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BULLETIN
of the
INTERNATIONAL FOLK MUSIC COUNCIL

NO. XLV111
APRIL 1976

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THE INTERNATIONAL FOLK DIRECTORY published for the IFMC (see under books), price £1.50, or $4.00. Dartington Institute of Traditional Arts, Dartington Hall, Totnes, Devon, England TQ9 6JE.

BOOKS

FOLK SONGS OF EUROPE, edited by Naud Karpeles, can no longer be obtained from Novello's. In the USA from Oak Publications (Division of Embassy Music Corp.), Music Sales Corp., 33 West 60th St. New York 10023.

REPORT OF THE 22ND GENERAL ASSEMBLY
held at the University of Regensburg, August 197th, 1975.

1. Apologies for absence were received from Mr. Douglas Kennedy, Dr. Erich Stockmann, Professor F. Crossley-Holland, Dr. Oscar Elvish, Dr. O. Akin Eufa, Dr. Edith Gerson-Kivi, Professor Nazir Ali Jarazbhozy, and Professor Salah El Mahdi.

2. The Report of the Executive Council for the two years 1973-4 and 1974-5 was read and approved with the exception of a number of members questioned whether this should be considered a matter for major concern. The president replied, on the advice of the secretary, that it seemed justifiable to assume that the new scale of fees, introduced at the beginning of 1974, had by the end of 1976 have made it possible to have a significant improvement in our situation.

3. Election of Officers - The report indicated that the situation had changed due to the failure of the Executive Board's nominations to reach the members in time for the postal ballot to arrive at its required course. This was due to a delay on the part of the printer, who took 3 months to print materials sent in his mid-March. The honorary president outlined the situation so created, observing that the Board was deeply troubled; that the Constitution would not be infringed if the members nominated by the Board were held acceptable by the membership; that no additional nominations had in fact been received; but that since the nominations were received by the members only (in some cases) in July there was no time for further nominations to the Board. The procedures of the postal balloting were carried out in accordance with the charter for future send out nominations with the October Bulletin preceding each General Assembly. Dr. Karpeles then suggested that the persons listed in the board's nominations be available for election if they had been elected to the ordinary list. This proposal was seconded by Mrs. B. McLean. After a vigorous but temperate discussion the proposal, now adopted as a motion, was carried by 39 to 15 with 21 abstentions.

4. Future Conferences - In answer to a request that invitations for conferences be openly discussed at the General Assembly, the president observed that such a procedure would only lead to embarrassment whenever more than one invitation was received. It was urged that at every General Assembly the location of not only the next conference but the one after that should be under discussion - not concerning actual invitations but with regard to possibilities and desirabilities. A proposal to re-establish regulations as to the timing of invitations was ruled impractical. Dr. Ricardo Trinillos of the University of Hawaii pointed out that some countries would wish to assure that an invitation would be accepted before they would make a formal offer, and that his own country was in a case: he made a tentative offer, contingent upon funding being provided as he believed it would be, for the 1977 Conference to be held at the University of Hawaii.

5. Dr. O.M. Sandvik's 100th birthday - It was proposed that a fund be established in the name of honouring Dr. Sandvik, a founder of the Council.

6. Yearbook Editorial - Professor Bruno Nettl reported briefly on the Yearbook, Volume 6 of which he had hoped to have received from the printer before the Conference, but this volume would appear in the fall. He announced the appointment of Judith McCallum as Associate Editor, and expressed his gratitude to the University of Illinois for the support he has received.

7. Folk Music in Education - Mr. Michael Cass-Beggs, chairman of the informal group constituted at the Bayonne Conference (1973) to press for more specific action in the area of folk music education, brought this matter to the Council. In his introduction, he pointed out that the Constitution of the General Assembly. The Program Chairman pointed out the proportion of time allotted in the present conference to a subject which the Council had always regarded as of the greatest importance.

8. Yugoslav gift to Council - Dr. Barbara Krader reported that on behalf of the Yugoslav National Committee, the president of Dr. Valens Vodusek, its president and a number of copies of a recent five-language Yugoslav publication, for purchase by members of the IFMC for the benefit of the Council. Members interested were to make themselves known to Dr. Krader.

9. Address to UNESCO - Professor Shodes proposed that the following message be sent to the Director-General of UNESCO: "The General Assembly of the International Folk Music Council, composed of members coming from many countries of the American continent and the Caribbean, from Africa, Asia, Europe and the Pacific area, meeting in Regensburg, Germany, the 19th of August, 1975, requests the President of the IMC to convey to the Director General of UNESCO the expression of their thrust in the purposes for which UNESCO has been created, that is to say, to strengthen the foundations of world peace by means of Education, Science and Culture without political, racial or religious discriminations. They respectfully urge the Director General of UNESCO to take the necessary steps to create a more complete harmony and unity of views among nations interested in those peaceful ideals." The proposal was seconded by Mr. Mumola and carried.

10. Statement of mike and aims of work within the IFMC - The following statement, signed by Nokum de Groot of the Netherlands, Gerd Bauern of the German Federal Republic, and Jan-Petter Bjorn of Norway, suggests no points of discussion about the form and

ANNOUNCEMENTS


Treatises by Al-Kindi - Members are reminded that in 1973 Professor Zakariya Yusof presented a number of copies of his publications based on the works of the 9th-century Arab/Iraqi philosopher Al-Kindi. "We still have a few of these copies available for the members working in this field."

List of Experts

Members are asked to inform the Secretariat about their special fields of study.

Urgent Request - Please be sure to attach your name and address to cheques sent to the Secretariat.

Yearbooks returned to us undeliverable will be re-forwarded only at the member's request and expense, which will be $1.50 for return, forwarding, and handling at the secretariat.

University of Hawaii at Manoa - This year's University of Hawaii summer program in ethnic music and dance has been designed to allow individuals to pursue study in a variety of concentrations, including the development of teaching materials for use in the classroom at all levels; research in Okinawan music and dance; and intensive training in the performance of ethnic music and dance. The focus of the program will be provided by the resources of the Japan Studies Institute; the Performing Arts of Okinawa. The Institute is supported by a grant from the Japan Foundation, and will provide for the residency of four master teacher-performers—a musician and a dancer from a folk tradition. For information write, indicating specific area of interest: Judy Van Zile, Music Department, University of Hawaii, 2410 Dole St. Honolulu, Hawaii 96822.

Meeting of the Radio/Television and Sound/Print Media Committee of the IFMC in Budva - Yugoslavia, 26th - 30th May, 1976.

REPORT OF THE 22ND GENERAL ASSEMBLY
held at the University of Regensburg, August 19th, 1975.
The meeting closed with a vote of thanks to the president.

We feel that the growing concern with the world economy was not touched upon. We urge members to reflect upon the social and political context of our research, and we appeal to the Board to facilitate a general and through discussion of this subject. Since the emphasis at a conference should be discussion rather than presentation, small working groups seem desirable. Perhaps more fruitful discussions would be achieved if presentations were made of "work in progress" rather than of finished products that have been, or are in the process of being published.” Professor Blacking urged that ethics should be a major topic during the next conference, and a considerable discussion on this subject ensued.

We would greatly appreciate members’ comments on this statement.

We notice with satisfaction a recent marked increase in folk-music research, collecting and publishing in Ireland. Some of this activity continues to draw on personal or amateur resources which expose it to the eventual risk of being a passing achievement in practical or scholarly terms. The strength of folk-music group activities also progresses well. Most encouraging is the establishment, not before its time, of a national archive of traditional music at University College, Dublin, where it is associated with the Department of Irish Folklore. The Department is also engaged in setting up a library, and already possesses a sizeable collection of MSS in the original and in microfilm.

So far, the major work of song collecting has been conducted by Tom Munnelly. One of his most interesting discoveries, a rare early ballad in English, is unpublished. The first number of Irish folk-music studies - Eigse cheol tire (1972-3), the journal of the Folk-Music Society of Ireland (Irish National Committee of the IFMC). In addition, the number includes studies of Irish-Scott Gaeltic relations in the folk-music field, ornamented vocal melody in Connemara, the origins of the Irish jig, etc., it inaugurates a bibliography and discography of Irish folk music which includes original and regular component of the journal. Important or otherwise contributions may be addressed to the undersigned at 3 Sydenham Road, Dundrum, Dublin 14.

The Secretary of the Folk-Music Society/Irish National Committee is Mrs. Caitlin Ui Eigeartaigh, 4 Milltown Drive, Churchtown, Dublin 14, who reports the following topics of lectures and discussions during the 1974-5 session:

1. 'The broadside ballad' (Leslie Shepard); 'Folk song as vernacular culture' (W.H.A. Williams); 'Teaching folk music?' (two meetings); 'Collecting folk songs' (Ciaran Ó Ruaidhrí); 'The Scottish folk song and literary culture' (T.P. McLaughay); 'Playford dancing' (Mrs Lee McCartney); 'Irish and Australian song' (Claran Dalcus); 'Teaching the pipes' (Mr Pat Mitchell); 'Keening' (Mrs Linda Leet-Howe).

The 1975-6 session began with an excellent contribution of some 20-30 songs by Eddie Butcher, a traditional singer from Derry now in his 76th year. This meeting and those following have been held in the new premises of Na Flibrai Uí Fhlaithbhe, the Irish pipers’ society, whose promising contributions to the practice and study of pipe music may be expected to be more richly fulfilled now that an accommodation problem has been solved.

Hugh Shields

Poland

From June 10 to 14, Tashkent (Uzbek SSR) hosted an international conference on the topic: "Makams and mugams in modern composition". The opening paper was delivered by Professor F.N. Karomatov, chairman of the Department of Oriental Music of the Tashkent Conservatory.

In his paper, he described the current state of national music in the Soviet Asian republics and discussed perspectives of its development. He also discussed the development of scientific research in this respect. The other papers basically focused on the following three groups of questions:

1. analysis of the makam and performance problems;
2. criticism of historical sources;
3. functioning of the makam in modern composition.

A majority of papers in the first group were concerned with particular questions of formal, tonal, and rhythmic structures of the makam. The papers were marked by great musical erudition and intimate knowledge of national music. They lacked, however, a fully adequate conceptual apparatus. In view of this, concepts pertaining to European music were employed which could not meet the special requirements imposed by the distinctive nature of the makam.

Particularly interesting were the second-group papers, concerned with criticism of mid-asian theoretical treatises. A majority of the papers were philosophically-oriented with a main focus on terminological definitions. All the papers in that group were excellent, especially J. Plakhot's paper entitled "Some structural features of instrumental fragments of the shashmakom" in the light of essential elements of aesthetics of the Medieval Orient", in which some most interesting proposals were presented.

The third group, comprising papers on utilizing the makam in modern composition, unquestionably would be the most controversial of the three for an outsider. For example, more often than not the frequently-repeated call for a development of sonata form (symphony) which, according to many speakers, offers the most favo-
able conditions for the making to be realized at its fullest.

The Tashkent conference was the first meeting of musicologists and performers from the Soviet Asia republics. The participants expressed their wish to have the institution of a Research Fund for musicology, which would facilitate a further development of joint research into the still little-known nature of the music of that area.

4th FESTIVAL AND SYMPOSIUM ON BALKAN FOLKLORE (held at Ohrid from July 3 to 8, 1975)

The Symposium (July 7 - 8) was organized for the fourth time to coincide traditionally with the Festival of Balkan Folklore (July 3 - 8) held every two years. The subject matter and scope of both the Symposium and Festival exceeded the geographic area of the Balkan countries and the scope of their tradition.

Apart from such Balkan countries as Yugoslavia, Bulgaria, Roumania and Hungary, the programme of the Festival listed representatives of Turkey, Austria, and even France and south Italy. The eagerly awaited representatives of Albania unfortunately did not come. The participant folklore groups were of a diverse character in terms of both their artistic level and their authenticity for the character of the participants ranged from student groups (Turkey) through junior groups (the Young Pioneer's House from Sofia) and amateur groups (Italy) to professional groups (Roumania). The most interesting perhaps were the autochthonous group from Macedonia and the groups from Yugoslavia, Bulgaria and Roumania. The programme of the Festival provided much material for reflection on the style and function of the dance and song ensemble. Clearcut differences in opinion in this connection were expressed among the participants in the symposium, especially those from the United States and the Balkan countries. The former would like folklore groups to embody current musical-cultural reality whereas the latter stressed their educational and tradition-preserving functions.

The two-day Symposium was held in two halls simultaneously and concentrated on the following three topics: winter customs in the Balkan area, a seasonal emphasis which is already a tradition of the Symposium; methodological questions; and historical questions (Byzantine influence upon Balkan music).

A majority of the foreign guests, and these were represented in considerable numbers from both socialist countries (Bulgaria, the German Democratic Republic, Poland, Roumania, Hungary, the Soviet Union, the Soviet Union and the West (USSR, the Federal Republic of Germany, France, the United States), contributed to the second topic. The diversity of contributions, especially those of the foregoing, made it difficult to organize discussions in an integrated fashion. The main contributions included: a methodological reflection by Vilmos Voigt from Budapest on modern structural trends and their interrelations, and that by Gery Neeser from Vienna in which findings with regard to music notation (sonogram) of Bulgarian music were discussed. Gery Neeser took up again (sonogram) of Bulgarian music were discussed. Gery Neeser took up again (sonogram) of Bulgarian music were discussed. Gery Neeser took up again (sonogram) of Bulgarian music were discussed. 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National Committees (cont’d)

(11) approaching UNESCO for financial, technical, and administrative support in arranging the inaugural meeting of a Caribbean Committee.

COMMENTS ON THE RESEARCH

The understanding of Caribbean cultures is urgent and vitally important for the sound development of these territories educationally, socially, commercially and politically. In addition the study of Caribbean cultures could be of absorbing interest to scholars, students and others inside and outside the area because each territory has its own peculiar blend of African, Asian and European Cultures, and there are survivals of ancient transplanted cultures which could yield material and information that might be unobtainable in the contemporary settings of these cultures, e.g. Bush Negroes in Surinam. Very few of these countries have established systematic or comprehensive research programmes, and those that have established them have often been seriously hampered by lack of confidence, funds and expertise.

The IPMC can play an inestimably valuable role in helping these territories first to research their traditional music, and then later to encourage the use of this material for educational and cultural development which would be of use not only within the culture, but at an international level.

COMMENTS ON THE RESEARCH (cont’d)

It is accepted without question that there are basic differences in the attitudes and life styles of people of different cultures. This is universally accepted, and yet methods used for research of various traditional art forms often do not take enough note of these differences. This has caused many problems and the publication of material which is at times too superficial to be worthy of serious attention, and at others to be full of inaccuracies and misinterpretations. Do illustrations may help to highlight some of the dangers which may arise through lack of understanding of local life styles and through misinterpretation of information and material:

(1) Communication - Communication is of paramount importance in any research programme. In Caribbean countries for example, from the people from whom the most significant information can be got usually do not think in the official language of the country. The means that if information is to be understood the auditor must be conversant with the language in which the informants thinks. In addition to symbolism there is widespread use of non-verbal forms of communication which can make all the difference to what an informant is saying. Informants in this area are usually very wary of people outside of their group (the cult or the community), yet they are anxious not to offend. Even after problems of unfamilial accents and speech rhythms have been overcome an informant may solve the above problems by either:

(a) feigning ignorance or

(b) giving an answer considered to be acceptable. Now that so much more is being written about the cultural expression of orally oriented people, they are becoming increasingly aware of misinterpretations and misinformation being disseminated. Those who have a precocious treat, while those who are less knowledgeable and often more commercially inclined, exploit the situation to the detriment of true enlightenment.

(12) Recording on Tape - When music is a vibrant part of a living tradition, those who record are often faced with a great dilemma. They must choose between:

(a) Being unobtrusive visitors allowed to tape whatever is happening. In such cases, material will be completely authentic but there will be a lot of extraneous sounds and a lot of material which may prove to be of no value to the researcher. In these settings it may also be impossible to solicit information without offending.

(b) A few visitors who make their requirements clearly understood and set up their equipment to obtain the best possible technical results. In this case participants are likely to become self conscious and restrained.

A specialization course for graduate students on Brazilian folk music.

Aloisio A. Pinto

The Municipal City Hall of Itajai (Santa Catarina) promoted, in July, the International Congress on Turismo ASTA with shows of folk groups from almost all states of Brazil. From Bahia, groups of Capoeira from Segipe (Banda de Couro); from Sao Paulo (Cordao de Bichos); from Paraiba (Boi-bumbi); etc.

1. The Department of Cultural Affairs, of the Ministry of Education, promoted the 1.1 In 19.08, inauguration of the new office for the Companhia de Defesa do Folclore Brasileiro (Defence Campaign of the Brazilian Folklore) and new headquarters for the Museu de Folclore (Museum of Folklore) at rua do Teatro, nº 179 (Caire Street) (Rio de Janeiro). At this time: a) Show by the Banda de Rabacal (Band of Rabacal) (Banda de couro) (Leather Band), from the State of Ceará; b) Presentation of the new record about literature and music.

1.2 Folk Festival, in 19.08, with show at Moutisco (Rio de Janeiro) by the groups: Guerreiros (Warriors) (Agoas); Boi de Nabe (Paraiba); Capoeira (Bahia); Companhia (Minas Gerais).

1.3 The DAC-MEC (Dept. of Cultural Affairs of the Ministry of Education) promoted:

1.4 Living Folklore classes (November and December) Classes with shows by the groups: Bela (Bahia), Boi-de-Desa (Parana), Pastoral (Maranhao), Polio de Rei (Rio de Janeiro).

1.5 The Historical National Museum (DAC-MEC) promoted, at its own headquarters, in Rio de Janeiro, classes on Patival de Cultura Brasileira (Panel on Brazilian Culture): 17 November, class on Dancas Populares (Popular Danses) by Maria Amelia Doffoni; 9 November, class on Dancas Populares by Dulce Martins Lamas.

1.6 The School of Music of the Federal University of Rio de Janeiro promoted a specialization course for graduate students on Brazilian folk music, by Dulce Martins Lamas; the classes will end by June 1976.
Since my last report in 1973, the Archive of Maori and Pacific Music at the University of Auckland has been re-housed in spacious air-conditioned premises and has attracted funds for equipment, the establishment of an exchange programme, and the hiring of two half-time archive assistants who are engaged in cataloguing the present collection and in transcribing and annotating the Maori holdings. Equipment now includes 3 rack-mounted Revox recorders (4 more are on order) a Nakamichi 2000 record player, a good quality tuner-amplifier, speaker enclosures, a graphical equaliser, 12 Sony TC-V500 portable recorders, 3 Uher 1000 Report L recorders, 1 Nagra model 5.2 L recorder, and an IRC Colour videofinder with camera, tripod and monitor. Further video equipment is on order.

Amongst the more noteworthy recent tape accessions are c.90 hours of Tongan music recorded by Peter Crewe (dubbing in progress). In 1974 the Archive took part in an oral traditions training programme for Pacific islanders arranged under UNESCO auspices by Professor Bruce Magge. Instructional aid in recording techniques, selection of tape recorders, and methods of transcribing, documenting, indexing and storing tapes. As a follow-up activity the writer and Peter Crowe have been taking part in round-satellite conferences (Peacecast) with countries interested in setting up local archives. Transcripts of the satellite broadcasts have been made by Peter Crowe and dispatched to all participants.

At the University of Auckland, courses in Ethnomusicology are now available in both the Music and Anthropology Departments. The first graduate in Ethnomusicology, Dr. Richard Moyle, is now working for the Australian Institute of Aboriginal Studies. The second graduate was Vida Chenoweth, who was awarded a Ph.D. for the thesis "Music of the Usarufas (Papua New Guinea)" in December 1974. Current graduate students are Christine Wadsworth, "Welsh Folk Song in New Zealand" (M.Mus.); Jennifer Shennan, "Maori Action Song" (M.A. in Anthropology); and Peter Crowe, "Music of Aoba, New Hebrides" (Ph.D. in Music).

South Pacific Festival

In 1972, the first South Pacific Festival of the Arts was held in Suva, Fiji. New Zealand is the venue for a second festival to be held in Rotorua from March 5-13, 1976. At the time of writing (December 1975), planning is well under way with 800 participants expected from 50 countries. Tonga is expected to be sending 70 performers and craft demonstrators; and the Western Samoan contingent is to have 54 people; CINAT (the Cook Islands National Arts Theatre) is to come from Rarotonga; there are to be about 50 dancers and craft demonstrators from Niue; Fijii is preparing a huge contingent of 250; and New Caledonia is planning to send 100 performers who recently took part in a "Melanesia 2000 Festival" at Noumea. I shall have to prepare a report on the festival ready for the next issue of the Bulletin.

Publications

Traditional Songs of the Maori by Mervyn McLean and Margaret Orbell has just been published by Reed's Wellington. Six years in the making, this is the first book to include both texts and music of traditional Maori songs. From his own field recordings Mervyn McLean has chosen 50 songs representative of the most common types, and has transcribed their music. Margaret Orbell has translated and annotated them. Amongst the rich variety of songs are elaborate and highly allusive laments, love songs, songs welcoming visitors, face-savings songs, and epigrammatic occasional songs. The book includes chapters on song types (by Mervyn McLean) and on the language of the songs (by Margaret Orbell).
From beyond Iraq the most important papers were:
- The meaning of Maqam by J. Elsner (DDR Berlin)
- Musical structures in the songs of the Bedouins by Dr. Poul Rovsing Olsen (Denmark)

- Folk song from Bangladesh by Abdul Ahad
- Modal music in Asia by Dr. Tran Van Khe (France - Analysis of modulation

Vocal or instrumental performances in Baghdad or other cities included:
- "Radio and Musica viva" jointly organised by the IMZ and the ORF (Austrian Radio-Television) in conjunction with the 1977 11th International Congress (last week in August, 1977)
- "Everyday Music" jointly organised by the IMZ and the ORF (Austrian Radio-Television) in conjunction with the 1977 Salzburg TV-Opera Price
- "The International Music Centre Vienna announces:

The International Music Centre Vienna announces:
- The International TV-Festival (May 25-29, 1976) "Authentic Folk Music on the Screen" jointly organised by the IMZ and the JRT (Yugoslav Television) in conjunction with a Festival of Yugoslavian artists
- "Radio and Musica viva" jointly organised by the IMZ and the SWF (Südwestfunk) linked with a visit to the electronic studio of the Heinrich Strobel Foundation in Freiburg

A new series, Working Papers in Sephardi and Oriental Jewish Studies, has begun to appear under the aegis of the American Sephardi Federation, in cooperation with ADELANTÉ, the Judezo Society. Its purpose is to provide a fast and inexpensive way of circulating in pre-publication form the results of recent research on Sephardic, Oriental or other non-Ashkenazi Jewish communities. Your inquiries and manuscripts are welcome, address: David Buni, ADELANTÉ 459A Bedford Avenue, Brooklyn, N.Y. 11235, USA.

COMING EVENTS

The International Music Centre Vienna announces:
- The International TV-Festival (May 25-29, 1976) "Authentic Folk Music on the Screen" jointly organised by the IMZ and the JRT (Yugoslav Television) in conjunction with a Festival of Yugoslavian artists
- "Radio and Musica viva" jointly organised by the IMZ and the SWF (Südwestfunk) linked with a visit to the electronic studio of the Heinrich Strobel Foundation in Freiburg
- "Everyday Music" jointly organised by the IMZ and the ORF (Austrian Radio-Television) in conjunction with the 1977 Salzburg TV-Opera Price

London
- "Centenary of the Phonogram" (December 1977)

HONOLULU, NEXT CONFERENCE OF THE INTERNATIONAL FOLK MUSIC COUNCIL AUGUST 13 - 18, 1977 at the University of Hawaii at Manoa Program Chairman - Dr. Ricardo Trimillos

PUBLICATIONS

Dance Anthropology: Selected Bibliography
Judith Lynne Hanna
Department of Anthropology
Columbia University

Designed for the researcher and teacher, this bibliography reflects a conceptualization of dance anthropology. It is not meant to be comprehensive or to include a tome of uniform quality. It included material relevant to all forms of dance in time and space.

The categories are: 1. General Theory Relevant to the Study of Dance - (A) Grammar and Semiotics, (B) Symbolism and Ritual, (C) Dance, Arts and Performance, (D) Cognition, Perception, and Emotion: Mind and Body, (E) Creativity, (F) Play; 11. Methods - (A) General, (B) Movement Notation and Analytic Units; 111. Conceptualizations of Dance; IV. Reviews of Dance Study;

HELP WANTED IN RESEARCH

THE JOHN EDWARDS MEMORIAL FOUNDATION QUARTERLY at the
Folklore & Mythology Center University of California, Los Angeles, California, 90024

A BIBLIOGRAPHY OF FIDDLING IN NORTH AMERICA, PART 1, compiled and annotated by Michael Mendelson

Beginning with this issue of the Quarterly, I am going to be publishing a companion item to this bibliography of fiddling in North America. This is a bibliography of Fiddling, Fiddle Tunes, and Related Dance Music in North America: Including Representative Materials from the British Isles and Scandinavia, compiled by Josephine Hithcock and Maggie Holtzberg (Library of Congress, Archive of American Folk Song, 1974) as a starting point, additions and corrections will be made, and annotations added to the entries. The work will proceed alphabetically, with the new data being worked in as they become available.

Materials to be included are books, pamphlets, scholarly articles, record liner notes, newspaper and magazine articles, etc. that concern themselves with fiddling, fiddlers, fiddle tunes, and related dance music. The main emphasis of the bibliography will be on North America (including not only the Anglo-American, but also the Afro-American, jazz, Scandinavian-American and other traditions found there) but all related material will be listed if it is available. The bibliography will be divided into five sections:

1. Main Entries a) Under this heading will be included books, tune collections, articles, pamphlets, etc. that contain substantial amounts of useful information. Although this will require some subjective decisions on my part, I feel

it would be best to place ephemeral materials such as poems, impressions of fiddling contests, and the like, in a separate section. Folkloric materials about fiddling (legends, superstitions, etc.) will generally be found under main entries. b) Entries obtained from a single source, such as an entire run of a given periodical, will be printed as a unit. Single entries will be worked in alphabetically, either as that section of the listing is published, or later in additions and corrections. A. Record Liner Notes Notes on record liners, booklets and other material accompanying phonograph records will be listed if they contain useful information. B. Ephemeral Materials Under this heading will be included business cards, memorial slips, newspaper and magazine articles, festival and contest programs, poems, impressions, etc. IV. Additions and Corrections As the bibliography proceeds, additions and corrections to previous listings will be included. V. Checklist of Sources This list will include those periodicals the complete runs of which have been searched, and other sources that have been searched for relevant material. These five sections will be running concurrently.
V. Aesthetics in Dance; VI. Dance—Group Dynamics and Change; VII. Politics and Dance; VIII. Transcendentalism and Dance; IX. Systematic Structural Analyses of Dance; XI. Interrelation of the Arts—(A) Art, Costume, and Body Decoration; (B) Music.

The bibliography is available from the author, P.O. Box 1062, Englewood Cliffs, N.J. 07632; $1.00 (to cover photocopy and postage costs).

Committee On Research in Dance:
The committee on Research in Dance has just published the first biannual issue of DANCE RESEARCH JOURNAL (VII, Fall/Winter 1974-1975, formerly CORD News).


There are reviews of publications and annotated research resources in anthropology, dance, history, psychology, kinesiology, and sociology. The recent CORD conference held in conjunction with the Society for Ethnomusicology is reported.

Manuscripts and announcements should be sent to Elizabeth Burtner, Co-Editor.

RECORDINGS

The Associated Recording Company of Nigeria presents The University of Ife Theatre, directed by Akin Euba in a new LP recording of OBALUYE AND THE YORUBA FOLK ORCHESTRA by Wale Ogunyemi. This work makes extensive use of Yoruba traditional music and poetry and provides a vivid picture of Yoruba culture. The recording will be of special interest to ethnomusicologists, students of Yoruba oral literature, and to scholars in other disciplines of Yoruba studies. The cost — £1.00 LP with fully-documented brochure: US $1.00, £1.36 per copy, postage included. Make cheques payable to: Associated Recording Company, Private Mail Bag 1219, Ikejaji, Lagos, Nigeria.

SONGS OF SRI LANKA—11 folk and traditional songs collected over 40 years ago by Deva Syrya Sena, with an introduction to the music of Sri Lanka written by the collector.
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