

BULLETIN  
of the  
INTERNATIONAL FOLK  
MUSIC COUNCIL

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

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## ANNOUNCEMENTS

### TWENTIETH CONFERENCE JAPAN

As members already know the Twentieth Conference, scheduled for August 1968 in Tokyo and Kyoto, Japan, has been cancelled. It has, however, been brought to our attention that the Japan Preparatory Committee is still going ahead with preparations for a conference and we would like to reiterate that this is without the official knowledge or authority of the IFMC. Plans are in progress for a conference in Edinburgh, Scotland, in August 1969. The Council is not yet in a position to announce definite dates but further information will be forthcoming.

### JOURNAL OF THE IFMC

Volume XX, edited by Mr. Peter Crossley-Holland with Mr. David Rycroft as Review Editor, will be published very shortly. Volume XXI will be edited by Professor Alexander Ringer with Dr. Erik Dal as Review Editor.

### CATALOGUE OF FILMS OF AUTHENTIC FOLK MUSIC AND DANCE

The compilation of a Catalogue of Films of Authentic Folk Music and Dance, under the auspices of Unesco with Mr. Peter Kennedy as General Editor, has now commenced. The assistance of members who have themselves made such films or who are in contact with individuals or organisations who have done so, is still needed. Kindly contact Mr. Peter Kennedy, 10a Downside Crescent, London, N.W.3., England.

### COMMITTEE ON RADIOTELEVISION AND SOUND/FILM ARCHIVES

A meeting of the Committee on Radiotelevision and Sound/Film Archives is due to take place in Copenhagen, Denmark, from July 29th to August 1st, 1968, by kind invitation of the Danish Folklore Archives. Members who have not already registered and who wish to attend the meeting should do so immediately in order that accommodation may be reserved for them. The meeting will be taking place at the height of the tourist season in Copenhagen, and if registration is long delayed, it may not be possible to find adequate accommodation. Further copies of the Notice can be obtained from the Secretariat.

Programme - The programme will follow the pattern of plenary sessions for reading and discussing papers. On the afternoon of July 31st a visit to a Museum will take place, followed by a Concert and a Reception. The Business Meeting will be held on Thursday morning, August 1st, and it is hoped that by Thursday afternoon the Conference will be closed. Items for the Agenda of the Business Meeting should reach the Secretariat by not later than 15th May 1968.

## FORTHCOMING EVENTS

### PRAGUE SPRING INTERNATIONAL MUSIC FESTIVAL

In conjunction with the Prague Spring International Festival an International Contest of Instrumentalists (flute, oboe, clarinet, horn, bassoon) will take place from May 2nd to May 14th, 1968. Enquiries should be addressed to the Secretariat -

Prague Spring Festival,  
Prague, Czechoslovakia.

### INTERNATIONAL UNION OF ANTHROPOLOGICAL AND ETHNOLOGICAL SCIENCES

The Eight International Congress of the International Union of Anthropological and Ethnological Sciences will take place from September 3rd to September 10th in Tokyo and Kyoto, Japan. For further information write to -

Professor S. Izumi,  
Science Council of Japan,  
Ueno Park,  
Tokyo, Japan

### INTERNATIONAL COMPETITION FOR YOUNG OPERA ENSEMBLES 1967/68

In co-operation with the Vienna Festival and the Austrian Television, the International Music Centre is organising a competition to give young ensembles from all over the world an opportunity to present themselves to a jury, with opera productions of their own recorded by regional or local Television Stations. So far 14 operas from 7 countries have been entered. For further information write to -

IMZ,  
1030 Wien,  
Lothringerstrasse 20,  
Austria

### BERGEN INTERNATIONAL FESTIVAL

The Bergen International Festival will take place from May 22nd to June 5th in Bergen, Norway. For further information write to -

Bergen International Festival,  
Bergen,  
Norway

## REPORTS

### PRELIMINARY REPORT OF THE FOUNDATION OF THE NEW INSTITUTE OF INTERNATIONAL RESEARCH (IMDT) IN VIENNA

On March 30th 1967, a constituent meeting was held at the Federal Ministry of Education in Vienna, at which Unesco delegates and representatives of the Austrian government reached basic agreement on their joining efforts to prepare, both in ideal and material respects, the realisation of a long-planned project through the foundation of the "International Institute for Music, Dance and Theatre in the Audio-Visual Media" (IMDT).

### SIXTH INTERNATIONAL IMZ CONGRESS IN ZAGREB

The sixth International IMZ Congress, based on "The Function of the Disc in Contemporary Music", was held in Zagreb, Yugoslavia, from May 10th to 13th 1967. This was in conjunction with the Zagreb Biennale and in co-operation with two centres of disc production, the Belgrade Radio and Television Corporation and the Zagreb Jugoton Company. The meetings were attended by 69 delegates from various countries including Belgium, the German Federal Republic, the German Democratic Republic, France, Great Britain, Hungary, Italy, the Netherlands, Poland, Rumania, the United States, Yugoslavia and Austria.

### ETHNOMUSICOLOGY WORKSHOP - CANADA

A workshop on Ethnomusicology sponsored jointly by Simon Fraser University and the University of British Columbia was held in June 1967, during the celebrations of Canada's 100th Anniversary of Nationhood. Other sponsors were the American Ethnomusicological Society, the Canadian Folk Music Society, the Centennial Commission and the Canada Council. The theme of the Workshop was "Native Indian Music of the Canadian West Coast and its Relationships to the Indigenous Music of other Cultures".

### STUDY GROUPS

#### STUDY GROUP ON SYSTEMATIZATION OF FOLK MUSIC

The third meeting of the Study Group on Systematization of Folk Music took place at the castle of Radziejowie near Warsaw in October 1967, at the invitation of the Polish Academy of Sciences. Experts from Czechoslovakia, Germany, Hungary, Poland, Sweden and Yugoslavia attended. Problems relating to Begriffsbestimmung and Classification der vorstrophischen und der ein und zweizeiliger Melodien in einzelnen nationalen Volksmusikulturen for the purpose of Erreichen einer gemeinsamen Methode im Ordnen dieses Materials were discussed. The main task was to clear up the terminological indistinctions, and the role of text-lines, refrains, repetition of melody sections etc.

At the next meeting, which will be held in Stockholm in October 1968, at the generous invitation of Svenskt Visarkiv, discussions will continue along the same lines with additional material from Denmark, Netherlands, Bulgaria and Greece. The Proceedings of the Radziejowie Meeting will be published shortly by the Polish Music Publishing House.

#### STUDY GROUP ON DANCE TERMINOLOGY

The results of a five year project of the Study Group on Dance Terminology (Choreology) were presented to the IFMC after the close of the IFMC Conference in Ostend. The purpose of this project is to lay the foundation for a universal scientific language dealing with the terminology and structural analysis of folk dance. The method which is presented in this syllabus is designed to equip the specialist and researcher with the basis for the detailed study of the most varied folk dances. Understandably, without such prerequisites any attempt to dissect the complex problem which folk dance presents is bound to remain unsuccessful.

The first part of the syllabus, 'form-analytical terminology' presents us with a detailed study of the common terminology needed for the structural analysis of folk dance. Basically, this chapter is a revision and enlargement of the syllabus edited by Dr. Petermann of Leipzig, and issued by the National Folk Music Committee of the German Democratic Republic in 1965 (cf. IFMC Bulletin 24 (1963): 22-23; 28 (1966): 22-23).

The second part is titled 'folk dance forms'. Following a definition of the term 'form' as related to choreology, i.e. in its plastic, rhythmic and dynamic sense, the authors inform us that 'form' as it is used here, is limited to define the structure - the internal and external 'shape' of a dance - that which is expressed through body movement. For the scientist to be able to identify this 'shape' it is necessary for him to break this 'form' down into its minutest elements. Only through this decomposition can the 'shape' of a dance be recognised and understood. From this, the successive reconstruction to a specific dance or the comparison of various dance 'shapes' can be attained. Only then is the 'form' definable. Following a short excursus on the eleven factors which play a specific role in folk dance structure, e.g. formation of the participants, direction, rhythm, tempo, internal musical structure etc., the authors turn to the problem of 'form-models'. These 'form-models' are divided into:

1. Linear principles
  - a. Chain form
  - b. Rondo form
2. Group principles
  - a. Two-part form
  - b. Three-part form
  - c. Multi-part form

Each of these models is briefly interpreted and illustrated with various examples.

The two remaining sections of the syllabus cover the 'relationship between dance and music' and the 'structural relationship between music and dance'.

In the former, four musical terms, rhythm, meter, tempo and dynamics, are defined regarding their connection to folk dance. The latter section discusses the importance of the three elements of dance structure to music and their relationship; the elements being: dimension, succession and coincidence. In examining the dimensional elements and their relationship to each other it is necessary to determine how closely the dimensions are synchronized

during a performance, or how far they diverge. The succession of the formal units in music and dance and their relationship to each other shows the parallel type of connection of these units. Coincidence relates to the beginnings of equal dimensional formal units.

As a future project, the Study Group is planning the basis for a systematic classification of all the functional aspects of folk dance in society, ritual, history and education.

#### STUDY GROUP CONCERNED WITH RESEARCH AND EDITING OF THE SOURCES OF FOLK MUSIC BEFORE 1800

The first session of the above Study Group of the IFMC took place in Freiburg im Breisgau, Germany, from 13th to 18th November, 1967. The first task was to study the sources of folk songs up until 1500.

The session was organised by Konservator Dr. Wolfgang Suppan of the Deutschen Volksliedarchiv in Freiburg with the help of Dr. Benjamin Rajeczky of the Institut für Volksmusikforschung der Ungarischen Akademie der Wissenschaften, Budapest. Both Dr. Rajeczky (IFMC Executive Board member) and Dr. Suppan were on the Programme Committee.

The theme on the sources of folk songs up until 1500 was chosen by Professor Dr. Walter Wiora, IFMC Executive Board member, of the University of Saarbrücken, and the German Section of the IFMC. The meeting was held in the great hall of Kollinghaus, where 45 folk song specialists from the leading European Folk Music Institutes participated.

## PERSONALIA

Professor Viktor Beljaev the well-known folklorist celebrated his 80th birthday in the USSR on the 7th February, 1968.

Dr. Gerhard Kubih, the Austrian Musicologist, carried out several pieces of field work in Malawi during the past year.

Dr. Mervyn McLean of New Zealand has been awarded a National Science Foundation grant for six months field work in the Cook Islands. He will be based on Ravotonga but hopes to visit most of the islands of the southern group. From February until June 1968 he will be Visiting Assistant Professor of Music at the University of Hawaii.

Jeremy Montagu (Honorary Secretary of the Galpin Society, U.K.) reports that he was asked to mount an exhibition of musical instruments for the Sheffield University Arts Festival in June 1967. This he did with over 400 instruments from his own collection, supplemented by some from the collections of the Sheffield City Museums. The coverage was worldwide and the exhibition arranged typologically to show the variation of instruments of all the types from the simplest to the most complex, whether of folk or of European art instruments.

Douglas Blair Turnbaugh, formerly Executive Director of the Dance Notation Bureau, Inc., has been awarded a grant of \$9100 from the National Foundation on the Arts and the Humanities, Roger Stevens, Chairman, to do a survey of "The Use of Notation in the Dance Theatre". Mr. Turnbaugh's survey will provide data as to the popularity and practicality of notation systems, including film and videotape, and will document the need for increased use of notation. It is hoped that this data will serve as a guide to future government funding.

Mr. Turnbaugh has appointed a distinguished committee to advise him in this work: Clive Barnes of the N.Y. Times, Irmgard Bartenieff of the Dance Notation Bureau, Rudolf Benesh of the Institute of Choreology, Oleg Briansky of the Roberson Arts Centre, Selma Jeanne Cohen of Dance Perspectives, William Como of Dance Magazine, Donald Saddler of the Harkness Ballet, and Dame Alicia Markova of the Metropolitan Opera Ballet.

Mr. Turnbaugh will interview leading choreographers, arts administrators, and educators to determine their evaluation of various systems. He hopes to have his recommendations prepared by the end of this year.

Dr. V. Vinogradov, the Soviet Musicologist and specialist in folklore made an extensive field trip, organised by the Union of Soviet Composers, to the Guinean Republic in the summer of 1966 in order to study the country and its music.

## OBITUARY

We announce with deep regret the death of Professor Wolfgang Steinitz, Director of the Institut für Deutsche Volkskunde an der Deutschen Akademie den Wissenschaften, Berlin, Germany.

# International Folk Music Council

Danish Folklore Archives,  
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Denmark

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