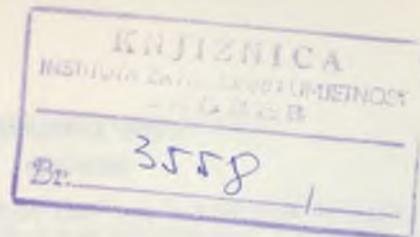


BULLETIN
of the
INTERNATIONAL FOLK
MUSIC COUNCIL

No. XXXVI
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INTERNATIONAL FOLK MUSIC COUNCIL
DEPARTMENT OF MUSIC
QUEEN'S UNIVERSITY,
KINGSTON, ONTARIO, CANADA



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OTTO ANDERSSON

1879-1969

When in April of last year Otto Andersson's 90th anniversary was celebrated with a banquet, there was hardly anyone among those more than a hundred persons present who would have thought that this vital, powerful man was to pass away within the year. He died on the 27th of December 1969. Otto Anderson's life-work was manysided and imposing. As a scholar his work followed mainly two lines. One was the history of music, in particular that of his own country; the other was folklore. In the former he was a diligent investigator, and many of his books show him as a pioneer in this field. As a folklorist he was unparalleled in Swedish Finland, and known far outside the boundaries of this country.

He was son of a peasant in the Aland islands. Already as a boy he handled the violin and participated in the music of the village-fiddlers at weddings and other rural festivals. He studied music at the music-high-school of the capital, where his violin-teacher was the Hungarian Victor Novacek; the theory of music and composition he learned from the eminent musician and pedagogue Martin Wegelius, who had earlier been Sibelius' teacher.

Beginning in 1902, Andersson was sent by Svenska Litteratursallskapet i Finland (the Swedish Literary Society of Finland) to collect folk-music, both vocal and instrumental, in the Swedish parts of Finland. Later on he also went for this purpose to the Swedish islands of Estonia. He has also noted melodies in the Hebrides, and in the Shetland and Orkney islands. In 1906 he founded in Helsingfors the still vital Brage-society in dancing, the aim of which is to maintain the inheritance, both in music and dancing, of the Swedish population of Finland.

Otto Andersson continued his studies at the university under the guidance of the well-known Finnish scholar, the Kalevala-investigator Kaarle Krohn. Andersson's studies finally led to his book *Strakharpan*, 1923. (English, *The Bowed Harp*, 1929). In 1929 he was made professor at **Abo Akademi**, the Swedish university of Abo, of which he was principal during many years. A manifestation of his riches of initiatives is the music-museum in connection with **Abo Akademi**, comprising a great collection of music-instruments and other objects. This institution was later called the Sibelius-museum, owing to its many Sibelius-manuscripts and other Sibeliana.

Among the numerous volumes that Svenska Litteratursallskapet i Finland has published, a great number is devoted to the folklore of Swedish Finland: tales, tradition, proverbs, etc. The volumes containing folk music and poetry are edited by Otto Andersson. In the 1930's appeared the ballads, but it was the 1960's before other parts of the series were published. But then were issued in rapid succession the older dancing-tunes, i.e. menuettes, polskas, and polonaises, followed by wedding-music and round-dances. The next volume is to contain a selection of the 19th century dances. Otto Andersson was working on them when death interrupted him.

Greta Dahlstrom

VIKTOR MIKHAILOVICH BELIAEV

1888-1968

We announce with sorrow the death of Professor Viktor Mikhailovich Beliaev, on February 16, 1968, just twelve days after his eightieth birthday. Active (one might even say indefatigable) as a writer, editor, advisor and teacher, Professor Beliaev worked in several fields of music during his long life. In the 1920s he was a correspondent for many Western music journals and newspapers, reporting on Soviet contemporary music. Later, however, he came to concentrate on analytic studies of the traditional music of the non-Russian Soviet nationalities. Yet his contribution in the field of Russian folk music is also outstanding: he edited new editions of old and classic folk music collections, two originally published in the eighteenth century; an article by him on the Russian long-drawn-out lyric folk song will be published in the Yearbook of the IFMC for 1969; a book published in late 1969 contains his attempt to set the texts to the melodies in one of the most famous eighteenth-century Russian folk song collections, that ascribed to Kirsha Danilov.*

Professor Beliaev took great interest in the International Folk Music Council. Indeed his attendance of the 15th Conference (1962) in Gottwaldov, with Mrs. Beliaev, marked his first journey abroad since 1925. He also participated in the 17th Conference in Budapest two years later. The Council is proud that it was able to play a part in making Professor Beliaev's lifework better known in the West.

Barbara Krader

DEATHS

We announce with deep regret the death of Alex Helm, at Congleton, Cheshire, at the age of 49.

ANNOUNCEMENTS

1971 Conference — Jamaica:

Workshops and Demonstrations

The Program Committee for the IFMC meeting in Jamaica in 1971 is planning a number of workshops and demonstrations. Activities under this heading may consist in the discussion of special themes, of interest possibly only to a small number of people, in the form of panels or round-table discussions, or in the practice of dancing and other performances. The Program Committee invites members of the IFMC to send proposals for subjects for workshops and demonstrations to:

Dr. Radmila Petrovic
Institute of Musicology
Knez Mihailova 35
Belgrade, Yugoslavia.

* For other bibliographical data and a biographical sketch, see *Ethnomusicology*, v. XII, no. 1 (1968), pp. 86-100.

Committee on Radio/Television Sound/Film Archives — will hold its meeting in Budapest from October 13-16, 1970. Members of the Committee are welcome to participate. Theme: "New ways of being concerned with musical traditions". Enquiries should be addressed to the Organizing Committee in Budapest: Mr. Miklos Grabocz, Hungarian Radio, Budapest VIII, Brody Sandor u. Hungary.

Journal

Messrs. Swets and Zeitlinger of Amsterdam have undertaken, in succession to Messrs. Heffer & Sons of London, the handling of back issues of the **IFMC Journal** and the re-issue of out-of-print issues. The price for each **Journal**, whether presently in print or out, is now \$7.00.

Address:

Swets & Zeitlinger N.V.
Keizersgracht 471 + 487
Amsterdam, Holland.

Topic Records Ltd.

Topic Records Ltd., specialists in recorded folk music and Corporate Subscribers to the IFMC, are anxious to increase their production in records of authentic folk music. Members who have collections of records which they would like to have considered for issue should get in touch with Mr. G. Sharp, The Director, Topic Records Ltd., 27 Nassington Road, London, N.W. 3 England.

Information from Members

The response to the Secretary's urging of members and National Committees to send information about their activities has been vigorous, as the present **Bulletin** shows. We publish herein reports from twelve countries, and should be glad to hear, in time for the October issue, from the other fifty or sixty that our members represent. (If you all reply we shall be swamped, but we'll gladly chance it!)

Banks

In **Canada** Bank of Montreal
297 King Street East
Kingston, Ontario, Canada.

In **England** Midland Bank Limited
220 High Holborn
London W.C. 1, England.

Payment of Subscriptions

Subscribers who pay by cheque, Bank Order, Money Order or Postal Order are earnestly requested to ensure that their names are forwarded with the remittance. If this is not done the secretariat cannot know who has made the payment, and subscribers may thus not receive the publications to which they are entitled.

Subscribers are equally urgently requested to make all payments to the IFMC in a form (such as Money Order or Postal Order) such that the Council receives the face value of the order, **not reducible by bank or other charges.**

American Indian Music Education

Louis W. Ballard, of the United States Government, Music Curriculum Specialist for the Bureau of Indian Affairs is the recipient of a work-study grant in the amount of \$20,000 from the Department of Social Development of the FORD FOUNDATION. This award, for "research, study and composition in the field of American Indian Music Education" will include the compilation of Indian music materials for key educational centers, as well as the development of ideas thru music in teaching English as a second language for Indians. Specific compositional materials will be provided by Mr. Ballard to these Centers as well as visits to Reservation areas to conduct Music Workshops and in-teacher training programs. Indian instruments will also play a key role in familiarizing teachers and students alike with the ethnic resources of Indian music in the classroom.

Recordings

The following recordings, issued by OCORA in collaboration with the IFMC are now available:

Musique Celtique: Iles Hébrides
Musique du Burundi

1970 Executive Board Meeting will be in London from 1-4 September.

Yearbook

The **Yearbook** for 1969 and 1970 will be edited by Professor Alexander Ringer and published by the University of Illinois Press.

The 1969 issue is expected to appear in early summer, 1970, and the 1970 issue in the autumn of 1970.

The **Yearbook** for 1971 will be edited by Professor Charles Haywood and is expected to appear at its normal time, early in 1971. All of these should be ordered from the Secretariat of the IFMC.

INTERNATIONAL ORGANIZATIONS

Unesco

The United Nations Educational, Scientific and Cultural organization announces that visual and auditory materials of an educational or cultural character are available from Unesco: films, filmstrips, microfilms, slides sound recordings, etc. These materials must be destined for an approved institution or organization, including broadcasting organizations. It is recommended that States applying might give consideration to approving the national committees and international member organizations of the **International Music Council.**

Institute on the Music of Many Cultures

Barbara Smith, Professor of Ethnomusicology, and Dorothy K. Gillett, Instructor in Music, University of Hawaii, organized an Institute on Pacific and Asian Music in Education, which was held at the University of Hawaii in March-April 1969 for the Western Division of the Music Educators National Conference. A similar Institute has been planned for the National Conference of the MENC meeting in Chicago in March 1970.

Under the chairmanship of O. N. Hartsell, Professor of Music, The University of Arizona, Tucson, Arizona, and President, MENC Western Division, the following program has been announced:

- I Commentary-Concert
"The Role and Significance of the Musics of Non-Western Cultures for Music Education in the 70s"
Concert of Mexican Folk Music by Mexican-Americans who comprise Los Payadores de Pueblo
- II Commentary-Demonstration "The Music of Oceania"
- III Presentation of New Teaching Resources for Ethnic Musics (Films, Recordings, Tapes and Publications)
- IV Commentary-Demonstration "The Music of India"
- V Commentary-Demonstration-Performance "Music of the American Indians"
Guest artist: William Horncloud
- VI Commentary-Demonstration-Performance "The Significance of Dance in a Context of Asian Music"
Guest artist: Susilo Hardja
- VII Commentary-Demonstration "The Music of Japan"

NATIONAL ACTIVITIES

Africa

The need for active research in African music affairs has become far more widespread during the past year. Several centres of learning, universities and colleges throughout Africa and not a few outside, have indicated their intention of including the study of African folk music among their regular curricula as soon as money and personnel can be found.

The International Library of African Music compiled and published in June 1969 a 54-page booklet on the Codification and Textbook Project which it proposes should act as a practical scheme to which field workers everywhere could make their contribution. By making the results of research available to a group of experienced musicologists contracted to write the first authentic textbooks from reliable data, the whole art of African composed music, most of which is entirely aural, will at long last receive due recognition, and form a natural part of African musical education.

The Music Division of Unesco, Paris, called a conference to be held in Douala, Cameroons, for February 25th to 28th 1970, to discuss plans for the preservation of traditional African music, to which it invited a limited number of persons. It is understood that the Codification booklet was to be used as a basis of discussion. No report of the conference deliberations is as yet available.

The African Music Society published its fifteenth annual journal, 'African Music', during the year, one of the main features of which was an exposition of a new numerical notation for xylophone music from Uganda devised by Gerhard Kubik.

Preparations are now being made for an important development in the analysis of African xylophone ensemble playing and the dancing which accompanies this music. The official German Film Unit, the Institut für den Wissenschaftlichen Film from Göttingen, under the well known musicologist Dr. Adolph Dauer, is to come to Mozambique and Natal in July for the purpose of taking synchronized ciné films of Chopi **Timbila** xylophone playing which, it is hoped, will enable musicologists to analyse in full detail the complex theory behind this famous style of African instrumental playing. In Natal, the film unit will analyse the Christian religious dances of the Zulu Church of Nazareth, in the same way as it has already filmed several African dances and orchestral ensembles in the region of Lake Chad and middle Niger.

Further work was done during the year on the music of the Mbira class of instruments particularly along the lower Zambezi escarpment by Andrew Tracey, musicologist at the Society headquarters. Mr. Tom Johnson of Witwatersrand University is engaged in an extensive study of the music of the several peoples who live in the region of the mid Limpopo River, the Tswana, Pedi, Venda and Hlengwe.

Mr. Gerhard Kubik, musicologist at the University of Vienna, has recently made an extensive lecture tour under the auspices of the Goethe Society of Cameroons, Gabon, Dahomey and Ghana, speaking on his wide experience of African music during his field research throughout Africa over the last ten years.

Hugh Tracey
International Library of African Music

Britain

Dartington Institute of Traditional Arts

The Institute was established in 1969 under the aegis of the Dartington College of Arts, Totnes, Devonshire. Its director is Peter Kennedy. It constitutes a centre for the study of traditional arts on a regional, national and international basis and it aims to provide a training ground for field workers to assist them in the collection of material particularly in those regions in which it is fast disappearing.

The Institute is co-operating with the IFMC in compiling an International Directory of Organizations and Individuals concerned with Folk Music and other Traditional Arts. (See p. 9)

Percy Grainger

There has recently been a lively awakening of interest in the work of Percy Grainger, the composer, concert pianist and collector of folk songs. A number of concerts and broadcasts have been devoted to his music in which compositions based on folk music have figured prominently.

Royal Anthropological Institute of Great Britain & Ireland

The Ethnomusicology panel of the RAI has been holding fortnightly lectures on subjects covering a wide range of material and many different regions.

The English Folk Dance and Song Society now has 6,100 members and over 4,000 Associates, but the proportion to the vast number of musicians,

singers and dancers taking an active part in Folk is still quite small. The second Folk Song revival is still under way and it is interesting to see how many singers are becoming dancers and excellent instrumentalists.

The annual Festival was held at the Royal Albert Hall on February 20th and 21st and it included Irish, Scottish, Trinidadian and Portuguese groups. During the Summer Folk Festivals will be held at Loughborough, Sidmouth (International), Falmouth and Whitby; these create the opportunity to sing and dance and to study the various aspects of Folk. There will also be a Folk Life and Custom Course at Keele University.

All year round events are organized at Cecil Sharp House and throughout England.

The Society's magazine 'English Dance and Song' is published quarterly and the Folk Music Journal annually. There is an increasing demand for services from the book and sound libraries.

A team of dancers, musicians and singers took part in the First International Folklore Festival in Bucharest, Roumania, and were delighted to be awarded the special prize of the City of Bucharest. Other groups made visits to many other countries.

Canada

THE NATIONAL FILM BOARD OF CANADA

The National Film Board of Canada announces that production of the **Netsilik Eskimos series** — nine color films in twenty-one half hour parts has been completed and that prints are now in National Film Board of Canada offices for viewing by people or organizations who may wish to acquire this authentic film material on the traditional pattern of Eskimo life.

The **Netsilik Eskimos series** is the result of three filming expeditions to the Pelly Bay region of Canada, made under the ethnographic supervision of Dr. Asen Balikci, Professor of Anthropology, Université de Montréal, and Guy Mary-Rousselière, O.M.I. who led the third expedition in 1965. The films show the ecological adaptation of the Netsilik much the same as Knud Rasmussen observed it about fifty years ago. A minimum of cultural reconstruction was entailed in the filming.

The film project was initiated by the Education Development Center, Inc., Newton, Massachusetts, on grants from the National Science Foundation and the Ford Foundation of the United States. Production and release of the **Netsilik Eskimos series** is in association with the National Film Board of Canada.

The series of 16mm color films, with sound and without commentary consists of:

AT THE WINTER SEA ICE CAMP: Parts 1, 2, 3 and 4
FISHING AT THE STONE WEIR: Parts 1 and 2
AT THE AUTUMN RIVER CAMP: Parts 1 and 2
AT THE SPRING SEA ICE CAMP: Parts 1, 2 and 3
STALKING SEAL ON THE SPRING ICE: Parts 1 and 2
BUILDING A KAYAK: Parts 1 and 2
GROUP HUNTING ON THE SPRING ICE: Parts 1, 2 and 3
AT THE CARIBOU CROSSING PLACE: Parts 1 and 2
JIGGING FOR LAKE TROUT

For further information about the Netsilik Eskimos series (prices, preview arrangements, etc.) you are invited to apply to the National Film Board of Canada office in your part of the world. These offices are as follows:

England: 1 Grosvenor Square, London W. 1

France: 15, rue de Berri, Paris 8e

South Asia: c/o Office of the High Commissioner for Canada, Canada House Annex, 13 Golf Links Area, New Delhi 3, India

Japan: c/o Canadian Embassy, 7-3-38, Akasaka, Minato-ku, Tokyo 107

Canada: P.O. Box 6100, Montreal 101, Quebec

In the United States, all inquiries for prices and further information should be addressed to:

Universal Education and Visual Arts
221 Park Avenue South
New York, N.Y. 10003

and

Modern Learning Aids
1212 Avenue of the Americas
New York, N.Y. 10036

Chile

CHILEAN FOLK MUSIC DURING 1957-1967

The musicological investigations made in folklore during the decade 1957-1967 have exerted much force in Chile, helped by strenuous activities in teaching and extension.

The predominant teaching organisation is the Instituto de Investigaciones Musicales of the Universidad de Chile, which, after organizing and activating studies of musical folklore in the beginning of the 40's, decisively influences the criterion of such knowledge now. Among its most outstanding publications in the period comprised by the Revista Musical Chilena we can find:

Musica Folklorica de Chile, by the eminent argentinian musicologist, Carlos Vega.

Creacion Musical y musica aborigen, by Carlos Lavin

Musicologia en Chile, by Vicente Salas Viu (the Director and founder of the Institute)

Criollismo literario y Musical and **Romerias Chilenas** by Carlos Lavin one of the scientific initiators of the subject in Chile

Notas sobre los origenes del 'canto a lo divino' en Chile, by Eugenio Pereira Salas, organizer of the section of folklore in the Instituto de Investigaciones Musicales

Formas musicales basicas del folklore chileno, by Luis Gaston Soublette

Danzas rituales en las Festividades de San Pedro de Atacama, by Jorge Urrutia

La poesia folklorica de Melipilla

Los problemas de la investigacion del folklore musical chileno

Introduccion al estudio de la tonada

El guitarron en el Departamento de Puente Alto

La ruta de la Virgen de Palo Colorado

by Raquel Barros
and Manuel Dannemann

Posicion del folklore musical en el folklore general by Manuel Dannemann

El folklore en la educacion musical by Manuel Dannemann

Bibliografia folklorica y etnografica de Carlos Lavín by Manuel Dannemann

The Instituto de Investigaciones Musicales has collaborated actively with the teaching of folk music in the Facultad de Ciencias y Artes Musicales of the Universidad de Chile. Thanks to its initiative the Seminario de Folklore Musical and the Catedra de Folklore Musical were created. Its investigators participate in the teaching of this Seminario and Catedra, making use of the Recording equipment, the Magnetophonic Archives, the Organographic Collection and the specialized Library of the Instituto. In this way important theses have been sponsored for students aspiring to professorship or licenciateship, some of which have later got scholarships for further studies in some of the most important centers of the world, such as the Inter American Program in Ethnomusicology.

In the area of extension the sessions called *Semana del Folklore*, initiated in 1961, are outstanding. In these *Semanas* different types of works are discussed along with presentations of genuine folklore performers participating as soloists or in groups.

From 1960 on, with the collaboration of R.C.A.V. Chilena, five records have been issued with folk music under the title of *Antologia del Folklore Musical Chileno*. These issues constitute the most authentic recorded testimony, complemented by technical notes.

This work has been notably reinforced by the investigations of Maria Esther Grebe, professor of the Facultad de Ciencias y Artes Musicales, as can be observed in her work *La Estructura Musical del Verso: Estudio critico de sus elementos modales otros arcaismos*; by the work of Juan Uribe Echevarria, professor of the Facultad de Filosofia, among which *Cancionero de Alhue*, *Cantos a lo divino y a lo humano en Aculeo*, *Contrapunto de Alfereces en la provincia de Valparaiso* and *La Tirana de Tarapaca* are especially outstanding; and the contribution *Poesia popular de los Andes*, of the collector and performer Violeta Parra. In the north, thanks to the Universidad del Norte, in the *provincias* of Tarapaca and Antofagasta, Jorge Checura, Director of the Museo de Iquique, is author of an investigation into *Ritmos Regionales* and Bernardo Tolosa has investigated *Cantos a lo Divino* in the towns of Guatacondo and Quillagua.

In the south, Constantino Contreras, professor of the Universidad Austral, has worked in the *provincias* of Valdivia, Llanquihue and Chiloé, giving us such brilliant results as those published in his article *Teatro Folklorico, una representacion de Moros y Christianos*.

Effective work has been done in collection and promotion by groups named "Grupos Folkloricas": the Agrupacion Folklorica Chilena (the oldest of those still in existence), the Cuncumén and the Millaray; and also individual performers such as Victor Jara, Margot Loyola and Violeta Parra.

The last mentioned died in 1967, the year of the death of the great musicologist Vicente Salas Viu.

Manuel Dannemann

Czechoslovakia

Folk music research among the Czechs in Yugoslavia

Since 1967 the Institute for Ethnography and Folklore of the Czech Academy of Sciences has developed a systematical investigation of folk music among the Czech minorities in Croatia and Slovenia (Yugoslavia). Many Czech folk songs and dances were collected there including interesting variants, surprising by having a text completely unknown anywhere else up to that time. A special part of the song-repertoire represents the Partisansongs, in some cases composed to the melodies of Sikol-marches. Dr. Iva Heroldova made there a film (1969) of an entire peasant wedding at Ivanovo Selo, the oldest Czech village in Yugoslavia, founded in 1823.

Honor for a Czech work

The rich survey on Czech and Slovak folk culture, its history and characteristic features, published as the Tome III of "Ceskoslovenska vlastiveda" and mentioned in the last Bulletin of the IFMC (No. XXXV, p. 24) was recently honored by the first prize "Ex aequo" of the 6th Giuseppe Pietrè international award in Palermo, Italy.

This award is made every second year to the best works in the field of Ethnography and Folklore from all over the world. In a large international competition this prize was won at the end of 1969 by the authors of the Czech work together with William Bascon an American africanist, author of the book "Ifa Divination".

The annual Folklore Festival at Straznice /CSSR/ will be held from July 26th to July 28th, 1970. The main program will be devoted to the indigenous folklore of the south-east part of Moravia with mostly still living folk music and colourful wealth of costumes, dances and customs. Individual groups of villagers divided according to regions (from the highlands, the slopes and the low-country) will demonstrate their seasonal customs, their interesting harvest-songs, their weddings and the wanton wakes. The whole program will be conducted by Zdenka Jelinkova, well-known expert in Moravian folklore.

Hungary

The leadership of the Folk Music Research Group of the Hungarian Academy of Sciences has been taken over by Lajos Vargyas on the retirement of Benjamin Rajeczky. At the same time, the Group has moved from its former place. Its new address from April 1st will be: Budapest I. Uri utca 49.

The Qualiton Recording Co. of Budapest has just released four new records under the title **Hungarian Folk Music I**, edited by Benjamin Rajeczky. An accompanying book in four languages gives detailed information about the almost one hundred original recordings illustrating different styles of Hungarian folk music. The book contains all the melodies transcribed with their texts in translation. The publication of the next four records is in progress.

During his half year of research work in Transylvania (Roumania) Dr. Gyorgy Martin, member of the Folk Music Research Group collected hundreds of Hungarian and Roumanian folk songs and dances in collaboration with the Folklore Institut Bucharest. This was the first occasion when colour sound-film was shot in this region, still rich in its old heritage.

The book of Dr. Balint Sarosi on Hungarian Gypsy Music and the collection of Dr. Laszlo Vikar and Dr. Gabor Bereczki containing 320 Cheremis folk songs (with their English translations) will be published in the near future.

Benjamin Rajeczky has compiled the material for a new record containing still unknown Hungarian mediaeval music.

Israel

The Archives of Oriental and Jewish Music, Jerusalem, 1969 to 1970

New recordings during 1969 have been concentrated mainly on the musical documentation of complete services of Oriental Churches, like the Easter services of the Armenian, Ethiopian, Coptic and Byzantine rites. Besides, a great number of recordings of the Kurdistan community have been made, comprising the whole gamut of liturgies and family ceremonies around the year.

Education During the same period I dedicated more time than usual to educational purposes. During the summer term 1969, I served as a guest-lecturer for Oriental Musicology at Zurich University, Institute of Musicology, on the invitation of Professor Kurt von Fisher. The special subjects were: "Ways of research for the Asiatic Musical cultures" — "Introduction into Musicology" — "The Heritage of the Jewish Oriental Liturgy to early Christianity".

At the same time, I also continued and expanded my lectures with seminars on Ethnomusicology at the University of Tel Aviv (under the chairmanship of Professor Eric Werner).

Edith Gerson-Kiwi

Ireland

Do the activities of traditional musicians here lend credence to the hidden Ireland myth? Official gatherings take place periodically: while they are taking place, is the "real" music actually going on elsewhere? Indeed, traditional musicians who attend **fleadhanna** (music festivals) during the summer or **Oireachtas na Gaeilge** (Irish language festival) in November do tend to wander away to indulge their music-making in unthronged places. Who can blame them? Perhaps the most useful function of the official gatherings is to facilitate these fringe activities. The visitor should not carry away the impression that Irish folk music is what happens at competitions or in crowded halls.

It is to be hoped that **Comhaltas Ceoltoiri Eireann** will succeed in keeping the annual national **fleadh** going, despite problems which are entirely non-musical. Some would call this event a national catharsis, others are less polite. Yet its musical content remains valid and the emphasis placed on music in society is in principle excellent. Another event being prepared by **Comhaltas** this June is a Carnival of traditional music to be held in Croke Park, Dublin. The address of **Comhaltas** is 6 Harcourt St., Dublin 2, and this is also the address of **Conradh na Gaeilge**, responsible for the **Oireachtas** held each November.

Quite a different kind of annual festival is run by **Radio Telefis Eireann**. The 'Golden Harp competition' has had a lot of success since its inception in 1966. In 1969 (Sept. 30-Oct. 3) it attracted 27 entries representing every continent: TV films describing aspects of traditional life and shown over a closed circuit in a Dublin hotel. Naturally many films on musical themes have been shown. The Secretary General is Mr. Niall Sheridan, RTE, Donnybrook, Dublin 4.

In recent years summer schools and seminars have been springing up locally, often with a literary orientation: but it is natural, especially in the case of Gaelic poetry, that such activities should pay attention to traditional music. Last year the Brian Merriman summer school in co. Clare and the commemoration of the birth of Peadar O Duirnin in Dundalk included lectures on this subject. In March 1970 a folk school on the literature and music of Gaelic Ulster '**Eigse Uladh**' took place at Gweedore, co. Donegal. These events were primarily meant for Irish participants. But foreign, as well as Irish, participants are expected at the first summer school to deal exclusively with Irish traditional music: to be held at University College, Cork from June 28 to July 11, 1970. The organiser is Aloys Fleischmann, Professor of Music in the University.

Players of Irish pipes have recently formed a society, **Na Piobairi Uilleann**, and in a brief existence have shown extraordinary enthusiasm. Their third weekend convention will have taken place by the time these notes appear (March 21-22) and so far they have issued three numbers of a bulletin: **An Piobaire**. Their secretary is Mr. Brian Vallyely, 50 Newry Rd., Armagh, N. Ireland.

Hugh Shields
Liaison Officer in Ireland

Italian National Committee

A National Committee of the IFMC has been established in Italy with Professor Diego Carpitella (Viale delle Province, 116. Rome 00162) as its Secretary. The Council is happy to welcome the Italian committee, which includes also Agostino Ziino, Pietro Sassu, Giorgio Nataletti and Roberto Leydi.

Pakistan

On March 22 and 23, 1970 Lok Shahitya Kendra (Lalan Folk Literature Centre) at Kushtia in East Pakistan held a Seminar on Folk Music and Folk Literature in Bengali. In the previous year also the annual conference on Folk Music and Literature was held under the presidency of J. Mr. A.M.T.M. Yahia C.S.P., the district Magistrate of Kushtia.

Scholars of the country participating in the Conference included Professor M. Mansooruddin, who has worked for forty years on Folk Literature and Folk Music, especially on Lalan Shahd whose Folk Songs were collected by Rabindranath Tagore, and published those folksongs in the two issues of the Prabase of Calcutta; and Dr. Mazahur Islam, Professor of Bengali, Rajshahi University, Rajshahi who introduced Folk Literature as a part of the syllabus in Honours (B.A.) and M.A. courses in Bengali. It was also attended by a very large number of Folk Musicians especially the Bauls, who were entertained by the Management Committee of the Centre. In the last years Radio Pakistan at Dacca, Chittagong, and Rajshahi held important gatherings on Folk festivals in which eminent scholars like Dr. Mazaharul Islam, Professor M. Mansooruddin and Poet Jasim Urddin and others participated. Recently the Television corporation at Dacca held a symposium on Folk Music, where Mrs. Abbasuddin Ahmed (the wife of a famous Folk Musician, the late Mr. Abbas Reddin Ahmed) Professor M. Mansooruddin and Professor A.T.M. Mustaba, vice principal, College of Music, Dacca, discussed the fundamental issues involving Folk Music in East Pakistan. Study and research on Folk Music and Folk Literature has been taken up by the Bengali Academy, Burdawan House, Dacca, by the publication of Folksong collections. The Academy has published the following books:

1. Lokshahitya (Folk Literature) 1-VII Volumes
2. Haramani (Lost Jewels) Collection of Baul songs Vol. VII edited by Prof. M. Mansooruddin.
Haramani Vol. VIII by the same editor is in progress.
3. Several volumes of Folksongs, marriage ceremony songs, Nursery Rhymes, edited by competent scholars.

Professor Mazaharul Islam collected and published a collection of Folksongs of Paglee Kanai. Professor Islam and Professor Ashrof Siddiqi received doctorate degrees in Folk Literature from Indiana University.

The famous Maiman Singh Gitika (Mymensingh Balads) in Bengali has been published in Dacca, edited by a Professor of Bengali, Dr. Dustan Zhabetil, whose lectures on Mymensingh ballads have also been published in book form.

Professor M. Mansooruddin

U.S.A.

Columbia University

Choreometrics

Choreometrics, a newly coined term meaning "dance as a measure of man," is a method for the analysis of dance and movement in film, recently developed by a team of dance analysts and anthropologists at Columbia University. It is a part of a larger project for the study of the relation of the expressive arts to the social process, sponsored by the Department of Anthropology and the Bureau of Applied Social Research. The first results of this study have been recently published by the American Association for the Advancement of Science in Washington, in a volume called **Folk Song Style and Culture**.

For the past two years, the Choreometrics project has been analysing and comparing a set of dance films from all five continents. We have found solid links between dance style and the history and structure of society. Apparently, the dances of a people translate their cultural patterns into a kind of kinetic and choreographic language. These movement style patterns vary clearly by region and by productive level. Thus, movement style may identify a people more reliably than their physical traits and in a fashion far more useful to the humanist, since the way people move shapes all their behavior. Dance is apparently "a measure of man."

The preliminary results of this study need now to be carefully checked through analysis of a large and representative sample of films from all the culture areas of the world. **We work with documentaries, newsreels and factual films that show as clearly as possible representative dances and scenes of everyday life, especially work. Finding the best films is a major problem. Even one piece of new data can make a difference in this search for the wellspring of the arts.**

The completed study will lead to a book on the history of the relationship between dance and human evolution and to a fresh approach to dance education. Information about the films used in the study and their sources will be incorporated in a comprehensive film list needed by schools and educators everywhere.

If you know about films pertinent to our work, we would like to hear from you. If at all possible, we need to borrow the best films for study in our laboratory for a period of about a week. All mailing costs will be covered and we can, if necessary, pay a small rental fee. The films will not be lost, altered, or damaged and will be used only for scholarly and scientific purposes. No other use will be made of the film without the owner's written permission.

We invite your cooperation in our study.

Alan Lomax
Irmgard Bartenieff
Forrestine Paulay
Conrad Arensberg

Indiana University

PHONERECORDING COLLECTIONS available for research and study at Indiana University, Bloomington, Indiana (quoted from the Indiana University Trimester Report.) Outstanding collections of field recordings accessioned since the last report from Indiana University are: **Mozambique** (204; H. Morganthau) **Venezuelan** (190; H. Fuchs) **Yaqua Indians** (203 Suryabrata) **Bulgaria** (199; N. Sacks) **Romania** (198; M. Kahane & B. Krader). The Folklore Institute collections when not restricted by depositors or record companies will be made available to individuals and institutions in any part of the world. Lists of the Archives holdings of African and of Latin American sound recordings are still available. In the near future lists of holdings of Afroamerican and Amerindian recordings will be ready.

University of Hawaii

Dr. Adrienne Kaeppler, anthropologist, Bernice P. Bishop Museum, and Lecturer in Oceanic Dance, University of Hawaii, announces the pro-

gress that is being made in the transfer from wax cylinders to magnetic tape of the Hawaiian Chants recorded by Helen H. Roberts in 1923-24, and reported in ANCIENT HAWAIIAN MUSIC (Bernice P. Bishop Museum Bulletin 29, 1926). The Committee for the preservation and study of the Hawaiian language, art, and culture is now working to raise funds for the publication of the English translations of the Hawaiian chants recorded by Miss Roberts.

Washington, D.C.

The National Folk Festival Association, Inc., with headquarters in Washington, D.C., presented the 32nd annual National Folk Festival in Knoxville, Tennessee, October 16-18, 1969, bringing together folk song and dance groups from 26 states and Canada.

The NFFA is a people's movement in the United States which, for the first time since its organization in 1934, received a financial grant from the National Council on the Arts in 1966-67, with a renewal for 1969-1970.

The Association especially features the folk legacies of the older American groups and indigenous folk heritages which have sprung from the cultural soil of the United States, although newer American groups are included.

A National Clearing House has been established in Washington, D.C. and plans are now developing for the establishment of an Eastern and Western Center for the annual National Folk Festival to be presented, returning on alternate years to the same location in the same region.

Plans are also underway to affiliate the community and state folk activity programs to encourage the continuation of the basic folk legacies which are fading in most states, but still have the substance upon which revival may be built.

PERSONALIA

Dr. Willard Rhodes is teaching at the University of Hawaii during the first half of 1970.

Miss Marie Slocombe, representative of the BBC, is to become a representative to the Advisory Committee of the IFMC.

Our congratulations to Dr. Maud Karpeles, founder of the IFMC, for 15 years its Honorary Secretary, and presently our very active Honorary President, who will receive the degree of Doctor of Laws, honoris causa, at the Spring Convocation of Memorial University in Newfoundland. Miss Karpeles holds her present doctorate, honoris causa, from l'Universite Laval in Quebec City, awarded at the IFMC Conference there in 1961, and she is also an Officer of the Order of the British Empire.

FORTHCOMING EVENTS 1970

Composer, Performer, Public Lisbon — Portugal
International Symposium 3-5 June 1970
(in the framework of the 15th Gulbenkian Music Festival)

The Keele Folk Festival Loughborough — England
24-26 July 1970.

16th International Folk Festival Sidmouth — England
July 31st - August 7th 1970

Philadelphia Folk Festival Upper Salford — Pennsylvania U.S.A.
August 22-23-24, 1970.

Pinewoods Camp Dance Weeks Buzzards Bay — Mass. U.S.A.
August 23-30, 1970.

A special INSTITUTE OF COURT DANCES of the Renaissance and Baroque periods, will be held from August 30-6 September, at Lake Fairlee Camp in Vermont. Sponsored by Dance Notation Bureau of New York.

Gesellschaft fur Musikforschung Internationaler musikwissenschaftlicher Kongress. Bonn — Germany
7-12 September '70

Société Internationale d'Ethnologie et de Folklore — first congress 23 - 27 September, Paris (Musée National des Arts et Traditions Populaires, Route de Madrid (Port Maillot) Paris 16).

International Musikfestes Musica bohemica Brno — CSSR
28 Sept. - 4 Oct. 1970

2-4 October: IFMC Study Group for research and publication of older sources of Folk music. Rajeczky/Suppan.

Travel and International Folklore, Film Week Brussels — Belgium
12-16 October 1970

RADIO NOTES

Norway

NORSK RIKSKRINGKASTING broadcasts every Sunday afternoon a 30 minute's programme with authentic Norwegian folk music on the radio network. These programmes bring alternatively vocal and instrumental folk music in living tradition from various parts of the country. Most of the programmes consist of new recordings presenting the actual situation of the national folk music. In some programmes even recordings from NORSK RIKSKRINGKASTING's Recorded Programmes Permanent Library are used in order to present the traditional trends by bearers of the older tradition.

Instrumental Norwegian folk music is also presented in a scheduled programme of 10 minutes every other Thursday afternoon: "Fiddlers in Norwegian folk music". On Wednesday evenings a 15 minutes' programme of folk music from various countries is broadcast, alternating every other week with authentic and adapted folk music. Beside these scheduled programmes NORSK RIKSKRINGKASTING also brings Norwegian and foreign folk music in its programmes, this being a natural consequence of the increased interest in folk music among our listeners.

On TV, NORSK RIKSKRINGKASTING has no scheduled folk music programme, but once in a while such programmes are broadcast there too.

In our Sound Archives there are 20,000 items of vocal and instrumental Norwegian folk music.

In summer recording tours are made to various parts of the country. Moreover, folk music recordings are made in the NRK studios at the different regional stations.

In cooperation with the gramophone company NERA NORSK RIKSKRINGKASTING has published a series of Norwegian folk music on 55 Ep and 5 LP gramophone records (RCA Victor). New records will continue to appear in the series this summer and autumn.

ROLF MYKLEBUST
Head of Folk Music Section

PUBLICATIONS

Dr. Maud Karpeles' book **Newfoundland Songs** is announced for publication in the Spring list of Faber and Faber (London).

Dr. Graham George's book **Tonality and Musical Structure** is also announced in Faber's Spring and Summer list.

Folklore and Society Essays in Honor of Benjamin A. Botkin, presented to him on his sixty-fifth birthday, edited by Bruce Jackson.

It concludes with a 24-page bibliography of Botkin's writings from 1921-1966.

Folk Lullabies 77 traditional folk lullabies from every corner of the world, compiled and edited by **Barbara Cass-Beggs** and **Michael Cass-Beggs**.

T'Ang Music and Musical Instruments by **L.E.R. Picken**.
Tunes Apt for T'Ang Lyrics from the Sho Part-Books of Togaku by **L.E.R. Picken**

Chapbooks: a Bibliographical note by **Leslie Shepard**.

Volkslied by **Ernst Klusen** (fund und erfindung)

Wolfgang Wittrock: Die Altesten Melodietypen im Ostdeutschen Volksgesang.

Wolfgang Laade: Die Situation von Musikleben und Musikforschung in den Landern Afrikas und Asiens und die neuen Aufgaben der Musikethnologie.

The Institute of Musicology in Zagreb, Yugoslavia, announces the Musicological Yearbook **ARTI MUSICES** (editor: Josip Andreis), containing articles on:

European and Autochthonous Musical traditions in Yugoslavia

Early works on Ethnomusicology and Musical Theory

From XIth-Century Manuscripts to Contemporary Music

Croatia's Music Collections, Archives and Libraries

The Objectives and Achievements of Musicology in Croatia

Old and Modern Croatian Music

by: Josip Andreis, Jerko Bezić, Vera Bonifacic, Bojan Bujic, Dragotin Cvetko, Stana Djuric-Klajn, Marijan Grgic, Koraljka Kos, Kresimir Kovacevic, Branko Rakijas, Andrej Rijavec, Joze Sivec, Ivo Supicic, Ladislav Saban.

Subscription rates for 1969 and 1970 issues, in English and Croato-Serbian: \$3.00 U.S. each or \$5.50 U.S. for both. Subscriptions should be sent to: Music Academy-Institute of Musicology, 6 Gunduliceva, Zagreb, Yugoslavia through Kreditna Banka, Paromlinska b.b., Zagreb, Yugoslavia, U.S. dollar account number: 32000-10-415.

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