

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

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No. XI

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INTERNATIONAL FOLK MUSIC COUNCIL  
12, CLORANE GARDENS,  
LONDON, N.W.3, ENGLAND

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## EDITORIAL

THIS number of the *Bulletin* is in the nature of an experiment. Hitherto the IFMC *Bulletin* has normally been published once a year and has been devoted almost entirely to the report of the General Assembly. Starting with this number, we hope to issue, if possible twice a year, supplementary bulletins in the form of a Newsletter in which will be included material such as that which has previously appeared in the Notes and News section of the *Journal*.

The success of the venture will depend upon the interest of members of the Council and the material that they send us. We thank all members who have contributed to this *Bulletin* and at the same time we appeal to others who are engaged in folk music activities to send us contributions for future issues.

Members are reminded that short reports on any matters of general interest connected with folk music will gladly be received, such as:—

- (i) Notes on work recently accomplished or in progress, especially in the field of collection and research.
- (ii) Particulars of newly published books and gramophone records.
- (iii) Notes on the current activities of organizations concerned with folk music.
- (iv) Announcements of forthcoming events, e.g. conferences, study courses and festivals.

Correspondence will also be welcome.

Contributions for the next issue should be sent by July 15th, 1957 to Miss Maud KARPELES, Secretary, IFMC, 12 Clorane Gardens, London, N.W.3.

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May we again urge readers to continue their good efforts to secure more members for the Council, so that the extra cost incurred in publishing this *Bulletin* may be met?

# I. F. M. C. News

## CONFERENCES

1957

By mutual agreement with the Hungarian Committee of the IFMC it has been definitely decided to cancel the conference which was to have been held in Budapest this summer. We hope that circumstances may allow us to arrange a conference there at some future time. Our President has written to Professor Zoltan Kodály, President of the Hungarian Committee of the IFMC, conveying the sympathy of the Council in the tragedy which has befallen his country.

We are happy to announce that a meeting of the General Assembly, particulars of which are given in a separate notice, will be held at Copenhagen during the third week of August. The general meeting of members will be preceded by a meeting of Correspondents to discuss matters concerning the scientific study of folk music. We are grateful to Mr. Dal and Professor Schiörring for having organized these meetings at short notice.

1958

We hope that the 1958 conference will take place at Liège, Belgium, from July 28 to August 2, and that it will be preceded by an international festival at Brussels, to be held within the framework of the International Exhibition.

## INTERNATIONAL CATALOGUE OF RECORDED FOLK MUSIC

The laborious work of revising and supplementing the *Catalogue of Recorded Folk Music* has been started. Will all members kindly assist by sending as soon as it becomes available information concerning 'commercial' records of authentic folk music, i.e. music performed by traditional singers and musicians.

The main particulars required are:

- (1) Manufacturer and identification number.
- (2) Type of record, e.g. longplaying, 78 rpm etc.
- (3) Title and as much subsidiary information as possible.

We hope to publish a first instalment of the *Catalogue* during the next few months.

## REPORT OF THE YUGOSLAV NATIONAL COMMITTEE OF THE IFMC

The Yugoslav Folklore Society has proposed to the Government Commission which is studying the reform of the laws of copyright that the rights of collectors of folk song and folk dance shall be protected. The Commission has agreed to the proposal in principle and has added to the Copyright Bill which will be debated in Parliament a clause assigning copyright in folk music works to the collector.

The second annual conference of Yugoslav folklorists was held from September 2nd to 9th, 1956, in Montenegro. It was attended by about 70 folklorists, including delegates from Germany, Austria, Hungary, Czechoslovakia and U.S.S.R. Forty papers were read, of which about half were on folk music and folk dance. The papers, together with the discussions, will be published in a volume of the Proceedings of the Congress.

The 1957 Congress, to which visitors from countries outside Yugoslavia will be invited, will be held at Skopje, Macedonia.

Nedjeljko KARABAĆ has issued on five double-sided discs 43 folk tunes from Istria and the Croatian Coast (Guarnero). The records are accompanied by a booklet giving transcriptions of the tunes, photographs, a bibliography and much ethnomusicological data. Books and records are obtainable from the author Nedjeljko Karabaić, Rijeka, JNA.16/III. A further book with gramophone records on music of the *sopele* musical instrument is being planned.

The Yugoslav Committee has given serious consideration to the appeal of the Treasurer of the IFMC for increased support and is taking action towards securing more members.

### CANADIAN BRANCH OF THE IFMC

At a meeting held on September 21st, 1956, at the National Museum it was decided to form a Canadian Branch of the IFMC. The following officers were elected: Chairman, Dr. Marius BARBEAU; vice-chairmen, Professors Richard JOHNSTON and Graham GEORGE; secretary-treasurer, Dr. Asen BALIKCI. The activities of the Branch will be carried out by the personnel of the Anthropological Division, Ethnological and Folklore Section, under Dr. Marcel RIOUX. The application of the Branch for affiliation with the IFMC will be brought before the next General Assembly for formal approval.

# Reports from Organizations

## AFRICAN MUSIC SOCIETY

### COLLECTION AND RESEARCH

The African Music Society, through its offshoot, the INTERNATIONAL LIBRARY OF AFRICAN MUSIC, is now in active operation through the generosity of several contributors, in particular the Nuffield Foundation and the Copper Mines of Northern Rhodesia. The main objectives of the Library are as follows:—

(a) *Collection of Recorded Items.* To collect, classify, process and publish as wide a selection of genuine African recordings as possible.

(b) *To provide a Library Service* so that appropriate sets of records can be distributed throughout the Continent and elsewhere for immediate use, scientific, educational, and industrial. The intention is to create in all the larger industrial and urban centres of Africa, as well as in educational establishments, libraries of phonographic recordings which will be supplied through the central organization. In this way it is hoped that more effective use will be made of indigenous compositions for modern social purposes. Without the stimulus of such a Library Service, African originality in recreational matters is likely to be swamped by the flood of foreign musics which take their inspiration from non-African sources.

(c) *Research Work.* The Library has already one full-time research worker in the field, Mr. John BLACKING, who with his wife is spending a year or more studying music and its social setting among the Venda tribe of the Northern Transvaal. Part-time research work is being undertaken by several Society members in various territories of Africa.

A joint Research Committee, in association with the University of the Witwatersrand, has been set up and a programme of work will shortly be arranged. The personnel on the Research Committee includes an anthropologist, a linguist and a musicologist, in addition to those particularly concerned with the administration of research.

### NEWLY-PUBLISHED BOOKS AND GRAMOPHONE RECORDS

The African Music Society publishes an annual Journal, *African Music*.

Lists of gramophone records and new issues are available to members of the Society or Library and other interested persons. The complete catalogue, which is intended for practical use, is not yet available to the general public. There are already eleven long-playing records, however, in the Library's 'Music of Africa' series, which have been specially selected for interested persons who are looking for representative and genuine examples of African music.

### CURRENT ACTIVITIES OF ORGANIZATIONS CONCERNED WITH FOLK MUSIC

A number of local organizations throughout the continent stage Music Competitions for African performers, in most of which a modest section only is put aside for genuinely indigenous compositions. The general situation in educational institutions throughout

the whole continent is still unsatisfactory in that the stimulus for participation in such competitions is almost invariably biased towards non-African music, and the classes for composition emphasize the supposed value of foreign rather than indigenous styles. The choice of set pieces is often unfortunate for two reasons; firstly, that Europeans, being unaware of the scientific foundations of African music, set their competitors tasks beyond their tonal ability; and secondly, that the great majority of students everywhere in Africa still view the practice of foreign music as a magical means towards educational advancement, and the performance of local styles of music as a sign of 'backwardness'. Until true comprehension of music as a social art form in its practical daily setting, linguistically and socially, has been achieved, we can expect little improvement in the standard of singing or composition in these contests.

Recordings are being made in increasing numbers by broadcasting stations throughout the continent, but, here again, those in charge of programmes are frequently persuaded by their African advisers to relegate indigenous styles of composition to second place, if not to ignore them altogether. The International Library hopes to encourage constructive criticism of African music by helping to set up record libraries throughout the continent.

Religious music is now receiving special attention in several quarters, largely on account of the fact that several missionary bodies have discovered that foreign melodies to which African words have been set for Christian worship invariably destroy not only the poetry, but frequently the actual meaning of the words employed. A start has already been made in some missions by introducing indigenous instruments, particularly the drums, into Christian worship. Three denominations are leading the way at present: the Roman Catholic, the Swedish, and some of the American Missions.

HUGH TRACEY,

Hon. Secretary, African Music Society.

### UGANDA MUSEUM

The report of the Curator, Dr. K. P. WACHSMANN, which is published by the Trustees of the Uganda Museum (1956), gives an account of the opening of the new building. For the music gallery a wall-case 54ft. long was made in the Museum workshop. It contains a collection of musical instruments intended to illustrate both the sequence and the extent of music-making in Uganda. The attendants demonstrate traditional music and visitors are encouraged to try some of the instruments themselves.

The collection of recordings includes examples of folk music from every part of the Protectorate, illustrating not only the range of social usage of the music and the diversity of its vocal and instrumental sound, but also the wealth of its musical form.

The Museum has published as an 'Occasional Paper', *Folk Musicians in Uganda* by K. P. WACHSMANN.

## SOCIETY FOR ETHNO-MUSICOLOGY

On November 18th, 1955, at the 54th annual meeting of the American Anthropological Association in Boston, the SOCIETY FOR ETHNO-MUSICOLOGY was founded for the purpose of establishing communication among persons in primitive, folk, and oriental music, and for furthering research and scholarship in these fields. The Society plans to continue publication of the *Ethno-Musicology Newsletter* three times yearly, to meet annually in conjunction with societies of anthropologists, folklorists and musicologists, and to engage in other activities of benefit to members. The Society has made an arrangement with Folkways Records and Service Corporation whereby members may obtain records and publications of this company at a discount of 33 per cent, tax included.

The following officers were elected: Willard RHODES, president; Mieczyslaw KOLINSKI, vice-president; David P. MCALLESTER, secretary-treasurer; Alan P. MERRIAM, editor; Bruno NETTL and Charles SEEGER, Councillors.

Membership is open to all interested persons. Dues are \$2.00 yearly, payable to the Secretary-Treasurer, Psychological Laboratory, Wesleyan University, Middletown, Connecticut.

## PHONOGRAMM ARCHIV MUSEUM FÜR VÖLKERKUNDE, BERLIN

Dr. Kurt REINHARD reports the following field recording expeditions organized by the Phonogramm-Archiv of the Berlin Museum für Völkerkunde.

Kurt REINHARD: March-April, 1956, in South Turkey, about 300 records of songs, dances and instrumental music, mostly from Turkmen; Wolfgang MUNSER: July-August, 1956, about 140 Lappish *Joiks* in northern Norway; Dieter CHRISTENSEN and Wolfgang LAADE: August, 1956, in Southern Yugoslavia (Macedonia), about 20 hours of recording of songs and instrumental music, Christian and Mohammedan, Turkish and Albanian; Wolfgang LAADE: about 170 recordings from Arabs, Turks, Indians, Scots, etc., in Berlin, and also in September, 1956, 72 recordings from Corsica; Sigrid WESTPHAL-HELBUSCH: February, 1955 and 1956, about 2½ hours recording in southern Irak.

A selection of the Lappish *Joiks* collected by Wolfgang LAADE and Dieter CHRISTENSEN were published by Ethnic Folkways Library (No. 101).

Kurt REINHARD published 16 transcriptions of Lappish *Joiks* in the Appendix of *Klingende Wildnis* by Erich WUSTMANN (Erich Röth-Verlag, Kassel-Eisenach).

In *Chinesische Musik* by Kurt REINHARD (Erich Röth-Verlag, Kassel-Eisenach, 1956) there appear many hitherto unpublished Chinese melodies in part transcribed from the records in the Berlin Phonogramm-Archiv.

ACADEMY OF SCIENCE OF THE U.S.S.R.  
INSTITUTE OF RUSSIAN LITERATURE (PUSHKIN HOUSE)  
(LENINGRAD)

Dr. M. P. ALEKSEEV, Deputy Director of the Institute, and Dr. M. O. SKRIPEL, Head of the Folk Art Department, write:

The collection of the Gramophone Archive of the Institute comprises over 25,000 examples of folk music noted down from the peoples of the U.S.S.R. and from some other countries. The collection is not only the basis for scientific study and analysis by scholars of the U.S.S.R., but it serves the needs of creative workers—composers, professional choirs, etc.

The resources of the Gramophone Archive are systematically added to by material collected by expeditions undertaken every year in various regions of the country. From 1935 to 1954 members collected and studied the wealth of song from the Kuibishev region. This material is of great interest to those engaged in the analysis of folk polyphony. Selections of the material obtained on these expeditions are being published at the present time. In 1955 and 1956 expeditions were made to the regions of the central and lower reaches of the river Pechora where some interesting material on Russian epics was collected.

ENGLISH FOLK DANCE AND SONG SOCIETY  
(LONDON)

RESEARCH

During the past three or four years members of the Society, working independently, have furnished some interesting discoveries in the field of folk dance. Dr. and Mrs. T. M. FLETT have brought to light survivals of dramatic and mimetic dances in the Hebrides (see *Journal of the EFDSS*, 1953 and 1954, and *Folk-lore*, June, 1956). A Sword Dance Play has been noted by Mr. Norman PEACOCK at Greatham in County Durham and several Morris dances from Lichfield, Staffordshire, have been collected by Mr. W. EVERETT and Mr. W. G. MANNING (see *Journal of the EFDSS*, 1956). Information concerning folk plays and their distribution in Britain is being collected by Mr. Alex HELM and deposited by him in the Cecil Sharp House Library. Mr. Peter KENNEDY, on behalf of the BBC, has been on folk music expeditions in East Anglia and the West of England.

GRAMOPHONE RECORDS OF TRADITIONAL SINGERS

(a) Songs of the Copper Family, sung by Bob and Ron COPPER: 'Cloddy Banks', 'The Hungry Fox'—JL 1 (78 rpm, 10in.). (b) In preparation: 10in. lp record of English and Scottish songs and ballads, compiled and edited by Peter KENNEDY; to be published by HMV.

## FILMS

- (a) The Cumberland Square Dance (16 mm. black and white, sound). An instruction film based on an English traditional dance.
- (b) 'Oss Oss Wee Oss' (16 mm. Kodachrome, sound). Film of the traditional May Day ceremony at Padstow in Cornwall, made by Peter KENNEDY, Alan LOMAX and George PICKOW.

## ÖSTERREICHISCHES VOLKSLIEDWERK BEIM BUNDESMINISTERIUM FÜR UNTERRICHT (AUSTRIA)

A course on folk song research and the notation of folk song was held at Krems in the summer of 1955 and at Eisenstadt (Burgenland) in 1956. It is intended to hold a further course in 1957.

## SARAJEVO INSTITUTE OF FOLKLORE STUDIES (YUGOSLAVIA)

Dr. Cvetko RIHTMAN, Director of the Institute, reports that a study group spent a month in north-eastern Bosnia, an area in which there have been constant migrations of the population and which is now inhabited by a relatively new population which came from south-western Yugoslavia some 100 to 150 years earlier. It is interesting that these people have not maintained the traditions of the region from which they migrated but have inherited the traditions of the former population of the area in which they have settled. The results of the expedition will be published in future issues of the Institute's *Bulletin*.

## FEDERATION OF MALAYA

From the Director of Information Services, Federation of Malaya, we have received the programme of a Festival of Malay dances, music, plays and games which was held at the Gardens Lake, Kuala Lumpur, in July, 1956. The Festival, which attracted an audience of half a million, was opened by the Chief Minister, Tunku Abdul RAHMAN. Its organization was largely due to his initiative and his desire to foster the traditional arts of Malay. It is hoped to make the Festival an annual affair.

## Reports from Members

### AUSTRIA

From Professor Dr. Richard WOLFRAM (Vienna):

Scientific work on folk song and folk dance, as also their practice, are being carried on very intensively in Austria at the present time. A welcome report comes from the NIEDERÖSTERREICHISCHES VOLKSLIEDARCHIV. During the fighting around Vienna at the end of the war the Archive was almost entirely destroyed, together with the largest existing collection of Ländler melodies comprising about 12,000. The re-building of the Archive was begun in 1946, and in these few years the Archive has succeeded in bringing up the manuscript descriptions of folk songs and folk poetry to the magnificent total of 18,547 numbers, which includes 4,000 items by the recently deceased folk-song collector Karl LIEBLEITNER.

Among scientific publications mention must be made of the Festschrift for the Carinthian folk song and folk music specialist Anton ANDERLUH: *Lied und Brauch* (Kärntner Museumschriften Bd.8, 167 pp., Klagenfurt, 1956).

In the sphere of folk dance, collection and publication, too, progress can be reported. With the appearance of the third part of the classical collection embracing the whole of Austria: *Österreichische Volkstänze* by Raimond ZODER, this work now attains completion. The publication of provincial folk dance collections from the individual Federal *Länder* continues, bringing fresh facts to light. Hermann DERSCHMIDT's *Unser Tanzbuch, Tänze aus Ober-Österreich* has just been issued by Verlag der Landwirtschaftskammer für Ober-Österreich (Linz, 76 pp. *Grossformat*) and after about twenty-five years of collecting activity in the Tyrol, Karl HORAK has now brought together the Tyrolese folk dances in four volumes, three of which, published by the author (Schwaz, Tyrol) in hectograph, have just come out.

The practice of folk dancing is in a very active state. In the capitals of all the Austrian Federal *Länder* large folk dance balls have been taking place in recent years in the most fashionable halls. They have been patronized by the leading social circles and opened by members of the Government. In this way folk dance has acquired a new prestige.

In August the first All-Austrian Folk Dance Week took place at Lienz (East Tyrol). It brought together the leading personalities of folk dance research and cultivation from the whole country, about 90 people in all. An agreed choice was made of twelve simple basic dances, together with their local variants, which were recommended for use at community displays, so that there might be a common repertory of dances throughout the whole of Austria. It was also resolved to found a Workers' Society of Austrian Folk Dance Circles.

## BELGIUM

Rapport de Roger PINON (Liège):

COMMISSION NATIONALE BELGE DE LA VIEILLE CHANSON POPULAIRE: cette institution est supprimée et absorbée par la COMMISSION ROYALE DE FOLKLORE, qui réunit l'ex-Commission nationale de Folklore et la dite Commission de la Vieille Chanson Populaire. La nouvelle institution comprendra 15 membres, nommés à vie, dont 3 au moins et 5 au plus seront des spécialistes de la chanson folklorique. Elle commencera à fonctionner avant la fin de l'année 1956.

MINISTÈRE DE L'INSTRUCTION PUBLIQUE, DIVISION DES BEAUX-ARTS: 100.000 frs. viennent d'être inscrits au budget, en vue de promouvoir l'édition de livres et de disques de musique authentique tirée du folklore national. Le comité chargé de l'élaboration des éditions est en même temps habilité à poursuivre des recherches sur le terrain avec des appareils enregistreurs. D'autre part il a été décidé de travailler en collaboration avec la radio.

Un colloque de musique ethnique s'est tenu à Wégimont en septembre 1956. Les actes du colloque de 1954 ont été publiés.

LA COMMISSION NATIONALE DE FOLKLORE publie son VI<sup>o</sup> annuaire. Il comptera le compte-rendu de la conférence de Biarritz-Pampelune en 1953, rédigé par Roger PINON. D'autre part la bibliographie fait une place à la musique, à la danse et à la chanson folklorique. Elle est due à Roger PINON et contient des corrections et compléments aux bibliographies antérieures (1939-1953).

LE MUSÉE DE LA VIE WALLONNE met au point un classement de ses archives sonores, qui tient largement compte des recommandations de l'IFMC. Ce classement adopté, un catalogue sera confectionné. Il n'est pas prévu qu'il sera publié.

LE SERVICE NATIONAL DE LA JEUNESSE, dépendant du Ministère de l'Instruction Publique, continue à publier des feuillets de chansons populaires à l'intention des mouvements de jeunesse; le choix est dû à M. Jean BOEKX, la plupart des commentaires sont de Roger PINON. Jusqu'ici cette institution a publié 32 feuillets, auxquelles vont se joindre très prochainement 4 autres.

Le tome IV des Chansons populaires de l'Ancien Hainaut, recueillies entre 1900 et 1939 par Albert LIBIEZ dans le Borinage surtout (province du Hainaut) est à l'impression; le texte en a été établi par Roger PINON, lequel prépare aussi le tome V et un volume de notes sur les tomes I à V.

Parmi les publications qui font une place au folklore musical, il faut signaler: E. YERNAUX et F. FIEVET: *Folklore Wallon*. Charleroi, Héraly, 1956, 403 p., ill., mus.—Publié les airs de l'ancien carillon de Montigny-sur-Sambre; R. PINON: *La Nouvelle Lyre Malmédienne*. 7<sup>o</sup> fascicule.—Une suite est en préparation. Leon MAES, le fondateur du Musée Folklore de Mouscron, qui avait réuni avec Maurice VAISIÈRE et Roger PINON un nombre important de chansons de la Flandre Wallonne (environ 450), est mort le 9 septembre 1956, âgé de 58 ans.

Le même Maurice VAISIÈRE, actuellement professeur à Beaumont, entreprend de réunir les chansons et les airs de cette région.

## ITALY

From Professor Luigi COLACICCHI (Rome):

In 1954, two expeditions were undertaken to collect and record songs of the Slav-Albanian communities in Italy: the first was in Calabria and Lucania by Professors Ernesto de MARTINO and Diego CARPITELLA, and the second in Molise by Professor Diego CARPITELLA and Alberto M. CIRESE. In the same year, Professor de MARTINO collected funeral lamentations in Lucania.

During 1954-5, Mr. Alan LOMAX and Professor Diego CARPITELLA (an Assistant of the Centro Nazionale Studi di Musica Popolare) covered all the regions of Italy from Sicily to the Alps and collected about two thousand items. A selection of the material will shortly be published in the Columbia World Library of Folk and Primitive music.

In 1955, under the joint auspices of the CENTRO NAZIONALE STUDI DI MUSICA POPOLARE (CNSMP) and of the Sicilian Region a collecting expedition was carried out in Sicily. The participants were Professor Giorgio NATALETTI (Director of CNSMP), Maestro Giorgio TIBY, Professor Marius SCHNEIDER, M. Paul COLLAER and Mademoiselle Cl. MARCEL-DUBOIS. In the same year Professors Franco CAGNETTA and CARPITELLA collected among the pastoral communities at Barbagia in Sardinia.

In 1956, the following expeditions were undertaken:—

(1) In Val d'Aosta (Piedmont) directed by Maestro Sergio Liverovici; (2) in Sardinia, directed by Maestro Professor Giorgio NATALETTI; (3) among gypsy communities in the vicinity of Rome (Acquedotto Felice) by Professors CAGNETTA, NATALETTI and CARPITELLA; (4) from the Hebrew communities of central southern Italy by Professor Leo LEVI in collaboration with CNSMP.

The CENTRO NAZIONALE STUDI DI MUSICA POPOLARE (CNSMP) will shortly publish a catalogue of all recordings that it has made up to the present time. These number 3,000 items. In collaboration with CNSMP, the gramophone firm Cetra will publish a selection of authentic Italian folk music records. CNSMP has also made in collaboration with the Discoteca di Stato a number of records of songs and dances from Liguria, Venetia, the Trentino, Lazio, Calabria, Lucania, Sicilia and Sardegna.

During 1956, festivals of folk music have been held in many parts of the country by ENTE NAZIONALE ASSISTENZA LAVORATORI (ENAL) and many lectures on folk music have been organized by the ACADEMIA NAZIONALE DI SANTA CECILIA. Professor Luigi COLACICCHI presented at the secular Oratory of San Filippo Neri in Rome a recording of the 'Pianto delle Zitelle' as it is annually performed by the girls of Vallepietra at the Santuario della Trinita.

On the occasion of the inauguration of the new Museo Nazionale della Arte e della Tradizione popolari in Rome a conference on ethnographic studies was held; and at the sixth Congresso dell'Arti e Tradizioni popolari held in Sardinia papers on folk music were read.

## NEW SOUTH WALES (AUSTRALIA)

Mr. Clement HOSKING writes:

While in N.S.W. we cannot claim remarkable results from our efforts to encourage an appreciation of folk arts and crafts there are several heartening features. Outstanding are the folk-singing contests in the great City of Sydney Eisteddfod. This year I had the honour to be the adjudicator for the folk-song contests and was agreeably surprised at the high standard. Encouraging, too, is the minor boom in Scottish Country Dancing. The N.S.W. Department of Education continues its admirable policy of having the teaching of folk songs as part of its curriculum and it encourages the teaching of folk dancing in a number of schools. The FOLKLORE ASSOCIATION draws good audiences to its public lectures.

Records continue to be made of aboriginal songs and the collection of Australian 'traditional' songs is receiving deserved attention, particularly from the AUSTRALIAN FOLKLORE SOCIETY (not to be confused with the Folklore Association). These include songs of shearers, drovers and the like and are well worth preservation. Some of us have been called pedantic because we refuse to recognize these 'traditional' melodies as folk songs, but we find that most of the tunes have been borrowed from other sources, and generally have small musical value—our famous 'national' song 'Waltzing Matilda' is based on the Scottish 'Wood of Craigielea'.

## NORWAY

From Hr. Arne BJØRNDAL (Universitetsbiblioteket, Bergen):

The NORWEGIAN SOCIETY OF FIDDLERS, which was founded in Bergen in 1923, has since 1954 had an annual public grant of 3,000 kr. for courses in national fiddling. Three such courses attended by from eight to ten people have been held in different parts of the country. Practical and theoretical instruction is given in traditional fiddling and the pupils are also taught the history of folk music.

A big work on folk music is being prepared. The first part, which is expected to appear during 1957, will contain about 250 Hardanger fiddle melodies.

For the last three years Hr. Arne BJØRNDAL has on behalf of the University Library of Bergen made sound recordings of over a thousand folk melodies, both secular and religious. He has also gathered much material relating to traditions connected with folk music.

## SPAIN (BASQUE COUNTRY)

From the Rev. Father Salvador BARANDIARAN, S.J.:

In 1955 L'ASSOCIATION DES TXISTULARIS DU PAYS BASQUE was revived and likewise its quarterly *Bulletin*. It has a membership of 566. A meeting of 45 Txistularis was held at Ezkoriaatza (Guipuzkoa) in July, 1956, in commemoration of the composer D. Eduardo de Gorosarri. A larger meeting was held at Bilbao the following month, in which 250 Txistularis participated.

## PERSONALIA

Dr. Arnold BAKE (School of Oriental and African Studies, London University), in connection with the cultural survey of Nepal undertaken by the SOAS, spent nine months during 1955 and 1956 in the Valley of Kathmandu in order to collect material on the culture of the people as mirrored in their music. The material he obtained falls under the following headings: (1) Religious (Hindu and Buddhist): Chants by priests connected with temple ceremonies, music belonging to the different festivals (not necessarily performed by priests), and songs of devotion in and outside the home. (2) The Peasant's Year: (a) Outside the home—work (sowing etc.) and (b) inside the home (with stress on women's songs), the cycle of life (birth, childhood etc.) and work (pounding etc.). (3) The classical tradition: styles imported from India often discarded in the land of their birth. (4) The professional folk tradition (travelling bards). (5) Music of outside communities that have settled in the Valley (Tibetans, Tamangs etc.). With the exception of the women's songs in the home, which are poorly represented, genuine examples of most of the categories have been brought back. The material is housed at the School of Oriental and African Studies.

Monsieur le Docteur Hans HICKMANN (Le Caire), Membre titulaire de l'Institut d'Égypte, vient de donner une série de conférences sur la musique égyptienne, dans les Universités et stations de radiodiffusion allemandes, au Congrès de Musicologie de Hambourg et aux Colloques de Wégimont, en Belgique.

Il a été invité de donner ces conférences et ces émissions afin de faire connaître au public intéressé et aux étudiants, les résultats de la campagne d'enregistrements de musique folklorique égyptienne et nubienne, entreprise par S.A. Charles Grégoire Duc de MECKLEMBOURG et lui-même, durant l'été 1955, collection d'enregistrements qui comprend plus de 200 chants et danses de paysans, bédouins, bateliers du Nil, des Nubiens et des peuplades soudanaises.

Le Dr. HICKMANN a parlé sur les sujets les plus divers résultant de son enquête, particulièrement sur le thème: Les traces de la culture musicale pharaonique dans les coutumes de l'Égypte moderne, aux Universités de Munich, Erlangen, Tubingue, Heidelberg, Francfort, Mayence, Bonn, Cologne, Gottingue, Kiel et Hambourg. Des émissions sur le même sujet ont été données aux studios des stations de radiodiffusion de Fribourg, Tubingue, Heidelberg, Cologne, Hambourg, Brême, Berlin et Hanovre.

Geoffrey HOLIDAY writes:

My wife and I left Lagos, Nigeria, early in February, 1956, to travel by car into the Sahara desert to record examples of the music of the Tuareg tribe of the Hoggar Region. We spent over six weeks in the desert, driving about 3,500 miles.

The Tuareg is a matriarchal society, inheritance both of caste

and wealth being through the women who tend also to be the keepers of the folklore and the musicians. The *amzhad*, the traditional one-stringed lute that is played with a bow, is the prerogative solely of the women and we were given to understand that for a Tuareg man (a Targui) to play an instrument would be *infra dig*. The *amzhad* is used to accompany the moving and often extemporized love songs of the men. The word *amzhad* comes from *imzaden* meaning 'hair'; and indeed the bowstring is made from the hair of young maidens, Tuareg women having beautiful long black hair, often to their waists and usually braided. Of the other instruments used by the Tuareg women there is a tom-tom with a single drumhead and shaped like an eggcup, the shell being of Sudanese wood. It is tunable by damping the skin with water to a bass or treble note. Finally a rather hybrid percussion effect that supplies a very deep and ponderous note: simply a bowl of water, the surface of which is struck with a hollow half-sphere, a gourd. Percussion is limited mainly to the chants of the women, though handclapping features in the songs of the men where the *amzhad* is not used.

Some 23 songs were recorded at places as far apart as Tanout in French West Africa and Arak in Algeria, altogether about 90 minutes recording time.

Dr. Jaap KUNST (Koninklijk Instituut voor de Tropen, Amsterdam) has recorded for Folkways Records and Service Corporation, New York, 20 songs and 9 fiddle tunes which he himself collected in the Netherlands. He is accompanied on the piano by Dr. Arnst WOLFF. The album (FP 76/1) is entitled 'Living Folksongs and Dance-tunes from the Netherlands'.

Mrs. Gertrude KURATH (Ann Arbor, Mich., U.S.A.) undertook a field trip among the Indians of Michigan's Upper Peninsula last August, assisted by a grant offered her by the Michigan Academy of Science.

Mrs. SCHEEPERS (secretary of the Netherlands Section of the IFMC) is continuing her recording work, and during 1956 she made records of Dutch folk songs and tunes from many villages.

Professors LJUBICA and Danica S. YANKOVIĆ (Belgrade) are writing an account of the MS. collection of vocal and instrumental melodies collected by Mr. Lionel BUDDEN from Serbian soldiers during the First World War. Mr. BUDDEN presented a copy of his collection containing 532 tunes to the Yanković sisters.

They are also writing on some parallel features in the traditional dancing and dance-accompaniments of Yugoslavia and India.

# Forthcoming Events

## SWEDEN

Every two years SVENSKA UNGDOMSRINGEN FÖR BYGDEKULTUR organizes a FOLK DANCE FESTIVAL, at which members from the whole of Sweden come together. The next Festival, which will include participants from the whole of Scandinavia, will be held at Karlstad in the province of Wästerbotten in western Sweden from July 4th to 8th, 1957. Particulars from Hr. Rolf LEANDER, Svenska Ungdomsringen för Bygdekultur, Lillavägen 43, vi, Johanneshov, Sweden.

## WALES

The LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD will be held this year from July 9th to 14th. The folk dance and song competitions will be on July 9th and 10th. During the first ten years of its existence over 1,000 choirs and folk-dance groups have taken part in the Eisteddfod, and in 1956 the members of the audience numbered over 156,000. Particulars of the 1957 Festival can be obtained from W. S. Gwynn WILLIAMS, Honorary Music Director, Llangollen International Musical Eisteddfod, Llangollen, North Wales, Great Britain.

## ENGLAND

THE ENGLISH FOLK DANCE AND SONG SOCIETY announces SUMMER FESTIVALS at Sidmouth, Devon, during the first week of August and at Stratford-on-Avon during the first fortnight of August. An ENGLISH FOLK MUSIC FESTIVAL will be held at Cecil Sharp House on October 12th.

VACATION COURSES are being held at Easter at Jersey in the Channel Islands; from July 27th to August 3rd at Southampton; and from August 17th to 24th at Eastbourne.

Particulars from the Secretary, EFDS, Cecil Sharp House, 2 Regents Park Road, London, N.W.1.

## Radio Notes

These Radio Notes are compiled mainly as a means of interchange of information among radio organizations. Hitherto difficulty has sometimes been experienced in obtaining news of folk music activities when, as is often the case, there is no special department of folk music within the organization. To overcome this difficulty the Director-General of all organizations with which the Council is in contact has been asked to appoint a Liaison Officer. Those who have so far been appointed are:

Australian Broadcasting Commission: Mr. W. G. JAMES.  
Bayerischer Rundfunk: Dr. Hans SEIDL.  
British Broadcasting Corporation: Miss Marie SLOCOMBE.  
British Honduras Broadcasting Service: Mr. D. N. LAMBERT.  
Hessischer Rundfunk: Dr. POLLACK.  
Institut National Belge de Radiodiffusion: M. Gaston BRENTA.  
Israel Broadcasting Service: Mr. Karel SALOMON.  
Nigerian Broadcasting Service: Mr. Fela SOWANDE.  
Norsk Rikskringkasting: Hr. Rolf MYKLEBUST.  
Österreichischer Rundfunk: Prof. Andreas REISCHEK.  
Polske Radio: Prof. J. KOLACZKOWSKI.  
Radio Malaya: Mr. John DUCLOS.  
Radiotelevisione Italiana: Direzione Rapporti ESTERO, Servizio Scambio Programmi Radio.  
South African Broadcasting Corporation: Mr. Gideon FAGAN.

\* \* \*

We hope that this section of the Newsletter will soon be of sufficient size and importance to warrant its publication as a separate Bulletin, and we ask all radio organizations to help us to achieve this aim by sending short reports on matters of general interest, particularly with regard to

- (i) Folk music programmes which have been transmitted or are being planned for the future.
- (ii) Recordings of authentic folk music that have recently been made or received by the organization, and plans for future recording.

Short articles will also be considered and correspondence will be welcome.

Contributions for the next *Bulletin* must be received by July 15th, 1957.

## RADIODIFUZIUNEA ROMÎNA

La République Populaire Roumaine a un folklore des plus riches et des plus variés. Les chercheurs de l'Institut Roumain de Folklore ont recueilli jusqu'à présent environ 60,000 mélodies, qui furent enregistrées soit sur des cylindres de phonographe, soit sur disques ou sur bandes magnétiques. Elles sont soigneusement étudiées et publiées ensuite dans différents recueils. Le matériel recueilli par l'Institut de Folklore comprend des 'Doïnas', des chants de khaïdouks, des chansons d'amour, des chants de bergers, des plaintes, des chants sur l'armée, des chansons satiriques, des chansons de noces et des chants reflétant la vie nouvelle du peuple roumain, sa lutte pour la liberté tout le long de l'histoire. Les 60,000 mélodies enregistrées jusqu'à présent par l'Institut de Folklore ont été recueillies dans différentes régions du pays.

Il a été fondé, à Bucarest, toute une série de grands ensembles de musique populaire et il existe, actuellement, dans presque chaque ville du pays, des orchestres de musique populaire, ayant des riches activités. Le répertoire de ces ensembles est assez riche; il comprend surtout des morceaux de la région respective. La Radiodiffusion Roumaine effectue périodiquement des enregistrements des ensembles précités.

L'orchestre de musique populaire de la Radio est le principal fournisseur d'enregistrements passés sur les antennes de nos stations. Cet ensemble comprend des instrumentalistes de valeur, provenant de différentes régions du pays. La musique populaire roumaine transmise par la Radio est interprétée par des solistes, chanteurs ou instrumentalistes (violon, clarinette, accordéon, chalumeau, flûte de Pan, tympanon, cobza, taragotte, mandoline, trompette, saxo, ocarine, scie chantante etc.).

L'art amateur a pris un grand essor au cours des dernières années. Des centaines et des centaines de 'Foyers culturels' ont été fondés dans différentes localités du pays. Ils possèdent des formations chorales, des ensembles instrumentaux populaires, des orchestres et des équipes de danseurs. Des concours nationaux sont tenus périodiquement entre ces ensembles, dont les meilleurs sont popularisées par la Radio.

La musique populaire occupe, chez notre Radio, 2,200-2,400 minutes par semaine (70 programmes). Elle est tout particulièrement appréciée par les auditeurs. Un minimum de 36 programmes (1,400 minutes) par mois se compose de morceaux demandés par ceux-ci. Il convient de mentionner que maints programmes de cette sorte sont demandés par des auditeurs de l'étranger. En dehors de la musique populaire roumaine, la Radio diffuse aussi la musique des minorités nationales de la RPR, ainsi que celle des autres peuples.

Certains compositeurs de RPR, épris de la beauté de notre folklore, ont harmonisé ou arrangé toute une série de mélodies populaires.

## BRITISH BROADCASTING CORPORATION

For the past five years (since April, 1952) the BBC has had two folk music collectors regularly at work recording in England, Ireland, Scotland and Wales. Additional collaborators, expert in special fields, have also been used from time to time. As a result about 3,000 recordings have been made. In the field these were made on portable or transportable tape machines, but the recordings were later transferred to disk from which matrices have been made for permanent archives. The BBC is prepared to exchange appropriate selections of these recordings (either on tape or processed disk) with radio organizations or folk music institutions, for it is interested in adding in this way to an international collection of authentic folk music recordings which already contains substantial contributions from many other countries. These recordings have been received by gift or exchange or sometimes by purchase from private collectors.

The BBC has also recently made an expedition (possibly to be followed by others) specifically to record folk music abroad; a visit to Portugal in November/December, 1956, has resulted in over 100 recordings being made with the expert collaboration of Professor Artur SANTOS (of the Lisbon Conservatory) and Madame SANTOS. This music was recorded in remote villages in the Provinces of Beira, Baixa and Beira Alta and was carefully selected as representing the oldest and most authentic traditions of these regions.

In the past year the BBC has presented at a popular level several programme series based entirely or mainly on field recordings:—

*As I Roved Out* (Light Programme, May to June): Seven half-hour programmes of British folk music presented by the regular BBC collectors.

*Out of the Ground* (General Overseas Service, July to December): 13 half-hour programmes written and introduced by Douglas KENNEDY; based almost entirely on BBC field recordings in Britain and Ireland.

*Folk Tunes of Many Lands* (General Overseas Service, July to December): Weekly series of 26 fifteen-minute programmes; based not exclusively but to a considerable extent on authentic field recordings.

In many other individual programmes in its Home, Light, Regional and occasionally Television Services, the BBC has tried to interest the general reader in folk music topics through a wide range and variety of approach.

It is naturally in the Third Programme that the most sustained attempt is made to present authoritative talks on this subject, copiously illustrated with authentic recordings. During the year, a wide range of countries and topics has been covered, including the following:—

Folk Music of Bulgaria by A. L. LLOYD (with recordings from the Folk Lore Institute); Portuguese Folk Songs by M. GALLOP;

A Creole Wake (reconstruction of the ninth night of funeral rites on the West Indian Island of Dominica) by Edward SCOBIE; New Guinea Music (two talks) by Murray GROVES (Research Fellow in Pacific History at Australian National University); The Folk Songs of South Uist (Hebrides, Scotland) by Margaret Fay SHAW; The Resilience of African Music by Hugh TRACEY; The Music of Uganda (three talks) by K. P. WACHSMANN; Music of the Bambuti Pigmies by Colin TURNBULL.

Programmes of folk songs by professional singers are frequent but outside the scope of the present report; it is, however, perhaps worth noting that the BBC, whose listeners have now become accustomed to unaccompanied singing in field recordings, has occasionally presented recitals of folk songs sung *unaccompanied* in the studio by concert artists.

MARIE SLOCOMBE.

## NORSK RIKSKRINGKASTING

Hr. Rolf MYKLEBUST reports:

The following radio organizations have received programmes of Norwegian folk music from Norsk Rikskringkasting during 1956: Saarländischer Rundfunk, Radiodiffusion Télévision Française, Saloniki Radio, National Broadcasting Service (U.S.A.), Inst. National Belge de Radiodiffusion (Brussels). These programmes consisted entirely of authentic folk music performed by traditional singers and instrumentalists. In addition a programme of Scandinavian folk dances, songs and music with instruction in English was sent to New York, England and Hungary. During 1956 we received programmes from Rumania, Greece (two programmes from Athens) and Belgium (songs from the Congo). We are always pleased to exchange folk music programmes with other countries.

In the *International Catalogue of Recorded Folk Music* we gave information about our own recordings in Norway. Every year we make recordings in the field and intend to do so in the coming year.\* In the last years Hr. Arne BJØRNDAL has made recordings in the west of Norway and Hr. Arnt BAKKE in the north, both for scientific use.

A programme of half-an-hour's duration consisting entirely of authentic Norwegian folk music is performed by traditional singers and instrumentalists every Sunday. Other programmes, i.e. folk music in arrangements and foreign folk music is broadcast on other days.

\* We regret that owing to a misunderstanding it was reported in the *Journal of the IFMC*, p. 56, that Mr. MYKLEBUST'S expedition to northern Norway was the first field recording expedition that had been undertaken by Norsk RIKSKRINGKASTING. In fact, Norsk RIKSKRINGKASTING has been making field recording expeditions since 1936, and the sentence should have read that this was the first to northern Norway.—ED.

## ISRAEL BROADCASTING SERVICE

Mr. Karel SALOMON reports:

Israel Broadcasting Service has established a special Folk Music section, and since May, 1956, a daily 20-minutes programme of folk music is broadcast at peak listening time (after the first evening News Bulletin). In addition there are many other folk music programmes, including regular broadcasts of the folk music of the oriental communities in Israel. Furthermore, a Transcription Service will shortly be organized, which will serve as a basis for International Programme Exchange.

### RADIOTELEVISIONE ITALIANA

Professor Luigi COLACICCHI (Rome) writes that a daily transmission of folk music programmes under the title of 'Chiara Fontana' is being given in the Third Programme of RADIOTELEVISIONE ITALIANA under the direction of Maestro Giorgio NATALETTI.

Maestro NATALETTI has also given a series of radio transmissions of folk music collected by himself in Sardinia under the title 'Cannonau e carta di musica'.

### BAYERISCHER RUNDFUNK

BAYERISCHER RUNDFUNK has sent a varied list of folk music programmes that have been held during the year 1956. There have been two series. The first entitled 'Lobeslied allen Ständen' (Songs in Praise of Crafts) consisted of 12 programmes, each of 35 minutes' duration. The second was entitled 'Haus und Hof' (House and Home). In addition, over 30 programmes have been given on diverse themes, including songs associated with the various seasons, festivals and holy days.

### ÖSTERREICHISCHER RUNDFUNK

Professor Andreas REISCHEK writes:

A radio-week was held at Strobl am Wolfgangsee, Salzkammergut for the staff of all the seven Austrian radio stations from September 17th to 27th, 1956. I was the director as during past years. Well-known radio experts held lectures and discussions on various radio subjects and played tape-recordings.

So far I have made three programmes for Austrian TV, one with film, music and commentary on a folk song meeting at Ried, Upper Austria, with participating groups not only from Austria but also from Yugoslavia, Northern Germany, France and Indonesia. My other two TV programmes dealt with Easter and autumn rites of Upper Austria and Carinthia.

RADIO KLAGENFURT has transmitted three series of weekly programmes of folk music beside a number of single broadcasts.

### YUGOSLAV RADIODIFFUSION

The Third Yugoslav Radio Festival was held on the open-air stage of Cetinje, Montenegro, from August 10th to 13th, 1956.

# International Folk Music Council

12, Clorane Gardens, London, N.W.3, England

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