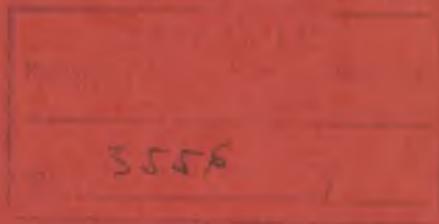


BULLETIN
of the
INTERNATIONAL FOLK
MUSIC COUNCIL

No. XXXIII
OCTOBER 1968

Including the Report of the
EXECUTIVE BOARD
for the period 1967-68
and the Report of the
MEETING OF THE COMMITTEE ON
RADIO/TELEVISION AND SOUND/FILM ARCHIVES



INTERNATIONAL FOLK MUSIC COUNCIL
DANISH FOLKLORE ARCHIVES,
BIRKETINGET 6; 2300 COPENHAGEN S,
DENMARK

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ANNOUNCEMENTS

Secretariat

The Executive Board announces with regret the resignation of Mr. Christian Ejlers from the Executive Secretaryship of the Council on September 1, 1968. Miss Connie Matthews will succeed Mr. Ejlers as the Executive Secretary. She has previously held the post of Assistant Secretary in London and for the last year in Copenhagen.

Twentieth International Conference

The Twentieth Conference of the International Folk Music Council will be held from August 6 to 13, 1969, at Edinburgh, Scotland, by kind invitation of the School of Scottish Studies. Further information is contained in the Preliminary Notice which is enclosed with this bulletin. Additional copies of the Preliminary Notice are available from the Secretariat.

Executive Board Meeting

The Executive Board of the IFMC held its 38th meeting in Copenhagen from August 1 to 4, 1968, at the headquarters of the IFMC.

Bibliography

The 1st volume of the Annual Bibliography of European Ethnomusicology, covering the ethnomusicological literature for 1966, was published in March 1968. Copies of this bibliography may be obtained from the IFMC Secretariat at \$2.00 per copy, post free.

Publications

Journal: Volume XX, being the Proceedings of the Nineteenth Conference 1967, in Ostend, was published in 1968. The Editor was Mr. Peter Crossley-Holland and the Review Editor Mr. David Rycroft.

Yearbook: In 1969 the Yearbook will replace the Journal and will contain comprehensive selective surveys. The Editor will be Prof. Alexander Ringer. Dr. Eric Dal is the Review Editor. It will be published by the University of Illinois Press. Members of the IFMC will as usual, receive, their copies free from the IFMC Secretariat.

Bulletin: This will continue to be compiled by the Executive Secretary. The next issue will be published in April 1969. Contributions should reach the Executive Secretariat not later than January 1, 1969.

REPORT OF THE EXECUTIVE BOARD 1967-68

Dominating all else in the period of 12 months covered by this report has been the transfer of headquarters from London to Copenhagen. Headquarters has been faced with the usual problems characteristic of a move from one country to another, and the new personnel familiarizing themselves with the work of the IFMC. In addition the Council is passing through a crucial period and has had to face many difficulties during the 12 months under review, particularly regarding its precarious financial situation and the decline in its membership. On the other hand, the general Folk Music Scene gives cause for encouragement, for there has been a great increase in general public interest as well as in the activities of individual scholars and institutions. The work of the Committees and Study Groups operating within the framework of the Council have been of particular value. The Board acknowledges its gratitude to the Danish Ministry for Cultural Affairs and the Dansk Folkemindesamling for their generosity and hospitality.

i) Membership

The paid membership for the year 1967, at the close of its financial year on December 31, was 522, including 40 corporate subscribers, 27 of which are radio organisations. This is a slight decrease in last years figures. The falling off in membership is causing grave concern to the Board and it feels that unless there is a considerable increase in membership in the immediate future, the Council will be unable to survive. The Board records its thanks to the Corporate Subscribers and to the Ralph Vaughan Williams Trust, which again gave £500.

ii) Finance

Two statements of accounts have been presented for the year January 1967, to December 1967. The first, which covers the

period January to October, deals with expenditures and receipts while the headquarters was still in London. Here the Executive Board would like to place on record its gratitude to Mr. Kenneth Constable for his services as Honorary Auditor. The second statement covers the period of October to December 1967, and deals with expenses and receipts in Copenhagen. The year 1967 ended with a balance of £376 which represents a decrease of £757 on the balance brought forward from 1966. During 1968 the situation should be somewhat improved by a grant of £1411 from the Danish Ministry for Cultural Affairs, as well as a grant of £833 from the Rask Ørsted Foundation, the latter to be devoted to travelling expenses and the employment of a part-time assistant. The Executive Board acknowledges its gratitude to these bodies.

iii) *Executive Board*

The thirty-sixth and thirty-seventh meetings were held at the Kursaal, Ostend, Belgium, on July 26, 27, and August 1, and 3, 1967. They were attended by Prof. Willard Rhodes, President and Chairman, Dr. Paul Collaer, Mr. Peter Crossley-Holland, Dr. Eric Dal, Dr. Maud Karpeles, Dr. Claudie Marcel-Dubois, Prof. Alexander Ringer, Dr. Karel Vetterl, Prof. Klaus Wachsmann; Mr. Poul Rovsing Olsen (Dansk Folkemindesamling) attended by invitation. Prof. Rhodes was elected Chairman of the Board for the next year.

iv) *Advisory Committee*

The Advisory Committee, which consists of Prof. Nils Schjørring (Chairman), Dr. Eric Dal, Mr. Thorkild Knudsen, and Mr. Poul Rovsing Olsen, met in Copenhagen eighteen times during the period August 11, 1967, to June 30, 1968. The Committee carried out its normal duties of advising the Administration, supervising the finances, and advising and making recommendations to the Executive Board on matters of policy. In addition it has been mainly concerned with

matters relating to conferences and the meeting of the Committee on Radio/Television and Sound/Film Archives. The Executive Board wishes to place on record its appreciation of the invaluable services rendered by the Chairman of the Advisory Committee and his colleagues.

v) *Steering Committee*

The Steering Committee consisting of Dr. Erich Stockmann (Chairman), Mr. P. Rovsing Olsen, and Prof. Klaus Wachsmann, has continued its work of revising the constitution of the IFMC. Its findings will be considered by the Executive Board.

vi) *Committee on Radio/Television and Sound/Film Archives*

A discussion meeting held in Ostend, Belgium was reported fully in Bulletin XXXI of November 1967. At a business meeting held on July 31, 1967, at Ostend, Belgium, the following recommendations were made and subsequently approved by the Executive Board:

- a. Subscriptions from 1968:
 - Radio and Television Organisations – £20 per year (no change).
 - Sound Film Archives – £10 per year.
- b. Representation at meetings of the Committee:
 - Corporate subscribers including both Sound and Film within their scope may in future send two representatives. All other organisations may send one representative as hitherto.
- c. Meetings of the Bureau were held on October 24, 25, 1967, in Copenhagen, on January 11, 12, 1968, in Paris, and on May 13, 14, 1968, in Copenhagen. Matters discussed were; cooperation with Unesco, a new brochure for the Committee, and arrangements for a special conference to be held July 29, to August 1, 1968, in Copenhagen.

vii) *Other Committees and Study Groups*

a. Study Group on Systematization of Folk Music

The third meeting of the study group on the Systematization of Folk Music took place at the Castle of Radziejowie near Warsaw, in October 1967, at the invitation of the Polish Academy of Sciences. Experts from CSSR, Germany, Hungary, Poland, and Yugoslavia attended. Problems relating to definition and classification of the pre-strophic and the one and two line tunes and a common method of grouping this material were discussed. The main task was to clear up the terminological indistinction and the role of text lines, refrains, repetition of melody sections, etc. At the next meeting which will be held in Stockholm in June 1969, at the generous invitation of the Svenskt-Visarkiv, discussions will continue along the same lines with additional material from Denmark, Netherlands, Bulgaria, and Greece. The proceedings of the Radziejowie meeting will be published shortly by the Polish Music Publishing House.

b. Study Group on Dance Terminology

The results of a five year project on Dance Terminology (Choreology) were presented to the IFMC after the close of the IFMC Conference in Ostend. The purpose of this project is to lay the foundation for a universal scientific language dealing with terminology and structural analysis of folk dance. The first part of the syllabus "form analytical terminology" presents us with a detailed study of the common terminology needed for the structural analysis of folk dance. The second part is titled "Folk Dance Form". The two remaining sections of the syllabus cover the "relationship between dance and music" and the "structural relationship between music and dance". As a future project the study group is planning the basis for systematic classification of all the functional aspects of folk dance in society, ritual, history and education.

c. Study Group Concerned with Research and Editing of the Sources of Folk Music before 1800

The first session of the above study group of the IFMC took place in Freiburg im Bresgau, Germany from November 13, to 18, 1967. The first task was to study the sources of folk songs up to 1500. The session was organized by Conservator Doctor Wolfgang Suppan of the Deutschen Volksliedarchiv in Freiburg with the help of Dr. Benjamin Rajeczky of the Folk Music Research Institute of the Hungarian Academy of Sciences. Both Dr. Rajeczky and Dr. Suppan were on the Programme Committee. The theme on the sources of folk songs up to 1500 was chosen by Prof. Walter Wiora. The meeting was held in the great hall of Kollinghaus where forty-five specialists from the leading European Folk Music Institutes participated.

d. Report of the Study Group on Folk Music Instruments

The third working session of this group will take place from June 9, to 14, 1969, by invitation of the Musikhistoriska Museet in Stockholm. Themes for discussion will be:

1. Acoustic research.
2. Formation of ensembles.

The proceedings of the second session will be published in the Spring of 1969, in the series published by the Museum of Stockholm.

viii) *Conferences*

a. The Nineteenth Conference of the International Folk Music Council was held at Ostend by kind invitation of the Belgian Television and Radio and the Kursaal, from July 28, to August 3, 1967. It was attended by 114 members from 24 countries. Reports of the Conference have appeared in Bulletin XXXI and Journal XX.

b. The Board greatly regrets the breakdown of negotiations for the holding of the Twentieth Conference in Japan in the summer of 1968. This was due to the fact that our prospective hosts were unable to secure the necessary financial guarantee in sufficient time to allow for the organization of the Conference. The Board wishes to record its gratitude to Prince Tomohide Iwakura and to Mr. Genjino Masu of the Japan Music Institute for their kind invitation and it would in particular, express its appreciation of Mr. Masu's work for the Council over a period of many years.

The Board is planning to hold a Conference in Edinburgh from August 6, to 13, 1969, through the invitation of the School of Scottish Studies.

ix) *Publications*

a. Journal

Volume XX (117 pages) being the Proceedings of the Nineteenth Conference held in Belgium, was published in April 1968. The Editor was Mr. Peter Crossley-Holland and the Review Editor Mr. David Rycroft, to whom the Board acknowledges its gratitude.

b. Bulletin

Number XXXI was issued in November 1967 and number XXXII in April 1968.

c. Annual Bibliography of European Ethnomusicology

The first volume of the Annual Bibliography of European Ethnomusicology covering the ethnomusicological literature for 1966, was published in March 1968, by the Slovak National Museum, Bratislava, the Musicological Institute of the Slovak Academy of Sciences, Bratislava, the Institut für Deutsche Volkskunde der Deutschen Akademie der Wissenschaften, Berlin, in cooperation with

the IFMC. This project is extremely important in view of the steadily increasing number of ethnomusicological publications in European countries, and the difficulty in covering the entire musicological production. This bibliography is a continuation of the bibliographical publications of the IFMC, the previous one being a "Select Bibliography of European Folk Music". The Board is most grateful to the above mentioned institutes and to Dr. Oskár Elsček, Dr. Erich Stockmann, and Dr. Ivan Macák, for the production of this valuable work.

x) *Catalogue of Films of Authentic Folk Music and Dance*

The Council has been entrusted by Unesco with the compilation of an "International Catalogue of Films of Authentic Folk Music and Dance": Mr. Peter Kennedy has been appointed General Editor and is working in consultation with an Editorial Board consisting of Dr. Maud Karpeles, Mr. Peter Crossley-Holland, and himself.

xi) *World Anthology of Folk Music*

The Council has been negotiating with Unesco with a view to the preparation and issue by a commercial firm of an anthology of recordings of authentic folk music. Mr. Peter Crossley-Holland, who was appointed by the Board as General Editor, will unfortunately be unable to continue in this capacity, but the Board is fortunate in having secured the services of Mr. Charles Duvelle. A debt of gratitude is due to Mr. Crossley-Holland for the preliminary work he has done on the anthology.

STATEMENT OF ACCOUNTS – LONDON
JAN. – OCT. 1967

INCOME

Balance at 1/1/67	1120.	4.	11
Interest on Deposit A/C	13.	4.	6
Index Deposit A/C	116.	9.	9
Annual Subs. + Donations	2818.	12.	5
IMC Journal Grant	357.	9.	2
Journal Subs.	409.	1.	0
Journal Advertising	20.	0.	0
Song Book Royalties	165.	9.	5
Publications	50.	0.	4
Registration Fees	131.	10.	1
Sale of Furniture	34.	0.	0
Various	40.	5.	3
	<hr/>		
	£5276.	6.	10

EXPENDITURE

Salaries				1749.	19.	1
<i>Office & Gen. Admin.</i>						
Office rent	271.	14.	10			
Stationery	148.	17.	5			
Postage & Telephone	274.	1.	5			
Conference Exp.	94.	11.	0			
Subscriptions	39.	11.	8			
Committee Exp. & Entertaining	35.	14.	6			
Travel	11.	19.	0			
Office Removal	274.	5.	8			
Various	34.	0.	5	1184.	15.	11
<i>Publications</i>						
Journal	1565.	0.	4			
Bulletin	69.	15.	9	1634.	16.	1
<i>Balance at 20/8/67</i>						
Deposit A/C	313.	4.	6			
General A/C	4.	18.	4			
Office A/C	264.	10.	3			
Index Deposit A/C	116.	9.	9			
Petty Cash	7.	12.	11	706.	15.	9
	<hr/>					
				£5276.	6.	10

STATEMENT OF ACCOUNTS – COPENHAGEN
OCT. – DEC. 1967

INCOME

Balance General A/C	590.	6.	0
Index Deposit A/C	116.	9.	9
Sale of Office Lease (London)	66.	6.	3
Grant from Danish Gov.	557.	15.	0
Subs. & Donations	93.	15.	0
Journal Subs.	12.	19.	0
Journal Adv.	19.	10.	0
Moms	2.	6.	0
	<hr/>		
	£1458.	7.	0

EXPENDITURE

<i>Salaries</i>						
Copenhagen	893.	13.	0			
Income Tax & N.H.I. (London)	58.	12.	6	952.	5.	6
<i>Office & Gen. Admin.</i>						
Stationery	51.	6.	0			
Telephone & Postage	19.	6.	0			
Travel	4.	2.	0			
Electricity (London)	1.	14.	8	76.	8.	8
Journal				55.	3.	6
Balance General A/C				258.	19.	7
Index Deposit A/C				116.	9.	9
	<hr/>					
				£1458.	7.	0

1967

NATIONAL CONTRIBUTIONS

AUSTRALIA		
Australian Broadcasting Corporation	20	
Other	20	40
AUSTRIA		
	8	8
BELGIUM		
Radiodiffusion—Television Belge	20	
Other	15	35
BRAZIL		
	6	6
BULGARIA		
Bulgarian National Committee	90 (2 yrs)	90
CANADA		
Canadian Folk Music Society	13	
Other	20	33
CHINA		
Broadcasting Corporation of China	64 (3 yrs)	64
CZECHOSLOVAKIA		
Czechoslovakian National Committee	40	
Other	4	44
DENMARK		
Ministry for Cultural Affairs	21	
Other	20	41

FINLAND		
Suomanlaisen Kansantanssin Ystävät	10	
Finnish Radio	30	
Other	22	62
FRANCE		
Office de cooperation Radiophonique	20	
Other	20	40
GERMANY		
Bayerischer Rundfunk	45	
Deutscher Demokratischer Rundfunk	20	
Nationalkomitee Volksmusik der DDR	25	
German National Committee	40	
Süddeutscher Rundfunk	27	
Westdeutscher Rundfunk	40	
Other	61	258
GHANA		
Ghana Broadcasting Corporation	20	
Other	4	24
GREECE		
Archives de Folklore de l'Academie d'Athens	20	
Other	5	25
HUNGARY		
Magyar Radio	20	20
INDONESIA		
Radio Republic Indonesia	40	40
ISRAEL		
Israel Broadcasting Authority	25	
Other	15	40

ITALY		
Centro Internazionale Musica	20	
Tradizionale Liturgica	20	
Other	10	50
JAPAN		
Japan Broadcasting Corporation (NHK)	31	
Japan Music Institute	40	
Other	8	79
MEXICO		
Institute Nacional de Bellas Artes	21	21
NETHERLANDS		
Nederlandsche Radio	20	
Netherlands National Committee	20	
Other	16	56
NEW ZEALAND		
New Zealand Broadcasting Corp.	30	
Other Subs.	4	34
NIGERIA		
Nigeria Broadcasting Corporation	20	20
NORWAY		
Norsk Folkemusikk-lag	20	
Other	18	38
PAKISTAN		
Radio Pakistan	20	20
POLAND		
Polske Radio	30	30

PORTUGAL		
Companhia de Diamantes de Angola	20	20
RUMANIA		
Radiodifuziunea si Televiziunea Romina	20	
Other	8	28
SIERRA LEONE		
	8	8
SOUTH AFRICA		
African Music Society	20	
South African Broadcasting Corp.	25	
Other	10	55
SWEDEN		
Sveriges Radio	32	
Other	12	44
SWITZERLAND		
Schweiz Radio	21	
Other	16	37
UNITED KINGDOM		
British Broadcasting Corporation	100	
Topic Records Ltd.	20	
RVW Trust	500	
Other Subs.	218	838
UNITED STATES OF AMERICA		
American Folklore Society	22	
R. Drake	35	
E. Strong	16	
Other	320	393

YUGOSLAVIA

Yugoslav Radiotelevision	60	
Yugoslav National Committee	50	
Other	10	120

OTHER COUNTRIES SUBSCRIBING UNDER £5

Argentina, Cyprus, Ireland, Kenya, Phillipines, Spain, Southern Rhodesia, Tanzania, Turkey, Venezuela, USSR, West Indies	39	39
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INTERNATIONAL ORGANISATIONS

Gulbenkian Foundation	50	
International Institute for Comparative Music Studies and Documentation	20	70

£ 2870

REPORTS OF NATIONAL COMMITTEES

Czechoslovakia

Dr. Oskár Elschek reports that ten field trips were made during the past 6 months when over 1300 songs and instrumental items from the Middle and East of Slovakia were collected for the Ethnomusicological Department of the Institute of Musicology, Slovak Academy of Sciences, Bratislava. In February an expedition was organised in Middle Slovakia collecting material on 3-4 part singing which was recorded on 4 channel tape recorders with head microphones.

A treatise on Slovak Folk Music Instruments by L. Leng titled "Slovenské ľudové hudobné nástroje" was recently published. A manuscript from 1730 by J. Kresánek with 400 musical items connected with slovak folk music, "Melodiarium Annae Szirmay-Keczer", Bratislava SHV 1967 has been edited and the first volume of the "Annual Bibliography of European Ethnomusicology" has appeared.

In 1967 the following studies were completed and will be published shortly: Kl. Ondrejka "Motivika Slovenských tancov"; O. Elschek "System of graphical and symbolic signs for the instrumental typology of aerophones"; and the first volume of "Slovenské Spevy" by L. Galko - a collection of 19th century classical folk song which will appear in 6 volumes.

Rumania

The Ethnographical and Folklore Institute of Rumania concentrated on the following during the year 1967/68:

- a) the further development of existing projects and their completion.
- b) preparation and groundwork for the two under-mentioned projects.
 - i) a National Collection of Folklore
 - ii) an Ethnographic Atlas of Rumania

The Institute held a scientific session at which 30 reports were read and discussed. More than 10 members participated in international meetings in Scotland, Germany and Yugoslavia. Many members visited France, Czechoslovakia, Hungary and Bulgaria to study the various methods of collecting folk music. One member stayed in Egypt for over 2 years organising the Folklore Institute and demonstrating the methods applied in fieldwork in Rumania.

Many foreign specialists visited the Institute during the year under review and the Institute's Journal was issued regularly and distributed to over 450 foreign specialists and institutes.

Folk music broadcasting improved over the last year. The length of time afforded has increased by 19%. Besides professional singers, many amateurs performed, particularly those singing without accompaniment. A large number of "so-called folk songs" were withdrawn from the Sound Archives and new programmes introduced, e.g. Folkmusic Dictionary, Interpreters of Long-ago, Folk Music from different regions, and Folklore in the Rumanian Composers' Work.

Close cooperation and consultation between the Rumanian Radio and the Institute has prevailed. The Institute has helped considerably in the choice of music broadcasted.

The VIIIth contest of amateur artists' teams commenced in November 1966 and lasted until December 1967. Over 19,000 participants were present at the grand finale. The Republican Exhibition of Folk Art displayed various genres of folk art from all over the country including costumes, weaving, embroidery, woodcarving, leather, bone and metal works.

The IVth edition of the Folklore Festival was held on the Black Sea between July 30th and August 31st. Over 57 performances were given before more than 15,000 tourists.

To assist in the preservation of ancient folk customs, the Central House of Folk Creation has encouraged and support-

ed a series of traditional performances, which drew an increasing number of spectators.

The following festivals have been celebrated – in the spring in Maramures in the "Simbra Oilor" (the migration of sheep to summer pastures); in Oltenia the Lilac Festival (Ponoare) and Pitesti; the Market in the Gurghiu Valley, the Cerries Market, the Market on the Gaina Mountain "Tinjaua" (the first to go ploughing in the spring); in the summer the "Dragaicia" (the commencement of harvest) and the Harvest Wreath (the end of harvest); in the autumn the Harvest Festival in the Pustnicul Woods (neighbourhood of Bucharest) and the Grapes Gathering in Tocsani; in the north of Moldavia the New Year.

REPORTS OF LIAISON OFFICERS

Argentina and Venezuela

Senora Aretz de Ramón y Rivera reports that from July to November 1967, she was at the Catholic University of Argentina. During this period she endeavoured to commence a membership drive for the IFMC, but experienced a great deal of difficulty because the IFMC publications are all in English. She further states that this difficulty was transmitted to the Executive Board in 1966, with a request for at least a summary of the Journal to be done in Spanish, but so far no action has been taken.

In Venezuela the problems are two-fold. In addition to the language difficulty, which applies to the whole of South America, there are not very many people interested in ethnomusicology. There are only three ethnomusicologists; two are already members and the third has now applied for membership.

In view of these factors it is extremely difficult to hope that a National Committee can be formed.

Israel

Dr. Edith Gerson-Kiwi reports that during the period July 1967 to May 1968, the following work was carried out:

A – RECORDINGS centred around the following subjects: –
1) to collect the music of some Eastern Churches and Sects which have a liturgy with no written tradition, like the Coptic, Ethiopian or Maronite Churches.

B – FILMS – together with Mrs. Gurit Kadman they filmed and edited three documentary colour films on the Jews of Djerba, of Kurdistan and of Caucas.

C – PUBLICATIONS:

- 1) *LP-Record Album: Music of the Bible* – New edition, with Booklet in English and German. Schwann, Düsseldorf, 1967. AMS 8.
- 2) *Vocal Folk Polyphonies of the Western Orient in Jewish Tradition* – YUVAL – Studies of the Jewish Music Research Centre, Jerusalem 1968.
- 3) *Der Sinn des Sinnlosen in der Interpolation sakraler Gesänge* Festschrift W. Wiora, Kassel 1967.
- 4) "*Justus ut Palma*" – Stufen hebräischer Psalmodien in mündlicher Ueberlieferung. Stäblein Festschrift, Kassel 1967.
- 5) *Musica ebraica* – in "La Musica" – Enciclopedia storica, Torino 1966.
- 6) *Hebrew Music* – in the New Catholic Encyclopedia. Washington 1967.
- 7) *Arabisch-Islamische Musik* – Maqam – Jüdische Musik – Riemann Lexikon, vol. 3, Schott, Mainz 1967.

United Kingdom

Mr. Douglas Kennedy reports that during the period July 1967 – June 1968, the following took place in the United Kingdom –

The Standing Conference for Amateur Music

It was the turn of the English Folk Dance and Song Society to act as hosts at the Standing Conference. The main theme was "The Value of Music as Education" and a long discussion ensued on the part folk music played in this field.

The International Association of Music Libraries held their annual meeting in the Vaughan Williams Memorial Library in Cecil Sharp House and an evening was spent hearing about the work of the Society and listening to traditional music.

Events and Festivals – At the annual Youth Folk Music Festival it was interesting to note that more Secondary schools attended than in previous years. Weekend Festivals which are becoming increasingly popular were held in Northumberland, Norwich, Sussex, Warwickshire, Hampshire and Kent.

Sidmouth's Annual Festival now attracts several hundred dancers. A successful course was held at Whitby, Yorkshire and is to be repeated. During the Christmas Holidays there was a young people's Holiday Course of Folk Dancing, singing and the Mummers' Play at Cecil Sharp House. The Exeter Course was held at Douglas, Isle of Man.

At the four festival performances at the Royal Albert Hall guests came from Sancerre, France; and from Wales. There was also a team of Yugoslav dancers now resident in the U.K.

An outstanding event during this period was a visit by the Georgian State Dancers to Cecil Sharp House. Besides performing their own dances they joined in the English dancing.

At Cecil Sharp House, the Saturday evening dances and the weekly Folk Cellar have been well attended and the guitar and banjo classes have continued throughout the year. Groups from the Society took part in festivals in Sweden, Portugal and Ireland.

COMMITTEE ON RADIO/TELEVISION AND SOUND/FILM ARCHIVES

A meeting of the above Committee was held in Copenhagen on July 29, to August 1, 1968. The grateful thanks of the Committee are due to the Danish Folklore Archives, the Royal School of Librarianship, the Danish Radio, and the Secretariat of the IFMC for making this meeting possible, for providing accomadations and technical facilities for the discussions and for the generous hospitality extended. The meeting was attended by Dr. Maud Karpeles, O.B.E., the Honorary President of the IFMC, and the representatives of 11 member organizations as follows:

- Mr. M. Arnberg (Swedish Radio)
- Mr. S. Bramsen (Radio Denmark)
- Mr. H. Daems (Belgian Radio and Television)
- Mr. A. Doornbosch (Netherlands Radio Union)
- Mr. C. Duvelle (OCORA – France)
- Mr. M. Grabocz (Hungarian Radio and Television)
- Mr. D. Karaklajić (Yugoslav Radio and Television)
- Mr. T. Knudsen (Danish Folklore Archives)
- Mr. M. Levy (Danish Folklore Archives)
- Miss O. Lewin (Jamaica Broadcasting Corporation)
- Mr. C. Mertens (Belgian Radio and Television)
- Mr. G. Michel (ORTF – France)
- Mr. R. Myklebust (Radio Norway)
- Mr. J. Njkos (Yugoslav Radio and Television)
- Mr. P. Roving Olsen (Danish Folklore Archives–IFMC
Executive Board)
- Miss M. Slocombe (BBC – United Kingdom)
- Mr. S. Schottlaender (Radio Basel – Switzerland)
- Mrs. B. Trærup (Danish Folklore Archives)
- Mr. R. Volet (Radio Suisse Romande)

The following attended by special invitation:

- Mr. D. Bhattacharya
- Dr. E. Dal (IFMC Executive Board)

Monday, July 29

Participants were welcomed in the absence of the Mayor of Copenhagen, by Mr. Kjeld Meyer who welcomed the delegates to Copenhagen and wished them success in their discussions. Dr. Maud Karpeles, after expressing thanks on behalf of the IFMC, gave a short address in which she stated that Denmark was the most appropriate place for such a meeting to be held as it seemed like a spiritual home for anyone who has a feeling for folk music. Denmark was one of the pioneers in the study of folk music and balladry which assisted in the revival in the United Kingdom.

The sessions were officially opened by Prof. Niels Schiørring, Chairman of the IFMC Advisory Committee who, in his opening address, stated that it was not necessary for him to point out the importance of work done all over the world by experts on folk music and ethnomusicology connected with broadcasting and television companies, however, it seemed more urgent than ever to emphasize the extreme importance of stressing the difference between real folk music and popular arrangements, even the best. If everyone concerned with folk music and ethnomusicology at the radio and television companies all over the world every day are not aware that the management of these companies as well as listeners and viewers, have only a faint understanding of the distinction between genuine folk music and commercialized arrangements of popular music, we shall soon be back in the situation where people, even musicians, intermix: e.g. "O Solo Mio", and genuine Italian folk music. Music as a whole is a vast field and it was not his opinion that only symphonies or operas, popular arrangements, or folk music can claim to be *the music*. Every "genre" is in its own rights. However the last ten or twenty years have shown us that the growing aculturation in European as well as non-European music deserves a great deal of attention from the people who are concerned with folk music, especially in radio and television.

It is necessary that at least some people know what is representative of folk music and folk dance, and what is not. He therefore regarded it as a fortunate development that over the last ten years there has been a close understanding between the experts on folk music and folk dance at radio and television companies and the IFMC, which is the only world spanning organization of its kind, which unites people working earnestly on the exploration of folk music and ethnomusicology. It has turned out that the IFMC has something to give to these Radio and Television experts on folk music and folk dance, and that the work done by these experts has been of great importance to the IFMC. It is his hope as an ordinary member of the IFMC that this cooperation will continue.

In replying on behalf of the IFMC, Dr. Maud Karpeles gave a brief history of the Committee in which she outlined the following:

The Committee was conceived in 1951 at the Conference held in Yugoslavia in Opatija, when the Council was just four years old, (now 21 years old). At Opatija this resolution was adopted: In order to promote international understanding by means of a knowledge of the folk arts (songs, dances, instrumental music, and customs) of all countries; the folk music department of Radio Zagreb proposed: The establishment of a special commission of the IFMC, the activities of which would be (1) to collect information about the recorded folk music that is in the possession of broadcasting corporations, (2) to propose to broadcasting organizations a) the systematic recording of folk music where this has not already been done, and b) the arrangement of programmes of folk music with commentaries, (3) to assist in the exchange of recordings of folk music between various broadcasting corporations, and (4) to organize conferences of representatives of broadcasting corporations for the discussion of matters concerning folk music in radio.

The following year, in 1952, at the IFMC Conference in London, a Radio Committee was appointed to undertake a programme of work on the lines of the resolution of Radio Zagreb. The Committee has changed its name several times. In 1961, it became the Radio and Record Library Committee. In 1964, Television was added, and in 1965, it became the Committee on Radio/Television and Sound/Film Archives. Under one name or another, the Committee has met every year except in 1961. Meetings of the Committee are open to all organizations concerned with Radio and Television or Sound/Film Archives who have taken a corporate membership of the Council, and other interested persons are usually invited to attend. In 1960, a provision was made for a Bureau which would conduct the business affairs of the Committee. Many of the meetings have been very stimulating and valuable, affording opportunities for exchange of ideas. Meetings are usually held in conjunction with IFMC Conferences. On two occasions, this is now the third, it has met separately. In 1954, the Radio Committee, together with the Executive Board of the IFMC, were guests of the Süd-deutscher Rundfunk at Stuttgart, and afterwards were invited to a Congress on "Living Customs and Broadcasting", organized by the Austrian Radio at Klagenfurt. Two years ago a memorable conference was held in Stockholm when the Committee was a Guest of the Swedish Radio. This Conference's main subjects of discussion were the problems and techniques in the presentation of authentic folk music, and sound broadcasting, and television. In addition to conferences, very fruitful means of communication have been the reports of individual organizations on their activities which have appeared in the IFMC bulletins. For some reason this ceased in 1966. This should be resumed. She further stated that more could be done by the Radio and Television stations to help in the dissemination of folk music.

The following papers were then delivered:

"Experience in Collaboration between Netherlands Radio and the Royal Dutch Academy of Sciences"

Speaker: Mr. A. Doornbosch (Netherlands Radio Union).

In order to promote cooperation between broadcasting and scientific bodies, the Netherlands Radio Union set up on January 1, 1966, the Radio Folklore Bureau. Since that time one of the jobs of this bureau has been the preparation and planning that goes into the folksong research programmes in the series "Under the Green Linden". A report of this work was delivered in 1965, during the meeting of the Committee in Stockholm.

Mr. Doornbosch then proceeded to summarise what was said at that meeting. In "Under the Green Linden", folksongs and parts of songs are presented. Listeners are then invited to supply the missing fragments of the songs, variations, or other useful information or remarks. From the written reactions, an address system is compiled and this forms the starting point for field work. The songs recorded during field work, or fragments and snatches thereof, when necessary, are presented again in a programme. In this way, a fruitful contact with listeners is maintained. A contact which has now been going on for ten years. Before the cooperation fostered by the Bureau, an average of only fifty songs or fragments a year were collected, recorded at some thirty odd addresses. After cooperation commenced, the field work more than tripled to five hundred and twenty-five songs and fragments from one hundred and twenty addresses. This number is increasing. It is very gratifying that many songs that have come down by word of mouth can now be compared with those that have survived in written form. Information is gathered about the earlier versions of the songs and ballads, and this information is then filed.

He then went on to illustrate by recording, an example of a ditty and the various variations recorded.

Most of the discussion aroused by this paper centered around technical and practical problems relating to the way in which this programme was organized and financed.

"The Treatment of Traditional Folk Music in Radio Programmes"

Speaker: Miss Marie Slocombe (BBC – United Kingdom).

Miss Slocombe explained that it was important for Radio Services to make the fullest use of the vast resources of the world's traditional music. There is a growing interest in the audiences in traditional music and music of other cultures which comprehensive broadcasting services must foster and feed. Perhaps the most important and least difficult kind of programme in this field is the directly educational one, e.g. school broadcasts and adult education broadcasts. Also the programme which is less avowedly educational but seriously informative; directed to a wider audience but nevertheless an audience which can be expected to be spontaneously interested in seeking a wider knowledge of the subject. Care should be taken in the choice of the speaker. He must be a specialist, but also a clear, attractive, effective communicator. He should have more knowledge of his subject than he will attempt to put into his programme. A significant example of the direct treatment of traditional music in educational broadcasting formed part of a series of twenty programmes in the BBC Study Session, primarily an adult educational series, presented in the first half of this year.

Under the title "African Survey", the course offered an introduction to contemporary African studies covering history, music, politics, and literature, with a parallel series on the BBC Television dealing with African sculpture. A paperback was on sale with introductory essays, maps and photographs. Music was treated as an important source of information about the history, lives, and attitudes of the people.

At a session of this Committee several years ago, Dr. Tran Van Khé discussed the incidental use of authentic traditional music in other types of programmes (plays, travel programmes, etc.). He rightly stressed the value and importance of this indirect influence in extending the listeners oral experience and pleaded for scrupulous accuracy. It is often the task of the record librarian or archivist to persuade programme producers in this matter.

A much more difficult area is the presentation of folk music programmes for entertainment in the wider sense. Here the programme maker faces conditions which vary widely from country to country according to the degree of vitality and acceptability of the indigenous folk music. In England today young people are using their inheritance of folk music vigorously in their own ways, and they are increasingly interested in studying its indigenous authentic roots. However, much of our folk music has been collected from the older generation. It is often faulty and fragmentary in performance.

It has been tried from time to time to make programmes based wholly or mainly on field recordings of authentic folk performances. These have their own qualities and charm and such *programmes* have a definite appeal to a certain kind of audience in numbers quite considerable, though not enormous. In such programmes much depends on creating an atmosphere, on locating the music in the customs and social lives and work of the people, and on letting the human personality of the performer come through.

The presentation of authentic folk music need not, of course, depend entirely on the use of original traditional performers either live or recorded. In many countries this would be a severe limitation and impoverishment because some of the best music from the aesthetic point of view, will be found only in the collector's books. Suitable interpreters must be found and here we enter the field of fierce controversy, because the possibilities range from a near

traditional, near authentic style of performance, to the highly professional trained singer, for whom the interpretation of folk songs is incidentally, often the severest test of artistry he has to face.

This paper was illustrated by recordings, extracts from a programme by A.L.Lloyd, "Ideas of Poliphony", extracts from the British series "Roving", by Mr. Peter Kennedy, and the final illustration was a singer, who though not strictly a folk singer in the authentic sense, has developed her own style and uses her voice in the traditional way. Singing without accompaniment and introducing the songs herself, she was able to sustain a complete series of fifteen minute programmes recently broadcast in Scotland.

These illustrations commanded such a degree of interest that many delegates inquired whether they were available for use by other radio stations.

Tuesday, July 30

1. *Film*: "Documents on Bela Bartok's Folk Music Research in Hungary", presented by Mr. M. Grabócz (Hungarian Radio and Television).

This film was taken from a series by the Hungarian Television titled, "From Clear Springs", on the folk song gathering activities of Bela Bartok and Zoltán Kodály. These programmes are grouped around geographical regions where Bartok and Kodály discovered the most important folk music material. The producers tried to find the people interviewed by Bartok and Kodály during the period 1910 to 1920. In addition to showing how folk songs were gathered the series also illustrates how the folk songs discovered by Bartok and Kodály have been transformed into their own musical creations which for ten years have been included in the repertoire of various concert halls of the world. The film shown from this series was based on one of Bartok's fact

finding tours in 1906, when he visited South Eastern Hungary, county Békés, in search of folk songs.

2. *Film*: "Joiking, the Art of Recall", a film about and around the song of a Lapp – presented by Mr. Matts Arnberg (Swedish Broadcasting Corporation).

At the beginning of the 1950's, the Swedish Broadcasting Corporation made two extensive visits to the north of Sweden to assemble on tape what remained of that remarkable and ancient song art which belongs solely to the Lappish peoples and is called "Joiking". In the course of one of these journeys to Tärnaby, just south of the Polar Circle, a "Joik" by Nils Mattias Andersson, a great poetic improvisation in which he recalled his life among the reindeer up in the mountains, was recorded. That "joik" is the foundation upon which the film was built. It was a unique "joik" in many ways, not the least because Nils Mattias Andersson had never prepared it in any manner and was therefore completely spontaneous. When he was visited for the filming he had entirely forgotten it. Indeed he had forgotten that he had ever "joiked".

A Lapp writer of former days called the "joik" the "art of recall" and remembrance is also the theme of the film which sought, neither to illustrate, nor to comment on the content of the "joik". It sought instead to create impressions of those things which Nils Mattias Andersson recalled in his "joik" and to follow more its mood and atmosphere than its component parts. The film was constructed in two forms framed by an introduction and an epilogue. In the introduction Nils Mattias Andersson listened to his own "joik", to his own memories. In the succeeding part where the translation was heard, the background of the "joik" was brought before the viewers eyes. Nils Mattias Andersson's reindeer pasture land and summer grazing slopes up in the mountains called Oulavuolie. The principle part where Nils Mattias Andersson himself "joiked" was centered entirely around the reindeer,

the Lapp's only sustenance. In the epilogue of the film, Nils Mattias Andersson returned after forty years to his summer grazing land where he found once more his former hearth and lights a fire. He began to half "joik", half talk and supplied spontaneously, unexpectedly, the epilogue to the "joiking". In the ensuing discussion great interest was shown in the presentation of this film, which proved not only to be a documentary, but also a very artistic production.

3. *Films*: Presented by Mr. Sten Bramsen (Denmark Radio and Television).

The first film by Mr. Bramsen was made by the Danish Foklore Archives who handed over the material to the Danish Television. They in turn edited and produced the film. It portrayed a meeting between a fiddler and young Danish musicians. This film showed very clearly the interest of the youth in folk music. It was agreed that this interest has been underestimated and that this should be borne in mind when future programmes and broadcasts were being planned.

The other film was based on interviews and performances by older folk singers from all over the country, but featuring young people and children who have either learnt the old songs or were about to do so. It was also remarkable to note that in the handing down, a generation, in nearly all cases, had been passed. It was not the parents teaching the children, but the grandparents.

A short reception then followed when Mr. Svend Ludvigsen, Press Attaché of the Danish Radio, welcomed participants and wished the Conference every success.

This reception was followed in the afternoon by a session of short reports. Mr. Matts Arnberg of the Swedish Radio in opening this session drew attention to the fact that for the first time we were faced with the reality that the needs of a younger audience had to be taken into account when broadcasting of folk music programmes were planned. He further stated that when the Bureau Meeting was held to plan

this Conference, it was suggested that this session be included as countries were different and therefore methods and conditions would also be different. When he started making folk music programmes, he had no idea that the "youth" would be interested in his programmes. Today his audience in Sweden is made up chiefly of the youth. That is why today they can produce programmes they only thought about five or ten years ago. This summer eight programmes on Indian music were made. In Sweden from 7:30 to 11:00 PM there is a programme of classical music and on this programme folk music is broadcast.

Mr. Thorkild Knudsen of the Danish Folklore Archives and the School of Scottish Studies, stated that the training of folk music collectors has been to listen to old singers, some good, some an echo, of about sixty or seventy years old, or even eighty. It is now our duty to listen to the young as well. Fifty years ago jazz and blues came up in the United States and we did not listen then. Now with the influence of the Liverpool sound and Indian music on jazz and beat music it is for us to find out what is happening among the young people. We know very little and we should learn. It is a problem to know how best to utilize this knowledge once we have gained it.

Miss Marie Slocombe of the BBC drew attention to the fact that young people are eager and willing to be taught. In the Midlands in the UK, there is a group of young people who have formed a folk song group. They have actually forced a BBC producer to arrange lectures and they spend most of their spare time going around with instruments singing to old people and gathering material for their own use. They have asked to be taught to do field work, some work through local libraries. The BBC is considering this problem seriously and it is hoped that there can be a series of programmes where the group would be invited to perform and would then be involved in discussions.

Mr. Charles Duvelle of the Office de Coopération Radiophonique stated that in France there were two categories of music, living and dead. Folk music is regarded as dead. One of the reasons being that the French do not broadcast enough folk music and when they do, instead of presenting it as a form of culture, they present it usually in light music programmes as a sort of minor and secondary thing. However, ORTF would be starting a new musical programme in which famous composers would be asked to discuss the importance of folk music to them and whether it plays a role in their own music. The composers will debate with specialists and discussions should develop. In this way it is hoped that interest will be aroused.

Mr. Arnberg once again referred to the youth in Sweden, drawing attention to the fact that they were not only interested in Swedish folk music, but also folk music on an international level. This was a very good way of promoting international understanding. Mr. Karaklajić of the Yugoslavian Radio and Television stated that the youth in his country were very keen and that they had taken the old folk songs and given them a modern treatment. Miss Lewin of the Jamaican Broadcasting Corporation pointed out that Jamaica is a very new country and that they were working on a number of projects to delve into their background through folk music and folk lore. The government uses a certain number of hours each day on both radio and television to achieve this. There were of course the usual problems of finance and the other problem which makes it even more interesting is that Jamaicans are so "mixed". Because of the history of slavery they tend to negate their African roots. In addition to the African origins the mixture contains Chinese, Indian and English, the latter having the greatest educational influence. How much of an effect these different cultures have had upon Jamaica will be interesting to find out. Most of the music is religious, work music, and entertainment.

Mr. Morten Levy of the Danish Folklore Archives and consultant to the Danish Radio, gave a brief outline on the work done by the Folklore Archives and the form of collaboration existing between the Danish Folklore Archives and the Danish Radio. The radio is primarily interested in broadcasting the material, while the Folklore Archives is interested in preserving it. An advantage of this kind of cooperation is the insurance that the programme content is genuine and parallels the development of research.

Wednesday, July 31

"Les Compositeurs Occidentaux d'Aujourd'hui et les Musiques de Tradition Orale: thème d'émissions radiophoniques pour le grand public"

Speaker: Monsieur Gerard Michel (ORTF – France).
(text in full).

De même que la Radio et la Télévision peuvent aujourd'hui servir, dans les meilleures conditions et de façons très diverses, les Musiques de tradition orale, qu'il s'agisse d'Ethno-musicologie ou de folklore authentique, – de même ces musiques peuvent, grâce à la Radio et à la Télévision, ouvrir efficacement des horizons aussi nouveaux que variés au grand public comme aux artistes eux-mêmes.

Ceci posé, nous devons regarder les choses en face et ne pas dissimuler les difficultés que suscite l'inscription aux programmes de toute radiodiffusion ce genre d'émission. On nous objecte volontiers que la Radio, et plus encore la Télévision, s'adressent au grand public alors que seuls les spécialistes sont concernés par des présentations de musique de tradition orale. J'ai donc tout lieu de me réjouir de voir de telles préoccupations dominer l'ordre du jour de nos présentes réunions de travail.

Mais je reviens rapidement sur ces difficultés. Les réticences que l'on peut enregistrer à propos de la diffusion radiophonique de nos réalisations trouvent leur explication sans doute dans la méconnaissance de la portée et de l'étendue de nos travaux. Considérés trop vite comme les pièces d'un musée esotérique, les enregistrements ethnomusicologiques par exemple se trouvent repoussés aux heures de très faible écoute, à condition encore qu'ils possèdent ce que l'auditeur moyen appelle "la séduction de l'exotisme".

En fait on peut trouver à cet ostracisme, passager souhaitons-le, trois raisons majeures que je vous demande de prendre en considération pour guider notre efficace réaction à cet état de choses. Il s'agit tout d'abord d'un malentendu entre le programmeur et l'auditeur à propos du sens réel de ces émissions de musique de tradition orale. Le public en effet a une tendance trop exclusive à vouloir les écouter comme il écoute un concert classique ou un récital de chansons. Corollaire, lorsque le présentateur n'est point de la partie (ce qui arrive malheureusement souvent): celui-ci, qui hésite à miser sur le grand public ou sur le spécialiste, croit trouver un compromis en agrémentant d'une fausse poésie les embryons de renseignements techniques qui accompagnent l'audition musicale. Mais ce n'est là qu'une solution bâtarde qui ne satisfait personne. Troisième motif de déception, plus fréquent: l'émission, pour garantir une prétendue authenticité, est en quelque sorte refermée sur elle-même, cloisonnée, rejetant tous parallèles, toutes considérations qui toucheraient un domaine étranger à cette discipline, fût-il annexe, d'ordre artistique, esthétique, sociologique, voire historique. Et je ne parle pas de ces producteurs de Radio qui, avec les plus honnêtes sentiments et la meilleure foi du monde, confondent la tradition orale et la tradition populaire, mêlent l'ethnologie et le folklore commun, ne distinguent pas la transcription de l'harmonisation. . . .

Sans doute mon propos est-il, sur le plan pratique, entaché d'une certaine exagération, mais, partant de l'esprit

dans lequel sont faites ces critiques, j'aimerais vous livrer quelques réflexions autour d'un thème d'émissions qui, à mon sens, offrirait la possibilité d'élargir la connaissance, sinon de susciter la découverte, de la musique de tradition orale scrupuleusement, dirais-je *scientifiquement*, recueillie ou reconstituée, conservée, — en l'intégrant dans les problèmes artistiques d'actualité pour lesquels se passionne de plus en plus un vaste public. J'ai volontairement prononcé les mots *science* et *art* car il m'apparaît, pour mener à bien notre entreprise, qu'il faille poser le principe que ces mots ne sont pas ici antinomiques, mais complémentaires.

Voici donc le thème que j'aimerais vous proposer pour des émissions radiophoniques réalisées à l'intention du grand public: "*Les Compositeurs occidentaux d'aujourd'hui et les musiques de tradition orale*".

Si nous ouvrons à la première page la monumentale *Histoire de la Musique* de ROBERT BERNARD, nous lisons ces premiers mots: "Le problème des origines de la musique est plutôt du ressort des philosophes et des ethnographes que des musicologues. En tout état de cause on ne peut l'aborder que sous l'angle des conjectures. . . ."

Nous retrouvons cette prudence, cette réserve teintée de regret, dans la *Poétique Musicale* de STRAVINSKY: "Mille obstacles, dit le musicien, nous séparent de ces richesses ancestrales qui ne nous livrent que des aspects de leur réalité défunte. . . . L'Archéologie ne nous apporte pas de certitudes, mais de vagues hypothèses". STRAVINSKY toutefois qui, en fait, ne se préoccupant que de "saisir le phénomène musical à ses origines", s'efforce pour ce faire de nier l'utilité ou la possibilité "d'étudier les rites primitifs, les modes incantatoires, et de pénétrer les secrets de l'antique magie", STRAVINSKY ajoute: "C'est à l'ombre de ces hypothèses que certains artistes se complaisent à rêver, les considérant moins comme éléments de science que comme sources d'inspiration. . . . Des artistes de toutes les époques, sans

oublier la notre, promènent ainsi leur rêveries à travers le temps et l'espace et sacrifient tout à tour, ou simultanément, à l'archaïsme ou à l'exotisme".

Ce que nous devons retenir pour l'instant, de ces affirmations, est la source d'inspiration que peuvent offrir au musicien d'aujourd'hui les musiques très anciennes, si mal connues soient-elles, que nous pouvons toutefois "saisir par l'intuition plutôt que par le savoir". Égyptiennes, Chaldéennes, Chinoises, Perses, Indiennes, telles qu'elles se pratiquaient dans l'antiquité, ne sont parvenues jusqu'à nous que de façon très approximative, elles ont cependant pu dépasser de nos jours le simple stade des hypothèses et elles apparaissent, dans une certaine mesure, au travers des musiques grecques (que nous connaissons beaucoup mieux), byzantines, musulmanes qui leur sont tributaires. Par exemple n'a-t-on pas abondamment montré que la gamme pentatonique — celle qui est à la base de notre musique —, tout en étant toujours en usage en Extrême-Orient, avait été instituée ou adoptée, au moins quant à son principe, par les Chinois et les Celtes, et par les Grecs avant Pythagore. . . ?

Que ceci me permette d'aller plus loin. Sans vouloir prétendre que les musiques de tradition orale qui font l'objet de nos travaux et de nos propos prolongent ou reflètent une manière de ces musiques antiques, qui, malheureusement pour nous, jouissaient de la transmission orale, nous pourrions cependant les considérer, les unes et les autres, sous un même angle, par rapport précisément aux sources d'inspiration qu'elles peuvent susciter chez nos compositeurs modernes.

Cette démarche pourrait d'ailleurs avoir, sur le plan plus purement artistique, de rares avantages. Voyons! Qui a fait "l'Art nègre"? Ce ne sont pas les autochtones, mais les Européens, ou les Occidentaux; quelques soient les mutations qui aient pu opérer. Car il faut bien, avec MALRAUX, considérer que "ni Picasso, ni Giacometti ne croient regarder les masques du Musée de l'Homme comme les Africains pour

qui on les sculpta et qui les virent danser". Et l'écrivain d'affirmer également dans *Les Voix du Silence*; "Les oeuvres d'Art ressuscitent dans notre monde de l'art, non dans le leur".

Exotisme, source d'inspiration. . . Il y a beaucoup plus que cela. Les artistes conquièrent les formes de leur art sur d'autres formes. Pour continuer à citer MALRAUX: "(Ces artistes) dès qu'ils inventent un système de formes, ne l'arrachent ni à leur soumission à la nature, ni à leur seul sentiment, mais le doivent à leur conflit avec une autre forme d'Art. A Chartres comme en Égypte, à Florence comme à Babylone, l'art ne naît de la vie qu'à travers un art antérieur". Et c'est d'ailleurs ici, sous cet aspect, que l'on est bien amené à considérer l'Ethno-musicologie ou le folklore authentique comme des arts, dans la mesure — ja l'ai dit, mais il n'est pas vain de le répéter —, dans la mesure où la sensibilité et la création artistique et la connaissance scientifique ne sont point des réalités contradictoires. Il faut accepter, même si l'on ne peut expliquer pourquoi, que l'on demeure sensible à "l'Aura" d'une mélodie authentique. Et, au fond, ne retenons-nous pas ce que nous disent ces mélodies, et non ce qu'elles ont dit?

Pour en revenir à cette démarche, à cette espèce de symbiose des traditions orales passée et présente, je pense qu'elle est d'autant moins gratuite que nous pouvons aujourd'hui continuer à recueillir, aux quatre coins du monde, ces musiques de tradition orale, continuer à enrichir les collections, afin, entre autres, de les offrir le cas échéant à nos musiciens contemporains. Car, dans ce domaine au moins, il n'y a plus doute, ni réserve, ni hypothèse. Il s'agit d'un savoir positif. Et quelque soit la nature du produit qu'on en tire, — exotisme pour l'inspiration, renseignements techniques pour le métier — l'authenticité du matériau de base est indéniable.

Des exemples récents nous prouvent en abondance l'intérêt que nos compositeurs d'aujourd'hui ont su porter aux

musiques de tradition orale, nous montrent ce qu'ils en ont fait ou tiré, et nous expliquent comment ils ont oeuvré.

Le premier exemple, péremptoire et glorieux, celui de BARTOK, est à ce point connu, qu'il nous suffira de l'avoir cité. Vous savez tous, mieux que personne, de quelle façon admirable le grand musicien hongrois est passé, pour reprendre l'expression de Serge MOREUX, "du Folklore authentique au Folklore imaginaire". Et faut-il rendre ici hommage à son ami et collaborateur, Zoltan KODALY, qui en maintes occasions et avec une louable perspicacité, nous a éclairé sur tous les travaux de Maître, ethnologue et compositeur. En 1921 KODALY précisait, entre autres, l'évolution, mieux la révolution bartokienne, en ces termes: "Ce que SAINT SAENS a cherché en Extrême-Orient et dans les modes ecclésiastiques, ce que DEBUSSY a trouvé dans les chansons russes, BARTOK le découvrit dans la vieille chanson hongroise. Elle offrait la plus féconde antithèse à la mélodie harmoniquement préméditée, au chromatisme fané. Au lieu des formules typiques vieilles, elle donnait l'exemple de nouveaux contours plus frais, plus vigoureux, de rythmes, d'un parler plus libre, plus expressif". Et BARTOK écrivait lui-même, il y a exactement 50 ans ("Musikblätter des Armbuch"): "L'exploration des différents styles régionaux d'une musique populaire plus ou moins exotique semble éveiller chez les compositeurs un intérêt incomparablement plus vif que par exemple les collections ethnographiques chez les peintres et les sculpteurs, ou les littératures populaires chez les écrivains. Il ne s'agit donc pas ici uniquement d'atteindre des résultats purement scientifiques, mais d'offrir aux musiciens une source d'inspiration créatrice".

Voilà un beau modèle. Il y en a d'autres, de valeur et d'intérêt divers. A nous de nous interroger sur eux, si nous ne pouvons plus questionner les musiciens eux-mêmes, en commençant, si vous le voulez bien, par nos pays respectifs. Puis nous nous communiquerons mutuellement les résultats de notre quête. De quelle façon les compositeurs d'aujourd'

hui ont-ils compris et traité, comprennent-ils et traitent-ils ces problèmes? En France, par exemple, entre cent noms, nous pourrions retenir ceux de Vincent d'INDY, Charles KOEHLIN, Joseph CANTELOUBE... sur un tout autre plan, ceux d'Olivier MESSIAEN ou André JOLIVET. Précisément, eu égard à leur personnalités, ces deux musiciens méritent, si vous le permettez, qu'on s'attarde quelques instants sur eux.

A l'endroit de MESSIAEN, je me contenterai de citer André BOUCOURECHLIEV qui s'est exprimé ainsi, à propos de la *Turangalila-Symphonie*: "Messiaen a plongé dans les siècles passés, non pas en homme de musée, non pour s'y replier dans un esprit de "retour à...", mais pour y reconnaître ses racines, enrichir une oeuvre moderne... Il a aboli les frontières et l'espece, s'est ouvert à des civilisations musicales que jusqu'à lui on appelait "exotiques". Aucun musicien occidental ne connaît comme lui les rythmes hindous, le gamelang balinaï, les musiques du Japon et du Tibet. S'en est-il servi comme d'un décor étrange et séduisant? Non: il a fécondé son imagination, enrichi son propre artisanat, ouvrant un champ plus vaste à sa poétique personnelle. Dans les *Tālas* hindous, il a reconnu sa propre conception du rythme comme élément primordial de la musique; il a su discerner les principes d'autonomie rythmique qu'il a été le premier à mettre en oeuvre et à enseigner..."

J'ajouterai à cela une remarque personnelle d'ordre pratique. Que de fois, à l'issue d'une audition d'oeuvre, d'une analyse de partition de Messiaen, au cours d'une discussion ou d'un simple échange de vue, ai-je entendu des auditeurs, admirateurs ou détracteurs, regretter qu'il soit si difficile de consulter concrètement un document ethno-musicologique pour établir quelques comparaisons...

Mais venons-en à André JOLIVET. Son témoignage est encore plus probant si on le considère à un niveau supérieur; non plus au niveau de la technique ou même de l'inspiration,

mais à celui de l'esthétique qui explicite la démarche créatrice, c'est-à-dire l'Art, du compositeur. Où il est démontré que la musique folklorique ou ethnique n'est plus seulement un point de départ, mais une nécessité pour le créateur d'aujourd'hui; qu'elle est pour celui-ci un matériau de base dont les multiples facettes sont imbriquées dans la construction, structurées dans l'édifice musical.

Je m'explique. Plus exactement c'est JOLIVET qui explique: "En 1930, dit le compositeur, à l'âge où je prenais conscience de ce que signifiait réellement écrire de la musique, je me trouvais face à une double tentation. La *filiation folklorique* d'une part, qui se manifestait elle-même de deux façons: façon scolaire ou documentaire, chère à Vincent d'Indy et à la Schola Cantorum, ou bien façon originelle, plus authentique, touchant au folklore naturel par l'intermédiaire de la fameuse gamme pentatonique telle qu'elle avait inspiré DEBUSSY et ses émules. Deuxième tentation: la *désintégration mélodique*, issue de l'École de Vienne". Jolivet me fait alors remarquer qu'à cette époque, les Français ignoraient encore à peu près tout de l'œuvre de BARTOK, alors qu'ils avaient pleine conscience du sort que STRAVINSKY avait personnellement réservé au folklore authentique. Puis JOLIVET revient à son problème: "Il m'apparut donc comme nécessaire de faire la synthèse des deux systèmes. Il fallait partir de la filiation naturelle d'une conception pentatonique et effectuer en quelque sorte une mise en ordre avec un folklore imaginaire issu de la sérialité. Ainsi pouvait se concrétiser un langage vraiment universel, compris par tous, dans tous les domaines et dans tous les pays". Et JOLIVET reconnaît que c'était alors le rôle, la mission des musiciens de sa génération de façonner et de promouvoir cette nouvelle forme du langage, au moment précis où la musique devait négocier un tournant qui allait s'avérer décisif. Et cette universalité du langage au demeurant n'était pas incompatible avec le caractère typiquement national de l'expression artistique.

Notre musicien précise alors sa pensée quant aux données mélodiques et rythmiques des musiques de tradition orale. "L'élément du folklore le plus exploité, dit-il, est la mélodie. Malheureusement, soit ignorance, soit méfiance, l'élément rythmique est délaissé. Ou alors il est utilisé de façon simpliste, primaire; ce qui revient à signer, non pas un faux — cela ne serait pas si mal — mais un pastiche. . . Evidemment les rythmiques orientales sont difficiles à introduire dans le langage occidental. Reproduire par exemple un "ostinato" rythmique, tout au long d'une œuvre, aboutit à une négation de l'effet recherché. Ce qu'il faut, c'est recréer l'impression latente du rythme, sans avoir recours à de simples répétitions isochrones. . . Prenons encore l'exemple de certaines musiques africaines ou orientales. Les récrire dans le langage tempéré revient à leur faire perdre leur "charme" au sens originel, c'est-à-dire leur magie. L'on aboutit alors à une imitation de RIMSKY-KORSAKOFF, à moins que l'on ne compose un nouveau "Marché Persan". Non! Il faut résoudre le problème en enrobant la musique occidentale d'un environnement harmonique qui conserve aux données folkloriques leur "charme", leur magie. Car c'est ainsi que nous pouvons "détéperer" la musique occidentale". Et JOLIVET conclut en affirmant que la connaissance profonde du folklore véritable et authentique est essentielle, sans pour autant que cette connaissance ait pour but la copie. "Jamais, m'avoue le compositeur, je n'ai copié de musique folklorique ou ethnique. Mais je cherche à les pénétrer et m'efforce d'en dégager le sens le plus universel, le plus général. La culture musicale est aujourd'hui dans les moeurs; grâce aux enregistrements, aux disques, à la Radio, elle peut prétendre maintenant à ce caractère universel".

Voici donc une face de l'esthétique d'André JOLIVET. Si je me suis un peu étendu sur ce musicien, ce n'est pas dans un autre but que de vous donner un exemple de débat que nous pourrions susciter autour et en compagnie du compositeur de *Mana*, des *Incantations pour flûte seule*, des *Danses Rituelles*,

des *concertos* pour piano, pour trompette, des *Complaintes du Soldat*, *d'Epithalame*, de la *Suite Delphique*. . . — chacune de ces oeuvres pouvant donner lieu à une étude poussée quant à l'utilisation de données folkloriques ou ethniques.

Ainsi, grâce à de telles évocations, confrontations, comparaisons, analyses, pourrions-nous trouver un sens plus actuel, une valeur plus vivante aux musiques de tradition orale. Et la réciproque est vraie. Au delà du laboratoire et du musée, les recherches des spécialistes trouveraient une nouvelle justification. Art à part entière, ordonné à partir de structures édifiées avec la plus grande rigueur scientifique, dépouillé, par une soigneuse décantation, de toutes impuretés, parasites, adjonctions de fantaisie qui pullulent, avec l'attrait trompeur des faux-semblants, sur le folklore à bon marché, ces musiques méritent plus que jamais de prendre une place de choix dans le contexte musical de notre temps. Ceci à un moment où nos compositeurs précisément, promouvant de nouvelles esthétiques dans la conception, de nouvelles techniques dans l'écriture, commencent à trouver une nourriture quotidienne dans la division infinie des tons, demis et quarts de tons, dans la variation continue des intervalles mélodiques et des rythmes, ou dans la multiplicité des timbres. Ce qui est souvent le propre des musiques que vous savez.

Ne voila-t-il pas, M. M. . . ., des débats passionnants et fructueux en perspective? Ils le seront d'autant plus qu'ils pourront réunir, au cours des émissions que nous projetons, de plus nombreux orateurs versés dans les disciplines les plus diverses. Nous envisageons de faire rencontrer — autour d'une table ronde, devant un appareil qui diffusera aussi bien des musiques de tradition orale que des oeuvres musicales contemporaines — des compositeurs, des artistes, des critiques et naturellement des ethno-musicologues, des spécialistes du folklore et aussi, j'y tiens, des hommes chez

lesquels se trouvent quelques unes de ces capacités d'érudition et d'expérience dont la somme, selon BARTOK, permettrait de caractériser le "folkloriste idéal", c'est-à-dire celui qui à la fois "posséderait des connaissances philologiques et phonétiques, serait chorégraphe, sociologue, historien, linguiste, musicien, bon observateur". "Cet homme, ajoutait BARTOK, ne s'est, à ma connaissance, pas encore trouvé et ne se trouvera peut-être jamais. . ." Sans doute! Mais ne pensez-vous pas que la Radio aujourd'hui, qui implique, par essence, la participation universelle, puisse donner la vie à ce portrait-robot dessiné par notre illustre musicien?

Organisons donc de telles émissions radiophoniques (45 Minutes me semble la durée souhaitable) de façon régulière (au moins deux fois par mois). Et prenons bien soin d'en conserver les enregistrements même si elles sont diffusées en direct sur les antennes. Car les enregistrements de tels débats pourront enrichir nos archives et donner, le cas échéant, naissance à de nouvelles et fructueuses études.

Le progrès d'un art, surtout lorsqu'il possède de profondes racines, est sans aucun doute conditionné par la plus vaste exploitation de son actualité. Et, si bien poser un problème est déjà le résoudre, l'un des plus brûlants, parmi les problèmes d'actualité qui nous intéressent — nous spécialistes, comme, j'en suis persuadé, le grand public — ne peut-il pas naître de la rencontre, que seule la Radio puisse matériellement et efficacement préparer, de la rencontre des compositeurs occidentaux d'aujourd'hui et des collecteurs, gardiens et défenseurs des musiques de tradition orale?

Discussion

This paper aroused a great deal of interest and the reaction of the delegates was unanimous. Mr. Michel explained that the French Radio would begin to broadcast this programme in October 1968. Mr. Martens of the Belgian Radio and Television stated that the other stations would follow this programme with interest, and would take their cue from the results. Mr. Knudsen drew attention to the fact that someone like Bartok did not only listen to folk music, but it was a part of his environment. Mr. Michel stated that the main purpose of the programme was to arouse general interest in folk music and it is true that some composers will be inspired by environment, but some would be able to learn something just by listening. Mr. Arnberg said that in Sweden ten to fifteen years ago, they invited composers to listen to genuine Swedish folk music, which was not well known at that time. The composers were very interested, and some have since used folk music in their compositions, although not in the same way. They have been more interested in the expression than in the theme. Mr. Roving Olsen, as a composer, was asked what he thought about the effect of folk music on composers to which he replied that it was too early and too dangerous to decide what a composer could get from ethnic music. A musician is not interested in copying and it was therefore not necessary to penetrate the music in order to get something from it.

"Music Inspired by Folk Music and its Treatment by Radio"

Speaker: Mr. Djordje Karaklajić (Yugoslavian Radio and Television).

Mr. Karaklajić presented a series of recordings, the first being a shepherd song from Serbia, "I've heard it my Darling". This was presented in its original form, in harmonization with a so

called popular orchestra and singers, and a contemporary composer who treated the melody almost like light music and then as a theme for a jazz composition. This was also done with Kosmet's composition of "It Rains". Finally he presented a folk dance orchestrated according to the motifs of Macedonia. The ensuing discussion centred around the effect of folk music on the young and the various ways in which folk music was being treated.

"The Collecting of Folk Music as a Free Lancer"

Speaker: Mr. Deben Bahattacharya
(Special invited guest of the Bureau).

Mr. Bahattacharya explained that a free lance collector, by being unattached, collects for the pleasure of listening to music, and for the company of those who perform for him. As a result his frequent reward is natural confidence and human warmth, which leaves their impressions on the tapes and on the films the collector is able to film. He recalled an experience of recording Csango laments in Mekényes, a village in the southern part of Hungary. He explained that when travelling in a country where he was not able to communicate through its language, he was accompanied by a local friend who guided him to the singer's home. He was immediately welcomed as an old friend. The fact that he did not speak Hungarian was not a disadvantage. Hospitality was afforded and conversation developed easily. Eventually, when the recording started, the singer had accepted him and had forgotten the barriers of language, the microphones, and the tape recorder. She began by laughing when she was asked to lament, and her replies were, "for whom shall I lament"? "Should I lament for my brother and sister"? When she started the lament addressed to her mother, it developed into an impromptu composition of words, intonations, music, sobbing, and crying. Turning it into an expression of great

sorrow for the whole family that was left behind in Moldavia. In this, both the text and the melody were completely improvised. The structure of the melody following the intonation of the singers sobbing, gathered momentum as the act of sobbing intensified. As the singer broke down in sobbing and tears, the lament automatically stopped.

He further stated that in fifteen years of free lance work as a regular collector of folk music, he has had to spend most of his time in the field in the company of the peasant society both in Europe and in Asia. The practical wisdom of the peasant has taught him that the collector's tools must be simple, unimposing, and extremely efficient, whatever the make. His team for field work is his family; his wife Birgit, who handles the camera, and his son Adim, who only five, is a very good public relations officer.

The quality of any collection should represent the best that the field has to offer. In achieving this a great deal of preparation is carried out before going on location, and while on location, further research continues while personal contacts are established, before filming and recording starts. Each collection of course reflects the collectors taste and judgement, but if the collection when played back to the local population seems satisfactory, the collector is justified in being happy; even if some of the items of the collection appear controversial to the specialist. At the end of collecting time is spent in interviewing the musicians and other knowledgeable inhabitants on location in order to gather information on each item, as the collection is incomplete without a catalogue based on the information gathered at the source, and illustrated by visual aids such as films and photographs.

In addition to the personal pleasure gained he has been able to share his pleasures on a fairly wide scale. His collections are being used in schools, played in classrooms for geography, social sciences, and comparative religion classes, and also for the production of long playing records and radio

programmes. Since last year in collaboration with other colleagues he has also produced films for television. In 1952, he made a series of programmes for the BBC Third Programme, introducing the Ragas and folk music of India. In spite of the fact that the Third Programme is meant for a specialized public, he was cautiously allowed twenty minutes for each programme, during which he could only use fragments as examples. However, the situation is rapidly changing today. A few weeks ago in one of his programmes on Indian music, in collaboration with Matts Arnberg, he played on a Swedish Radio programme an "Evening Raga" which lasted forty-five minutes.

Compared with record companies and television film production, sound radio has a great advantage. It reaches larger audiences for a longer period of time, and at a cheaper cost. The scope offered by the rising public interest, particularly among the younger generation, are however not being fully utilized. More imaginative programmes are needed using folk music as a living tradition. International folk music should be introduced as a compulsory subject for the school radio to help to enlarge the listening capacities of the innocent victims of more narrow ears. We should view the large scale distribution of folk music as a positive contribution to human development. Half hearted work, fearing that the broadcasting may alter the character and the authenticity of traditional forms is an uncertain and negative attitude. If a folk musician is allowed the thundering loudness of a series of drums, there is no reason why he should be denied the privileges of aerial transmitters. The success of large scale radio programmes can only be achieved through reorganizing the present system with a larger output of programmes of superior artistic standards based on professional work. If the folk music departments of different broadcasting corporations could agree to collaborate it should be a fairly easy matter to enlarge their output without interfering with their present budgets.

He went on to outline a recent collaboration with Matts Arnberg in which a series of eight radio programmes and three television films titled, "Music and Society in India", were made for the Swedish Radio and Television.

Illustrations of recordings made in the field during this project were given.

"Who: Why: How: a Sound Portrait of a Celtic Bard"

Speaker: Mr. Thorkild Knudsen (Danish Folklore Archives and the School of Scottish Studies).

Mr. Thorkild Knudsen of the Danish Folklore Archives presented an interesting interview between a Celtic Bard and himself. It portrayed what this performer felt about his music, his heritage, and the changes with which someone of his generation has had to live.

Thursday, August 1

Business Meeting of the Committee

In summing up, the conclusions drawn from the Conference were:

The Committee on Radio/Television and Sound/Film Archives of the International Folk Music Council, considering:

- a) that traditional folk music represents an important part of the cultural heritage of all nations,
- b) that the dissemination of traditional folk music is still restricted because of its limited use through mass media and consequently does not play the role that it should in the musical life of today,
- c) that recent experience has shown that the audience for traditional folk music is much wider than envisaged, especially among the youth,

RECOMMENDS that traditional folk music should be more widely disseminated through radio, television, record publications, etc., and presented in different ways so that it reaches all kinds of audiences as well as the general public.

IFMC/Unesco Programme

It was reported briefly that for a number of years the IFMC had cooperated with Unesco in producing a radio programme. It was decided in Ostend that this programme should be altered to benefit its users, as it was unsatisfactory in its present form. Unesco has however refused to make any alterations in the programme. It was now recommended and agreed that this programme be abolished. Instead, it was agreed and adopted, that all organizations would send to the IFMC Secretariat a list of new radio and television programmes, recordings, and information on work done in the past and work scheduled for the future; acquisitions, and expeditions planned. These would be published in the IFMC Bulletin and would serve as an information bureau, to all members.

Proposal by the Hungarian Radio and Television

This proposal was for the founding of a challenge trophy, probably a silver cup, for the best radio/television folk music programme of the year. It was decided a) that for financial reasons this was not practical and that it was impossible for the Secretariat of the IFMC to administer such a competition, b) the IFMC is an international organization and it would be most imprudent for an international body to be judges in a competition; the IFMC needed to make friends, not enemies, and c) there is already in existence an international television competition organized in Dublin, Ireland. In view of these factors it was decided that this proposal should not be adopted.

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