek other sources of revenue.

The Board again records its thanks to Mr. Kenneth Constable for his services as Honorary Auditor.

#### (iii) Executive Board

The twenty-seventh and twenty-eighth meetings of the Executive Board were held in Gottwaldov, Czechoslovakia, before and after the Annual Conference. The President, Professor Dr. Zoltán Kodály, was present at the second meeting. Professor Willard Rhodes was elected as Chairman for the ensuing year. The meetings were attended also by Professor Dr. Cherbuliez, Dr. Marinus, Dr. Dal, the late Professor Lajtha, Dr. Vetterl and Dr. Maud Karpeles. Dr. Picken, editor of the Journal, and Mr. Band, Executive Secretary, were in attendance.

#### (iv) Advisory Committee

Four meetings of the Advisory Committee were held in London during the year under review. They were attended by Sir Gilmour Jenkins (Chairman), the late Professor Lajtha, Dr. Bake, Mr. Crossley-Holland, Mr. Gwynn Williams, Mr. Kennedy, Dr. O'Sullivan, Dr. Picken, Mr. Saunders, Miss Slocombe, Dr. Wachsmann and Dr. Karpeles. Mr. Band, Executive Secretary, was in attendance.

We regret to announce that Dr. Picken retired from the Committee at the end of October, 1962.

The Committee gave advice to the Secretariat on matters of current concern and made recommendations to the Board.

#### (v) National Committees

The Board announces with great pleasure that it has approved the affiliation of two new National Committees: Czechoslovakia and the United States of America. Also an application from Bulgaria is awaiting the approval of the Executive Board. All three committees were formed as the outcome of conversations held at the conference in Czechoslovakia.

The total number of affiliated National Committees, including Bulgaria, will be nine.

#### (vi) Radio and Record Library Committee

The Bureau of the Radio and Record Library Committee, whose members are Madame L. Caldaguès (Chairman), Miss Marie Slocombe (Secretary), Mr. Matts Arnberg, Dr. Cl. Marcel-Dubois and Mr. Varga, have drawn up plans for the next meeting of the Committee. These include a discussion on "Techniques and problems involved in the presentation of authentic folk music programmes for audiences to whom the language and musical idiom are unfamiliar, with special reference to the presentation of Oriental music to Western audiences and vice versa". A report will be presented to the General Assembly.

The eighth series of International Radio Programmes on the theme of "Folk Music inspired by Animals and Birds" is being compiled on behalf of the Council by the Radio and Visual Information Division of Unesco. The Board records its thanks for this service and also for a grant of £150 made by Unesco for the Council's administrative expenses in connection with the programme.

#### (vii) Dance Commission

The Bureau of the Dance Commission, whose members are Dr. F. Hoerburger (Chairman), Professor R. Pinon (Secretary), Mr. D. N. Kennedy and Mrs. V. Proca-Ciortea, has been engaged in preparatory work on (a) A Folk Dance Survey and (b) A Folk Dance Terminology. The report of the Bureau, together with proposals by the Executive Board

for changes in the constitution of the Commission, will be brought before the General Assembly.

**(viii) Annual Conferences**

**(a) Fifteenth Annual Conference**

The Fifteenth Annual Conference was held at Gottwaldov, Czechoslovakia, from July 13th to 21st, 1962, by kind invitation of the Society of Ethnography of the Czechoslovak Academy of Sciences and other co-operating bodies, to whom the Council is deeply indebted for their generous hospitality.

The Conference, which was attended by about two hundred and twenty members from twenty-four countries, was honoured by the presence of the Council's President, Professor Dr. Zoltán Kodály, and Mrs. Kodály.

The Board records its special thanks to Dr. Vetterl, Chairman of the Conference Committee, who did so much to ensure the success of the Conference.

**(b) Sixteenth Annual Conference**

The Secretariat has been engaged with preparations for the Sixteenth Annual Conference to be held at Jerusalem, Israel, from August 5th to 12th, 1963, in conjunction with the Conference on East and West in Music. The Council is most grateful to the Israel National Council of Culture and Arts and to other co-operating bodies for their invitation and the Board records its special thanks to Dr. Spira, Chairman of the Conference Committee.

**(ix) Publications**

**(a) Journal**

Volume XV (171 pages) contains the Proceedings of the Conference held in Czechoslovakia and, in addition, reviews of one hundred and twenty-five publications and gramophone records. The Board records its thanks and gratitude to Dr. Laurence Picken for his editorship of the Journal, and much regrets that he will be unable to continue the editorship owing to pressure of other work. This will be a great loss to the Council.

The Board records its thanks to the International Music Council for its subvention towards the cost of publishing the Journal.

**(b) Bulletins**

Two bulletins have been published. No. XXII contained the report of the Fourteenth Meeting of the General Assembly and No. XXIII constitutes the seventh "Newsletter and Radio Notes."

**(c) Other Publications**

For particulars of other publications in progress, see pp. 9-10.

**(x) Representation at International Meetings**

The Council has been represented at the following meetings:

- (a) The Ninth General Assembly of the International Music Council, Rome, September 24th to 28th, 1962, by Professor Willard Rhodes;

- (b) Congress of the International Music Council on "Music and its Public," Rome, September 27th to 30th, 1962, by Professor G. Nataletti;
- (c) International Congress of the International Music Centre, Vienna (IMZ) on "Music in Television," Salzburg, August 26th to September 2nd, 1962, by Mr. K. Salomon;
- (d) Meeting of the Fédération Internationale des Phonothèques (FIP), Paris, February 7th to 9th, 1963, by Madame L. Caldaguès;
- (e) The First Inter-American Conference on Ethnomusicology, Cartagena de Indias, Colombia, February 23rd to March 1st, 1963, by Señora Isabel Aretz de Ramón y Rivera.

**8. MATTERS ARISING FROM THE REPORT**

**(a) National Committees (No. v)**

It was announced that the Board had approved the affiliation of the Bulgarian National Committee.

**(b) Journal (No. ix (a))**

The Board is pleased to report that Dr. KARPELES has kindly agreed to edit the 1964 issue of the *Journal*.

**9. FINANCE**

**(a) Statement of Accounts (see p. 16)**

The EXECUTIVE SECRETARY, presenting the accounts, said that, although the Council's financial situation was improving, it was not yet in a position to recruit adequate staff or to rent suitable office accommodation in Central London.

It was proposed by Mrs. HESKES, seconded by Mrs. JENKINS and *agreed* that the statement of income and expenditure for the year 1962 be adopted.

**(b) Membership and Journal Subscriptions**

It was proposed by Mrs. JENKINS, seconded by Mrs. HESKES, and *agreed* that, with effect from January 1st, 1964, the individual membership subscription be increased from £1 10s. (\$4.50) to £2 (\$6.00) and that the joint subscription for a married couple be increased to £3 (\$9.00). It was further *agreed* that the price of the current issue of the *Journal* should be £1 10s. (\$4.50) and that the price of back numbers should be £1 (\$3.00).

**10. RADIO AND RECORD LIBRARY COMMITTEE**

The report of the Radio and Record Library Committee was presented by Miss SLOCOMBE. The Committee included thirty-six radio organizations and thirteen institutions with record libraries of folk music. Sixteen representatives had attended this year's meetings. The Committee had asked its Bureau to collect information about television broadcasts and about films of authentic folk music in the archives of radio-television organizations. The



Committee is examining proposals made by Madame Caldaguès for practical steps to further co-operation between radio organizations and folklore experts. The compilation of international programmes from recordings contributed by members is continuing, with the help of Unesco Radio Division. A discussion had been held at this year's meetings on "Techniques and problems involved in the presentation of authentic folk music programmes for audiences to whom the language and musical idiom are unfamiliar, with special reference to the presentation of Oriental music to Western audiences and vice versa." Papers on the subject were read by Dr. Tran Van Khé and Dr. Marcel-Dubois (see pp. 25 and 30). The Bureau hopes to arrange for a further discussion at the next Conference on a theme relative to folk music in radio.

#### 11. FOLK DANCE COMMISSION

##### (a) *Constitution*

Dr. KARPELES said that the main outcome of the new proposals was to provide a small, limited working body (the Committee), which would be responsible to the Executive Board, and a large, unlimited body of members which would be free to discuss matters concerning the dance and to make recommendations.

It was proposed by Mrs. HESKES, seconded by Mr. SALOMON and agreed that the proposals be approved.

##### (b) *Report*

The report of the Folk Dance Commission was presented by Dr. HOERBURGER. The two sessions this year had been divided between progress reports on general activities, notably the folk dance survey and the working out of a common terminology, and papers on the dance (see p. 21).

Dr. Hoerburger felt that future study of the folk dance should be at the very core of all IFMC activity and that the Folk Dance Committee must participate in preparing general themes for future conferences.

#### 12. GREETINGS FROM UNESCO

Professor L. H. CORRÊA DE AZEVEDO, addressing the Assembly by invitation, stressed the importance attached by Unesco to the work of IFMC and conveyed the greetings of the Director-General of Unesco to the Conference.

#### 13. FUTURE PLANS

It was announced that the next Conference, by kind invitation of the Hungarian National Committee and the Hungarian Academy of Sciences, would be held in Budapest from August 17th to 25th, 1964.

#### 14. OTHER BUSINESS

##### (a) *Recordings of the Conference*

Mr. SALOMON said that tape recordings of the present Conference were available to those interested in the form of a thirty minutes Package Programme. The languages were English and Spanish, but the recordings could easily be adapted for other languages.

##### (b) *Greetings*

The CHAIRMAN conveyed to the Conference the greetings of the American Folklore Society and the Society for Ethnomusicology.

##### (c) *Votes of thanks*

The CHAIRMAN expressed the deep appreciation of Conference members to all those concerned with the organization of the Council's Sixteenth Conference and coupled this with very special thanks to Dr. Spira for all that he had done; to the Secretary of the Programme Committee (Dr. Bayer), and to Dr. Gerson-Kiwi for the interesting Lecture-Demonstration presented by her.

#### 15. PRESENTATION TO DR. MAUD KARPELES

The PRESIDENT, Professor Dr. ZOLTÁN KODÁLY, speaking on behalf of all IFMC members, said he could but reiterate what Dr. Marinus had so well said (see para. 3). He had very great pleasure in presenting to Dr. Karpeles a modest gift from the IFMC.

The President then handed over to Dr. Karpeles a Presentation Volume and a cheque. A basket of flowers was at the same time presented to Dr. Karpeles by Mrs. KODÁLY.

Dr. KARPELES, in expressing her thanks, said that this ceremony was a very moving experience for her, and also somewhat embarrassing. She felt there was something wrong in receiving a present for work which had given her so much pleasure. She considered it a great privilege to have been able to play a part in forwarding the great aims of the Council. Not the least part of her good fortune in working for the Council had been the making of so many friends from so many parts of the world. She now thanked these friends from the bottom of her heart. She trusted that the presentation had not been intended as a parting gift, because she hoped still to remain an active member of the Council. In fact, by having been promoted from Secretary to Honorary President, she felt it might almost be appropriate to quote the ubiquitous epitaph: "Not lost, but gone before!"

The CHAIRMAN, in closing the meeting, referred to the love for Dr. Karpeles and the appreciation of her work which was shared by all.

**STATEMENT OF ACCOUNTS**  
**January 1st to December 31st, 1962**

	<u>£</u>		<u>£</u>
<b>RECEIPTS</b>		<b>PAYMENTS</b>	
Balance from 1961 .. .. .	*2,265	Secretarial:	
Subscriptions and donations .. .. .	3,027	Salaries and other payments .. .. .	1,463
Journal sales and subscriptions .. .. .	236	Honorarium to General Secretary .. .. .	400
Song Book I: Royalties and fees .. .. .	41	Translating .. .. .	3
Catalogues of Recorded Folk Music .. .. .	12		<u>1,866</u>
Manual for Folk Music Collectors .. .. .	£17	Office and general administration:	
Less paid to Royal Anthropological Institute .. .. .	7	Stationery .. .. .	298
	<u>7</u>	Postage and telephone .. .. .	189
Conference Registrations .. .. .	142	Office rent and services .. .. .	200
Unesco grant for Radio Programme .. .. .	150	Office equipment .. .. .	47
International Music Council grant for Directory .. .. .	71	Sundries, including bank charges .. .. .	10
Interest on deposit .. .. .	29		<u>744</u>
	<u>£5,983</u>	Publications:	
		Journal .. .. .	863
		Bulletin (three issues) .. .. .	199
		Song Book II .. .. .	145
		Travel .. .. .	1,207
		Subscription to International Music Council .. .. .	260
			18
		Balance to 1963:	4,095
		Deposit account .. .. .	1,046
		General account .. .. .	730
		Office account .. .. .	105
		Cash .. .. .	7
			<u>£1,888</u>
			<u>£5,983</u>

\* Including £249 earmarked for Song Book account.

† Including £104 earmarked for Song Book account.

I have checked the foregoing with the relative books and vouchers and find it to be correctly stated in accordance therewith. Certificates of the bank balances have been produced to me.

18th March, 1963.

(signed) KENNETH B. CONSTABLE, C.A., Hon. Auditor.

**NATIONAL CONTRIBUTIONS\***

1962

<b>ALBANIA</b>		£	
Institute of Folklore .. .. .		20	
		<u>20</u>	
<b>AUSTRALIA</b>			
Australian Broadcasting Commission .. .. .		20	
Other subscriptions .. .. .		21	
		<u>41</u>	
<b>AUSTRIA</b>			
Österreichischer Rundfunk .. .. .		30	
Other subscriptions .. .. .		10	
		<u>40</u>	
<b>BELGIUM</b>			
Radiodiffusion-Télévision Belge (2 years) .. .. .		40	
Other subscriptions .. .. .		12	
		<u>52</u>	
<b>BRAZIL</b>			
.. .. .		6	
		<u>6</u>	
<b>CANADA</b>			
Canadian Folk Music Society (membership subscriptions) .. .. .		142	
Other subscriptions .. .. .		6	
		<u>148</u>	
<b>CHINA</b>			
Broadcasting Corporation of China (Taiwan) .. .. .		21	
Other subscriptions .. .. .		4	
		<u>25</u>	
<b>CYPRUS</b>			
Cyprus Broadcasting Corporation .. .. .		20	
Other subscriptions .. .. .		3	
		<u>23</u>	
<b>CZECHOSLOVAKIA</b>			
Československý Rozhlas .. .. .		20	
Centre of Amateur Art .. .. .		20	
Other subscriptions .. .. .		3	
		<u>43</u>	
<b>DENMARK</b>			
Danish Government .. .. .		21	
Other subscriptions .. .. .		20	
		<u>41</u>	
<b>FINLAND</b>			
Suomen Nuorisliitto .. .. .		20	
Other subscriptions .. .. .		13	
		<u>33</u>	
			<u>472</u>
		Carried forward .. .. .	

\* Individual subscriptions of \$25/£10 and over are listed separately.

	£	£
Brought forward .. ..		472
<b>FRANCE</b>		
Radiodiffusion-Télévision Française .. ..	50	
Office de Coopération Radiophonique (O.C.O.R.A.) ..	20	
Other subscriptions .. ..	20	
		90
<b>GERMANY</b>		
Bayerischer Rundfunk .. ..	44	
German National Committee of the IFMC .. ..	40	
Norddeutscher Rundfunk .. ..	22	
Süddeutscher Rundfunk .. ..	26	
Deutscher Demokratischer Rundfunk .. ..	20	
Other subscriptions .. ..	60	
		212
<b>GREECE</b>		
Archives de Folklore .. ..	20	
Other subscriptions .. ..	3	
		23
<b>HUNGARY</b>		
Hungarian National Committee of the IFMC (2 years)	80	
Magyar Radio és Televízió .. ..	20	
Other subscriptions .. ..	11	
		111
<b>INDIA</b>		
All India Radio .. ..	20	
		20
<b>REPUBLIC OF IRELAND</b>		
Government of the Republic of Ireland .. ..	40	
Other subscriptions .. ..	10	
		50
<b>ISRAEL</b>		
Israel Broadcasting Service (Kol Israel) .. ..	20	
Other subscriptions .. ..	14	
		34
<b>ITALY</b>		
Ente Nazionale Assistenza Lavoratori (2 years) ..	100	
RAI-Radiotelevisione Italiana .. ..	20	
Other subscriptions .. ..	6	
		126
<b>JAPAN</b>		
Nippon Hoso Kyokai (Japan Broadcasting Corporation) .. ..	32	
Other subscriptions .. ..	2	
		34
<b>NETHERLANDS</b>		
Netherlands National Committee of the IFMC (2 years)	80	
Other subscriptions .. ..	21	
		101
<b>NEW ZEALAND</b> .. ..	7	
		7
Carried forward .. ..		1,280

	£	£
Brought forward .. ..		1,280
<b>NORWAY</b>		
Norsk Folkemusikklag .. ..	20	
Norsk Rikskringkasting .. ..	20	
Noregs Ungdomslag .. ..	10	
Other subscriptions .. ..	16	
		66
<b>PAKISTAN</b>		
Radio Pakistan .. ..	20	
Other subscriptions .. ..	2	
		22
<b>POLAND</b>		
Polskie Radio .. ..	30	
Other subscriptions .. ..	6	
		36
<b>PORTUGAL</b>		
Calouste Gulbenkian Foundation, Music Department	50	
Companhia de Diamantes de Angola .. ..	20	
Other subscriptions .. ..	3	
		73
<b>RUMANIA</b>		
Rumanian National Committee of the IFMC .. ..	40	
Folklore Institute of Bucharest .. ..	20	
Radiodifuziunea și Televiziunea Română .. ..	20	
Other subscriptions .. ..	16	
		96
<b>SAUDI ARABIA</b>		
Directorate-General of Broadcasting .. ..	20	
		20
<b>SOUTH AFRICA</b>		
African Music Society .. ..	20	
Other subscriptions .. ..	15	
		35
<b>SWEDEN</b>		
Sveriges Radio .. ..	20	
Svenska Ungdomsringen för Bygdekultur .. ..	10	
Other subscriptions .. ..	13	
		43
<b>SWITZERLAND</b> .. ..	14	
		14
<b>TUNISIA</b>		
Government of Tunisia .. ..	21	
		21
<b>UNITED KINGDOM</b>		
R.V.W. Trust .. ..	500	
British Broadcasting Corporation .. ..	100	
English Folk Dance and Song Society .. ..	25	
Royal Scottish Country Dance Society .. ..	20	
Other subscriptions .. ..	212	
		857
Carried forward .. ..		2,563

	£	£
Brought forward .. ..		2,563
<b>UNITED STATES OF AMERICA</b>		
Professor Samuel P. Bayard .. ..	36	
Dr. Grace Spofford .. ..	9	
Mrs. R. Tangeman .. ..	9	
Mr. H. Rubin .. ..	9	
Other subscriptions .. ..	270	
	333	
<b>VIETNAM</b>		
Professor Nguyen-Xuan-Khoat .. ..	10	
	10	
<b>YUGOSLAVIA</b>		
Yugoslav National Committee of the IFMC .. ..	40	
Radiotelevision Yougoslave .. ..	20	
Other subscriptions .. ..	26	
	86	
<b>13* COUNTRIES SUBSCRIBING UNDER £5</b> .. ..	35	
	35	
	£3,027	

\* Bulgaria, Ghana, Korea, Nigeria, Peru, Southern Rhodesia, Spain, Syria, Turkey, Uruguay, U.S.S.R., West Indies, Zanzibar.

The following contributions for 1962 were received too late for inclusion in the financial year:—

	£
International Music Council grant to Journal .. ..	178
Radio Republik Indonesia (2 years) .. ..	80

## DANCE COMMISSION

Meetings were held on August 5th and 7th.

Chairman: Dr. Felix HOERBURGER (Germany).

APOLOGIES for non-attendance were received from Professor R. Pinon (Belgium) and Mr. D. N. Kennedy (U.K.)—secretary and member, respectively, of the Bureau.

PRESENT were Mrs. Vera Proca-Ciordea (Rumania)—member of the Bureau—and 60 members of the Council from eleven countries, i.e. Bulgaria, France, Germany, Ghana, Israel, Netherlands, Rumania, Sweden, United Kingdom, United States of America and Yugoslavia.

### 1. CHANGES IN THE CONSTITUTION OF THE FOLK DANCE COMMISSION

Dr. KARPELES (Secretary IFMC) explained that the Executive Board had been asked to enlarge the membership of the Commission, which was thought to be not sufficiently representative. Owing to the difficulty of selection the Board proposed that meetings for the discussion of matters relating to the dance should be open to all members. This would involve terminating the Dance Commission and appointing a small committee which would be responsible to the Board. New regulations, which were subsequently accepted by the General Assembly, were approved by those present.

### 2. FOLK DANCE SURVEY

Dr. HOERBURGER reported that a questionnaire had been widely circulated. Replies had so far been received from 11 countries. He said there were two main problems.

The first was to find a means of communicating our conception of folk dance in the absence of a universally accepted definition of the term. In order to help towards a common understanding he had drawn up the following table, showing the categories which have at times been included in the conception of "folk dance."

	A. Ritual	B. Spectacular	C. Recreation <sup>1</sup>
1. Traditional	1A. Ritual dances, performed according to their traditional function	1B. Traditional dances performed by traditional exponents and intended as a spectacle	1C. Traditional dances for social recreation.
2. Consciously practised	2A. Former ritual dances, now consciously practised	2B. Traditional spectacular dances, now consciously practised	2C. Traditional recreational dances, now consciously practised
3. Progressively developed	3A. Progressively developed dances with elements of ritual dances	3B. Show dances with traditional elements of A, B and C.	3C. Recreational dances with traditional elements, newly arranged
4. Newly invented	4A. New invention of dances of ritual type	4B. Newly invented dances for show purposes	4C. Newly invented dances of recreational type

Dr. Hoerburger said that he had not attempted to give a definition for the various terms: traditional dance, *danse folklorique*, *danse populaire*, etc. but he hoped that the classification of dances according to the table might help to avoid misunderstanding. He added that the IFMC's conception of folk dance was limited to (1) and (2). The Council was interested in categories (3) and (4) but considered that these lay outside its domain.

The second problem was to compile a survey or handbook which would show at first sight the development and present status of the traditional and the revived folk dance ("first and second existence," to quote Professor Wiora) in the various countries, both as regards its study and its practice. The compilation of this handbook could best be achieved by an editor, or editorial board, working in collaboration with correspondents in the various countries.

### 3. CATALOGUE OF FOLK DANCE FILMS

Dr. KARPELES reported briefly on a project to compile a catalogue of folk dance films for which it was hoped to obtain assistance from Unesco.

### 4. INTERCHANGE OF FOLK DANCE GROUPS

Dr. KARPELES asked whether it would be helpful if the IFMC Secretariat kept a record of organizations wishing to send groups to other countries or to receive groups from foreign countries.

Miss E. M. ELLIS (U.K.), speaking on behalf of the English Folk Dance and Song Society, proposed that a scheme should be set up whereby members of bona fide folk dance societies who were visiting foreign countries could receive membership privileges of folk dance organizations within that country. It was thought this scheme would be easier to organize than the interchange of groups which might incur considerable expense.

The scheme as outlined by Miss Ellis was approved.

At the conclusion of the business meeting papers were read, of which summaries are given below.

#### PREMISES FOR A FOLK DANCE TERMINOLOGY

VERA PROCA-CIORTEA (Bucharest)

This paper is an attempt to outline certain principles which should form the basis of a folk dance terminology. When we have certain established and accepted forms, those concerned with research regarding terminology will have a guiding line in their studies and they will be able to reach agreement on the selection and definition of terms and ideas. Our immediate goal is to create some scientifically sound instruments so that in our work we may have a common language. These instruments should stand on a level with the other disciplines of folklore, namely musicology and linguistics, since being a syncretic phenomenon folk dance cannot be studied separately from folk music and poetry.

In the past choreographer folklorists were little concerned with the structural analysis of the dance. But now competent researchers, having thorough experience and a desire to bring this discipline to the level of musicology and linguistics, go deeper into this matter.

Yet specialists concerned with the structural analysis of folk dance have made only rare attempts in this direction and these attempts have passed unnoticed on an international scale. That is why the structural analysis of the folk dance is still lagging behind the study of folklore in general.

Experience and achievements in the field of musicology and linguistics acting as trail blazers for choreographer folklorists on the one hand and theoretic and technical capacity of orientation reached by the latter on the other will encourage the setting up of this new discipline that is to carry the name of choreology.

The dance is an organized means of communicating our thoughts and feelings through movement. Like the art of the word and music, in order to get across, it requires a number of essential elements such as:

- (1) The material element, i.e. the movement performed.
- (2) The psychic act of thinking and feeling.
- (3) Organization, by means of which the dancing subject can logically express itself in choreographic images.
- (4) The social act of conveying.

No matter how great the differences in the specific characters of folk dances are, they all respect these categories.

Thus, a terminology of world value should have the quality of serving, covering and satisfying the essential elements of the dance, by defining the selected terms.

#### VARIOUS FORMS OF Q-TIME IN BULGARIAN FOLK MUSIC AND ACCOMPANYING DANCES

RAINA KATZAROVA (Bulgaria)

Professor Katzarova demonstrated a number of dance-step combinations and showed their relationship to the music, which was played on gramophone records.

#### LABANOTATION:

##### A UNIFIED SYSTEM FOR THE FOLK DANCER

FRED BERK (Laban Dance Notation Bureau, New York)

Knowledge of the basic elements of Labanotation is sufficient for the folk dancer; it equips him with a logical and simple tool for reading and writing dances. The symbols of movements can be learned in a very short time. Each of these symbols indicates the steps (walking, running, skipping, jumping, leaping) and at the same time it indicates rhythm, direction and level. These are the ingredients of which a folk dance is made.

In New York a group of people is very much concerned with Labanotation for the folk dancer. So far, ten international and ten Israeli folk dances have been published.

## TRADITION AND CREATION IN ISRAELI FOLK DANCE\*

GURIT KADMAN (Tel Aviv)

Living folk dance exists in Israel in two forms:

- (a) The still living traditional dances of the different communities, and
- (b) The newly developed folk dances.

The traditional dances of the recent immigrants in Israel mostly reflect the dances of their former host-countries, with certain modifications, exceptions being those of the Hassidic sect, and the dance-gifted Yemenites, which show more independence and originality. The keeping alive of these dances in Israel is made difficult by the wish of the immigrants themselves to integrate into Israel's modern civilization.

The new Israeli dance emerged suddenly, in Summer 1944, in the first "Dalia" Festival. There appeared in embryo all the different traditional as well as new creative elements: steps, movements and expressions originating in European, Hassidic, Yemenite and Arab sources—and new ones, growing out of the life and work in the old-new homeland. So far, more than 150 dances have developed from these amazing beginnings.

From an analysis of the present repertoire of Israeli folk dance we come to the conclusion that this achievement proceeds beyond the maintenance of tradition and even beyond the usual meaning of "renewal," and may legitimately be termed CREATION. Since no similar phenomenon exists in the contemporary world, the Israeli scene affords us the singular privilege of observing a historical occurrence—the birth of a national dance.

\* This paper was illustrated by a group of dancers.

## PAPERS READ TO THE RADIO AND RECORD LIBRARY COMMITTEE

AUGUST 7

### SUR LA PRESENTATION DE DOCUMENTS AUTHENTIQUES DE LA MUSIQUE TRADITIONNELLE POPULAIRE ET SAVANTE À LA RADIO

TRAN VAN KHÉ

En 1961, le Conseil International de la Musique de l'Unesco a envoyé aux différentes stations de radio dans le monde deux questionnaires:

Questionnaire A (pour les stations de radio des pays asiatiques et africains).

Questionnaire B (pour les stations de radio des pays occidentaux).

On leur a demandé d'indiquer le temps qu'elles avaient consacré en 1950 et en 1960 à chacune des catégories de musique mentionnées dans ces questionnaires:

- (a) musique traditionnelle classique
- (b) musique traditionnelle classique occidentale
- (c) musique occidentale classique
- (d) musique populaire authentique
- (e) musique populaire moderne
- (f) musique légère
- (g) jazz (Questionnaire A)
- (a) musique populaire authentique (y compris celle des pays orientaux)
- (b) musique populaire modernisée (y compris celle des pays orientaux)
- (c) musique traditionnelle classique des pays orientaux
- (d) musique légère
- (e) jazz (Questionnaire B)

Les réponses données par plus de 30 stations de radio ont été examinées à Rome en Octobre 1962 par un groupe d'experts sous la présidence de M. Alain DANIELOU, de l'Ecole Française d'Extrême-Orient, et dont je faisais partie.

Nous avons écouté pendant plusieurs jours des extraits de programmes que plusieurs stations de radio ont eu la gentillesse de nous faire parvenir. Nous avons discuté non seulement sur les termes utilisés (musique folklorique, musique populaire, musique traditionnelle, musique savante ou de haute culture), mais aussi sur les méthodes de présentation. L'analyse des rapports envoyés par les stations de radio, le résumé des échanges de vue entre les participants, la comparaison des statistiques ont été faits par Jack BORNOFF, secrétaire exécutif du Conseil International de la Musique de l'Unesco dans le rapport sur "le rôle des moyens techniques dans la préservation et la diffusion de la musique classique et folklorique dans les pays de l'Orient, de l'Afrique et de l'Occident, rapport qui doit paraître dans le n° d'avril du journal du "British Institute of Recorded Sound."

Il est apparu au cours de notre réunion à Rome que le terme de musique authentique—qu'elle soit populaire ou savante—n'a pas été compris de

la même façon par tout le monde. Plusieurs exemples de musique considérée comme authentique par certaines stations de radio, étaient pour nous des spécimens de musique "modernisée" ou occidentalisée. Même en prenant pour authentique la musique que certaines stations de radio ont présentée comme telle, nous avons été forcés de constater que la musique traditionnelle authentique—populaire ou savante—à part dans quelques pays comme l'Inde en Asie, l'Albanie et la Bulgarie en Europe, a été plus ou moins supplantée par la musique populaire modernisée, par la musique légère ou celle dite "de variétés." Au Japon, la musique traditionnelle classique (12 $\frac{1}{2}$ %) et la musique populaire authentique (1 $\frac{1}{2}$ %) sont largement dépassées par la musique occidentale classique (57, 5%): selon M. Luis SANDI, président du comité national mexicain de la musique, à la station de radio du Mexique, on entend surtout une "musique commerciale" et non la musique authentique. En Italie où le nombre d'heures d'émission sur la musique populaire authentique est le plus important (195 h. en 1960) parmi les pays occidentaux qui ont répondu au questionnaire B, la musique légère et le jazz ont occupé pendant la même année (1960) 3,750 heures. En Allemagne fédérale, la proportion était de 4 heures et demie de musique populaire authentique pour 4,928 heures de musique légère et de jazz.

Il n'est pas facile de présenter la musique populaire authentique d'un pays donné au grand public de ce même pays, donc à plus forte raison au public d'un autre pays. Dans l'établissement des programmes de radio, on doit tenir compte du goût, de la psychologie, du mode de vie, du degré d'éducation musicale des auditeurs. Qu'a-t-on déjà fait et que pourrait on faire pour présenter dans des émissions radiophoniques la musique traditionnelle authentique d'un pays au grand public d'un autre pays?

(Je me base sur les observations que j'ai faites, les expériences que j'ai tirées à propos de la présentation de la musique traditionnelle authentique des pays asiatiques au public occidental; cet exposé ne constitue qu'une base de discussion, le débat pourra être élargi).

#### CE QUI A ÉTÉ FAIT

Plusieurs méthodes ont été utilisées pour présenter à la radio la musique traditionnelle, populaire ou savante. M. Peter CROSSLEY-HOLLAND, à la réunion de Rome en Octobre 1962, en a signalé un certain nombre en usage à la B.B.C.:

- (1) causeries ou conférences avec des exemples musicaux bien choisis;
- (2) concerts commentés avec exemples de musique enregistrés ou exécutée par des artistes de passage;
- (3) musique "folklorique" présentée dans le cadre d'un programme régional;
- (4) musique faisant partie d'un programme d'éducation musicale (émission pour les écoles);
- (5) utilisation de la musique populaire pour les programmes documentaires;
- (6) interviews avec les musiciens et les critiques (à la B.B.C. Yehudi Menuhin et Narayana Menon ont discuté sur la musique traditionnelle de l'Inde).

Toutes ces méthodes ont été également utilisées par les producteurs de la R.T.F. Pour ma part j'ai fait dans différents programmes des causeries

sur la musique vietnamienne et la musique traditionnelle des pays extrême-orientaux: musique vietnamienne dans l'émission du Pr. ETIEMBLE sur l'Asie du Sud-est—(France III), musique vietnamienne, musique chinoise, musique japonaise, musique occidentale et musique orientale dans l'émission de Marina Scriabine sur les musiques d'Orient (France IV), musique vietnamienne à la B.B.C. (Third Program), à la Radio Suisse (Programme Romand). J'ai donné des concerts expliqués à la R.T.F., à l'émission "les Artistes de passage" (France I), à la Télévision Française, Anglaise et Suisse. J'ai préparé 6 émissions d'une demi-heure chacune, sur la musique traditionnelle des pays asiatiques pour les élèves du second degré dans la série "Aux sources de la musique" de Lila Maurice-Amour (France III).

J'ai été interviewé sur la musique des pays extrême-orientaux par Claude Samuel à la Tribune de la musique vivante (France III), sur la musique vietnamienne par John Witty à la Télévision Anglaise.

Bien entendu, ces méthodes de présentation ont contribué dans une certaine mesure à faire connaître la musique traditionnelle authentique des pays asiatiques aux auditeurs occidentaux. Mais il faut le reconnaître, ces émissions sont très rares et destinées à un groupe de spécialistes ou d'étudiants qui s'intéressent à l'ethnomusicologie. Le grand public n'écoute pas ces émissions qu'il considère comme trop spécialisées. Pour l'intéresser à une musique qui ne lui soit pas familière, on devrait l'y conduire progressivement, lui faire entendre incidemment de la musique authentique au cours d'émissions documentaires, des programmes sur les voyages, les contes et les légendes, les feuilletons, etc. . . . le préparer à écouter par la suite des émissions axées sur la musique: des documents comparés sur les instruments, sur les genres musicaux.

#### CE QUI POURRAIT ÊTRE FAIT

Partant du principe de nous adresser avant tout au subconscient du public, je propose les méthodes de présentation suivantes:

(1) utilisation de la musique *authentique et appropriée* pour les programmes documentaires. J'insiste sur les caractères *authentique et approprié* de la musique de fond. Souvent la musique qui accompagne un texte de présentation à la radio ou une succession d'images à la télévision, a été choisie à la légère. Pourvu que cette musique soit "exotique" et qu'elle puisse évoquer un pays lointain, cela suffit. C'est ainsi que l'on a fait entendre immédiatement avant une causerie sur la cuisine chinoise un extrait de la pièce Nam Xuân (Le printemps méridional) qui sert à exprimer la sérénité dans la musique vietnamienne. Pour servir de fond à une émission sur la peinture chinoise à la Télévision française, on a utilisé un enregistrement de musique vietnamienne, et les spectateurs vietnamiens ont pu entendre un chant de bateliers de Hué, sur les images de peintures chinoises. Il n'est pas rare d'entendre une musique de Cour de Cambodge sur les images d'actualité au Vietnam. Pour les auditeurs occidentaux que ne s'intéressent pas aux musiques non-européennes, cela n'a aucune importance. Mais pour les auditeurs vietnamiens ou pour ceux qui ont fait un séjour au Vietnam, cette erreur est grossière: comme si l'on se servait de la musique de Granados ou des *paso dobles* pour des images de Notre-Dame de Paris. Du reste, la musique de fond s'adresse au subconscient de l'auditeur. Par la suite, la même musique fait revenir dans sa mémoire le texte déjà entendu, les images déjà vues, et une musique mal choisie risque de donner une fausse

impression à un auditeur sur la nature de la musique d'un pays. Ce que le public entend "incidemment" au cours des différentes émissions contribue à former son goût, susciter sa curiosité et enrichir ses connaissances.

(2) amener le public à écouter une musique traditionnelle authentique au cours d'un récit de voyage, d'aventures ou même d'un feuilleton. L'émission "Au delà des mers" de France Daniéli est largement suivie par les auditeurs français. France Daniéli les a conduits vers des pays lointains où ils ont pu au cours de ces voyages, écouter une musique parfois authentique, mais le plus souvent hybride et occidentalisée. On aurait pu par exemple imaginer un récit d'aventures, un feuilleton à épisodes dont l'action se passe dans un pays d'Asie. Le héros pourrait alors traverser les rivières, comme la rivière des Parfums à Hué dans le Vietnam Central avec comme musique de fond le chant de bateliers, le Hò mái dáy. Ils pourront s'aventurer dans les rizières inondées dans le Sud du Vietnam (musique de fond : les chants de repiquage ou de pilage de riz), dans le delta du Fleuve Rouge (musique de fond : chants alternés, chants de fête de Bắc Ninh : cò lá (l'aigrette plane) ; quan ho (chants d'amour alternés). Les auditeurs pourront assister en même temps que les héros du feuilleton à une représentation théâtrale, et le récitant décrira la scène, les personnages, les instruments de musique, donnera la traduction des chants pendant qu'ils écoutent des exemples authentiques de musique de théâtre.

(3) les contes et légendes pourront servir aussi de thèmes d'émissions sur la musique (1) :

- (a) légendes se rapportant aux instruments mêmes :
- (b) légendes se rapportant aux genres ou aux modes musicaux :
- (c) légendes se rapportant aux musiciens :
- (d) légendes sans aucun rapport avec la musique mais qui pourront être illustrées par une musique de fond authentique.

(4) *documents comparés*.—Dans ces émissions, on s'adresse à un public déjà préparé ou qui s'intéresse à la musique. On part d'un élément connu du public et on le compare à d'autres semblables qui existent dans les pays orientaux.

Par exemple, après avoir fait entendre "les Bateliers de la Volga," on fait allusion à d'autres chants de bateliers, dont on donnera les renseignements précis sur le contexte sociologique, et les paroles. Dans le même ordre d'idées, on pourra présenter les chants alternés, les instruments de musique, les ensembles instrumentaux dans différents pays. Les auditeurs occidentaux habitués aux sonorités de la harpe et de la flûte traversière, seront curieux d'entendre la harpe birmane, la flûte traversière chinoise, coréenne, japonaise, vietnamienne ou indienne. On pourra préparer des émissions avec comme thème l'amour, le printemps, l'eau, etc. . . . en utilisant comme illustrations la musique authentique de chaque pays, de chaque région.

Dans un stade avancé, on compare les sonorités de l'orchestre *piphat* de la Thaïlande, du Cambodge, du Laos, avec le *gamelan* indonésien, l'orchestre *gagaku* du Japon ou l'orchestre de chambre, l'orchestre symphonique de l'Occident. Pour en arriver là, il faudra commencer par habituer le grand public à entendre d'autres musiques que la musique occidentale.

Les documents sonores ne manquent pas. On en trouve à la Phonothèque, à la Discothèque de la R.T.F., aux discothèques du Musée de l'Homme et du Musée Guimet.

Les producteurs de la radio pourront préparer leurs émissions sur les musiques non-européennes avec le concours des experts-musicologues. Ou bien on pourra, comme l'a fait Mme Caldaguès pour les documents de la Phonothèque de la R.T.F., préparer des catalogues avec des indications précises données par des experts sur l'origine, la nature, le contexte sociologique des musiques ethniques les instruments utilisés, la composition des ensembles orchestraux. Un travail de fichage par répartition géographique, par catégories d'instruments, par genres musicaux sera très utile aux producteurs de radio qui pourront grâce à ces fiches trouver un élément musical approprié à chacune de leurs émissions.

Evidemment ce travail d'analyse et de fichage de documents, ces méthodes de présentation que j'ai proposées plus haut ne constituent qu'un point de départ, qu'une base de discussion. Par une confrontation des expériences des producteurs de radio, nous trouverons d'autres moyens pour permettre au grand public d'un pays d'écouter la musique authentique d'un autre pays sans que cela nécessite pour lui un effort intellectuel. La radio aura joué un rôle important dans le rapprochement des peuples du monde.

#### ENGLISH SUMMARY\*

The results of an investigation by the IMC in 1961-62† showed that, in the countries studied, with few exceptions, the transmission of authentic traditional music had been supplanted by "modernised" folk music or light music.

It is not easy to present authentic folk music to the general public in the country of its origin, still less easy to present it to other countries. Broadcasters must take into account the taste, psychology, way of living and degree of musical culture of their listeners.

Methods so far used have had a certain success but mainly with specialized minority audiences. To reach the ordinary listener, unfamiliar music must be introduced gradually. The main approach at first must be at the subconscious level.

The following methods are suggested :

- (1) Use of authentic and appropriate music in documentary programmes.
- (2) Introduction to authentic traditional music in talks on travel or adventure or in dramatic productions.
- (3) Programmes presenting stories and legends about the musical instruments, the forms or the musicians, or which can be illustrated with authentic music.
- (4) Comparative studies: to be used when the audience is already prepared. This method should compare the familiar with the unfamiliar, point out parallel functions, compare different forms of an instrument.

Documentary recordings are not lacking. Radio producers must use them with the help of expert ethnomusicologists and record librarians

\*A copy of a slightly abridged English translation can be obtained from the Executive Secretary I.F.M.C. on request.

†Published in *Recorded Sound*, April/July, 1963.



must seek to provide detailed annotation by experts. Such efforts to enable the general public in one country to know the authentic music of other countries will play an important role in bringing the peoples of the world together.

## CONNAISSANCE DE LA MUSIQUE POPULAIRE TRADITIONNELLE OCCIDENTALE PAR LA RADIO EN ORIENT

CLAUDIE MARCEL-DUBOIS

Je précise dès le début que je m'en tiendrai ici d'un part au point de vue de l'expert et d'autre part au domaine de la musique populaire et paysanne de tradition orale.

En effet, l'opinion de l'Occidental doit sur cette dernière clause être clairement définie. L'ambiguïté de la tradition orale en ce qui concerne la musique est à souligner. En Occident, seule relève de l'oralité la musique populaire, paysanne, villageoise, et il existe un fossé entre le domaine de la musique artistique et celui de la musique populaire traditionnelle, le fossé de l'écriture et de l'exécution inculte. En Orient l'oralité, disons la tradition orale, bien qu'il y existe des notations schématiques, des tablatures et diverses tentatives d'écriture, peut concerner à la fois et la musique savante et la musique populaire. Le domaine artistique d'Orient que nous appelons en ethnomusicologie "les musiques de haute culture" est à comparer avec celui de nos grands virtuoses occidentaux et non avec nos chanteurs ou nos musiciens de village.

Mais il existe, en Orient comme en Occident, un domaine de la musique paysanne.

A mon sens la première condition pour le sujet qui nous occupe est de ne pas mêler dans la diffusion ouest-est les deux domaines, le savant et le populaire, afin de ne pas fausser les plans. Et quand je parle d'échanges ouest-est par la radio et de connaissance mutuelle des peuples d'orient et d'occident à travers leurs musiques propres, j'envisage les enpressions de musiciens paysans musicalement incultes qui ne savent pas lire "les notes," qui n'ont aucune idée de la théorie musicale, qui ont appris à jouer de "routine" comme ils disent, ce sont ceux-là qui sont concernés. Cette première condition posée, il me semble qu'on peut, en ce qui concerne les moyens à employer pour la connaissance par la radio des musiques occidentales en Orient, tirer un enseignement de l'évolution des moyens de présentation de la musique populaire—c'est à dire de la "folk music" et non de la "popular music"—en Europe et surtout en France même . . . C'est évidemment la situation de mon pays que je connais le mieux et vous ne m'en voudrez pas de le citer en exemple.

La musique populaire européenne, la chanson surtout, depuis longtemps et bien avant la radiodiffusion, a été présentée au public. On a cherché, en France notamment, à la faire entendre en des milieux différents de ceux dont elle était et est issue. Avant la radio, des concerts, ceux organisés par exemple par Weckerlin à Paris vers 1865, ont été à cet égard célèbres. Ce phénomène venait à la suite de la réputation de la chanson populaire provoquée, dans presque toute l'Europe, par le mouvement romantique. Or, la notion concert pour présenter la musique populaire est restée en usage à la radio et fut assez longtemps la seule utilisée radiophoniquement. Cela s'explique par le fait que les artistes de la radio avaient facilement à leur répertoire des chansons populaires

harmonisées et qu'en vérité ces recueils pour chant et piano, par exemple, étaient les seuls éléments accessibles pour la connaissance de la musique populaire traditionnelle.

D'autre part ces chansons harmonisées restaient un peu dans le style de la musique savante européenne composée et écrite sur thèmes populaires, oeuvres qui firent de leur côté beaucoup pour la connaissance de la musique paysanne à la radio. Comme pour un concert ces pièces ont été longtemps les éléments de base des programmes folkloriques de radio en Europe occidentale, ces programmes étaient uniquement conçus comme un concert.

Or, ces oeuvres de compositeurs, ces arrangements sur thèmes folkloriques, si intéressants soient-ils, masquent la vérité, emploient des instruments, des voix qui transforment la musique originale, l'exploitent. On livre ainsi aux auditeurs une musique paysanne inculte spontanée, cuite et recuite au feu de l'érudition musicale et des dons du compositeur. Cela croit-on est fait pour l'embellir, pour la mettre à portée d'un public dit cultivé, et pourtant elle devient ainsi édulcorée, adoucie, plate.

Avec l'éducation de l'oreille de tout un chacun consécutive au développement des disques de musique ethnique, aux contacts pris par les gens au cours de voyages lointains, aux sonorisations de films d'explorations, aux reportages radiophoniques et télévisés, les sonorités étranges n'étonnent plus, les possibilités techniques de la radio permettent également des diffusions plus poussées. Avant la 2<sup>e</sup> guerre mondiale, je me rappelle que lors des émissions de folklore musical français des difficultés surgissaient pour faire admettre des musiques aux sonorités un peu étranges.

Par exemple, les techniciens de la radio demandaient d'enlever les bourdons de vielle à roue, la chanterelle de tambourins de Provence. Ces dispositions concourraient à enlever tout caractère à la musique présentée.

Or, il s'agissait de présenter aux auditeurs des musiques de leur propre culture avec laquelle théoriquement ils auraient dû être familiers. Il semblerait donc logique de supposer que, présentée à des auditeurs de cultures différentes et d'habitats éloignés, la musique ethnique d'un groupe donné—en l'occurrence celle d'un groupe pays occidental présenté à un groupe oriental—le dépaysement, l'incompréhension même de l'auditeur soient encore accentuées. Or il me semble qu'un Occidental familier des musiques classiques est, ou était dans un passé proche encore, tout autant étranger aux musiques populaires de son pays ou de territoires de culture similaire qu'il l'est ou le serait aux musiques d'Orient.

La difficulté en effet ne réside pas tant dans l'opposition qui peut exister entre musique occidentale et musique orientale mais entre niveaux différents de musique—d'un côté la musique savante (classique occidentale ou de haute culture traditionnelle orientale) et de l'autre la musique populaire paysanne occidentale et orientale.

Cette dernière, d'où qu'elle vienne, porte en elle des traits communs. La pierre d'achoppement n'est donc pas essentiellement de faire admettre une musique de culture différente par rapport à celle d'un groupe d'auditeurs mais de faire comprendre ce qui est inhabituel à un public quel qu'il soit et quelle que soit la catégorie de la musique diffusée. La rauque mélodie et les appels d'un conducteur de boeufs du Berry déroutent tout autant un mélomane habitué des concerts classiques occidentaux qu'un familier du *gagaku*; une oeuvre de musique concrète ou d'avant-garde composée par un musicien de talent occidental ou oriental déroutera de la même manière l'auditeur musicalement inculte ou le paysan, qu'il soit de France ou d'une Navarre extrême-orientale. Et ceci me ramène à la

première condition. Pour faire connaître la musique occidentale populaire en Orient, il faudrait organiser des émissions qui ne mêlent pas les niveaux de musique et, j'ajoute, qui ne confondent pas le genre des auditeurs. Il importerait, pour aller plus avant, de tenir compte au préalable du pourcentage des catégories d'auditeurs de la radio en Orient, ainsi que des principes qui président à l'organisation des programmes diffusés.

Ce n'est pas tout à fait mon rôle et je ne me sens pas autorisée à donner des conseils aux producteurs de radio. Cependant, j'en arrive à une nouvelle condition qui me paraît tout aussi essentielle dans les échanges ouest-est pour l'efficacité de la connaissance de la musique occidentale populaire traditionnelle en Orient. En effet, il convient de prendre en considération en premier lieu le fait suivant : l'importance du rôle de la radio dans la connaissance de la musique traditionnelle est de plus en plus considérable. C'est maintenant monnaie assez courante dans les pays européens ou de culture occidentale, notamment en Amérique du Nord, que les airs de folklore soient retenus à travers les émissions de radio. D'où le rôle de la radio sur l'évolution non seulement des changements de répertoire par l'introduction de nouveaux airs dans les mémoires mais de la fixation dans ces mémoires d'un certain état de la chanson et de la musique populaires traditionnelles.

Ce sont donc ces états d'un répertoire qui resteront dans les mémoires. La radio est l'agent moderne de la transmission orale ; ce qu'elle diffuse prend valeur de modèle pour bien des paysans de nos campagnes. On serait en droit de supposer qu'il en adviendra ainsi en Orient.

Il est essentiel que cet état soit celui que les experts jugent le meilleur. La radio est une arme efficace, ne lui faisons pas torpiller nos trésors ancestraux ni retrancher de nos biens culturels les racines les plus fécondes. Au contraire, servons-la pour qu'elle serve notre cause.

J'ai l'occasion de me rendre compte personnellement au cours de mes missions de recherche ethnomusicologique du prestige de la radio dans les villages, de son influence et en conséquence du danger qu'il y a à diffuser de la musique populaire adaptée ou qui ne soit ni rigoureusement authentique ni dans sa forme originelle. Il ne faut pas oublier que l'informateur en puissance qu'est un auditeur paysan tentera d'imiter ce qu'il entend et le résultat sera désastreux, car il pense que du moment que "ça se fait à la radio" c'est mieux, et comme il ne parvient pas à faire aussi bien le voilà complexé, perdu pour la sauvegarde du patrimoine des traditions musicales. Il devient étranger à sa propre musique. Et s'il l'entend exécutée par une cantatrice de grand talent il sera dépassé ; l'expérience provoquera chez lui une certaine nostalgie, car il se sentira banni de cette musique qui lui semblait pourtant la sienne.

On comprendra aisément dans ces conditions, que l'auditeur déjà ferme à sa propre musique si on la lui sert sous le masque des arrangements et des perfectionnements, le sera automatiquement plus encore à des expressions musicales issues d'autres cultures que la sienne.

On conseillera donc pour la diffusion en Orient comme en Occident de la musique traditionnelle de présenter uniquement des documents originaux, de bannir tout arrangement, de faire entendre la musique telle qu'elle est, toute crue.

On insistera ici sur le fait que désormais cela est possible puisqu'on a dans le monde un certain matériel, de plus en plus abondant, repéré, classé, possible à échanger entre organisations. Ceci résout le problème du déplacement des musiciens paysans toujours aliatoire, souvent impensable.

Utiliser les ressources du matériel sonore recueilli au cours d'expéditions de reportages, d'enquêtes spécialisées, judicieusement sélectionné et présenté avec la coopération d'experts. Voilà une règle à retenir pour les échanges occident-orient.

Je me permettrai encore quelques suggestions pratiques pour l'établissement des programmes. En premier lieu pour l'établissement de programmes savoir qu'elle est la nature du public qui est susceptible d'écouter l'émission. En second lieu, il semble nécessaire de fixer d'abord le choix sur des pièces musicales ayant une parenté si non dans leur style ou leur timbre mais dans leurs fonctions, que cette parenté s'exerce entre la pièce diffusée et l'auditeur qui reçoit cette musique et qui se trouve alors avoir l'attention éveillée par des liens de ressemblance ne seraient-ce que fonctionnels, entre cette musique et celle qu'il pratiquerait en même circonstance.

On aura avantage à faire des parallèles entre les musiques en Orient et en Occident en relation, par exemple, avec les travaux agricoles, ici le blé, là le maïs, ailleurs le riz, etc., entre les musiques funéraires, etc. Les programmes préparés par l'IFMC pourraient être consultés à cet égard, mais il faudrait alors les repenser en fonction de l'aspect occident-orient et prendre conseil non seulement des experts scientifiques mais des techniciens de la diffusion radiophonique. Le principe des parallèles, habilement présentées du reste et n'ayant — au début du moins — aucun caractère didactique me semble une méthode efficace pour la bonne compréhension mutuelle des peuples à travers leur musique.

D'autre part c'est la musique populaire instrumentale qui sera peut-être, au début de ces initiations, la plus accessible au public oriental. On pourra parler des instruments de musique en montrant les différences avec ceux que les Orientaux possèdent. Cependant il convient dans de tels échanges de ne pas négliger la musique vocale. Il sera bon de faire entendre des voix très caractéristiques, et cela malgré le péril d'un texte occidental inintelligible aux gens d'Orient, car la différence des timbres est très frappante.

Il faut recommander aussi de ne jamais porter des jugements de valeur, il importe de montrer ce qui est pour en faire saisir l'existence, pour faire prendre conscience du non-isolement et de la parenté des faits musicaux tout du moins dans leur fonction ou dans tel ou tel de leur moyens d'expression si ce n'est dans leur rigueur formelle ou leur style régional.

On conseillera surtout de ne pas faire des arrangements de musique populaire traditionnelle occidentale dans le goût oriental (comme on en a fait dans le sens inverse et toutes proportions gardées) en écrivant des harmonisations qui modifient l'échelle musicale, ou encore des adaptations qui transforment le contenu général d'une pièce paysanne pour la mettre au goût des auditeurs lui donnant ainsi un autre langage et une autre étiquette. Il faut recommander à chacun de garder son style, ses timbres de voix, sa technique vocale et ses instruments de musique originaux.

Enfin, il conviendra de toujours relier la connaissance de la musique à celle de la vie sociale, de l'histoire et du milieu culturel du groupe ethnique dont elle émane. De plus, et dans toute la mesure du possible on s'efforcera de ne pas négliger dans de tels échanges, les ressources de la télévision, essentielles pour le domaine de l'ethnomusicologie.

#### ENGLISH SUMMARY

In the Orient, oral tradition is a characteristic of both art music and

olk music but, in the West, there is a clear distinction between these categories. Programmes should not mix or confuse them.

In Europe, France for example, folk music at first was presented in concerts of harmonized settings or compositions. Gradually broadcasters and listeners are becoming acclimatized to the true characteristics of folk music in its authentic state. There is a barrier of unfamiliarity not so much between East and West as between audiences accustomed to art music, and authentic folk music. Broadcasters must take account of the nature of the audiences and the organization of programmes in the countries to which their efforts are addressed.

Broadcasting is an increasing influence on oral tradition; it can encourage and guide its development or become a discouraging or fixating agent. What is broadcast is taken as a model and we must ensure its excellence in style and content. Arranged folk music can have a discouraging effect on the living tradition.

It seems important therefore to broadcast folk music without arrangement, making use of the well-documented collections of recordings now available and with the help of experts in the subject.

In broadcasting to Oriental audiences, Western music should be selected which has some relationship with what they already know, if not in style or timbre, then in function (e.g. work songs, funeral songs). Instrumental music may at first be most easily accessible to the audience but vocal music should not be excluded in spite of language problems, because the differences in vocal timbre will be striking. Programmes should avoid a didactic approach and refrain from comparative value judgments: the aim should be to familiarize the audience with new idioms, to break down isolation. Above all, musical arrangement or adaptation to the taste of the audience must be avoided: each must be encouraged to maintain his own original style, vocal technique and instruments. The music should be presented with reference to its social, historical and cultural background. The resources of television should be of special value in this ethnomusicological domain.

## NOTES

### SEVENTEENTH ANNUAL CONFERENCE

The Seventeenth Annual Conference of the International Folk Music Council will be held in Budapest, Hungary, from August 17th to 25th, 1964, by invitation of the Hungarian Academy of Sciences and the Hungarian National Committee of the International Folk Music Council.

For further particulars, please see the Preliminary Notice which is being circulated with this Bulletin. Early application to attend the Conference is desirable.

### IFMC JOURNAL

Volume XVI (1964) will be published as early as possible next year, together with an Index Vols. XI to XV. Volume XVI will be an enlarged issue, containing, *inter alia*, the Proceedings of the Sixteenth Conference.

Please note that the price will be £1 10s. (\$4.50) and that the price of back numbers (Vols. I to XV) is being increased to £1 (\$3.00) each. Issues in short supply are being reprinted and members can now obtain single copies of any back number.

### IFMC RULES

Will members please note that the proposed Rules, circulated six months ago, were amended by the General Assembly (see Minute 5 of the Report of the Meeting). A copy of the Rules as amended can be obtained on request to the Executive Secretary.

### CONTRIBUTIONS TO IFMC NEWSLETTER

The eighth number of the IFMC Newsletter and Radio Notes will be published at the end of March. Contributions should reach the Secretary not later than January 31st, 1964.

Short reports on matters of general interest will be welcome.

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