

BULLETIN

of the

INTERNATIONAL FOLK MUSIC COUNCIL

No. XXVIII
July, 1966

Including the Report of the
EXECUTIVE BOARD
for the period July 1, 1964 to June 30, 1965

INTERNATIONAL FOLK MUSIC COUNCIL
21 BEDFORD SQUARE,
LONDON, W.C.1

CONTENTS

	PAGE
ANNOUNCEMENTS:	
Apologies - - - - -	1
Address Change - - - - -	1
Executive Board Meeting - - - - -	1
Eighteenth Conference - - - - -	1
Financial Crisis - - - - -	1
REPORT OF THE EXECUTIVE BOARD JULY 1, 1964-JUNE 30, 1965-	2
STATEMENT OF ACCOUNTS - - - - -	6
NATIONAL CONTRIBUTIONS - - - - -	7
OTHER IFMC ACTIVITIES:	
Report of the Radio and Record Library Committee -	12
Meeting of the Study Group on Systematization of Folk Songs - - - - -	21
Meetings of the Subgroup on Dance Terminology of the IFMC Dance Committee - - - - -	22
FORTHCOMING EVENTS IN 1966 - - - - -	24
OTHER INTERNATIONAL EVENTS AND ACTIVITIES - - - - -	26
NATIONAL ACTIVITIES:	
Austria, Belgium, Brazil, Bulgaria, Canada, Central African Republic, Czechoslovakia, France, Germany, Hungary, Israel, Norway, Poland, Portugal, Rumania, Uganda, U.S.S.R., United States of America, Venezuela, Yugoslavia - - - - -	30
DEATHS - - - - -	46
PERSONALIA - - - - -	47
RECORDS - - - - -	53

ANNOUNCEMENTS

APOLOGIES

The Executive Secretary apologizes for the great delay in publication of this Bulletin.

The Journal of the IFMC for 1966 has also been delayed in publication, for reasons beyond our control. We are sorry for the inconvenience this may have caused to our members and subscribers.

NEW ADDRESS OF THE IFMC HEADQUARTERS

On May 1, 1966, the IFMC moved its headquarters to the building of the Royal Anthropological Institute, at 21 Bedford Square, London, W.C.1, England. The telephone number is MUSeum 2980. This is expected to be the permanent address of the Council.

EXECUTIVE BOARD MEETING

The Executive Board of the IFMC held its thirty-third meeting in Berlin on July 14 to 17, 1965, by invitation of the International Institute for Comparative Music Studies and Documentation, directed by M. Alain Daniélou. The Council wishes to thank M. Daniélou for his hospitality to the Board. A report of this meeting will be included in the report of the Executive Board from July 1, 1965, to June 30, 1966, to appear in the next Bulletin.

EIGHTEENTH INTERNATIONAL CONFERENCE

The Eighteenth Conference of the International Folk Music Council will be held from July 26 to August 4, 1966, at the University of Ghana, Legon, Accra, by invitation of the Department of Art and Culture, Ghana Ministry of Education. Professor J. H. Nketia, Director of the Institute of African Studies at the University of Ghana, is Chairman of the Organizing Committee, and Professor K. P. Wachsmann is Chairman of the Programme Committee.

Arrangements are being made for a Post Conference Tour to Kumasi, the Ashanti regional capital, on August 4 to 6.

FINANCIAL SITUATION OF THE IFMC

This may be the final year of the International Folk Music Council. If expenditures for salaries and the costs of our work continue as expected, the Council will run out of money before the end of 1966.

The Executive Board and the Secretariat are seeking long term means of support from other sources. In the meantime, if the members of the Council will demonstrate their interest and confidence by sending donations immediately, and by enlisting new members and subscriptions from libraries, it should be possible for the IFMC to continue.

Surely the work of the Council has been so valuable and its potentialities so great that its continuation should be ensured.

Your help will be very much appreciated.

REPORT OF THE EXECUTIVE BOARD

FOR THE PERIOD JULY 1, 1964 TO JUNE 30, 1965

On behalf of the Council, the Executive Board pays tribute to the memory of Professor Antoine E. Cherbuliez, who died at Zürich in October, 1964, at the age of seventy-six. Professor Cherbuliez, a Vice-President of the Council since 1948, attended almost all the Council's conferences and on most occasions presided at the meetings of both the General Assembly and the Executive Board. It is not possible to express all that his loss will mean to the Council.

At last year's meeting of the Board it was decided to appoint Dr. Barbara Krader as the Secretary to take over in the middle of this year from Mr. Robin Band. The Board welcomes Dr. Krader, who needs no introduction as she is well known to IFMC members for her work in the field of folk music and for her activities on behalf of the Council. She will work full-time for the Council, operating from London for half the year and from the United States during the other half.

The Board thanks Mr. Band for his devoted services to the Council extending over three years.

Miss J. A. Skillen, a former employee of the British Broadcasting Corporation, has recently been appointed Assistant Secretary.

The Board is pleased to announce that Mr. Paul Collaer has kindly agreed to be a Vice-President of the Council.

(i) Membership

The membership of the Council at June 30, 1965, was 840 as against 875 at June 30, 1964.

The number of corporate subscribers at June 30, 1965, was 59, including thirty-five Radio organizations. The Board welcomes the following new corporate subscribers—International Institute for Comparative Music Studies and Documentation, Berlin; Obra Sindical de Educación y Descanso, Madrid; the American Folklore Society; the New Zealand Broadcasting Corporation; the Musée Boganda, Bangui.

The Council records its sincere thanks to its corporate subscribers and also to the R.V.W. (Ralph Vaughan Williams) Trust which has again made a contribution of £500.

(ii) Finance

The credit balance at December 31, 1964, was £1,509, as compared with £1,493 at the end of 1963. One Bulletin printed in 1964 remained unpaid and receipts from the International Music Council represent contributions for two years, so that the actual credit balance shows a decline of about £200 on that of last year.

On the receipts side, subscriptions and donations, together with Journal sales and subscriptions, show an increase of £279 which is the highest level yet achieved.

On the expenditure side, there were increases in office rent and general administration and in publications. However, these were offset by decreases in travel and in secretarial expenses.

Owing to a reduction in the employment of secretarial staff, considerable saving was effected during the first six months of 1965 and the credit balance at June 30, 1965, stood at £2,018, excluding the Journal Comprehensive Index deposit account. It is anticipated that there will be a considerable increase in expenditure during the latter part of 1965 and that most of this balance will be absorbed. However, a number of subscriptions are still outstanding and it is hoped that these, together with subscriptions from new members may produce a workable balance to be carried forward to 1966.

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

(iii) Executive Board

The thirty-first and thirty-second meetings of the Executive Board were held in Budapest, Hungary. The President, Professor Zoltán Kodály, was present, as was the Honorary President, Dr. Maud Karpeles. Professor Willard Rhodes was elected as Chairman for the ensuing year. The meetings were attended also by Mr. Crossley-Holland, Dr. Dal, Dr. Marcel-Dubois, Professor Nketia, Professor Pinon, Dr. Stockmann, Dr. Vetterl, Professor Wachsmann and Dr. Žganec.

(iv) Advisory Committee

Two meetings of the Advisory Committee were held in London during the year under review. They were attended by Sir Gilmour Jenkins (Chairman), Mr. Crossley-Holland, Dr. Karpeles, Mr. Kennedy, Miss Slocombe, and Dr. O'Sullivan.

The Committee gave advice to the Secretariat on matters of current concern, supervised the finances of the Council, sanctioned expenditure incurred between meetings of the Board and made various recommendations to the Board.

(v) Radio and Record Library Committee

The Committee has been requested by the Executive Board to continue its work for a further period of two years.

At its third meeting, held during last year's Conference in Budapest, it re-elected its working Bureau as follows:—Madame Caldaguès (Chairman), Miss Slocombe (Secretary), Dr. Marcel-Dubois and Messrs. Arnberg and Varga.

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

The Board has agreed in principle to an extension of the Committee's scope to include television and films.

By kind invitation of the Swedish Broadcasting Corporation, the fourth meeting of the Committee will take place in Stockholm in September, 1965, when there will be discussions on "Methods and Techniques of Presenting Authentic Folk Music in Sound Broadcasting and Television."

(vi) Folk Dance Committee

This Committee consists of Dr. Hoerburger (Chairman), Professor Pinon (Secretary), Mrs. Proca-Ciorte and Messrs. Kennedy and Pesovár. The first meeting was held during the Budapest Conference. The second meeting will take place at Strážnice, ČSSR in July, 1965, when, by kind invitation of the Czechoslovak Academy of Sciences and other co-operating bodies, meetings of some of the Committee's Study Groups will also be held.

(vii) The Study Group on Systematization of Folk Music

This Group, which was formed at the Conference in Budapest, proposed that Dr. Vetterl (Brno), Prof. Járdányi (Budapest) and Dr. Stęszewski (Warsaw) be its directors and planned to hold its first regular meetings on September 1-4, 1965, in Bratislava, subject to the approval of the Executive Board.

(viii) Planning Committee

This Committee has been renewed for a further twelve months. It is to consist of Dr. E. Stockmann (Chairman), Dr. Krader and Dr. Rajeczky, with powers to co-opt a fourth member, if desired.

(ix) Conferences

(a) Seventeenth Annual Conference

The Seventeenth Annual Conference was held in Budapest, Hungary, from August 17 to 25, 1964, by kind invitation of the Hungarian Academy of Sciences and the Hungarian National Committee of the IFMC, to whom the Council is deeply indebted for their generous hospitality.

The Conference, which was attended by about 240 delegates from twenty-six countries, was honoured by the presence of the Council's President, Professor Dr. Zoltán Kodály, and Mrs. Kodály. The Board records its very special thanks to its President, who did so much to ensure the outstanding success of the Conference.

(b) Eighteenth Conference

In consequence of the Board's decision to experiment with the holding of Conferences biennially instead of annually, there will be no Conference in 1965.

The next (Eighteenth) Conference will be held in Ghana in the summer of 1966 by kind invitation of the Ministry of Art and Culture of the Government of Ghana.

A Programme Committee has been appointed consisting of Professor Wachsmann (Chairman), Professor Nketia and Dr. Gerson-Kiwi. The Committee has since co-opted Dr. Karpeles and Prof. Rhodes.

(x) Publications

(a) Journal

Volume XVII, edited by Mr. P. Crossley-Holland, appeared, exceptionally, in two parts. The first part issued in the spring of 1965, was devoted mainly to Reviews. The second part contained the papers read and presented at the Budapest Conference.

The Board expresses its thanks to Mr. Crossley-Holland for editing this volume. It also expresses its gratitude to Dr. Maud Karpeles for acting as Review Editor and to its President, Professor Dr. Zoltán Kodály, for his invitation to make the second part a special number of *Studia Musicologica*, published for the Council by the Hungarian Academy of Sciences.

The Board expresses its thanks to the International Music Council for its subventions towards the cost of publishing the *Journal*.

An Editorial Board has been appointed for the 1966 *Journal*. It will consist of Mr. Crossley-Holland (Chairman), Dr. Krader and Dr. D. Stockmann.

(b) Bulletins

The usual two bulletins have been published. No. XXVI contains the report of the Sixteenth Meeting of the General Assembly and No. XVII constitutes the ninth Newsletter and Radio Notes.

(c) Folk Songs of the Americas

Folk Songs of the Americas, the second volume in the International Folk Song Series, was published in March, 1965, by Messrs. Novello and Co., Ltd. It was edited for the Council by A. L. Lloyd and Isabel Aretz de Ramón y Rivera, to whom the Board expresses its thanks.

STATEMENT OF ACCOUNTS

January 1 to December 31, 1964

RECEIPTS	£
Balance at December 31, 1963	1,493
Subscriptions and donations	3,109
Journal sales and subscriptions	413
Journal advertisements	97
International Music Council grant to Journal (2 years)	268
"East and West in Music" Organization grant to Journal	150
Song Book I: Royalties and Fees	74
Catalogues of Recorded Folk Music	10
Manual for Folk Music Collectors	7
Directory of Organizations	4
Conference registrations (nett)	84
Interest on IFMC deposit	33
Interest on Journal Comprehensive Index deposit	3
	<u>£5,745</u>

PAYMENTS	£	£
Secretarial		1,827
Office and general administration:		
Stationery	183	
Postage and telephone	123	
Office rent and services	369	
Office equipment	8	
Sundries, including bank charges	14	
		697
Publications:		
Journal (including Index Vols. XI to XV)	1,460	
Bulletin (one only)	87	
Directory of Organizations	60	
		1,607
Travel		87
Subscription for International Music Council		18
		4,236
Balance at December 31, 1964:		
IFMC Deposit Account	1,100	
Journal Comprehensive Index deposit account	103	
General Account	268	
Office Account	33	
Cash	5	
		1,509
		<u>£5,745</u>

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

June 11, 1965

(Signed) KENNETH B. CONSTABLE, C.A., *Hon. Auditor.*

NATIONAL CONTRIBUTIONS

1964*

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

	£	£
ALBANIA		
Institute of Folklore, Tirana	..	20
AUSTRALIA		
Australian Broadcasting Commission	..	20
Other subscriptions	..	19
AUSTRIA		
Österreichischer Rundfunk	..	30
Other subscriptions	..	17
BELGIUM		
Other subscriptions	..	26
BRUNEI		
Brunei Broadcasting Service	..	20
BULGARIA		
Bulgarian National Committee	..	40
Other subscriptions	..	9
CANADA		
Canadian Folk Music Society (membership subscriptions)	..	129
Other subscriptions	..	11
CHINA		
Broadcasting Corporation of China (Taiwan)	..	22
Other subscriptions	..	6
CYPRUS		
Cyprus Broadcasting Corporation	..	20
CZECHOSLOVAKIA		
Czechoslovak National Committee	..	40
Československý Rozhlas (Czechoslovak Radio)	..	20
Centre of Amateur Arts	..	20
Other subscriptions	..	10
		<u>90</u>

DENMARK					
Danish Government	..	..	..	..	16
					16
FINLAND					
Finnish Broadcasting Company	..	..	..	..	20
Other subscriptions	..	..	..	..	20
					40
FRANCE					
Office de Radiodiffusion Télévision Française (2 years)					100
Office de Coopération Radiophonique (O.C.O.R.A.)	..	..	..	..	20
Other subscriptions	..	..	..	..	46
					166
GERMANY					
Bayerischer Rundfunk	..	..	..	..	45
German National Committee of the IFMC	..	..	..	..	40
Norddeutscher Rundfunk	..	..	..	..	30
Süddeutscher Rundfunk	..	..	..	..	27
Deutscher Demokratischer Rundfunk (Deutsche Demokratische Republik)	..	..	..	..	20
Nationalkomitee Volksmusik der Deutschen Demokratischen Republik (membership subscriptions)	..	..	..	..	25
Other subscriptions	..	..	..	..	98
					285
GHANA					
Ghana Broadcasting Corporation	..	..	..	..	60
Other subscriptions	..	..	..	..	4
					64
GREECE					
Hellenic Broadcasting Corporation	..	..	..	..	20
Other subscriptions	..	..	..	..	6
					26
INDIA					
All India Radio	..	..	..	..	20
Other subscriptions	..	..	..	..	2
					22
INDONESIA					
Radio Republik Indonesia..	..	..	..	..	40
					40
REPUBLIC OF IRELAND					
Government of the Republic of Ireland	..	..	..	..	40
Other subscriptions	..	..	..	..	22
					62

ISRAEL					
Israeli Folk Music Society	..	..	..	..	20
Other subscriptions	..	..	..	..	20
					40
ITALY					
RAI-Radiotelevisione Italiana	..	..	..	..	20
Other subscriptions	..	..	..	..	12
					32
JAPAN					
Japan Music Institute (2 years)	..	..	..	..	40
Nippon Hoso Kyokai (Japan Broadcasting Corporation)	..	..	..	..	31
Other subscriptions	..	..	..	..	4
					75
NETHERLANDS					
Netherlands National Committee of the IFMC..					40
Other subscriptions	..	..	..	..	22
					62
NEW ZEALAND					
	..	..	..	..	6
					6
NORWAY					
Norsk Rikskringkasting (Norwegian Broadcasting Corporation)	..	..	..	..	20
Noregs Ungdomslag	..	..	..	..	10
Other subscriptions	..	..	..	..	20
					50
PAKISTAN					
Radio Pakistan (2 years)	..	..	..	..	40
Other subscriptions	..	..	..	..	3
					43
PHILIPPINES					
	..	..	..	..	7
					7
POLAND					
Polskie Radio	..	..	..	..	30
Other subscriptions	..	..	..	..	6
					36
PORTUGAL					
Companhia de Diamantes de Angola	..	..	..	..	20
Other subscriptions	..	..	..	..	6
					26
RUMANIA					
Rumanian National Committee of the IFMC	..	..	..	..	40
Radiodifuziunea și Televiziunea Română	..	..	..	..	20
Other subscriptions	..	..	..	..	7
					67

SOUTH AFRICA

South African Broadcasting Corporation ..	25	
Other subscriptions	7	
	<hr/>	32

SPAIN

Obra Sindical de Educación y Descanso ..	20	
Other subscriptions	4	
	<hr/>	24

SWEDEN

Sveriges Radio	20	
Other subscriptions	11	
	<hr/>	31

SWITZERLAND	20	
	<hr/>	20

UNION OF SOVIET SOCIALIST REPUBLICS ..	9	
	<hr/>	9

UNITED KINGDOM

R.V.W. Trust	500	
British Broadcasting Corporation ..	100	
English Folk Dance and Song Society ..	25	
Royal Scottish Country Dance Society ..	20	
Other subscriptions	228	
	<hr/>	873

UNITED STATES OF AMERICA

United States National Committee (membership subscriptions)	105	
Dr. Grace Spofford	9	
Other subscriptions	198	
	<hr/>	312

VENEZUELA	5	
	<hr/>	5

VIETNAM

Professor Nguyen-Xuan-Khoat	10	
	<hr/>	10

YUGOSLAVIA

Yugoslav National Committee of the IFMC ..	40	
Radiotelevision Yougoslave	20	
Other subscriptions	19	
	<hr/>	79

10* COUNTRIES SUBSCRIBING UNDER £5 ..	30	
	<hr/>	30

£3,069

CONTRIBUTIONS FROM INTERNATIONAL ORGANIZATIONS

International Institute for Comparative Music Studies and Documentation, Berlin	20	
International Traditional Liturgical Music Centre, Rome	20	
	<hr/>	40
Grand Total	<hr/>	<u>£3,109</u>

The following contributions for 1964 were received too late for inclusion in the financial year:—

Hungarian National Committee of the IFMC	40
Magyar Radio és Televisió	20
Radiodiffusion-Télévision Belge	20
Commission Royale Belge de Folklore	20

* Basutoland, Central African Republic, Congo, Egypt, Granada, Lebanon, Liberia, Nigeria, Peru, Turkey, West Indies.

OTHER IFMC ACTIVITIES

RADIO AND RECORD LIBRARY COMMITTEE

A meeting of the above Committee, which consists of radio-television and other organizations who are corporate subscribers to the IFMC was held in Stockholm on September 12-15, 1965.

The grateful thanks of the IFMC and of the Committee are due to the Swedish Broadcasting Corporation for making this meeting possible, for providing accommodation and technical facilities for the discussions and for generous hospitality which included a performance of Gluck's "Iphigénie en Aulide" at Drottningholm-Teatern on Sunday, September 12 and a Dinner on September 14 at the Edsberg School of Music, Sollentuna, where an opportunity was given to hear performances by Swedish traditional musicians.

The meeting was attended by Dr. Maud Karpeles, O.B.E., Hon. President of the IFMC, Dr. Barbara Krader, Executive Secretary of the IFMC, and representatives of sixteen member organizations as follows:

Mr. George Akrofi	..	Ghana Radio and Television Corporation, Accra
Mr. Matts Arnberg	..	Swedish Broadcasting Corporation, Stockholm
Mr. Dragan Bojadžijev	..	Jugoslovenska Radio-Televizija (Radio Skopje)
Mr. Walter Bressler	..	Deutsche Welle, Cologne
Madame Lise Caldaguès (Chairman of Radio Committee of IFMC)		Office de Radiodiffusion-Télévision Française, Paris
Dr. H. J. Dahmen	..	Süddeutscher Rundfunk, Stuttgart
Mr. A. Doornbosch	..	Nederlandsche Radio Unie, Hilversum
Monsieur Charles Duvelle		Office de Coopération Radio-phonique, Paris
Mr. L. Egler	..	Swedish Broadcasting Corporation, Stockholm
Mr. Miklós Grabócz	..	Magyar Radio és Televízió, Budapest
Mr. Djordje Karaklajić	..	Jugoslovenska Radio-Televizija, Belgrade
Mr. Jerzy Kolaczkowski	..	Polskie Radio i Telewizja, Warsaw
Mr. Karl List	..	Bayerischer Rundfunk, Munich
Mr. Rolf Myklebust	..	Norsk Rikskringkasting, Oslo
Professore Maestro Giorgio Nataletti		Centro Nazionale Studi di Musica Popolare (Accademia Nazionale S. Cecilia, RAI-Radio-televisione Italiana), Rome
Professor Dr. W. Scheib		Österreich Radio, Vienna (also representing International Music Centre, Vienna)

Miss Marie Slocombe .. BBC London
Mrs. Rosemarie Ziolkowski and Mr. Ziolkowski .. Norddeutscher Rundfunk, Hamburg

Also present was Mr. Gerhard Maasz (formerly of Norddeutscher Rundfunk, Hamburg).

The main purpose of the meeting was a series of discussions on the subject:

"Problems and Techniques in the Presentation of Authentic Folk Music in Sound Broadcasting and Television."

Monday, September 13

The opening session was honoured by the presence of Mr. OLOF RYDBECK, Director General of the Swedish Broadcasting Corporation who, presiding, welcomed the delegates to Stockholm and wished them success in their discussions.

Dr. MAUD KARPELES, after expressing thanks on behalf of the IFMC to the Swedish Broadcasting Corporation for their invitation, gave a short address on the aims of the Council and ways in which these aims could be implemented by radiotelevision organizations.

She said that in her opinion the future of folk music depended on radio and television more than on any other single factor and the good work already being done by many organizations was most encouraging.

Dr. Karpeles proceeded to review the work and aims of the Council in relation to the general state of folk music during the last sixty years, dealing with three closely related aspects:

- (1) the preservation of folk music;
- (2) its study;
- (3) its dissemination and practice.

(1) *Preservation.* Folk music had never been static: old forms had constantly been disappearing and had been replaced by new ones. In the past, the process of change had been a gradual one and largely unselfconscious, but at the beginning of the century sudden changes in social conditions had disturbed the cultural life of the community and as a result the traditional practice of folk music was, and is still, fast disappearing. The recording and filming of authentic folk music (dance as well as song and instrumental music) was the most urgent task that lay before us. It was proposed to draw up a systematic plan for the rescuing of folk music in those regions where it was in imminent danger of disappearing and the Council would seek the assistance of radiotelevision organizations in carrying out this plan.

(2) *Study.* Fifty years ago the majority of musicians had been indifferent or even hostile to folk music, whereas now it was generally recognized by musicologists as a subject for serious study.

The scholarly study of folk music probably lay outside the domain of most radiotelevision organizations, but they could help by giving facilities to academic institutions and scholars to work on the material they had gathered.

(3) *Dissemination and Practice.* In the early part of the century when the traditional practice of folk music was declining, endeavours had been made in several countries to bring the songs and dances back into the everyday lives of the people. This movement, commonly called "revival," was, more accurately, a transference of the practice of folk music to milieux other than those in which it had hitherto been practised. The so-called revival had made slow but steady progress until in the last few years a "boom" in folk music had developed. This had brought in its train the confusion of genuine folk songs with "pop" songs.

Dr. Karpeles said that the role played by radio and television in creating an image of folk music in the public mind could not be exaggerated. She was not suggesting that "pop" music should be barred from programmes, but only that it should not be presented as folk music. She continued to speak of the so-called "new" folk songs: recently composed songs, supposedly in the folk style, which were intended for a popular audience. This was a misuse of the term "folk song." Folk music was distinguished from other types of music by the fact that it had been passed down by word of mouth for generations. In the course of oral transmission it had acquired its particular characteristics.

In her opinion the creation of folk music in our present state of civilization was hardly possible. Printing and the various forms of mass communication stereotyped the song and prevented its evolution. But this did not mean that folk music was a mere relic of the past. It was created in an age when certain conditions prevailed, but its value did not cease when those conditions no longer obtained. Folk music was an art and like all great art it was ageless. She was convinced that it had as much significance for us in the present day as it had had for our ancestors.

The following papers were then delivered:

1. "Authentic Folklore and Professional Performers."

Speaker: Mr. M. Grabócz (Magyar Radio, Budapest).

Mr. GRABÓCZ, while acknowledging the duty of radio to the greatest possible extent to present folk music in its original authentic form, stressed the need when addressing mass audiences of "separating the material from the original folk performance." He discussed the method adopted in Hungary of training selected singers of peasant origin to become radio "stars" who popularized Hungarian folk music. In learning their repertoires they listened to the original folk singers on whose performances they tried to base their own personal interpretations, while avoiding direct imitation.

The paper was illustrated by a recording in which the original ethnographic recording of each song was followed by its "radio performance" which included simple accompaniment.

2. "Problems in the Presentation of Authentic Folk Music for Foreign Listeners (with particular reference to the African Continent)."

Speaker: Mr. G. E. Akrofi (Ghana Radio and Television Corporation, Accra).

Mr. AKROFI's paper, which was illustrated by recordings of folk music from various regions in Ghana, explained the special problems arising in his country from the excessively local character of much of the music and its associations. This was not only a language problem. Being a living folk music, it was intimately connected with local custom and ritual and with ways of life and work. This often made a song text incomprehensible within a few miles from its point of origin. The musical idiom could likewise be unacceptable and there could be allusions not understood or even liable to give offence in another area. The radio presentation of such music called for special care and much explanation; the methods must be closely adapted to the nature of the material and to the character of the audience.

3. "Broadcasting and Folklore."

Speaker: Mr. Karl List (Bayerischer Rundfunk, Munich).

Mr. LIST illustrated the work of his folk music department in collecting material for its archives with a recorded programme of folk music from Bavaria and many other parts of the world. He expressed the view that a broadcasting service represented one of the best means for the diffusion and promotion of folk music.

4. "Folk Music and Light Music in Broadcasting."

Speaker: Dr. Herman Josef Dahmen (Süddeutscher Rundfunk, Stuttgart).

Dr. DAHMEN discussed the relation between "classical" (serious) music, light music and folk music from a musical and also a sociological point of view and with particular reference to broadcasting. While not desiring to see such programmes entirely take the place of pure folk music broadcasts, he argued the case for the use of folk music themes in light music in broadcasting, in order to create a wider sphere of acceptance among listeners for folk music and to help it to withstand the competition of popular light music.

5. "Adventures in Jazz and Folklore."

Speaker: Mr. Matts Arnberg (Swedish Broadcasting Corporation, Stockholm).

Mr. ARNBERG presented a programme which had aroused considerable interest, especially among young people, when broadcast

in Sweden. It had also won the first prize in the annual radio programmes contest in Monte Carlo for the "Prix Jean Antoine Triomphe Variétés."

Mr. Arnberg said he felt Sweden was in a middle position between countries with a very strong living tradition of folk music and countries where it had virtually ceased to exist. During the past fifteen years it had been possible to collect genuine surviving vocal traditions and fiddle-playing for the radio archives, yet it had to be admitted that this music was largely strange and unknown to the greater part of the radio public. Nevertheless, it seemed that a serious interest in jazz often led to an interest in authentic folk music and this consideration had led Swedish Radio to make their experiment. It was no new thing for Swedish jazz musicians to base arrangements on folk music: the innovation was to confront them directly with the authentic sound of the original music.

Four of the most outstanding jazz musicians in Sweden had been invited to hear recordings of authentic Swedish folk music from which they made their own selection of themes on which they had then developed jazz improvisations. The programme which was heard repeated this confrontation by presenting the original recordings followed by the jazz arrangements. Although some listeners might feel there was here a *mésalliance*, Mr. Arnberg nevertheless felt that those with a sensitive ear would realize there was more that unites than separates these two worlds of music.

In the discussion aroused by the above papers, it was generally agreed that, in addition to presenting folk music in its original form, attempts to popularize it in various ways were legitimate and necessary, the more so as traditional performers were everywhere dying out. Dr. Karpeles saw no reason why professional singers should not sing folk songs well, given an adequate singing technique, an understanding of the folk music and a capacity for "profound absorption" in the song. She felt there was no objection to any particular form of arrangement and transposition of folk music, provided it was well done, with true artistry and proper feeling. Most members felt that some instrumental support was needed for originally unaccompanied songs, but the instruments needed to be chosen with discretion and to be well adapted to the nature of the music and the voice.

The Swedish programme incorporating jazz treatment created great interest. Some members pointed out that it was more a matter of presenting jazz than folk music but others felt that it could be a means of attracting young people of today towards an eventual interest in folk music for its own sake and that the jazz treatments were commendable for their virility and freedom from nostalgia.

Tuesday, September 14: Morning

1. Folklore in French Television

Two recent films from French Television were screened, introductory notes prepared by Madame FRANCE VERNILLAT, of ORTF, having been circulated. (Madame Vernillat, who had been responsible for the production of the films, was unfortunately unable to be present.)

The first film, on the *Vielle à Roue*, was part of an educational series in French Television Programmes for Young People, in which the instruments of the orchestra had previously been treated in a similar way. The film traced the history of the instrument, using paintings, prints and museum exhibits, showed its construction by a contemporary maker of *vielles* and demonstrated its technique and present day use by a folklore group. The second French film, first in a regional series still in progress, presented the landscape and folklore of the Vosges and was intended for a very general audience, which, as explained by the director, involved certain concessions.

2. Swedish Television Programmes

Presented by Mr. Matts Arnberg and Mr. L. Egler (Swedish Broadcasting Corporation).

In introduction, Mr. ARNBERG and Mr. EGLER explained the conditions in which the films had been made and the technical means employed. They represented primarily a documentary effort to place on visual as well as on audible record the fast disappearing traditional folklore of Sweden. A continuing series was planned, of which twelve films had been completed. The bearers of tradition had been visited in their own milieu (despite some sacrifice of technical facilities); there was careful preparation and anticipation but no rehearsal and great care was taken to preserve naturalness. Mr. Arnberg said that, although the main aim was documentary and the films would later be built into composite and varied programmes, some of the films in their original form had already been broadcast on Swedish television and had met with extremely good response from their large audiences. He attributed this to the genuineness of the material and outstanding appeal of personality, which was a necessity for television success and which was a very striking attribute of the usually old people who were the bearers of tradition, provided they were allowed to be themselves and were not persuaded to act in any way.

The two films, which were shown in colour, dealt with:

- (a) The making of a willow flute by an eighty-four-year-old countryman.
- (b) Cattle calls used by Swedish women employed in herding cattle.

In the ensuing discussion, great interest was shown in the Swedish films, in which the convincing simplicity of treatment and the direct

appeal of the personalities in their natural surroundings were felt to be a most encouraging vindication of the documentary approach described by Mr. Arnberg.

In reply to questions, Mr. Arnberg said that when longer composite films had been completed, it was probable that "international copies" would be made available.

Tuesday, September 14: Afternoon

The afternoon session was again concerned with sound broadcasting and the following communications were made:

1. "Methods of Presenting Folk Music in Sound Radio."

Speaker: Mr. Djordje Karaklajić (Jugoslovenska Radio-Televizija, Belgrade).

The speaker gave a comprehensive survey of the various types of programme and manners of treatment which have been used by Yugoslav Radio in presenting folk music during the last thirty years. His paper, with recorded examples, covered presentation of the music in authentic, original form: e.g. field recordings of customs and festivities accompanied by music, programmes treating individual instruments, musical "mosaics" combined with literary folklore, songs grouped by category, theme or region.

Mr. Karaklajić then dealt with the representation of folk music by various forms of "treatment," including improvisations by urban instrumental ensembles (developed in Yugoslavia from the middle of last century). In discussing the varying degrees of musical arrangement and artistic treatment, the speaker pointed to the need for establishing a more precise terminology, to cover the whole range from minimum intervention by a composer who provided simple harmonization to the full scale elaboration of a folk theme as a basis for original composition.

Mr. Karaklajić mentioned in conclusion three types of television presentation used by Yugoslav Radio: (a) field recordings of customs, with commentary; (b) studio broadcasts with folklore groups; (c) concert performances.

2. "The Song Carriers"

Recording of a folk song programme, presented by Miss Marie Slocombe (BBC, London).

Miss SLOCOMBE explained that the programme was the first of a series of fourteen half-hour programmes broadcast on the BBC Midland Home Service earlier in the year. The series aimed to give listeners, especially young people in the thriving folk song groups and clubs, an opportunity to hear authentic traditional singers. The first programme concentrated attention on traditional vocal style, which was contrasted with crooning and "pop" styles. The series, which had gone on to present authentic recordings demonstrating various aspects of British folk music, and nothing but authentic recordings, had been very successful.

These programmes represented one aspect of the BBC's folk music broadcasts during 1965, which had also included:

Third Programme: Two 45-minute programmes on "Bartok as Folklorist"; Series of five 60-minute programmes on "Epic Survivals" edited by A. L. Lloyd.

Study Session: Series of six half-hour programmes on "Folk Song and Ballad."

BBC World Service: "Travelling Tunes"—a series of thirteen half-hour programmes in lighter vein, tracing the movement and development of folk songs from Britain to America and from folk to "pop," etc.

Wednesday, September 15

Business Meeting of the Radio and Record Library Committee under the Chairmanship of Madame Lise Caldaguès.

The object of the business meeting was to discuss and plan various pieces of work on which the Committee is currently engaged, such as the IFMC International Broadcast Programme, proposals to facilitate programme exchanges, survey of television films, collection of information on classification of folk music recordings.

After the Business Meeting, the discussion was resumed with the following communications:

1. "A Sample of the Authentic Folk Music Programmes of Radio-televisione Italiana."

Speaker: Professore Maestro Giorgio Nataletti (Centro Nazionale Studi di Musica Popolare, Accademia Nazionale S. Cecilia, RAI, Rome).

Professore NATALETTI outlined the extensive regular broadcasts of Radio-televisione Italiana, which are based on material in the Archives of the Centro Nazionale di Studi di Musica Popolare in Rome. The speaker then introduced a programme of authentic recordings from these Archives of Italian polyphonic folk music which were of the highest musical interest.

(The speaker also distributed to members: (a) a specially prepared printed document giving full details of Italian folk music broadcasts from 1923 to 1965; and (b) the complete printed catalogue of the Centro Nazionale Studi di Musica Popolare.)

2. "Problems in the Presentation of Authentic Folk Music in Sound Broadcasting in the Netherlands."

Speaker: Mr. A. Doornbosch (Nederlandsche Radio Unie, Hilversum).

In introducing a programme from a series "Under the Green Linden," which in the past eight years had successfully enlisted the help of Netherlands listeners in the tracking down and recording of

folk songs, Mr. DOORNBOSCH said that the main problems for the Netherlands were:

- (a) the absence of instrumental folk music, which had totally disappeared;
- (b) in broadcasts to achieve a balance between authentic recordings and "reconstructions" so as to hold the audience;
- (c) the speed of work necessitated by the fast disappearing tradition;
- (d) the need to encourage academic co-operation.

In the latter connection, the Netherlands Broadcasting Organization hoped shortly to conclude an agreement with the Royal Academy of Science. Mr. Doornbosch would himself be doing fieldwork for the Netherlands Folk Song Archives of the Academy, while the Radio was to provide studio, recording and other technical facilities.

3. *Folk Music of Madagascar.*

Monsieur CHARLES DUVELLE (OCORA, Paris) presented, with explanatory commentary, selected items from recordings he had made during a three-months' expedition to Madagascar in 1963, which represented some of the valuable work of OCORA in this field. Monsieur Duvelle drew attention to the great variety of cultural influences represented in Madagascar, ranging from Oceania, Indonesia and India to Islam and Eastern Africa as well as Europe, traces of which were to be distinguished in the recordings, although the music was also at the same time recognizably Madagascan. (The recordings were selected from the recently published LP Disque—Album OCR 24: *Musique Malgache—Enregistrements sonores réalisés par Charles Duvelle, de L'OCORA, avec le concours de Michel Raza Kandraina de la Radiodiffusion Nationale Malgache.* (Series Disques OCORA.)

4. *Folk Music Arrangements by Gerhard Maasz.*

Mr. MAASZ, formerly on the staff of Norddeutscher Rundfunk, introduced two brief examples of musical treatment of folk themes from his own works for chamber music ensemble, performed under his direction by the Hamann Quartet and members of the NDR Symphony Orchestra:

- (a) *Britannica*: Suite on English folk dance tunes.
- (b) *Jankele und Riweke*—Suite on Jewish folk songs.

5. *Bavarian film*: "Hinter dem Ofen zu singen."

This short film, offered on behalf of Bayerischer Rundfunk ("Land and People") illustrated the television presentation of folk music by means of a folklore group performing in a folk museum, the décor and some of the objects in the museum being utilized to provide visual interest.

The Closing Session, with Dr. Maud Karpeles presiding, was again honoured by the presence of Mr. Olof Rydbeck, Director General of the Swedish Broadcasting Corporation.

Dr. Karpeles expressed to him the thanks of the International Folk Music Council and of the Radio and Record Library Committee and the deep appreciation of all present for the generous help and hospitality received in Stockholm. She hoped also that a special word of thanks could be conveyed to the technicians who had assisted throughout the meetings with such efficiency.

In closing, Dr. Karpeles said that for her the meeting had been inspiring and encouraging and she thanked once again the radio organizations who had contributed to its success and whose support was so valuable to the IFMC and to the cause of folk music.

STUDY GROUP ON SYSTEMATIZATION OF FOLK SONGS

At the Seventeenth IFMC Conference in Budapest in 1964, a group of specialists met to discuss problems of classification and cataloguing of folk melodies, particularly pertaining to national folk song archives, where the melodies could be expected to be relatively homogeneous, and where these problems had been dealt with intensively for several years.

The meetings in Budapest were regarded as so useful that a Study Group was tentatively formed, which held its first formal meeting in the first days of September, 1965, in Bratislava, on the initiative of the Czechoslovak National Committee of the IFMC, whose President is Dr. Karel Vetterl.

Present at the meetings were Mr. Walter Deutsch (Austria), Dr. Doris Stockmann (East Germany), Dr. W. Suppan (West Germany), Dr. P. Járdányi and Dr. B. Rajeczky (Hungary), Dr. L. Bielawski and Dr. J. Stęszewski (Poland), Dr. V. Vodusek (Yugoslavia). Czechoslovakia was represented by Dr. Vetterl, Dr. Markl and Dr. O. Elschek of the IFMC National Committee, also by A. Elscheková, L. Galko, Dr. F. Poloczek, J. Gelnar, and several others. Some sessions were honoured by the presence of Prof. Kresánek, former Director of the Institute of Musicology in Bratislava and author of an important book on Slovak folk song. Dr. Ladislav Burlas, now Director of the Institute, addressed the Study Group, and gave a reception on the last day. Dr. Barbara Krader attended the meeting as an observer.

The Institute of Musicology has very kindly offered to publish the papers of this meeting in a volume to be issued by the Slovak Academy, an offer for which the Study Group and the International Folk Music Council wish to express their appreciation. We also wish to thank Dr. Burlas and his colleagues, and the Czechoslovak National Committee of the IFMC for their hospitality and the beautiful organization of the meetings.

The second meeting of this Study Group has been arranged from November 22 to 26, 1966, at the Institut für Volksmusikforschung of the Akademie für Musik und darstellende Kunst in Vienna, by kind invitation of Mr. Walter Deutsch.

IFMC DANCE COMMITTEE

SUBGROUP ON DANCE TERMINOLOGY

In 1965 the Subgroup on Dance Terminology had three meetings. The first was at Geltow, near Potsdam, in East Germany, from January 11 to 17, efficiently organized by Dr. Kurt Petermann.

The second, and chief, meeting was held from July 12 to 14 at Strážnice and Veselý in Moravia, by kind invitation of the Institute of Ethnography and Folklore of the Czechoslovak Academy in Brno, and the Strážnice Central Committee for Folk Art.

A lively discussion took place on the theme "The Goal and Reason for Existence of Folk Dance Festivals," chaired by Dr. Vetterl. But most of the time the Dance Terminology Subgroup met by itself, largely for the revision of its syllabus, under the leadership of Prof. Roger Pinon, Secretary of the IFMC Dance Committee. Those in attendance were: Lucile Armstrong, Frances Bloland, Rosemarie Ehm-Schulz, Anca Giurchescu, Gerda Hargrave, Milica Ilijin, Gurit Kadman, Hana Laudová, Hana Podešvová, Vera Proca-Ciortea, Kurt Petermann, Richard Wolfram and Roger Pinon.

The third meeting took place at Celje and Velenje in Slovenia from September 6 to 13, in conjunction with the annual meeting of the Yugoslav Folklore Society and by invitation of Dr. Valens Vodusek, President of the Society, and member of the Yugoslav National Committee of the IFMC.

Those present were Milica Ilijin, Hana Laudová, Eva Kröshlová, György Martin, Kurt Petermann, Vera Proca-Ciortea and Anca Giurchescu. Some sessions of the Subgroup were also attended by Dr. Barbara Krader, Executive Secretary of the IFMC, Dr. Erich Stockmann, member of the IFMC Executive Board, and Dr. Vodusek, all three as observers for the IFMC. The Group held one public session attended by dance and music specialists from many countries, at which some theoretical problems of the Group were discussed (M. Ilijin) and a method of structural analysis of folk dance was demonstrated by V. Proca-Ciortea. Those present expressed great interest in this work, and regarded it as most useful. Teachers of folk dance were especially eager to learn the results of these conferences. The Executive Secretary, who was present at the public session, was much impressed by the favourable reaction of these outside observers.

The Council wishes to thank the Subgroup on Dance Terminology for its devoted work, and to commend it for the progress which is being made.

In 1966, the Subgroup expects to meet again in Geltow, near Potsdam, and hopes that a meeting in September may be arranged, through Prof. Roger Pinon, in Prague.

A syllabus on folk dance analysis has been issued in a limited edition in cyclostyled format in four languages (English, French, German and Russian), edited by Dr. Kurt Petermann of Leipzig and issued with the kind support of the Folk Music Committee of the German Democratic Republic. Those interested may apply for a copy of this preliminary working version by writing to Dr. Petermann, Deutsches Tanzarchiv, 7022 Leipzig, Poetenweg 27.

FORTHCOMING EVENTS ANNOUNCED FOR 1966

CZECHOSLOVAKIA

A Conference commemorating the sixtieth anniversary of the death of František Bartoš will be held at Gottwaldov, on September 9 and 10, 1966, to be organized by the Czechoslovak Ethnographic Society. Bartoš was a specialist in Moravian dialects, and also one of the greatest collectors of Moravian folk songs. Further information may be obtained from the Society, whose address is: Společnost československých národopisců, Lazarská 8, Prague 1, CSSR.

THE YUGOSLAV FOLKLORE SOCIETY

The Yugoslav Folklore Society (Savez Udruženja Folklorista Jugoslavije) will hold its Thirteenth Congress from September 15 to 21, 1966, at Dojran, by Lake Dojran, in the republic of Macedonia.

The themes to be discussed are: I. The folklore of Macedonia; II. Folklore under the new social conditions of life; III. The myth of birth in folk tradition.

Those who wish to participate in or attend the Congress are asked to inform the Board of the Society by August 1. The address is: Savez Udruženja Folklorista Jugoslavije, 35 Knez Mihajlova, Belgrade, Yugoslavia.

GESELLSCHAFT FÜR MUSIKFORSCHUNG

The Gesellschaft für Musikforschung invites its members and friends all over the world to its International Musicological Congress, to be held in Leipzig from September 20 to 23, 1966.

Of particular interest to members of the IFMC is the Symposium, which will be chaired by Dr. Walter Wiora, on The Concept of Tonality. There will also be meetings of the Society's Section on Folk Music and Ethnomusicology. Further information may be obtained from: Gesellschaft für Musikforschung, Zweiggeschäftsstelle, X 701 Leipzig C 1, Karlstrasse 10.

IRISH FESTIVAL OF MUSIC AND FOLKLORE, 1966

Radio-Telefís Éireann will hold an international competition in folk music and folklore in Dublin from October 1 to 10, 1966, under the patronage of the European Broadcasting Union (EBU).

The competition will be open to television programmes which express the cultural heritage of their countries as exemplified in folk music, folklore and other traditional elements. The winning organization will be awarded a Golden Harp.

Further information may be obtained from Mr. Niall Sheridan, General Secretary, Festival Committee, Radio-Telefís Éireann, Donnybrook, Dublin 4.

SOCIETY FOR ETHNOMUSICOLOGY

The eleventh annual meeting of the Society for Ethnomusicology will be held in New Orleans, Louisiana, December 26-30, jointly with the American Musicological Society and the College Music Society. The Music Department of Newcomb College and the Inter-American Institute for Musical Research of Tulane University will act as hosts.

Further information may be obtained from the programme chairman, Dr. Gilbert Chase, Dixon Hall 216, Tulane University, New Orleans, La., 70118.

OTHER INTERNATIONAL EVENTS

COMMONWEALTH MUSIC CONFERENCE

A Conference on Music and Education in the Commonwealth was held at the University of Liverpool from September 24 to 28, 1965, as part of the first Commonwealth Arts Festival. The Conference was attended by distinguished musicians from many countries. Yehudi Menuhin was President of the Conference, and the Conference Chairman was Professor Basil Smallman of the University of Liverpool.

The papers read at the Conference were recently published in the journal *Composer* (No. 19, Spring, 1966), including the following: Hugh Tracey (A Plan for African Music); K. P. Wachsmann (Negritude in Music); J. H. Kwabena Nketia (Artistic Values in African Music); A. A. Mensah (The Impact of Western Music on the Musical Traditions of Ghana); Graham Hyslop (Music and Education in Africa); Fela Sowande (Nigerian Music and Musicians Then and Now); Oba Adetoyese Laoye I, the Timi of Ede (Music of Western Nigeria; Origin and Use); W. W. G. Echezona (Compositional Technique of Nigerian Traditional Music); W. B. Makuloluwa (Music Education in Ceylon).

Copies of this journal cost 7s. 6d. and can be obtained from Composers' Guild, c/o Journal Representative, 46 Crooked Billet, London, S.W.19.

FIRST WORLD FESTIVAL OF NEGRO ART

This Festival, conceived by Léopold Sedar Senghor, President of Senegal, and sponsored by Unesco, took place in Dakar, Senegal from April 1-24, 1966, with the participation of over thirty African nations and several countries of Europe and North and South America.

A colloquium was scheduled for March 30 to April 7 on the theme "Function and Meaning of African Negro Art in the Life of the People." Three sections were planned: (1) Traditional Negro Art; (2) The Present: Confrontation with the West; (3) The Future: Present Revolution and Prospects. Participation in the colloquium was by invitation.

The primary purpose of the Festival was to emphasize the cultural ties between African nations and other countries, and the impact of Negro culture upon world cultures. It is hoped that a Cité des Arts in Dakar may eventually be established for the preservation and study of African culture. It is also hoped that further festivals may be held biennially.

INTERNATIONAL MUSIC SYMPOSIUM IN MANILA

An international music symposium, entitled "Musics of Asia," was held in Manila, April 13-16, 1966, sponsored by the Unesco National Commission for the Philippines and the National Music

Council of the Philippines. Seminars were planned on Javanese, Burmese, Indian, Vietnamese, Japanese, Thai and Chinese music. In addition, new music was to be discussed, such as that by Pierre Boulez and John Cage, and concerts were also scheduled.

According to a letter from Prof. Kishibe of Tokyo, among those present were Chou-wen Chou, Robert Garfias, Mantle Hood, Tran Van Khe, Shigeo Kishibe, José Maceda, William Malm, Narayana Menon, Mrs. Rulan Chao Pian, Prasad Silapabanlang, Barbara Smith. Jack Bornoff, Executive Secretary of the International Music Council was also there. The performers included Mrs. Kishibe, Hossein Malek, of Iran, and Ravi Shankar, of India.

After the symposium, Professors Garfias, Malm and Pian met again in Tokyo. Prof. Kishibe arranged a concert in Tokyo for Hossein Malek, at which he played the santur and other instruments, and sang. This was believed to be the first performance of Iranian traditional music in the authentic style in Japan, and took place before an audience of nearly one thousand.

SECOND INTER-AMERICAN CONFERENCE ON ETHNOMUSICOLOGY

At Indiana University from April 24 to 29, 1965, a large number of composers and musicologists from North and South America gathered for a conference in conjunction with the Third Spring Festival of Music of the Americas, presented by the Latin-American Music Centre.

The hosts for the meetings were the Latin-American Music Centre of the School of Music, Indiana University, whose director is Dr. Juan A. Orrego Salas, and the university's Archives of Traditional Music, directed by Dr. George List. Other sponsoring institutions were the Music Division of the Pan American Union, the Inter-American Music Council, and the National Music Council of the United States.

The themes for discussion were (1) Problems facing the Contemporary Composer of the Americas, (2) Nationalism, Traditional Music and the American Composer, (3) Acculturation and Musical Traditions in the United States and Latin America.

In the sessions on ethnomusicology, the following papers were read: The "Glosa" in Chilean Folk Music (Manuel Dannemann, Chile), Methodology in the Reconstruction of Extinct Folk Dances (Flor de María Rodríguez, Uruguay), Latin American Music in the College Curriculum (Charles Haywood, U.S.A.), The Use of Folk Music Elements in Latin American Art Music (Andrés Pardo Tovar, Colombia), Vissungos: Negro Work Songs of the Diamond District in Minas Gerais (L. H. Corrêa de Azevedo, Brazil), The Mestizo Element in Afro-Venezuelan Music (L. F. Ramón y Rivera, Venezuela), Folk Music of the Atlantic Littoral of Colombia (George List, U.S.A.), Traditional Musical Instruments of Honduras (Rafael Manzanares, Honduras).

In a special session on theme three, Bruno Nettel spoke on Aspects of Folk Music in North American Cities, Frank Gillis discussed Hot Rhythm in Piano Ragtime, and Alan P. Merriam spoke on Music and the Origin of the Flathead Indians.

At a final session on theme three, papers were read by Isabel Aretz of Venezuela (European Roots in Venezuelan Folk Music; the Indian Contribution), by Lauro Ayesterán of Uruguay (Afro-Uruguayan Drums), and by the late Carlos Vega of Argentina (Acculturation and Musical Traditions in South America).

At the Conference, the IFMC was represented by Prof. Willard Rhodes, Chairman of the Executive Board, Prof. Charles Haywood, President of the U.S. National Committee of the IFMC, and Dr. Barbara Krader, Executive Secretary.

INTERNATIONAL COMMISSION FOR THE STUDY OF FOLK CULTURE IN THE CARPATHIANS

This Commission, called, in Slovak, Medzinárodná Komisia Karpatskej Kultúry (MKKK), was founded in 1959 at a joint meeting of Slovaks and Poles in Cracow, with support from the Ethnographic Institute of the Slovak Academy of Sciences. The Commission has developed research over a broad area, especially in pastoralism, also in folk architecture, folk art and handicrafts, folklore and folk music. The details below, supplied chiefly by Dr. Karel Vetterl and Dr. Oskár Elschek, pertain only to the folk music research.

In 1964, after five years of activity, a meeting was held in Cracow, May 16-19, with ethnographers and folklorists present from Bulgaria, Czechoslovakia, Hungary, Poland, Rumania and the U.S.S.R.

There were four papers on folk music and one on song texts, as follows:

Elschek, O. (Slovakia)—Improvisation and the technique of variation in Western Carpathian Folk Music.

Pozniak, W. (Poland)—Systematization of scales in the music of Podhala.

Bogucka, Alexandra (Poland)—Analogies between the songs of the mountaineers of the Tatras and the Gorce mountains.

Sobieski, M. (Poland)—Research on folk music instruments in the Polish Carpathians.

Sadownik, J. (Poland)—On textual problems of the mountaineers' folk songs in Poland.

In May, 1965, a further specialized symposium was held in Bratislava, organized by the Institute of Musicology of the Slovak Academy of Sciences, on the stratigraphy of folk music in the Carpathians and in the Balkans. The working themes at this symposium were: (1) the Stratigraphy of musical styles of Carpathian

and Balkan folk music; (2) Characteristic song types and their relation to the Carpathian-Balkan region; (3) Genetic and stylistic types and the problems of their migration; (4) the Comparative typology of folk musical instruments; (5) Types and stylistic elements in the music of instrumental ensembles.

On these themes fifteen papers were read, by R. Katzarova, V. Vodusek, V. Hadžimanov, E. Stockmann, C. Rihtman, V. Hoshovskyj, J. Mjartan, K. Vetterl, G. Gelmar, D. Holý, S. Burlasová, F. Poloczec, A. Elscheková and O. Elschek. The Slovak Academy plans to publish the papers of the symposium, in German, and has asked some additional scholars to contribute to the volume.

A plan was made at this meeting for the next three years of work, to be carried out within the framework of the International Commission, for the study of the folk music of the Carpathians and the Balkans. Members of the folk music commission were: Prof. Rihtman, Dr. Vodusek, Mr. Hadžimanov, Yugoslavia; Prof. Katzarova, Bulgaria; Mme Bogucka-Szurmiak, Poland; Dr. Kiss, Hungary; Dr. E. Stockmann, German Democratic Republic; Dr. Vetterl, Dr. Elschek, Czechoslovakia. Additional members were to be sought from Rumania and the U.S.S.R.

Themes were chosen for the next period of collaboration, as follows:

- (1) Epic song types as musical forms (Prof. Katzarova, Chairman).
- (2) Pentatonic scales in the Carpathians and the Balkans (Dr. Vodusek, Chairman).
- (3) Pastoral music (Dr. Poloczec, Chairman).

Members of the commission were urged to persuade their institutions to organize work on these themes and to arrange the collaboration of a group of specialists. The Folk Music Section of the Institute of Musicology of the Slovak Academy was asked to take charge of the further organization and planning of the commission.

NATIONAL ACTIVITIES

AUSTRIA

AUSTRIAN FOLK SONG INSTITUTE

The Section for Vienna and Lower Austria of the Austrian Folk Song Institute (Das Österreichische Volksliedwerk) reports for 1965 that the Folk Song Archive at last has found new accommodation at Fuhrmannsgasse 18a, Vienna VIII. The new quarters were opened in June, 1965.

Mr. Franz Schunko, Head of the Section, reports that with the National Centre for Photography and Education Film he was able to make the first sound film in Austria of a native dance. Shot in the southeastern section of Lower Austria, the film was shown for the first time in November, 1965.

The Archive added to its collections numerous song texts and melodies, instrumental melodies, folk dances with descriptions, pictures and sound recordings.

Mr. Schunko notes with gratitude the support of the National Ministry of Education, the Office of the Lower Austrian Government and the Town Council of the City of Vienna.

FIRST SEMINAR ON FOLK SONG RESEARCH

Under the auspices of the Akademie für Musik und darstellende Kunst in Vienna, the First Seminar on Folk Song Research took place on October 4-15, 1965, directed by Walter Deutsch. The theme of the meetings was The Folk Song in Austria.

The tasks of the seminar were (1) to win over appropriate persons trained in music to the principle of folk song study; (2) to provide a deeper insight into the historical and musical bases of Austrian folk songs for all interested in music; (3) to provide fundamental knowledge on folk song in Austria to institutions for the cultivation of folk song, pedagogical institutions, and centres for adult education.

Among the distinguished speakers at the seminar were Prof. Dr. Hans Sittner, President of the Akademie für Musik, Univ. Prof. Dr. Leopold Nowak, and Univ. Prof. Dr. Leopold Schmidt.

Of particular interest were the address by Prof. Nowak on the folk song and scholarship, and a paper by Prof. Schmidt on the cultural historical bases of the folk song in Austria. Also Prof. Franz Eibner spoke on the musical bases of the folk song in Austria, and gave another paper on polyphony in the Austrian folk song. Prof. Georg Kotek contributed two papers, on the investigators of folk song in Austria, and on yodlers and their songs.

Mr. Deutsch himself read a paper on Austrian folk song, and led discussions on transcription, and on folk song archives.

Prof. Sittner and Mr. Deutsch deserve great credit for organizing this important and interesting series of meetings.

"ÖSTERREICHISCHE MUSIKZEITSCHRIFT"

The October, 1965, issue of the *Österreichische Musikzeitschrift* (Vol. 20, no. 10), is devoted to folk music and includes a paper by Prof. Leopold Schmidt, Director of the Austrian Museum of Folklore, which surveys the state of folk song research in Austria, and a paper by Walter Deutsch, "Type and Form Change," in which he discusses relations and distinctions between Lower Austrian and Czech folk songs. There are also papers by B. Rajeczky (Common Tasks of Austrian and Hungarian Folk Music Research) and by Karl M. Klier (On Yugoslav Folk Instruments).

BELGIUM

Prof. Roger Pinon, Liaison Officer for Belgium to the IFMC, reports that in 1964-65 two recording expeditions took place, in the districts of Famenne and Charleroi. These were supported by the Ministry of Education and Culture, and planned by Prof. Pinon for the Commission Royale Belge de Folklore.

A book by Maurice Vaisière and Roger Pinon, entitled *Chansons Populaires de la Flandre Wallonne*, is in press. A new edition of *Lyre Malmédienne* is in preparation, which will contain nine additional dances collected by Mrs. Fanny Thibout.

A gramophone record entitled "Musique Folklorique Wallonne" (no. 17100, 7 in., 33 r.p.m.) has been issued by the Discothèque Nationale de Belgique. The record consists of choral arrangements of seven folk songs from the region of Entre-Sambre-et-Meuse collected in 1960 by Prof. Maurice Vaisière. It was made with the support of the Ministry of Education and Culture, under the auspices of the Commission Royale Belge de Folklore.

On May 29-30, 1965, a meeting was held on the theme of folklore in the industrial era, at which there were two papers on folk music: Mrs. Fanny Thibout spoke on folk dance and folk dance groups and Professor Klusen spoke on popular music and singing in Germany today.

FOLK DANCE GROUPS

Under the patronage of the Ministry of Education and Culture, the Fédération Wallonne des Groupements de Danses Populaires organized a meeting of folk dance groups in Liège on November 27 and 28, 1965. On the programme was an evening of folk dance, a session of listening to recordings of folk music, performances of the different groups in competition, and the presentation of awards.

BRAZIL

By recent decree of the President of the Republic of Brazil, August 22 has been declared Folklore Day (Dia do Folclore). The date is that of the letter from William John Thoms (1846) suggesting the use of the word "Folklore."

It is believed that Brazil is the first country in the world to have an official Folklore Day. Prof. Renato Almeida, Executive Director of the Campanha de Defesa do Folclore Brasileiro is justly proud of the leadership of Brazil in this matter, and believes that it will provide additional stimulus to Brazilian folklorists to develop their activities and research.

The National Folklore Commission of Brazil was founded in 1948, and since that time has held five national congresses and one international one, the Seventh Annual Conference of the International Folk Music Council in São Paulo in 1954. In addition, the number of folklore meetings on a more modest scale must number nearly one thousand.

BULGARIA

A national Bulgarian folk festival was held in Koprivshitsa on August 12-15, 1965, under the sponsorship of the Committee of Culture, the Union of Bulgarian Composers, the Amateur Centre of National Culture and the Bulgarian National Committee of the IFMC. Dr. Karel Vetterl, President of the Czechoslovak National Committee of the IFMC, wrote that there were nearly 4,000 singers, dancers and folk musicians from all parts of Bulgaria competing for four full days for the title of Laureate of Folk Art. After the final performance, 100 gold medals were awarded, and many more silver and bronze medals. At the end came the climax of the whole festival: some 200 masked figures appeared, to perform old ritual dances. Most wore carnival masks, with various animal costumes (usually representing the bear) hung with cow bells. There were also "shamanistic" and other figures, some of whom wore head decorations six feet high. The thrilling aspect to our colleague was that it was truly folk art; there was not a single "amateur" trained group.

A folk festival also took place in Pernik on January 14, 1966, at which there were about 800 persons from the Pernik area acting as New Year's well-wishers with the appropriate customs. Also present were a few groups of mummers (kukeri) and others from Southern Bulgaria.

CANADA

CANADIAN FOLK MUSIC SOCIETY

Professor Graham George of Queen's University, Kingston, Ontario, President of the CFMS, writes that the Society, which is the Canadian National Committee of the IFMC, has been reorganizing itself. It has instituted a quarterly Newsletter or Bulletin (Vol. 1, no. 1, July, 1965), has held a conference under the auspices of the Canada Council, and hopes very soon to expand its activities substantially on a national scale.

CENTRAL AFRICAN REPUBLIC

DÉPARTEMENT DES ARTS ET TRADITIONS POPULAIRES, MUSÉE BOGANDA

Mr. Simkha Arom, the Director of the Department of Folk Arts and Traditions since its foundation one year ago at the Musée Boganda in Bangui, wrote in January, 1966, describing some of the Department's activities.

The goal of Mr. Arom, with one assistant, Mme Geneviève Taurelle, is to collect and preserve everything pertaining to the traditions of the ethnic groups living in the Central African Republic. There are more than sixty of these groups. During the dry season expeditions have been undertaken lasting three to four weeks, during which tape recordings of music have been made with a Nagra machine. Maximum documentation is sought for each recorded item. The texts are transcribed on the spot, translations later being made with the help of local people. Photographs have been made of musical instruments and the manner of their performance.

No study in depth of a single group has been attempted yet, as it seems best to collect, first, from every ethnic group in the country, in order to have a complete musical panorama. They have already found some real treasures among little known groups. The Department had, at the time of writing, sound recordings from the following tribes: Banda, Bannou, Dendi, Goula, Kaka, Kara, Langba, Mandjia, Ba-Benzélé (pygmies), Mbaka, Mbangui, Mbimou, Nzakara, Patri, Rounga, Sara-Kaba, Yakoma and Youlou.

Mr. Arom is preparing three discs for the series edited by Mr. Paul Collaer, entitled Unesco Collection: An Anthology of African Music.

CZECHOSLOVAKIA

INSTITUTE OF ETHNOGRAPHY AND FOLKLORE RESEARCH OF THE CZECHOSLOVAK ACADEMY

The following information, taken from *Český Lid*, no. 1, 1965, describes the accomplishments in the field of folk music of the Institute, which has its central offices in Prague (Lazarská 8), and a branch in Brno (Grohová 7). The Brno section, in which Dr. Karel Vetterl is active, specializes in the study of Moravia.

In 1964, the Institute in Prague finished a revision of its folk music catalogues, and added to the catalogues of melodies and texts. In the Brno branch of the Institute, preparations were made to transfer the melodic catalogues on to punch cards. Dr. Vetterl has already reported to IFMC members about this punch card system.

A new edition is being prepared of Čeněk Zibrt's *Bibliographical Survey of Czech Folk Songs* (Bibliografický přehled českých národních písní), published originally in 1895. The editing of the manuscript has been completed, and it is now serving the Institutes as a complete catalogue of texts.

A system has been established for a dance catalogue (after J. Vycpálek and C. Zich), and work continues to complete the material.

In Brno a catalogue of text motifs has been created for soldiers' songs. Also the editing of the manuscript for the Selected Bibliography of European Folk Music (for the IFMC) was completed in the Brno branch of the Institute.

SLOVAKIA

The fourth volume of *Slovenské Ľudové Piesne* (Slovak Folk Songs), compiled and classified by Dr. František Poloczek, appeared in 1965. Issued by the Folk Music Section of the Musicological Institute of the Slovak Academy, the first volume appeared in 1950 (2nd edition, 1959), the second volume in 1952, and the third volume in 1956. Volume four includes 586 melodies, mostly from north, northwest, and central Slovakia. These were collected in 1956-59, recorded on tape.

FRANCE

COURSES GIVEN IN 1964-65

Lectures on ethnomusicology: the field, the methods, the documents, were given at the Institut d'Ethnologie de l'Université de Paris by Dr. Cl. Marcel-Dubois, Mlle M. Pichonnet-Andral and Dr. Gilbert Rouget.

Lectures on ethnomusicology, (1) introduction to ethnomusicological studies, (2) the comparative study of ethnic musical instruments were presented by Dr. Claudie Marcel-Dubois at the École Pratique des Hautes-Études (Sorbonne), Section des Sciences Économiques et Sociales, Anthropologie Sociale.

MUSÉE DE L'HOMME

Prof. André Schaeffner, Chief of the Department of Ethnomusicology at the Musée de l'Homme, retired from that post at the end of February, 1965. He has been succeeded by Dr. Gilbert Rouget, who is not only a leading specialist in African music, but also a specialist in linguistics.

Prof. Schaeffner reports that Mouton Publishers, in The Hague, plan to reissue his *Origine des Instruments de Musique* (1936), to which he has added a bibliographical supplement.

LAROUSSE

The publisher Larousse has published *La Musique: Les Hommes, Les Instruments, Les Oeuvres*, under the editorship of Norbert Dufourcq, in two large volumes. The first chapter, covering traditional and ethnic music, has been written by Cl. Marcel-Dubois, Maguy Andral, Amnon Shiloah, M. Helffer, Tran Van Khê, L. H. Corrêa de Azevedo and Gilbert Rouget.

GERMANY

GERMAN NATIONAL COMMITTEE OF THE IFMC

Prof. Dr. Egon Kraus, President of the Committee, reported in 1965 that it is now affiliated with the German Music Council. Five commissions have been started within the IFMC Committee: on folk dance (under Dr. Hoerbürger), on folk song (under Dr. Suppan), on broadcasting (under Mr. Schmitz), on instrumental folk music (under Prof. Waldmann) and on folk music in education (under Prof. Dr. Klusen).

GESELLSCHAFT FÜR MUSIKFORSCHUNG

The annual meeting in 1965 of the Gesellschaft für Musikforschung took place at Coburg from October 21 to 24.

The themes were (1) Non-European Music and European Folk Music, and (2) The Place of Musicology in the Educational System of Advanced Music Schools and Conservatories.

On theme one, for which Prof. Dr. Walter Wiora was Chairman, the following papers were read: "Tala Models of South Indian Art Music" (Joseph Kuckertz); "Rhythmic System in China" (Gerd Schönfelder); "On Arabic Musical Performance Practices" (Jürgen Elsner); "Recent Field Expeditions in Turkey and Iran by Kurt Reinhard and Dieter Christensen" (Christensen); "Report on Publication of Gottschee Folk Songs, now in Preparation" (Wolfgang Suppan); "Report on Catalogue of European Folk Music Instruments" (Erich Stockmann).

DEUTSCHE GESELLSCHAFT FÜR MUSIK DES ORIENTS (DGMO)

In association with the Coburg meeting described above, the Deutsche Gesellschaft für Musik des Orients met on October 24 and 25. A concert of Vietnamese music was presented by Mr. Tran Van Khê, with commentaries. There were four papers. Dr. Kurt Reinhard spoke on published and unpublished sources on classical Turkish music. Dr. Dieter Christensen described his fieldwork among the Kurds. Dr. Fritz Bose analysed the role of R. Tagore in contemporary Indian music. Dr. Fritz Hoerbürger demonstrated the origin in Asia Minor of some Greek folk dances and names of dances. Dr. Bose also arranged the showing of a sound film of Japanese No-Drama.

NEW GERMAN COMMISSION FOR FOLK SONG, FOLK MUSIC AND FOLK DANCE RESEARCH

At the Second German Folklore Congress, held in Marburg, April 26-30, 1965, the old Folk Song Commission, which was discontinued in 1945, was revived as the Commission for Folk Song, Folk Music and Folk Dance Research (Kommission für Volkslied-, Volksmusik- und Volkstanzforschung). Along with collection and preservation of folk music, the new Commission

intends to aid research. Its plans are to go beyond the borders of the German-speaking lands and to include the folk music traditions of all Europe.

It is expected that the Commission will meet during the biennial conferences of the Deutsche Gesellschaft für Volkskunde and, if required, also in the years between the conferences. It will not arrange conferences of its own, however.

Membership in the Commission is open, and teachers are especially welcomed. Further information can be obtained by writing to:

Dr. Fritz Bose,
Staatliches Institut für Musikforschung,
Abteilung für Musikalische Folkloristik,
1 Berlin 15,
Bundesallee 1-12.

HUNGARY

HUNGARIAN LAMENTS

The fifth volume of the *Corpus Musicae Popularis Hungaricae*, devoted to laments (Siratók) has been published by the Hungarian Academy of Sciences. The Corpus as a whole is published as under the editorship of Béla Bartók and Zoltán Kodály. This fifth volume, which includes transcriptions of laments recorded on cylinders by Kodály as early as 1915, is edited by L. Kiss and B. Rajeczky. The volume, of 1,138 pages, contains funeral laments, bridal laments, laments of recruits and emigrants, also laments for animals and dolls, and parodies of laments.

For the first time in this series, the entire text (introduction, song texts, comments) is published in English as well as in the Hungarian original. The result is a volume practically indispensable to all folk music specialists, ethnographers, and ethnomusicologists.

FIELD TRIP IN ETHIOPIA

The Folk Music Research Institute of the Hungarian Academy of Sciences reports that two of its members, György Martin and Bálint Sárosi, were sent by the Hungarian Government to Ethiopia at the personal invitation of Emperor Haile Selassie, remaining there from the beginning of June to the end of August, 1965. They were asked to acquaint themselves with the folk music and folk dance of Ethiopia, and to give advice on further organization of research in folk dance and folk music, and on its use in the schools.

During their stay, they travelled nearly 6,000 kilometres: north to Axum, west to Lekemti, and north-west to Lake Tana, south to Jimma, and east as far as Dire Dawa and Harar.

The fruits of the journey included twenty-five reels (45-50 hours) of tape, 3,000 metres of motion picture film, and 1,500 photographs. The tape recorder used was an Uher.

ISRAEL

ARCHIVES FOR ORIENTAL AND JEWISH MUSIC, JERUSALEM

Dr. E. Gerson-Kiwi, who is in charge of the Archives, reports that nearly one thousand new items were added to the recording collection in the period of July, 1964, to June, 1965. They included Armenian and Islamic services, instrumental music from the Caucasus, Persia and Afghanistan, and recordings of Jewish traditional folk epics from Kurdistan, Yemen, Iraq, Turkey and Morocco.

Three new 16 mm. films were added, made in April, 1965, in colour, with the music synchronized. They show wedding rituals of Tunisian Jews of the Island of Djerba (now living in southern Israel), communal folk dances of the Jews of Kurdistan, and sword dances of the Jews of the Caucasus. A fourth film on the Moroccan Jews is in preparation.

NORWAY

NORSK FOLKEMUSIKKLAG

Mr. Reidar Sevåg, Museum Lektor at the Norsk Folkemuseum, has taken over the leadership of the Norsk Folkemusikklag from Dr. O. M. Sandvik.

POLAND

Extracts from report by DR. LUDWIG BIELAWSKI

During the last year some revival of activity in folk music research was observed. At local and national musicological conferences several ethnomusicological papers were read. At a musicological meeting in Poznań in April, 1965, J. Lisakowski reported on the research of the local ethnomusicological group, and M. Turczynowicz described Oscar Kolberg's connections with the region of Poznań. In Bydgoszcz at the musicological conference in May, K. Hlawiczka spoke on the influence of the Polonaise on folk music of the countries adjacent to Poland. The papers from this Conference will be published in the next issue of the series "Z dziejów muzyki polskiej" published by the Bydgoskie Towarzystwo Naukowe and the Filharmonia Pomorska im. I. Paderewskiego in Bydgoszcz. Papers relative to folk music were also delivered at the National Musicological Conference in Warsaw in January, 1966. Among them were: "Objective and Subjective Aspects in the Comparative Studies of Folk Tunes" (A. Czekanowska), "The Use of Computers in the Classification of Folk Tunes" (L. Bielawski) and "The Questionary Investigations in Ethnomusicology" (J. Steszewski). The next National Conference will be held in January, 1967, in Kraków.

Polish folklorists met in November, 1965, in Zakopane, where many papers were read on various aspects of folklore. I will mention: "Folklore and Folklorists in Poland" (J. Krzyżanowski), "The Traditional and the Contemporary Meaning of Folklore"

(J. Klimaszewka), "The History of the Folk Dance on the Stage" (J. Mierzejewska), "Folklore in the Worker Milieu" (A. Dygacz) and "Folk Music in the Amateur groups" (A. Szalaśna).

In October, 1965, two doctoral dissertations on Polish folk music were publicly defended at the Institute of Art of the Polish Academy of Sciences in Warsaw. They were the dissertation of L. Bielawski, on the rhythm of Polish folk songs, and that of J. Stęszewski, on historical aspects of the folk songs in the Kurpie region.

The most important recent publication in Polish folk music is the *Dziela Wszyskie* (Complete Works) of Oscar Kolberg. The re-edition (36 volumes) was completed in 1965, and the first three volumes of Kolberg's manuscripts were also published: vol. 39 "Pomorze" (Pomerania) (ed. J. Kadziolka and D. Pawlak), vol. 43 "Ślask" (Silesia) (ed. J. Szajbel and B. Linette) and vol. 64, which is the first part of Kolberg's correspondence (ed. M. Turczynowicz). The complete works of Oscar Kolberg will contain at least sixty-six volumes without the biography and several index volumes. The set will contain, along with other ethnographical materials, 16,000 to 17,000 folk tunes, many descriptions of folk dances, and some accounts of the characteristics of folk music from different regions.

Among the publications of folk music issued last year, we will also mention *Muzyka Huculszczyny* (The Music of the Hucul Region) collected by S. Mierczyński and published now, after meticulous work from the manuscripts, by J. Stęszewski. There are many recordings of instrumental ensembles which are rare in other collections of folk music.

In the last year, for the first time in Poland, a dictionary of Polish folklore was published, the *Słownik folkloru polskiego*, edited by J. Krzyżanowski. It contains one article about folk music: "Muzyka ludowa polska" (Polish Folk Music) prepared by L. Bielawski, but none on the folk dance. Many articles concern individual folk songs and folklorists. Folk literature is best represented. Articles about folklorists can also be found in *Słownik muzyków polskich* (The Dictionary of Polish Musicians) edited by J. Chomiński. The first volume (A-L) has been published, and volume two will be published this year. A collective work in English, edited by S. Jarociński, entitled *Polish Music*, contains an article on Polish folk music by J. Stęszewski.

In the quarterly *Muzyka*, devoted to the history and theory of music, articles on folk music appear more and more frequently. In the last four numbers (1964, no. 3-4; 1965, no. 1, 2, 3) one may find an extensive article "The Musical Transcription of the Recordings of Polish Folk Music" (J. Sobieska), "Chmiel, a Sketch of the Ethnomusical Aspects of the Tune" (J. Stęszewski), "On the Study of Folk Dance" (G. Dabrowska), "Unknown Folk Musical Instruments: The Bass from the Region of Kalisz" (J. Lisakowski), and the report of the Seventeenth Annual Conference of the IFMC in Budapest by L. Bielawski.

RECORDED POLISH FOLK MUSIC

At the Institute of Art of the Polish Academy of Sciences (Instytut Sztuki PAN, Długa 26/28, Warsaw) are tapes of about 64,000 folk melodies, vocal and instrumental, made during a very intensive period of field collection in 1950-54, and provided with detailed background information. The Folk Music Research Section (Pracownia Badania Muzyki Ludowej), directed by doc. Marian Sobieski, has been transcribing the tapes and preparing a scholarly edition, which is expected to appear in several parts. The first volume is announced for publication in 1966.

Mme. Jadwiga Sobieska discussed the problems of transcription of these tapes in a recent article in *Muzyka* (Vol. IX, no. 3-4, 1964, pp. 68-110).

PORTUGAL

NEW GRAMOPHONE RECORDS

Three albums of gramophone records, each containing four records (7 in., 45 r.p.m.) have been received by the IFMC from the Instituto Cultural de Ponta Delgada in S. Miguel, Azores. The records contain folk music from the island of Santa Maria in the Azores, collected by Prof. Artur Santos and his wife. The folk musicians include shepherds, farm workers, labourers and fishermen.

Unfortunately the pamphlet accompanying the records has only general information about the actual material. It states that commentaries are intentionally omitted as the full notes will be published later, presumably in book form. In any case, there is no doubt that these are authentic field recordings.

They can be obtained from Valentim de Carvalho, Comércio e Indústria S.A.R.L., 97, Rua Nova do Almada, Lisbon 2, Portugal. The disc numbers are ASF/034-ASF/045. Records one, two and three, only, can be purchased separately. In Lisbon, the price per record is 55\$00 (about 14s. or \$2.00).

RUMANIA

RUMANIAN NATIONAL COMMITTEE OF THE IFMC

Academician Prof. Iorgu Iordan, President of the Committee, reported in 1965 on three centres of activity in folk music, that of the Ethnographic and Folklore Institute of the Rumanian Academy, the Rumanian Radio and Television Committee, and of the Central House of Folk Creation.

Among the accomplishments of the Institute in 1964 were the transcription of over 3,000 melodies, the completion of an exhaustive monograph on the Nasaud, which is the study of more than 1,500 songs and folk dances. For this, the songs and texts have been transcribed from wax cylinders, and the dances from films. The Institute also took part in the International Congress of Anthropological and Ethnological Sciences in Moscow.

The Technical Service of the Institute has developed an electronic metronome for complex rhythms, which has aroused great interest among foreign visitors.

The work of the Radio and Television Committee included further transmissions in a series called "From the Treasure of Rumanian Folklore," made in collaboration with the Ethnographic and Folklore Institute, Bucharest. Authentic recordings from the Institute's archives have been used.

SPECIAL SESSION

From October 5 to 8, 1965, a special session on Ethnography and Folklore took place in Bucharest, organized by the Rumanian Academy and the National Committee for Culture and Art. Participants were members of the special research institutes, university professors, staff members from ethnographic museums and from the Central House of Folk Creation.

There were discussions in several sections, including folk music and folk dance.

The music section centred upon these themes: (a) Rumanian folklore research in historico-geographic perspective; (b) extensive and intensive research in documentary sources; (c) methods of circumscription and definition of genres and species of folklore, and (d) research on compositional aspects and structure.

Papers included the following: Rumanian Folk Music and the Migrations of Peoples (Gheorghe Ciobanu); Choreios Algos ("Bulgarian rhythm" or "aksak" rhythm)—a Balkan Dance Rhythm (N. Rădulescu); Rumanian Refrains and Folk Songs of the Ceangas of Moldavia (S. Almasi); the Timok Folk Song in the Banat (N. Ursu); the Lăuta and the Cobza in Monastery Paintings of Northern Moldavia (L. Georgescu); Fr. J. Sulzer's Contribution (from the eighteenth century) to our Knowledge of Rumanian Folklore (G. Habenicht); Dance Songs from Braniștea-Dej (V. Medan); On Shouting (hăulit) Melodies of Subcarpathian Oltenia (C. Georgescu); Characteristics of the Doina in Subcarpathian Oltenia (M. Kahane); Certain (Pendulating?) Aspects of Modes in the Lyric Folk Songs of Bihor and the Almajul Valley (E. Cernea); the Role of Interpretation in Determining Rhythmic Patterns (A. Vical).

The section on dance heard the following papers: The Big Hora (Dominant Characteristics and Classification) (E. Balaci); Problems of Rhythm in Rumanian Folk Dance (A. Bucșan); Determination of Compositional Forms in Rumanian Folk Dance (A. Giurchescu); Characteristics of the Folk Dance of the Pecineaga (C. Eretescu).

Descriptive comments on these papers may be found in *Revista de Etnografie și Folclor*, volume II (1966), no. 2.

UGANDA

Lois Anderson of Makerere University College in Kampala, wrote in September, 1965, that a book would be published at the

University based on an interdisciplinary study of Lolui Island, in which there would be a study of the numerous rock gongs found on the island. Possibilities were being explored of issuing a small gramophone record with the book.

U.S.S.R.

RECORDED ANTHOLOGY OF GEORGIAN FOLK SONGS

Prof. Pavel Khuchua has issued in Tbilisi the first recorded anthology of folk songs. Entitled "Georgia in Folk Songs," the set of three long-playing records contains forty-eight songs, illustrating the variety of musical dialects of Georgian folk music.

Arrangement is chronological, beginning with ritual or cult songs, then songs originating after Georgia accepted Christianity, then historical songs and finally contemporary folk songs. A commentary is included providing information about Georgia, articles on Georgian music and notes about each song in Georgian, Russian and English. Texts are given in the three languages, with the Georgian text also transliterated in Cyrillic and Latin letters.

The recordings were made at the Tbilisi Studio by members of the Georgian State Ensemble of Folk Song and Dance, directed by A. Kavsadze, and by the Ensemble of Tbilisi Tram and Trolleybus Workers, directed by A. Karseladze. The songs are said to be performed as they are sung by the people. (Information Bulletin, no. 7-8, 1965, issued by the Foreign Commission of the Union of composers of the U.S.S.R.).

BOOKLETS ON FOLK MUSIC

Zemtsovskii, I. *Russkaia Narodnaia Pesnia*. (The Russian Folk Song.) Moscow, 1964. An analysis, on a popular level, of the music of Russian folk songs, including traditional peasant songs and pre-revolutionary urban songs.

Khar'kov, V. *Ukrainskaia Narodnaia Muzyka*. (Ukrainian Folk Music.) Moscow, 1964. An analysis in Russian, by a specialist in Ukrainian folk music, of traditional genres: carols, spring songs, harvest songs, and contemporary folk songs. Numerous musical examples are included.

UNITED STATES

SOCIETY FOR ETHNOMUSICOLOGY

The tenth annual meeting of SEM was held in Albuquerque, New Mexico from November 11 to 14, 1965, where the delegates were guests of the University of New Mexico. The Society was delighted to discover that the University's Dean of the Graduate School, Dr. George Springer, was an active ethnomusicologist, and longtime member of SEM.

It was the first meeting of the Society in the Southwest. Two sessions were therefore devoted to the music and dance of the American Indians. A full session was also given to dance specialists who discussed and demonstrated gesture codes in dancing.

The IFMC was represented at this meeting by Prof. Willard Rhodes, Chairman of the Executive Board, and Dr. Barbara Krader, Executive Secretary.

Prof. Mantle Hood was elected President of the Society, and Prof. Klaus P. Wachsmann, Vice-President.

For the first time, ethnomusicologists outside the United States were elected by the Council of the Society to membership in the Council. According to our information the following members from abroad have accepted the invitation: V. M. Beliaev, E. Gerson-Kiwi, K. G. Izikowitz, Tran Van Khê, J. H. Nketia, L. E. R. Picken and E. Stockmann.

NEW ORGANIZATION FOR SOUND ARCHIVES AND COLLECTORS

On February 25 and 26, 1966, in Syracuse, New York, a new American organization was formed, to be called the Association for Recorded Sound Collections. Mr. Philip L. Miller, Chief of the Music Division of the New York Public Library (who retired from the Library at the end of April, 1966), was elected first President of the Association. The headquarters of the Association will be at the Library and Museum of the Performing Arts, Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023.

The group felt a need for information on recorded sound collections in libraries, archives, broadcasting organizations, and on private collections. It was agreed to include speech as well as music, indeed all kinds of recorded sound, such as bird calls, etc. One of the first goals would be a national directory of sound recordings, for which a questionnaire would be prepared and distributed. Also needed was a guide for archivists and private collectors as to what was worthy of preservation.

Present at the meetings were representatives of the leading music libraries and archives in the United States, the largest broadcasting companies, CBS and NBC, also the Canadian Broadcasting Corporation, as well as many distinguished collectors. Dr. Barbara Krader represented the IFMC.

Prof. Walter L. Welch of Syracuse University, Curator of the University's Audio Archives and Director of the Edison Rerecording Laboratory, acted as host to the meetings. The laboratory was formally opened on February 26, and the visitors were shown the impressive equipment developed by Professor Welch for copying old Edison and Pathé cylinders and hill-and-dale discs with maximum fidelity. This equipment is now being patented. It offers exciting possibilities for rerecording the numerous cylinders of folk music made in so many parts of the world. The quality of the sound reproduction achieved by Prof. Welch is remarkably good.

INTER-AMERICAN INSTITUTE FOR MUSICAL RESEARCH

Attention is called to an important new publication, the Yearbook of the Inter-American Institute for Musical Research, the first volume of which was published in New Orleans in 1965. Edited by Prof. Gilbert Chase, Director of the Institute, and well-known bibliographer and writer on the music of the Americas, it contains articles, reviews and communications in Spanish and English, concerning art music and, to a lesser extent, traditional music. The Yearbook is available for purchase from the Inter-American Institute for Musical Research, Tulane University, New Orleans, Louisiana 70118, U.S.A.

INTER-AMERICAN PROGRAM IN ETHNOMUSICOLOGY

Graduate work leading to the Master's Degree or the Doctorate in Philosophy in folklore, with emphasis on the traditional music of Latin America, is offered through the Inter-American Program in Ethnomusicology, a Division of the Folklore Institute of Indiana University. Courses by visiting professors from Latin America concerning the traditional music of their particular areas will be offered, in addition to lectures by the resident teaching staff of the Folklore Institute, the Department of Anthropology, and the School of Music.

Further information can be obtained from the Director of the Inter-American Program, Prof. George List, Maxwell Hall 013, Indiana University, Bloomington, Indiana 47401.

"CURRENT MUSICOLOGY"

In June, 1965, the first issue appeared of *Current Musicology*, which is to be published twice a year. It is planned and edited by students doing postgraduate work at the Columbia University Department of Music, and therefore its attention is focused on information and activities of interest and practical value to other graduate students. Most unusual and valuable is a section of critical reviews of doctoral dissertations in musicology. Scholarships and fellowships available to musicologists are listed, as are special courses, lectures and other facilities offered at universities in North America. Later issues will include European dissertations and course offerings.

Information about subscriptions may be obtained by writing to Current Musicology, Circulation Department, Department of Music, Columbia University, New York, N.Y. 10027, U.S.A.

THE COUNTRY DANCE SOCIETY OF AMERICA

The Country Dance Society of America, which celebrated its Golden Anniversary in 1965, was founded in March, 1915, "by a group of Americans inspired by the work of the English musician and folk dance and song collector, Cecil Sharp." A special anniversary booklet issued by the Society tells the general history,

including much about its early contact with Cecil Sharp and Maud Karpeles during the years they were collecting in the Appalachian mountains.

VENEZUELA

INSTITUTE OF FOLKLORE

Among its activities in the second half of 1964, the Institute of Folklore in Caracas carried out seven field trips, during which documentary films were made of dances and festivals and music was recorded. The professional staff of the Institute also lectured on folk music in schools and universities, and presented a course of lectures for radio and television.

Since January, 1965, the Institute has become part of the Instituto Nacional de Cultura y Bellas Artes (INCIBA). The latter recently held an important first advisory meeting of superintendents of education from the entire country, in the course of which they approved a report by the Folklore Commission relating to the study, preservation and dissemination of folklore in Venezuela. It was decided to institute a "Folklore Week," to include contests of dance, music and *luteria* in various regions of the country. There was discussion too of the need for publication and distribution of educational materials in folk lore and folk music, including gramophone records of folk music.

In April, 1965, Prof. Luis Felipe Ramón y Rivera, Director of the Institute of Folklore, and Isabel Aretz, Consultant in Folklore of the INCIBA, attended the second Inter-American Conference of Ethnomusicology in Bloomington, Indiana, at which both read papers, his on the intermixture of Afro-Venezuelan music, and hers on the European roots of the folk music of Venezuela.

YUGOSLAVIA

YUGOSLAV FOLKLORE SOCIETY

The Twelfth Annual Congress of the Yugoslav Folklore Society took place in Celje, Slovenia, from September 6 to 10, 1965, followed by an International Symposium on Workers' Songs at nearby Velenje, on September 12-14. Some 125 specialists were present from Yugoslavia, Bulgaria, Czechoslovakia, Denmark, East and West Germany, Poland, Rumania, the U.S.S.R., the United Kingdom and the U.S.A.

The Congress, led by Dr. Valens Vodusek, President of the national society, was devoted to two principal themes: I. The Problems of evolution of contemporary folklore; II. Archaic elements in wedding customs. Special groups also met separately to discuss the classification of tales in Yugoslavia; terminology and classification of folk poetry; elements of folk drama; terminology of folk dance (see IFMC subgroup on Dance Terminology).

The single session on folk music concerned the relationship between textual rhythm and melodic rhythm in folk songs. Dr.

Vinko Žganec, President of the Yugoslav National Committee of the IFMC, was chairman of the meeting. Papers were read by V. M. Beliaev, Gheorghe Ciobanu, Head of the Music Section of the Institute of Ethnography and Folklore in Bucharest, D. Devič, V. Vodusek and R. Hrovatin.

In his opening address, Dr. Vodusek mentioned that the IFMC Conference held in Yugoslavia in 1951 had played an important role in the later formation of the Yugoslav Folklore Society, by bringing together music specialists from the entire country to discuss general and regional aspects of their folk music. Dr. Krader thanked Dr. Vodusek for his tribute to the Council, and expressed her gratitude for having been invited to observe the excellent work of the Yugoslav Society.

YUGOSLAV ENCYCLOPAEDIA

In the recently published sixth volume of the Enciklopedija Jugoslavije there is an extensive article on folk music (Narodna muzika), accompanied by illustrations and bibliography. The major part of the article is by Dr. Vinko Žganec, while the final section on folk instruments bears the signature of the late Dr. Božidar Širola.

DEATHS

We announce with deep regret the death of Professor ANDREAS REISCHEK, former Director General of the Austrian Radio, and liaison officer for Austria for the IFMC; HENRY COWELL, of the United States; ALEXANDUR MOTSEV, of Bulgaria; Dr. ERICH SEEMANN, of Germany; CARLOS VEGA, of Argentina; Dr. GEOFFREY WADDINGTON, former Director of Music for the Canadian Broadcasting Corporation.

PERSONALIA

Professor Dr. ZOLTAN KODALY, President of the IFMC, was in England in June, 1965, for a special series of concerts at the Aldeburgh Festival devoted to his works and those of Benjamin Britten. From there he went to the United States to participate in a summer programme in contemporary music at Dartmouth College in New Hampshire.

In 1966 he plans to attend the Seventh Congress of the International Society of Music Education in the United States.

The following tribute to Dr. MAUD KARPELES on her eightieth birthday was given by Frank Howes in "Music Magazine," broadcast by the BBC on Sunday, November 7, 1965.

A remarkable song, "The False Knight on the Road," was sung to Cecil Sharp at Flag Pond in Tennessee on September 1, 1916, that is, just on half a century ago; he noted the tune while his younger companion and amanuensis took down the words in shorthand. It is a remarkable song, about a contest of wits between the Devil and Innocence, a riddle song with a modal tune. The amanuensis recalls the circumstances in an account of a rough journey among the primitive society that dwelt in the Appalachian Mountains of America. She describes how Sharp made his discoveries of English folk-song survivals of North America. She wrote:

"We had our disappointments of course and there were some long weary trudges with no results; but sooner or later the luck turned, sometimes quite unexpectedly, as at the end of a tiring and fruitless 12-hour day in Tennessee, when without hope we paid yet another call and were instantly rewarded by hearing 'The False Knight on the Road'."

That young woman of thirty will celebrate her eightieth birthday next Friday, and she has not been idle meanwhile. Her dark eyes are still lambent. She is maybe a little shorter in stature but nothing stops her from hopping off to arrange an international conference anywhere on earth—Iron Curtains are nothing to her. Who is she? Her name, which I suppose indicates ultimately a Greek origin, is Maud Karpeles, and she is possessed by a truly Socratic spirit of search for the truth. And what is truth? For her it is the wisdom of the common people as enshrined in their ballads, songs and dances. In her, art, scholarship and tenacity are equally blended.

I don't know how she came to meet Cecil Sharp. But by 1911, when Sharp had become involved with reviving England's traditional dances as well as its songs, Maud Karpeles and her sister Helen had become his lieutenants, teaching and dancing in demonstration teams. In 1913 when Sharp had developed neuritis that affected his piano playing, she offered her help as an amanuensis. And so she accompanied him to America on his collecting expeditions.

Sharp published a selection of his Appalachian haul in the early 1920s with his own piano accompaniments. But this left about 1,500 song, ballad and dance tunes still in manuscript. After his death in 1924 Miss Karpeles took in hand the business of editing a definitive selection, which was published in two volumes containing tunes and texts and variants—not a performer's edition. It was here that she showed the accuracy and thoroughness of her mind as well as the extent of her knowledge.

Folk song divides itself naturally into ballads, which are long, and songs, which are short. As a contrast to the ballad from which we set out, "Black is the Colour" is a song from the same region in which a lyrical tune carries a greater weight of sentiment and more of sheer beauty.

Sharp had founded the English Folk Dance Society in 1911 in order to preserve and practise the dances he had discovered, and he was its first Director. He nominated Douglas Kennedy as his successor, but a special place was found in its councils for his literary executrix. As the work

expanded, its international implications became plainer—for folklore is a comparative science. In 1935 the Society convened in London a great international folk-dance festival, of which Miss Karpeles was the indefatigable organizing secretary who overlooked no detail. No one who saw the performances of teams from eighteen European countries in that fine summer, when political tension was beginning to mount, will ever forget the spectacle it provided.

After the war Maud Karpeles took up the severed threads and founded the International Folk Music Council, which holds an annual conference and publishes an annual *Journal* of its proceedings. This brought her belated recognition by the conferment on her of an O.B.E. from the British Government and an honorary doctorate from Laval University, Quebec. Art and politics are mutually recalcitrant, but it is quite sure that there is no better way of promoting international understanding than through artistic exchanges, and since folk-art touches the deepest, almost biological springs of our culture no one person has done more than this Englishwoman to encourage universal goodwill.

One other legacy from Sharp remains to be chronicled. He had intended to go back to America and look for more English songs in an older settlement than the United States. In 1929 and 1930 Miss Karpeles went to Newfoundland and herself collected from the fishing community 200 songs, of which she published thirty with piano accompaniment by Vaughan Williams. Here, to end, we will play part of "Young Floro," a song wholly characteristic of our tradition and of great, if simple, beauty.

* * *

Two books by Prof. V. M. BELIAEV are to be published in the near future. One will be a collection of his articles, and the other his study on the music of the collection of Russian folk melodies of Kirsha Danilov. The latter collection, first published in 1804, and published with music in 1818, contains melodies collected in perhaps the mid-eighteenth century in the Ural mountains for the merchant Danilov. Thus they are among the earliest surviving notations of Russian folk music.

Prof. ROBERT A. GARFIAS, Assistant Professor of Ethnomusicology, School of Music, University of Washington, has received a grant from the John D. Rockefeller 3rd Fund for the creation of an archive of Asian music in the oral tradition. The first two areas of concentration are Korea and the Philippines. The project will involve the recording of representative music and the synchronous sound filming of instrumental performances and dance in the Philippines and Korea.

Newsletter of the Association for Asian Studies, February, 1966.

Univ. Prof. Dr. WALTER GRAF has been appointed Professor of Comparative Musicology at the University of Vienna, and will no longer be working in the Phonogramm-Archiv of the Austrian Academy. His new address is: Institut für Musikwissenschaft der Universität Wien, Universitätsstrasse 7, Wien I.

VASIL HADŽIMANOV, of the Skopje Radio, has recorded in 1964 and 1965 in eighty-five villages in Macedonia, with 860 items recorded in the summer of 1965. Among the recordings were 500 laments.

At the University of British Columbia, Dr. IDA HALPERN offers a two-semester course entitled "Music of the World's People," in which folk and ethnic music is explored as a spontaneous expression of life, religion and thought. The first semester is devoted to primitive and ancient cultures. The second treats the traditional music of Western civilization, with special attention to Canadian folk music, and music of America.

JUDITH LYNNE HANNA reports that she gave a course on African dance in the spring of 1965 at Michigan State University, under the sponsorship of the

African Studies Centre and the Department of Health, Physical Education and Recreation. Her lectures dealt with the functions and also the structures and styles of African dance. Illustrative material was drawn from films and tape recordings resulting from her research in Africa in 1963, with special attention to the Ubakal dance (Nigeria). In addition, the students saw demonstrations of dance movements or complete dances from seventeen different African ethnic groups.

Prof. V. HOSHOVSKII, of L'vov, has published three articles under the general heading of Folklore and Cybernetics. The first two were published in Russian in *Sovetskaja Muzyka*, nos. 11, 12, 1964. They were (a) on principles and methods of study of musical dialects and melography and (b) on the study of common elements in Slavic folk music. The third part, published in the *Journal* of the International Folk Music Council, Vol. XVII, Part 2 (*Studia Musicologica*, Tom 7), concerns the possibilities of using cybernetic methods to analyse and catalogue folk song melodies.

ROBERT B. KLYMASZ reports that he carried out in 1965 a third summer of fieldwork collecting Slavic folk songs and other folklore materials in the prairie provinces of Canada.

In 1965 he collected from Ukrainians in and near Vegreville in the Province of Alberta. The repertoires of some thirty-five folk singers were recorded. Other informants included players of the *sopilka* and *cymbaly*.

Mr. Klymasz is making a special study of three types of folk songs: emigrant songs of historical significance; comic, "macaronic" songs, which "constitute the immigrant folk song cycle par excellence"; the ritual folk song. His work is being supported by the Canada Council, the National Museum of Canada, the Department of Slavic Studies of the University of Manitoba, and by the Archives of Traditional Music of the Folklore Institute at Indiana University. He is at present a Graduate Fellow of the Folklore Institute.

GERTRUDE KURATH reports that she is preparing a study of Michigan Indian ceremonialism and arts "ten years after." Also the National Museum of Canada is publishing her book on Longhouse Ceremonies of Six Nations Reserve, which is the result of her work as the Museum's field employee.

The Kurath-Marti book *Dances of Anahuac* with added notes by Kurath, formed the basis for a new work for Jacob's Pillow Dance Festival, August 17-21, 1965.

Dr. GEORGE LIST was in residence in Colombia for the year beginning June 15, 1964, on a lecturing and research award from the Comisión para Intercambio Educativo (Colombian Fulbright Commission). During this period he was attached to the Centro de Estudios Folclóricos y Musicales, Conservatorio Nacional de Música, Universidad Nacional, Bogotá, as Professor de Etnomusicología y Investigaciones Folclóricas.

During the year he undertook two extensive field expeditions to the Atlantic Coast region of Colombia, comprising the Departamentos of Atlántico, Bolívar, Córdoba and Magdalena. He also recorded for a short period in Buenaventura, Colombia's principal port on the Pacific Coast. In this field work he was accompanied by one or the other of the Colombian folklorists, Delia Zapata Olivella and Manuel Zapata Olivella. Assistance for field work was received from the Universidad Nacional, the Instituto Popular de Cultura of Cali, the Comisión para Intercambio Educativo, and Indiana University.

Collections made in Colombia include approximately 50 hours of recordings of music, tales, games, and interviews concerning musical life and the principal folk custom, the *velorio*; approximately 250 colour slides of the informants, the musical instruments, dances, games, and environment; and ten 4-minute 8 mm. sound films of musical performance and dance. In addition, a collection of twenty-five musical instruments was made for the Indiana University Museum.

During much of July and August, 1965, Dr. List was resident in Quito under a Ford Foundation grant. Here the music of the folk harp was recorded and documented in the villages of Izamba and Pillero, Provincia de Tungurahua, in collaboration with members of the Instituto Ecuatoriano de Folklore. Later ten days were spent at Pastaza and Limoncocha, bases of the Summer Linguistic Institute in the Ecuadorian Amazonas, where music was recorded of the Cofán, Jivaro, and Lowland Kichua. Dr. List was also able to document fully a collection of recordings of the Jivaro made some years previously by members of the Summer Linguistic Institute.

A. L. LLOYD spent three weeks in the fall of 1965 in Albania, during which time he believes he succeeded in visiting all the major areas of distinctive musical style. He collected over one hundred songs, nearly all with the texts transcribed, using an Uher recording machine. He was able to record very loud mountain songs in northern regions, and various types of polyphonic singing in the south. Epic songs were sung accompanied by the çiftelija or the gusle. Other instruments recorded included simple leaves, a kind of rustic clarinet, and several types of tambura. Lloyd encountered ballads on old historical themes, and also on contemporary subjects, as saboteurs being sent into Albania by foreign agents. He also recorded polyphonic songs on current political themes.

ALAN MERRIAM's book *The Anthropology of Music*, was reviewed in *Current Anthropology* of April, 1966, by the following persons: John Blacking, Fritz Bose, Helen Codere, K. Peter Etzkorn, Walter Graf, F. J. de Hen, Mantle Nood, Imre Katona, José Maceda, William Malm, Bruno Nettl, J. H. Nketia, Néstor Ortiz Oderigo and Bertil Söderberg. The author's reply is published at the end.

Dr. DONAL O'SULLIVAN, a Vice-President of the IFMC, has recently been appointed Research Lecturer in Irish Folk Music at Trinity College in Dublin.

KURT PETERMANN of Leipzig is completing an important bibliography on the dance, which will be of interest to members of the IFMC.

It will be entitled *Tanzbibliographie*, and will list books and articles published in German from the Middle Ages through 1963 on ballet, social dance, children's dance, folk dance and dance competition as well as on dance research and dance music. The compiler believes the work is needed, since most publications on the dance are not found in scholarly libraries, and many have appeared in regional folklore, historical and cultural journals.

The bibliography is to be published in 15 to 18 parts, and will probably be completed in 1968.

Further information can be obtained from Deutsche Buch-Export und Import GmbH, Leipzig C1, Leninstrasse 16, Germany.

Mrs. RADMILA PETROVIĆ, of the Musicological Institute of the Serbian Academy of Sciences, won an international fellowship for 1965-66 from the American Association of University Women for graduate study in ethnomusicology at Wesleyan University in Middletown, Connecticut. While in the United States she attended the annual meeting of the Society for Ethnomusicology in Albuquerque, New Mexico, held in November, 1965. She also worked with Mrs. KRADER in Syracuse, New York, in recording folk songs from an elderly immigrant born in Lerinsko Macedonia.

Mrs. RULAN CHAO PIAN of the Department of Far Eastern Languages at Harvard University, a specialist in Chinese music, reports that she made a trip to Taiwan in the summer of 1964 on a Fulbright-Hayes grant, primarily to gather materials related to the Peking Opera. With this material she plans to make a study of the percussion instrument as a dramatic device, in addition to work on other aspects of the opera.

As a side activity, she also made some recordings of Fukienese vocal and instrumental music, and recorded several performances of drum story-telling. Four days were spent in the Wuufung Mountains (about 40 miles south of

Taipei), where with the help of an anthropologist from Taiwan University, she recorded twelve of the forty-six almost forgotten ceremonial songs sung by members of the Saisyat tribe.

The following account is based on Jaroslav Markl's article in *Český Lid*, no. 1, 1965, written for Plicka's seventieth birthday, October 14, 1964.

KAREL PLICKA is known in Czechoslovakia for a dozen attractive publications of folk songs and folk poetry, and even more famous at home and abroad for his volumes of photographs of Prague and Slovakia. His film of the 1930s, "The Earth is Singing" (*Zem spieva*) won international recognition, but his significance as a song collector is almost unknown.

Since 1919 he has collected some 50,000 songs, mostly from Slovakia, of which no more than one per cent. has been published. Over the years he has covered nearly all of Slovakia, mostly on foot, armed with notebooks and camera, and more recently, a tape recorder. He follows Kuba, the Czech song collector who was a painter, for Plicka is a gifted photographer, and a musician.

Listed below are his most important publications for the specialist. In the introduction to the Czech song book, his views are expressed about collecting and on the present state of preservation of the traditional folk song. In the Slovak song book, his long introduction includes a characterization of Slovak folk music, discussion of the process of variation, and some criticism of present-day popularization of folk music.

1. *Český Zpěvník* (Czech Song Book). Part I, 1940, 2nd ed., 1959. 500 songs. Sources cited.
2. *Český Zpěvník*, Part II, 1959. 500 more songs. Sources cited.
3. *Slovenský Spevník* (Slovak Song Book), Part I, 1961. 500 songs, of which 423 are from his own field collection.
4. *Eva Studenicová spieva* (Eva Studenicová Sings), 1928. Songs of one singer, with study of her style.

Prof. WILLARD RHODES of Columbia University, Chairman of the Executive Board of the IFMC, is spending seven months on a study trip in India, primarily stationed in Madras, but planning to visit other centres of study of traditional music. He participated in the Music Festival of the Madras Music Academy in December, 1965, presenting a lecture on the music of the North American Indians.

Miss PANSY ROWLEY, M.B.E., wrote in November, 1965, that she had just returned from Carriacou, where she held an Arts Festival and made a tape recording of folk songs and performances by steel bands. She notes that the folk dances at Carriacou stem from the days of slavery, and that some songs are sung in patois. At present she is training a troupe in St. Andrew's in the traditional dances and songs, and is also collecting bamboo Tamboo drums and strange gourds. Most of her collecting has been done in Grenada and Carriacou, though she also has a few songs of the other islands.

The teacher of a course on folk music at the Leningrad Conservatory since 1947, and a senior member of the research staff of the Institute of Theatre, Music and Cinematography in Leningrad, FLAVII A. RUBTSOV was honoured on his sixtieth birthday by a brief article of tribute in *Sovetskaya Muzyka*, no. 12, 1964, by I. I. Zemtsovskii.

Rubtsov deserves attention for his theories concerning Russian and Slavic folk music. His basic works are: *Intonatsionnye Svyazi v Pesennom Tvorchestve Slavyanskikh Narodov* (Intonational Links in the Songs of Slavonic Peoples) (1962), and *Osnovy Ladovogo Stroeniia Russkikh Narodnykh Pesen* (The Bases of Modal Structure of Russian Folk Songs) (1964).

He believes that in Russian folk song there is no single system of modal structure, but that the mode used depends on the song text. Special attention has been devoted to types of speech intonation, and the connection of three specific types with the melodies of folk songs of certain genres.

On the invitation of the Institute of Musicology of the University of Uppsala, Sweden, Dr. DORIS STOCKMANN from the German Academy of Sciences, Berlin, held a series of lectures about "Problems and Methods of Transcription of Folk Music" in May, 1965.

Dr. KAREL VETTERL, President of the Czechoslovak National Committee of the IFMC, spent a month in the United States in April-May, 1966, where he lectured at several universities on Czech and Slovak folk music.

Mr. V. S. VINOGRADOV, of Moscow, writes that he has finished an extensive work on which he has been labouring for several years. The book concerns the origin of professional musical forms and genres in Central Asia, and the development of part-music, showing the importance of local folk traditions in this process. The music of Kazakhstan, Kirgizia, Uzbekistan, Tadzhikistan and Turkmenia is examined.

Another smaller and more popular book has been completed, for older children, to be called *Stories of a Folklorist*. It contains sixteen stories based on real events from Mr. Vinogradov's experiences as a collector.

RECORDS

UNESCO SERIES

M. Paul Collaer, a Vice-President of the IFMC, has written to report the progress of the Unesco series entitled Unesco Collection: an Anthology of African Music, of which he is general editor.

Already issued in the series are: *Musique Dan* (Côte d'Ivoire) by Hugo Zemp, and Rwanda, by Mme. Hiernaux. In press are two records of Ethiopian music by Jean Jenkins, two of the Central African Republic, by S. Arom, one Zulu record and one Swazi by D. Rycroft. In preparation are two Hausa records, by D. Ames, a Burundi record, a third Ethiopian record by Mrs. Jenkins, a Tchad record, and a Tibesti record, both by Brandily.

M. Collaer notes that Unesco's initiative is aimed at collecting as quickly as possible, and making available on discs, the sound recordings collected in Africa. While the records are also for Europeans and Americans, they are especially intended for distribution in the African countries.

The Anthology of African Music is edited for the International Music Council by the International Institute for Comparative Music Studies and Documentation, in collaboration with the Royal Museum of Central Africa, Tervuren, Belgium. The records are issued by Bärenreiter-Musicaphon.

As part of a different series, entitled Unesco Collection: A Musical Anthology of the Orient, a set of three records has been issued called *The Music of Tibetan Buddhism*. The recordings, photographs and notes for these records are by Peter Crossley-Holland. All the religious services are presented here in their complete form. They were recorded in Lamaist monasteries and from monks in Ladak, Sikkim and the Darjeeling district of West Bengal, reflecting the rituals of the four sects: Nyingmapa, Kagyupa, Sakyapa and Gelugpa.

The Musical Anthology of the Orient is edited for the International Music Council by the International Institute for Comparative Music Studies and Documentation, under the general editorship of Alain Daniélou. The records are also issued by Bärenreiter-Musicaphon.

Orient-Occident, February, 1966, p. 17.

International Folk Music Council

21, Bedford Square, London, W.C.1, England

President:

Professor Dr. Zoltán Kodály

Hon. President:

Dr. Maud Karpeles, O.B.E. (United Kingdom)

Vice-Presidents:

Dr. Marius Barbeau (Canada)

Mr. Paul Collaer (Belgium)

Dr. Donal O'Sullivan (Ireland)

Dr. O. M. Sandvik (Norway)

Treasurer:

Mr. W. S. Gwynn Williams, O.B.E. (United Kingdom)

Executive Secretary:

Dr. Barbara Krader (United States of America)

Executive Board:

Professor Willard Rhodes (Chairman—United States of America)

Señora Isabel Aretz de Ramón y Rivera (Venezuela)

Mr. P. Crossley-Holland (Germany)

Dr. Erik Dal (Denmark)

Mr. Sabin Dragoi (Rumania)

Mr. Douglas Kennedy, O.B.E. (United Kingdom)

Professor Dr. Egon Kraus (Germany)

Dr. Claudie Marcel-Dubois (France)

Dr. Solon Michaelides (Greece)

Professor J. H. Nketia (Ghana)

Professor Roger Pinon (Belgium)

Dr. Erich Stockmann (Germany)

Dr. Karel Vetterl (Czechoslovakia)

Professor K. P. Wachsmann (United Kingdom)

Professor Dr. Walter Wiora (Germany)

Dr. Vinko Žganec (Yugoslavia)

Chairman of Advisory Committee:

Sir Gilmour Jenkins, K.C.B., K.B.E., M.C. (United Kingdom)

Secretary of Radio and Record Library Committee:

Miss Marie Slocombe (United Kingdom)

Chairman of Folk Dance Committee:

Dr. Felix Hoerbuerger (Germany)

Secretary of Folk Dance Committee:

Professor Roger Pinon (Belgium)

NATIONAL COMMITTEES
of the
INTERNATIONAL FOLK MUSIC COUNCIL

BULGARIAN NATIONAL COMMITTEE

President:

Mr. Filip Koutev,
Suiuz na Bulgarskite Kompositori, Sofia, Bulgaria

CANADIAN FOLK MUSIC SOCIETY

President:

Professor Graham George,
Queen's University, Kingston, Ontario, Canada

CZECHOSLOVAK NATIONAL COMMITTEE

President:

Dr. Karel Vetterl,
Čs. Akademie Věd, Grohova 7, Brno, Czechoslovakia

Secretaries:

Dr. Oskár Elschek and Dr. Jaroslav Markl

GERMAN NATIONAL COMMITTEE

President:

Professor Dr. Egon Kraus,
Manderscheider Strasse 35, (22c) Köln-Klettenberg, Germany

HUNGARIAN NATIONAL COMMITTEE

President:

Professor Dr. Zoltán Kodály

Secretary:

Professor Jenő Adám,
Moszkva-tér 14, Budapest XII, Hungary

NETHERLANDS NATIONAL COMMITTEE

President:

Mrs. W. D. Scheepers

Secretary:

Mr. H. F. Jans,
Pl. Muidergracht 65/II, Amsterdam, Netherlands

RUMANIAN NATIONAL COMMITTEE

President:

Mr. Iorgu Iordan

Secretary:

Mr. Virgil Ioanid,
Str. Nikos Beloiannis 25, Bucharest, Rumania

UNITED STATES NATIONAL COMMITTEE

President:

Professor Charles Haywood

Secretary:

Mrs. Ruth Rubin,
245 West 107 Street, New York, N.Y. 10025, U.S.A.

YUGOSLAV NATIONAL COMMITTEE

President:

Dr. Vinko Žganec,
Gajeva ul. br. 2 B/1, Zagreb, Yugoslavia