BULLETIN

of the

INTERNATIONAL FOLK MUSIC COUNCIL

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IPNGS

INTERNATIONAL FOLK MUSIC COUNCIL
DEPARTMENT OF MUSIC
QUEEN'S UNIVERSITY,
KINGSTON, ONTARIO, CANADA

INSTITUTE OF PAPUA
NEW GUINEA STUDIES
READING ROOM

INSTITUTE OF PAPUA
NEW GUINEA STUDIES
READING ROOM

12 NOVEMBER 1975

On this date our revered and beloved founder attains the venerable age of 90. The membership of the Council will doubtless pay her homage of a character appropriate to so great an occasion. But the secretariat cannot put out a Bulletin on the eve of that occasion without adding its own expression of love and good wishes

- to our inimitable Maud -

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ANNOUNCEMENTS

APRIL 1975 BULLETIN

The secretariat offers its apology to the membership for the delay in delivery of the April Bulletin. As will be seen in the report of the Executive Board (p.19), the material of that issue was sent to the printer on March 13th, and did not leave the printer's office until mid-June. The present Bulletin was produced by another printer.

German Federal Republic

Prof. Dr. Ernst Klusen, of the Institut fur Musikalische Volkskunde in Neuss, has been elected chairman of the National Committee of the German Federal Republic, succeeding Dr. Egon Kraus.

IFMC Brochure

An up-to-date brochure is now available from the secretariat.

Available from the secretariat

A limited number of copies of the "International Catalogue of Recorded Folk Music" have become available and will be sold at $5.00 a copy. The catalogue was printed in 1954, edited by Norman Fraser with a preface by Ralph Vaughan Williams and an introduction by Maud Karpeles.

Treatises by Al-Kindi - Members are reminded that in 1973 Professor Zakariya Yusuf presented a number of copies of his publications based on the works of the 9th century Arab Iraqi philosopher Al-Kindi to the secretariat, for distribution to members active in the field of Arab music. One is Al-Kindi's Treatise on Melodies, which constitutes an appendix to Professor Yusuf's book Al-Kindi's Writing on Music; the other is a transcription into western notation, with commentary and facsimiles of the original, of an Exercise for the Technique of Lute-playing, which is described as "the oldest musical document for an Arab recorded tune". Interested members should apply to the secretariat indicating their credentials for receiving these documents.

List of Experts

So that it may constitute an effective bureau of information the Secretariat is compiling a list of experts. Members are therefore asked to inform the Secretariat at their earliest convenience (maybe together with their dues for 1976):

1) Whether their studies in folk music have been directed to any particular aspect, or approach to, the subject;
2) The countries or regions covered by their studies;
3) The titles of their main publications.

Karpeles on Sharp - Special Offer

To members of the IFMC, The University of Chicago Press is kindly offering CECIL SHARP: HIS LIFE AND WORK by Maud Karpeles at a special price of $5.95 (normally $8.50). Address orders directly to: The Marketing Manager, The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois, 60637, USA. Make cheque payable to the University of Chicago Press. When payment accompanies the order, the publisher will pay postage.

Prof. Israel J. Katz is spending the 1975-76 academic year in Spain under the auspices of the John Simon Guggenheim Memorial Foundation. He is utilizing the resources of the Menendez Pidal archives as well as those at the Instituto Arias Montano, of the Consejo Superior de Investigaciones Cientificas. He is continuing to work on the Romancero project along with Profs. Diego Catalan, Samuel G. Armistead and Joseph H. Silverman and will undertake additional fieldwork in northern Spain, where he plans to collect additional data for his researches on the late Kurt Schindler. The topic of his investigation is "A Comparative Musicological Study of the Sephardic and Spanish Traditional Ballads."

URGENT REQUEST TO MEMBERS - Please be sure to attach your name and address to cheques sent to the Secretariat. We still receive constantly cheques signed by bank officials without the member's name and address, making it impossible for us to identify the sender, and resulting no Yearbook for the member.

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14. - 21. August 1975

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held at the
UNIVERSITY OF REGENSBURG, BAVARIA
August 14 - 21, 1975

Programme Chairman: Professor Dieter Christensen

THURSDAY, AUGUST 14 (Afternoon)

Arrival - Registration - Supper - Informal Reception

FRIDAY, AUGUST 15

Opening of the Conference

Session: RECENT TRENDS IN THE STUDY OF ORALLY TRANSMITTED MUSIC. Chairman: Claudie Marcel-Dubois (France)

Bonnie Wade (USA): Fresh Perspectives on the Study of Song-Texts.

Simha Arom (France): Proposition d'une méthode pour la transcription de polyphonies de tradition orale.

Ernst Klusen (FR Germany): Simulationsmodelle oraler Tradition.

Round Table 1: DEVELOPMENTS IN MUSIC RESEARCH. Chairman: John Blacking (Northern Ireland). Key Paper by Bruno Nettl (USA): The State of Research in Orally Transmitted Music.

Panel: Edith Gerson-Kiwi, Ernst Heins, M.I. Mapoma, Jan Steszewski, Laszlo Vikar.

FESTVORTRAG - INAUGURAL ADDRESS Walter Wiora (FR Germany): Musica humana.

SATURDAY, AUGUST 16

Session: IMPROVISATION 1. Chairman: Luis-Heitor Corrêa de Azevedo (Brazil).

Robert Gottlieb (USA): Improvisatory Concepts and Realizations in North Indian "tabla" drumming.

Josef Kuckertz (FR Germany): Origin and Construction of Melodies in Baul Songs of Bengal.

Jürgen Elsner (German DR): Maqam und Improvisation.

Edith Gerson-Kiwi (Israel): Archetypes of the Prelude in East and West.

Workshop: VOLKSTÄNZE IN BAYERN. Coordinator: Erhard Standhartinger (FR Germany).

RECEPTION by the Prime Minister of Bavaria.

Folk Music Performances: FOLK MUSIC FROM BAVARIA AND HER NEIGHBOURING COUNTRIES - Presented by Bayerischer Rundfunk.

SUNDAY, AUGUST 17

ALL-DAY EXCURSION to Hersbruck, Nürnberg and Schwabach.

Folk Dance Performances: FOLK DANCES FROM NORTH-BAVARIA.

Presented by Bayerischer Landesverein für Heimatpflege. Music: Loonharder Musikanten.

MONDAY, AUGUST 18

Session: MUSICAL INSTRUMENTS AND CHANGE 1. Chairman: Ernst Emsheimer (Sweden).

Felix Hoerburger (FR Germany): Zoumâs-Musik in Griechenland zwischen Tradition und Absterben.

Margaret Caton (USA): The Development of Instrumentation in Twentieth Century "Tasnif" Performance in Iran.

Laxmi G. Tewari (India): Changes in Musical Instruments: the 'tambura'.

Ernst Heins (Netherlands): 'Kroncong' and 'tanjidor': Change and Non-Change.

MONDAY, AUGUST 18 (Afternoon)

Sightseeing - RECORDINGS - FILMS

Workshop: ESKIMO MUSIC. Coordinator: Thomas Johnston (USA).

Workshop: THE USE OF THE COMPUTER FOR ETHNOMUSICOLOGICAL RESEARCH. Coordinator: Benjamin Suchoff (USA).

Workshop: TRANSCRIPTION OF POLYPHONE MUSIC. Coordinator: Simha Arom (France).

TUESDAY, AUGUST 19

Session: IMPROVISATION II. Chairman: Poul Rovsing Olsen (Denmark).

Yoshihiko Tukumaru (Japan): Japanese traditional Music from the Semiological Viewpoint.

Ricardo Trimillos (USA): A Typology of Improvisation in the Performance of Cultivated Music of the Tausug of the Sulu Archipelago, Philippines.

Laszlo Vikar (Hungary): Improvisation dans la musique des peuples de la Moyenne-Volga.

Session: MUSICAL INSTRUMENTS AND CHANGE II. Chairman: Dieter Christensen (USA).

Helen Meyers Caslick (USA): Indian Music in Trinidad.

K.A. Gourlay (Nigeria): New Guinea Highland "Spirit" Flutes - From Esoteric to Export.

J.R. Rayfield (Canada): The Electrified Guitar in Malinke Griot Music.

Ashenafi Kebede (Ethiopia): Zemenawi Muzika - Modern Trends in Traditional Secular Music of Ethiopia.

GENERAL ASSEMBLY OF THE INTERNATIONAL FOLK MUSIC COUNCIL

Concert: GERMAN FOLK AND POPULAR SONGS IN RENAISSANCE COMPOSITIONS. Capella antiqua München. Director: Konrad Ruhland. Introduction: Kurt Gudewill.

WEDNESDAY, AUGUST 20

Session: EUROPEAN AND AMERICAN FOLK MUSIC. Chairman: Willard Rhodes (USA).

Paul Marks (USA): An 18th-Century View on Folk Music: Johann Gottfried Herder's Volkslieder Collection.

Adolf Schroeder (USA): The European Immigrant in American Folksongs and Broadsides.

Anna Czekanowska-Kuklinska (Poland): Die Anwendung statistischer Methoden beider Kontrolle der analytischen Werkstatt.

Special Session: FOLK MUSIC IN LIFE-LONG EDUCATION. Chairman: Ernst Klusen (FR Germany).

Contributions by Ernst Klusen, Elisabeth May (USA), Sylvia Moore (Netherlands), Günther Noll (FR Germany).

WEDNESDAY, AUGUST 20 (Afternoon)

Round Table II: DEVELOPMENTS IN DANCE RESEARCH. Chairman: Vera Proca Ciortea (Rumania), Key Paper by Suzanne Youngerman (USA): Method and Theory in Dance Research: An Anthropological Approach.

Panel: John Blacking, Anca Giurchescu, Gurit Kadman, Raina Katzarova.

Round Table IV: VOLKSLIED UND VOLKSTÜMLICHES LIED IM ZEITALTER DER RENAISSANCE. Chairman: Ludwig Finscher (FR Germany).

Key Paper by Kurt Gudewill (FR Germany). Volkslied und volkstümliches Lied im Zeitalter der Renaissance.

Panel (subject to acceptance): D. Jay Rahn, Benjamin Rajeczky.

Special interdisciplinary Session: MUSIK UND LIED IM VOLKSTON ALS GEMEINSAMES THEMA DER MUSIKGESCHICHTE UND VOLKSMUSIKFORSCHUNG. Chairman: Walter Wiora (FR Germany): Key Paper by Heinrich W. Schwab (FR Germany): Das geistliche Lied im Volkston.

Workshop: REVITALISIERUNG ALTER BAIRISCHER VOLKSMUSIKINSTRUMENTE. Coordinator: Adolf J. Eichenseer (FR Germany).

RECORDINGS

FILMS

FILM AND RECORDING SESSIONS were chaired by Ernst Heins, Ricardo Trimillos, Hasan Habib Touma and Gerd Baumann.

THURSDAY, AUGUST 21

Session: IMPROVISATION III. Chairman: Mwesa Isaiah Mapoma (Zambia).

Doris Dyen (USA): The Interplay of Written and Oral Transmission in Shape-Note Singing among Blacks in Alabama.

Meki Nzewi (Nigeria): Philological Derivations of Melo-Rhythmic Improvisation.

CLOSING OF THE CONFERENCE. Presiding: Klaus Wachsmann, President of the IFMC.

REPORT OF THE EXECUTIVE BOARD TO GENERAL ASSEMBLY

For the period 1 July 1973 to 30 June 1974 (See Bulletin XLV, October 1974 pp 3-6).

For the period 1 July 1974 to 30 June 1975

The Council has had an active year under the able Presidency of Professor Klaus Wachsmann and with the work of the indefatigable Secretary-General, Professor Graham George, and the Assistant Secretary, Mrs. Graham George. There is every sign of growing interest in the work of the Council, but as will be seen, the membership is inadequate to enable it to fulfil the many tasks that lie before it.

1. Membership

Number of full members June '75	960
Number of life members June '75	2
New Members	88
Withdrawn	12
Deceased	3
In arrears or out of contact	51
Subscribers to the Yearbook (without membership)	
June '74	147
June '75	161
Corporate Subscribers	
June '74	42
June '75	45
Number of Countries represented	70
New countries represented	7

2. Finance

The financial statement January 1 to December 31, 1974, still to be verified by the Treasurer, is attached. It shows an actual balance in the Bank of Montreal, Kingston, on December 31, 1974, of $3804.01. On the same date the balance in the Midland Bank, High Holborn, London, stood at £61.36.

Grants

The Board records its thanks to its Corporate Subscribers and particularly to the Canadian Commission for Unesco which awarded the Council $1,000 in 1974 and $1,500 in 1975, and also to the RVW Trust for its grant of £250 both in 1974 and 1975.

It is estimated that there will be a deficit by the end of the year. Members are therefore urgently requested to do their utmost to obtain new members.

3. Executive Board

The 46th and 47th meetings of the Executive Board were held at Bayonne on July 24th and 25th, and August 1st, 1973. They were attended by Professor W. Rhodes (President and

Chairman, July 24), Professor K.P. Wachsmann (President and Chairman, August 1st), Dr. M. Karpeles (Hon. President), Professor T. Alexandru, Professor D. Christensen, Professor L.H. Correa de Azevedo, Professor P. Crossley-Holland, Dr. E. Gerson Kiwi, Professor Charles Haywood, Miss Olive Lewin, Dr. C. Marcel-Dubois, Mr. P. Roving Olsen, Mrs. E. Petrovic, Professor W. Wiora, Mr. Salah El Mardi. In attendance: Professor Graham George, Secretary-General, Mrs. Tjot George, (Assistant Secretary). The 48th meeting of the Executive Board was held in Regensburg, Germany on August 26-28, 1974. It was attended by: Professor K. Wachsmann (President and Chairman), Dr. M. Karpeles (Hon. President), Dr. C. Marcel-Dubois, Professor W. Wiora, Professor T. Alexandru, Professor D. Christensen, Professor C. Haywood, Miss O. Lewin, Dr. E. Kraus, Professor S. El Mahdi, Dr. B. Rajeczky. Professor and Mrs. Graham George were in attendance.

4. National Committees

Two new National Committees have been formed. The United Kingdom National Committee's request for recognition was approved at the Board's 1974 meeting, and the report of its "Working (i.e., founding) Committee" was published in Bulletin XLVI, April '75.
The Austrian National Committee was formed in April 1975 and its request for recognition was granted by the Board.
The foundation of a Polish National Committee was approved by the Board.
The Netherlands National Committee has undertaken a major reconstitution and revitalisation.

5. Liaison Officers

The Council now has Liaison Officers in: Argentina, Australia, Belgium, Brazil, Denmark, Ethiopia, France, Ghana, Israel, Jamaica, Kenya, New Zealand, Nigeria, Poland, Puerto Rico, Switzerland, Turkey, Uruguay; that is to say, we have a Liaison Officer in only 17 of our 60 or so countries not having a National Committee.

6. Committee on Radiotelevision and Sound-Film Archives

The committee held meetings in Hilversum in August 1974, a report on which appeared in Bulletin XLVI, April '75. Its 1975 meetings were held during the two days preceding the conference in Regensburg.

7. Reports from Study Groups

a) The Study Group on Research and Editing of Sources of Folk Music before 1800 - (Co-chairmen: Dr. Benjamin Rajeczky, Prof. Dr. W. Suppan), Bulletin XLVI, April '75.

b) The Study Group on the Systematisation of Folk Music (Chairman, Professor Walter Deutsch) Bulletin XLVI, April '75.

8. Publications

a) Yearbook 5 (1973) which was issued in October 1974 was edited by Professor Charles Haywood. The Board records its profound gratitude to Professor Haywood who has been responsible for the editorship of Yearbooks 3, 4 and 5. He has now tendered his resignation and the editorship has been undertaken by Professor Bruno Nettl of the University of Illinois. Yearbook No. 6 (1975) has been in the press since February and is expected to appear in October.

b) Bulletin XLV: copy was sent to the printer from Vienna on October 10th, '74, was printed by November 17th, and delayed by our addressing service till December 16th - the date that a cable from the secretariat reached the addressing service.
Bulletin XLVI: copy was sent to the printer from Vienna on March 13th and, despite two letters from the secretariat emphasising the importance of an early mailing in this conference year, and several telephone calls from Professor Christensen from New York, it was not sent out until mid-June.

9. List of Experts

The secretariat has made a significant start on the listing of experts, an operation that is vitally necessary if the secretariat is to be effective as a centre of information. The members of the Council are requested to co-operate in this venture.

10. A telegram of congratulation was sent to Dr. O.M. Sandvik on the occasion of his 100th birthday on the 9th of May, with best wishes for his well-being.

11. Regensburg Conference

Preparations for the conference were in the capable hands of Dr. Dieter Christensen; Dr. Adolf Eichenseer, and his Local Organising Committee; and the Secretariat of the Council.

INTERNATIONAL FOLK MUSIC COUNCIL

STATEMENT OF RECEIPTS AND EXPENDITURES

FOR THE YEAR ENDED DECEMBER 31, 1974

Bank Balance Dec. 31 - 1973		$3,506.30
RECEIPTS		
Membership fees	$5,587.87	
Yearbook	1,267.57	
Corporate Subscriptions	2,719.70	
Publications	506.70	
National Committees	699.88	
Novello Royalties	40.00	
R.V.W. Trust	500.00	
Registrations (Regensburg)	30.00	
I.M.C.	375.00	
Unesco Canada	1,000.00	
Donation (individual)	150.00	
Sales Journals	858.62	
Reimbursement (Queen's) for Conference Halifax (CMC)	232.00	
Reimbursement Music examples (U. of Illinois)	200.00	
		14,167.34
		17,673.64
EXPENDITURES		
Telephone, Cables	180.71	
Office materials	149.82	
Editor Yearbook	947.79	
Salary	5,400.00	
C.P.P.	169.28	
Yearbook (paid on account)	2,000.00	
Postage (Canada)	661.82	
Vienna (Office expenses)	1,005.50	
Bulletin, Notice Regensburg	1,105.31	
Office help	126.00	
Illinois Press	1,500.00	
Offprints, articles, conferences	500.20	
Miscellaneous	123.20	
		13,869.63
Bank Balance December 31, 1974		3,804.01

SUMMARY OF THE CONFERENCE

A PERSONAL VIEW OF THE 23rd IFMC CONFERENCE

If only half the delegates enjoyed and gained as much from the Conference as I did, then the organizers should be satisfied with the fruits of their labour. My impression is that in fact most of my colleagues would share my sentiments. The organization was excellent, academically, domestically, and in entertainment.

Dieter Christensen and Adelaida Reyes Schramm, and their colleagues, are to be congratulated on a stimulating and wide-ranging programme that tackled important theoretical issues as well as providing new factual information on a variety of musical traditions. Dr. and Frau Adolf Eichenseer, the Local Committee, the University and Municipality of Regensburg, the Bavarian Radio, and many local artists, are to be thanked for a wonderfully warm reception, generous hospitality, and an exciting programme of entertainment. For me, the highlight of this was on the Sunday evening: I enjoyed the dancing immensely, both because of the company and the conviviality of the occasion, and because I had never before participated in Bavarian dances or appreciated their variety.

Inevitably there was occasional disparity between the aspirations of the Conference and their realization, but this did not in any way spoil my enjoyment of the occasion or prevent me from learning from my colleagues. Having recently organized an Anthropology Conference that was not as successful as the IFMC Conference and that failed to achieve its academic objectives, I am well aware of the problems involved. Any criticisms that I make in the ensuing paragraphs, therefore, should not be viewed negatively: they are rather attempts to solve the perennial problem of a well-nigh infallible conference format. I know that many people attend conferences for the informal discussions between the formal meetings, and so do not worry greatly about what happens. I do not share this view, as it seems a pity that valuable personal experiences and observations should be shared only by the limited number of people who at any one time can have an informal discussion. Somehow or other, we have to find a way of having the same level of discussion with larger numbers of people.

This was attempted by the organizers in the form of Round Table discussions. These should have been the high point of the Conference, but for a number of reasons they were not as successful as many of the Paper sessions which, although sometimes too rushed, often provoked more lively and useful discussion. Curiously, then, attention to detail often brought more discussion of general theoretical issues than the sessions devoted to theory.

The recording sessions sometimes developed into talk sessions, which seemed a pity, since our subjects are music and dance, two modes of nonverbal communication that ought to be allowed to "speak" for themselves.

For one reason or another, I attended only one workshop, and that was not on the programme. I found it useful. The films were of varying quality, but always interesting. I am always a little surprised, and disappointed, by the comparative lack of ethnographic films that researchers have made in relation to other kinds of carefully recorded and documented data, particularly when fieldwork has been carried out for a long time in remote parts of the world. But perhaps this is due to the reticence of my colleagues to present their films, rather than the absence of the material.

Parts of Bruno Nettl's valuable key-paper on "The State of Research in Orally Transmitted Music" were very well reflected in the discussions. The Conference brought into the open contrasts between folk-music study and ethnomusicology; between a concern for the ethnography of areas and theoretical issues; between European (and especially East European and German) and American scholarship; between the reading of European and American scholars and their occasional lack of familiarity with each others' work. In this respect, I would suggest that the IFMC might consider a regular publication of abstracts in English or French, and Spanish, of papers printed in Hungarian, Rumanian, Polish, etc.

Another contrast is that many European scholars, especially from Eastern Europe, have to cope with problems of applying the results of their work nationally, but most Third World scholars, who have similar problems, are influenced and trained by American universities, rather than in Europe.

As a professional anthropologist, I was interested by what seemed to me to be some misunderstanding on both sides of the Atlantic of what the discipline is all about. Thus, some European scholars see their own work as musicological and that of the Americans as more anthropological, as if anthropology were chiefly concerned with programme notes about the social context of the music. The structures of music are as much a concern of anthropology as those of ritual, kinship, language, or any other activity in which cognitive and motor capacities of human bodies are expressed and crystallized in cultural forms.

The Conference highlighted for me a number of problems for future conferences. For instance, should we not spend more time exploiting our own resources, rather than the resources of our hosts, i.e. sharing our recordings and films, and organizing workshops, rather than being entertained, even though that entertainment may be a rich source of pleasure? Is it really true that the most important aspects of a conference are the informal discussions between the meetings? May it not be possible to find ideal specifications for the size, number, and length of meetings, suited to the different aims of each session? (This was clearly considered carefully by the Programme Committee, but the environment for the Round Table sessions was not suitable for the discussions envisaged.)

Is it possible to keep a large meeting informal and dynamic? Should not more time be devoted to the presentation of work in progress rather than of papers that are ready for publication, or even summaries of longer publications? That in itself might give a meeting a special vitality, by giving the presentation the character of an improvization rather than a set performance.

These are minor criticisms of a splendid conference, and I hope they may serve some useful purpose. Finally, I feel full of gratitude to our President and to Graham and Tjot George for all their work before, during and after the Conference, and especially to dear Maud for being with us in her ninetieth year, and adding lustre to the occasion.

John Blacking

16th October, 1975.

"EXTRACURRICULAR" REGENSBURG

The atmosphere of an international conference, the smoothness of its work and the satisfaction it engenders are always much dependent on the efficiency and thoughtfulness of its hosts. In Regensburg everything was in our favour.

The Organizing Committee, headed by Dr. Eichenseer, with his charming family and their army of helpers, spared no pains for our comfort and entertainment and nothing could have surpased the Bavarian warmth of their welcome and the imaginativeness of their arrangements. Nearly two hundred participants were rapidly installed in the comfortable, brand-new Studentenheim,and our meetings enjoyed the full facilities of a finely appointed modern university complex.

Regensburg itself was exciting to explore, with its beautiful churches and museums. Four special exhibitions were set out for us, featuring folk music instruments and publications, and manuscripts and documents of general musical interest.

The several receptions included a charmingly informal one by Dr. Eichenseer, and an impressively formal one, in the beautiful hall of the Regierung, by Staatssekretärin Dr. Mathilde Berghofer-Weichner, representing the Prime Minister of Bavaria. The evening after the former, we proceeded into town, to the Herzogsaal, for the Inaugural Address by Professor Wiora, who took as his title 'Musica Humana'. After the latter event we enjoyed a presentation of Folk Music from Bavaria and her Neighbouring Countries, sponsored by the Bavarian Radio and compered by the ever cheerful and zestful Dr. Eichenseer. The performances were widely representative of Bavarian folk music and dance, and included also groups from Austria and Switzerland, notably one of that country's famous Alphorn trios.

On Sunday we went by coach to Nuremberg: an excellent opportunity to enjoy the beautiful landscape of the Upper Palatinate and Franconia districts and to appreciate the skill and imaginative care with which the motorway had been engineered to fit into and respect the surroundings (other countries please note!). At the German National Museum we had a conducted tour of the splendid and comprehensive historical collection of musical instruments, several of the most interesting of which were played for us. The evening provided energetic participation in folk dances presented by the Bayerischer Landesverein für Heimatpflege in the nearby village of Schwabach.

On Tuesday at the Minoritenkirche, former church of the Franciscan monastery but now part of the municipal museum, there was a recital by the Capella Antiqua München illustrating the use of German Folk and Popular Songs in Renaissance Compositions and introduced by Professor Kurt Gudewill of Kiel University.

This was followed by a reception in the cloisters: a unique experience as we found ourselves wandering at will, drinking wine and chatting among the mediaeval stone people who smiled or gazed thoughtfully out upon us from every corner.

Leaving Regensburg to go our various ways we carried with us many enriching experiences: happy memories of our generous hosts, and the well-gotten gains of scholarly exchange.

Marie Slocombe

REPORT OF THE COMMITTEE ON RADIOTELEVISION AND SOUND-FILM ARCHIVES

REPORT OF RADIO/T.V. AND SOUND/FILMARCHIVES COMMITTEE I.F.M.C. ON AUGUST 12th AND 13th 1975, REGENSBURG-WEST GERMANY.

LIST OF PARTICIPANTS

Daems, Hendrik	-	Produktieleider B.R.T. (Chairman) E. Flageyplaats 18 Brussel, Belgium
Doornbosch, Ate	-	Adviseur N.O.S. Postbus 10 Hilversum, Holland
Petrović, Ankica	-	J.R.T. B. Kidrica 70 Beograd, Yugoslavia
	or:	Radio Sarajewo D. Ozme 7 Sarajewo, Yugoslavia
Miljkovic, Ljubinko	-	Radio Beograd Dositejeva 45 11000-Beograd, Yugoslavia
Njikos, Julije	-	R.T. Zagreb Jurisiceva 4/II 41000-Zagreb, Yugoslavia
Schottleander Sigurd	-	S.R.G. Radio D.R.S. Studio Basel Novarastrasse 2 CH 4059-Basel, Schwitserland
Taylor, Bruce	-	Observer Harald Harfagresgt 21 N 5000 Bergen, Norway
Yusuf, Prof. Zakariya	-	Madinat AL-ADL-152-1-20 Baghdad, Iraq
Cass-Beggs, Michael	-	Producer C.B.C. 15 Julien Pointe Claire Quebec, Canada
Myklebust, Rolf	-	Head of Folkmusic section N.R.K. Norwegian Broadcasting Oslo 3, Norway
Artmeier, Alfred	-	Head of Folkmusic Dept. B.R. Rundfunkplatz 1 8-Münich, W. Germany
Blöchl, Arnold	-	Studio Oberösterreich O.R.F. Franckstrasse 2a A 4010 Linz, Austria
Kuijer, Henk	-	Folklore Research Dept. N.O.S. Postbus 10 Hilversum, Holland

REPORT OF THE MEETING

1. Secretariat

Miss Olive Lewin, the former secretary, feels that practical difficulties prevent her from carrying out the duties of secretary as they should be done.
She has asked the committee to find another secretary.
Henk Kuijer N.O.S. has conditionally accepted the post.

2. Working Committee

The Working Committee, consisting of:

Matts Arnberg	(Sweden)
Mrs. Ankica Petrovic	(Yugoslavia)
Ate Doornbosch	(Netherlands)
Henk Kuijer, secr.	(Netherlands)

appointed at the meeting in Hilversum 1974, has prepared the agenda for this meeting in Regensburg. The participants requested the committee to prepare the agenda for the proposed meeting in Budva, Yugoslavia, 26 -29/30 May 1976.

3. Rostrum

Contributions for the trial Rostrum have been presented by:

Ankica Petrovic	J.R.T.
Rolf Myklebust	N.R.K.
Ate Doornbosch	N.O.S.

This meeting was the first, in which such a Rostrum took place. The committee feels that we have learned much of each other's folkmusic and the Rostrum will be continued at the next meeting.
The rules for the next Rostrum are:
Contributions will be accepted in four categories:

A. Sound recordings of authentic folksongs, for one or more voices without any use of studio-effects.

B. Sound recordings of one or more traditional folkmusic instruments similarly in the most authentic manner, without use of any effect.

C. Sound recordings of arrangements of folksongs for one or more voices without instrumental accompaniment, using any appropriate radiophonic effect.

D. Sound recordings of arrangements of folkmusic for one or more instruments, similarly using any appropriate composition-technique and radiophonic effect.

Separate recordings in any category ought not to be shorter than one minute, or longer than 8 minutes, inclusive of explanation. Photos of singers, instruments or groups will be welcome. Combinations of categories are accepted.

4. Other contributions

Julije Njikos		Radio Zagreb:
	Busari -	Explanation with slides and presentation of film.

Alfred Artmeier	Bayer. Rndf.
	Recording with short commentary concerning the programme "Kolorit" of Bavarian Radio.

5. Inventory

The following resolution was adopted:

The radio/television and sound/filmarchives Committee of the International Folk Music Council meeting in Regensburg G.F.R. August 12th and 13th 1975 have thoroughly discussed the proposal from N.O.S. for an inventory of folkmusic.
As explained by the proposal the inventory will concern:

1. Authentic Folkmusic
2. Derived Folkmusic
3. Disappearing Folkmusic
4. Folkmusic in archives and museums

We understand that the proposal was developed in cooperation with J.R.T. and S.R. and has the support of the E.B.U.
The committee believes that this project will be of great value for international cooperation in the production of programmes for broadcasting-purposes and warmly recommend the proposal.

6. Co-productions and joint-fieldwork

Mr. Doornbosch gave a survey of co-productions and joint-fieldwork (See below). The committee recommend that this work should be continued.

7. Cooperation with U.E.R

Dr. Victory, chairman of the U.E.R. workcommittee, will be advised of the results of the meeting.

8. Next meeting

The J.R.T. is seriously considering the possibility of inviting the radio/television and sound/filmarchives committee to meet in Budva (Monte-Negro) on 26th -29/30th May 1976.

The Rostrum (see nr. 3 of this report), will be open to Members of I.F.M.C. radio/t.v. committee, E.B.U., O.I.R.T. and A.B.U.
There will also be the possibility of taking part in a screening of television-programmes of folklore.
Particulars will be given by J.R.T. or I.M.Z. Vienna.
The committee awaits with great interest the contributions to the Rostrum and the screening, and is eager to accept an invitation for a meeting in Budva, Yugoslavia.

Working Group I.F.M.C. radio/t.v. committee

FOLK-MUSIC IN CO-PRODUCTIONS

Proposal for a European cultural project.

When the co-production-proposal was being developed, the thesis

of folk-music being an integral part of the economic, social, religious and sometimes political life of a community, was fully taken into account. Moreover, it was felt that the forms, ways of performances and development of folk-music are influenced and determined by its functions in daily life.

Listening to folk-music outside this context cannot lead to a full understanding and would fail to impress the recipient.

However excellent the added footnotes may be, exchanges of programmes often have the disadvantage that it is not known what would be interesting for the recipient. The fact is that the compiler is not aware of comparable or even adverse circumstances as between his own country and that of the recipient.

So-called "theme-programmes" (contributions from various countries processed at a central point to become a comprehensive programme) lack the same factor: the compiler does not sufficiently know the social context - a knowledge which is required for such a programme.

The few experiments in "joint-fieldwork" could on the other hand be considered successful, resulting in an exchange of insights and experiences in the field-work. The experiments also influenced positively the quality of the exchange programmes, which is an improvement of which not only the broadcasting-companies who cooperated, but also those who did not, will be able to take advantage.

The co-production-proposal

This proposal, a product of the joint-fieldwork, provides close cooperation within small groups of field-workers.

A team (e.g. consisting of three members) should work in a limited area (region, community) and take all facts into consideration (e.g. work, climate, religions, educational standards, etc.) which influence cultural life in general and folk-music in particular.

At least one of the members should know the area concerned. The programmes so brought about could have sound picture-characteristics.

Every member can contribute later in a new team because of his earlier experiences.

A snowball-effect would not immediately be apparent because of the costs involved but a "European cultural project" (E.B.U. project) could very well be the result.

Coordination and a central editorial board are required.

Possible extension: schoolradio;
records-series with documentation.

Ate Doornbosch

REPORTS OF STUDY GROUPS

Report of the Study Group on Folk Musical Instruments

The 5th conference of the Study Group took place from February 5-11, 1975 in Brunnen, Switzerland, by invitation of the "Kuratorium Musikinstrumente der Schweiz der Schweizerischen Geisteswissenschaftlichen Gesellschaft" and its local organization was excellently fulfilled by Dr. Brigitte Geiser of Bern. More than 40 participants from 12 countries discussed very intently (1) Principles and methods of historical research of folk music instruments, particularly (a) The historical development of shepherd's instruments, and (b) Written sources and their interpretation; (2) Folk music instruments of Switzerland. The 22 papers presented in the course of the sessions will be published as Vol. V of the publication series of the Study Group, edited by Erich Stockmann, Studia instrumentorum misicae populares with the support of the Musikhistoriska Museet in Stockholm. Vol. IV of the Studia instrumentorum musicae popularis will be printed also in Stockholm at the end of 1975. It contains the papers presented at the 4th conference of the Study Group which took place 1973 in Hungary.

August 1975

Dr. Erich Stockmann
Chairman

4th Conference of the STUDIENGRUPPE ZUR ERFORSCHUNG UND EDITION AELTERER VOLKSMUSIKQUELLEN /vor dem Jahre 1800 Kazimierz Dolny, 7-11 April 1975

From April 7 to 11 the meeting of the Study Group was held at Kazimierz Dolny. At the conference the Polish host was the Institute of Art of the Polish Academy of Sciences (Dir. Prof. Dr. A. Ryszkiewicz; 00-238 Warszawa, Dluga 26/28). Among several dozen people who took part, those who delivered papers were Prof. Dr. W. Suppan (D), Dr. J. Steszewski (PL), Dr. M.P. Baumann (CH), Doz. Dr. U. Muller (D), Doz. Dr. Ch. Petzsch (D), Mrs. Dr. D. Stockmann (DDR), Prof. Dr. E. Sippius (USSR), Mrs. Doz. Dr. A. Czekanowska (PL), Dr. W. Shchurov (USSR), Doz. Dr. J. Pikulik (PL), Prof. Dr. B. Rajeczky (H), Mr. Dr. B. Krzyzaniak (PL), Dr. O. Elschek (CS), Mrs. Mgr. Z. Steszewska (PL), Doz. Dr. Z. Falvy (H), Dr. F. Andraschke (D), Dr. H. Braun (D), Doz. Dr. A. Dygacz (PL), Mrs. Mgr. A. Petneki (H), Dr. K. Hlawiczka (PL). At the last session of the Conference the future range of work of the Study Group was considered and prospects of publishing of the Conference materials was discussed. The participants of the Group declined with gratitude the invitation of Prof. E. Sippius for the next 1977 meeting to be held in USSR. During the conference the partakers had a chance to see the sights of Kazimierz Dolny, a small, very valuable Renaissance town, and its vicinity. In the local church, an organ recital was performed on the Baroque instrument by Prof. F. Raczkowski.

The Conference was organized by the chairmen of the Group: Prof. Dr. B. Rajeczky and Prof. Dr. W. Suppan. On the Polish side responsible for its preparation were Dr. L. Beilawski and Dr. J. Steszewski.

Dr. Jan Steszewski

REPORT

of the Study Group of Analysis and Systematisation of Folk Music

Summary

1. General considerations

Ethnomusicological research depends on the quality of the methods of analysis and classification used, and it is with their help that ethnomusicology became a scientific field of research. They determine the ability to penetrate into the structure of music and its elements, the comparison of music's stylistic, regional, ethnic and inter-ethnic features and their synthesis.

Outstanding ethnomusicologists such as I. Krohn, Fr. Densmore, B. Bartók, F. Kolessa and others were authorities also in this field of anyalysis and classification. The high level of ethnomusicology in the past in Finland and Hungary was connected with the methods of systematisation used. At present these methods are reinforced by psychological, sociological, aesthetic and semantic viewpoints.

The IFMC devoted to this problem a session in 1956 at Freiburg i.Br. and in 1964 at the 17th Conference in Budapest, where our special Study Group was founded.

2. Structure, aim and project of the Study group (SG)

The SG was led by a chairman and 1-2 leading members; at present it has 33 working members coming from 13 countries. Working sessions were organised once in 1-3 years, with a duration of 4-5 days. The future program and its themes were discussed on closing sessions and for every session were chosen 2-3 themes. Till now (1964-1975) 6 working sessions took place: the 1st in Bratislava (Czechoslovakia) 1965, the 2nd in Vienna (Austria) 1966, 3rd in Radziejowice (Poland) 1967, 4th in Stockholm (Sweden) 1969, 5th in Bled (Yugoslavia) 1971, the 6th in Krpáčová (Czechoslovakia) 1974. More than 80 papers were presented. They were publised in 2 volumes: "Methoden der Klassifikation von Volksliedweisen" (Bratislava 1969), "Analyse und Klassifikation von Volksmelodien" (Krakow 1973) and 2 Reports: "Bericht über die 5.Sitzung der Studiengruppe für die Systemtisierung von Volksweisen" (Wien 1974) und "Methoden der ethnomusikologischen Analyse" (Bratislava 1975).

The aims of the sessions were:

1. To make known the methods of systematisation in use.
2. To exchange information about current working programs.
3. Research on essential methodic problems and analytic conceptions.
4. To investigate important special themes, such as lexicographical principles, the concept of musical form, line-differentiation of melodies, tonality, rhythmic systematic, etc.
5. To investigate the possibilities of approach to the diverse systems, to come to universally applicable principles and to investigate the borders of single

types of systematisation.

6. To present these results not only to the SG, but also to a broader circle of ethnomusicologists.

3. Themes and results of the working sessions

At the 1st session (1965), 12 different systems were presented and published.

At the 2nd in Vienna (1966) the main systems had to be verified according to their ability to classify 900 melodies from Germany, Austria, Bohemia, Moravia, Slovakia, Hungary, Sweden, Norway and Poland. The lexicographical and few-element systems brought unsatisfactory results, while the multidimensional and complex analytical systems were successful.

At the 3rd session in Radziejowice (1967) and the 4th in Stockholm (1969) 200 non-strophic, two - and three - line melodies from the above mentioned countries (with the addition of Yugoslavia) were compared, analysed and classified. Important style-strata of ceremonial, funeral, dialogical, children's and other songs were investigated and discussed. The results were published.

The 5th session in Bled (1971) brought comparative papers on Irish instrumental melodies, "folk-terminology" of classification and folk music editions. A report was issued.

The 6th session in Krpacova (1974) compared general and ethnomusicological analytical systems. Some 27 papers concerning theoretical, methodical, systematic and semantic problems were presented and discussed, including the use of computers. A preliminary report with abstracts was published.

4. Contemporary research

1. At our disposal is a broad fund of systems and methods of classification among which were developed traditional methods of lexicographic, metro-rhythmic and melodic systems as well as methods of automatical, computorial and punch-card projects.
2. The methods were improved above all in the traditional countries of european ethnomusicology, but no progress was reached in non-european countries in this field of research.
3. The main systems were applied to the strophic melodies of european folk music and there remains a need to develop methods for non-european tribal-, folk - and art music.
4. No progress was made by use of the single method: it was concluded that it is impossible to find or develop a universally applicable system of analysis and classification. Every system depends on the material to be classified, the aims of classification and the level of our knowledge about it. An important factor is whether the system is used for systematisation of some hundreds or some hundred-thousands of analytical data. But it brought

to light several basic principles of classification without reference to which no useful systematic work could be done.

5. Future problems and plans of the SG

Two main trends are clear for future research.

We have to work on systematic principles of editing folk music material in collections with systematical investigation concerning the melodic as well as textual material.

To research the possibilities of a precise, unified and quick application of computers in the classification of mass data preserved in the archives.

The next sessions will take place in Bulgaria, the German Federal Republic, Czechoslovakia or Poland in the years 1976/7 and 1978/9. The proposed themes are:

1. Folk music editions and their systematisation of melodies and texts.
2. Folk music analysis, folk music classification and the computer.
3. Problems of folk song typology and folk song genres.
4. Themes which could not be brought to completion and summarized at previous sessions.

At the last session in Krpacova (1974) O. Elschek was elected chairman of the SG and L. Bielawski as a member leading the SG. New members were coopted and some retired. At present the SG has 31 members.

Oskar Elschek
Chairman of the Study group

REPORTS OF NATIONAL COMMITTEES

Czechoslovakia

The Fifth annual Seminar in Ethnomusicology took place in Krpáčová (Slovakia) on September 23 -27 1974, together with the Sixth working session of the Study group of systematisation of folk music, organized by O. Elschek from the Musicological section of the Institute of Art at the Slovac academy of Sciences. The theme was "Methods of ethnomusicological analysis", on which 27 papers were presented, covering the whole scope of the problem, from historic-genetic viewpoint, the present stage of research and the use of computers, cybernetics and mathematical methods. 60 musicologists took part with representatives from Poland, Bulgaria, Russia, Yugoslavia, the German Democratic and German Federal Republics. A preliminary report with abstracts of the papers was published. (Methoden der ethnomusikologischen Analyse, Bratislava 1975).

The Sixth Seminar will take place at Kočovce (Slovakia) on October 6 -10 1975, its theme being "Music classification and data processing".

The Seventh Seminar of Ethnomusicology with the theme "The shepherds' music culture in the Carpathians and the Balkans" will be held September 6 -11 1976 at the castle of Smolenice (Slovakia).

Since 1971 a group of ethnomusicologists and musicologists has been working on the theme, "The folk song and the computer". Initiated by D. Holy in 1970, the first founding session took place 1971 at Strážnica in Moravia, the papers of which were published as"Lidová piseň a samočinný počitač I"; the second session was organized in autumn 1973 in Bratislava, the materials of which are published in Musicologica Slovaca vol. 7. The Third working session took place on October 15 -17 1974 in Brno. There were presented 20 papers with projects of musical analysis, thematic analysis of the folk song texts and musical instruments. The papers will shortly appear. Mathematical methods and the computers are becoming an important device of ethnomusicological research.

In 1975 ethnomusicologists took part in the activity of the working sessions of the Study Group on research and editing of sources of folk music in Poland (O. Elschek) and Folk Musical Instruments in Switzerland (A. Elscheková and I.Mačák).

7th volume of the Annual Bibliography of European Folk Music was published (Bratislava 1974) and the 8th volume will shortly appear.

At the Folklore festival in Detva (Middle Slovakia) a competition for the makers of folk music instruments was organized (10 -12 July 1975). For the first year the most typical instrument for this region was selected - the fujara. More than 50 fujaras by 25 makers were evaluated by a jury and 10 medals with the mark "instrumentum excellens" were awarded. The competition will be repeated every year in Detva, with other folk music instruments or groups of instruments: e.g. dulcimers, bag-pipes, flutes, etc.

In 1975 the Ethnomusicological Department of the Musicological Section of the Institute of Art (Slovac Akademy of Sciences) documented with 16 mm sound-film the making and music function of folk music instruments: flutes without fingerholes, the fujara, mouth-harp, the cymbal and dulcimer. The document of every instrument is 15-30 minutes long. In the film-archive of the above-mentioned institute 24 films on the technology of making folk music instruments are preserved.

Oskar Elschek

Ireland

Cumann Cheol Tire Eireann -	Folk Music Society of Ireland.
Chairman:	Hon. Secretary:
Dr. Seoirse Bodley.	Caitlin Ui Eigeartaigh.

Report of the Irish National Committee
TO the International Folk Music Council.

At the A. G. M. of the Folk Music Society of Ireland held in Dublin on June 24th 1974, the Secretary reported that during the year 1973 -74 the Society held six public meetings at which members heard illustrated lectures on a variety of topics. At our first meeting Fr. E. Giblin O. F. M. spoke on some Oriental Styles and Traits in a Collection of Irish Folk Music. In November the bi-centenary of Edward Bunting's birth was marked by talk given by Alf Mac Lochlainn on Bunting and Songs in Irish

as well as a discussion by Rev. Chris Warren of Harp Music in the Bunting Collection. The National Museum collection of musical instruments was the subject of a talk by John Teehan; Richard Hawkins lectured on the Ethnic music of Kentucky under the title Bluegrass. In March Tom Munnelly discussed the Songs of the Travelling People of Ireland, and our last meeting heard T. Gwynn Jones of the Denbighshire Education Committee lecture on Penillion - the traditional Welsh style of singing. Attendances were much as last year, ranging from 16 to over 30.

The annual Oiche Cheoil (musical evening) was held after the A. G. M. and music on bagpipes, flute and tin whistle was provided by members, as well as songs.

Publications:

This year saw the appearance of the first two numbers of our Newsletter, Ceol Tire, edited by Hugh Shields. Ceol Tire provides a useful compendium of information about folk music activities at home and to some extent abroad. It is also highly desirable that it should function as a means of communication between members living outside Dublin, and it is the editor's hope that it will develop in this way through the collaboration of members.

The most noteworthy event of the year however was the publication of the first volume of the Society's Journal, under the title Irish Folk Music Studies, Eigse Cheol Tire. This was circulated to all members at the beginning of June and has been well received by members, judging by the number who renewed their subscriptions on receiving it. The journal is edited by Hugh Shields, Seoirse Bodley and Breandan Breathnach.

At the A. G. M. the election of committee members and officers of the Society also took place and the following were declared elected for the year 1974-75:

Chairman:	Dr. Seoirse Bodley
Treasurer:	Tom Munnelly
Secretary:	Caitlin Ui Eigeartaigh
Committee members:	Breandan Breathnach
	Alf Mac Lochlainn
	Sean O Baoill
	Proinsias O Conluain
	Tomas O Suilleabhain
	Hugh Shields.

Subscriptions:

It was proposed that the membership subscription be raised to £2 for ordinary members, and this proposal was carried.

Since the 1974 A. G. M. the committee of the Society have continued to organize public meetings in the form of lectures and discussions, and also to prepare for publication the second issue of the journal Irish Folk Music Studies. Application has been made to the Arts Council of Ireland for funds to enable the Society to publish the journal.

Signed on behalf of the Committee of the Folk Music Society of Ireland:

Caitlin Ui Eigeartaigh, Hon. Sec.

REPORTS OF LIAISON OFFICERS

POLAND

Museum of Polish Folk Musical Instruments at Szydlowiec.

In May 1975, after several years preparation, the Museum of Polish Folk Musical Instruments was opened in a late Renaissance castle at Szydlowiec. (Dir. Mrs. Mgr. Danuta Paprocka; scientific consultants: Mrs. Mgr. Jadwiga Sobieska, Dr. Jan Steszewski; address of the Museum - 26-500 Szydlowiec, Zamek). At present the museum's collection numbers ca. 400 specimens. In addition to a rich collection instructively displayed, samples of folk instrumental music can be heard and an authentic violin maker's workshop is to be seen. Szydlowiec is the second museum of musical instruments in Poland. The first is the Museum of Musical Instruments in Poznan, in existence since 1945 (Dir. Dr. Wlodzimierz Kaminski, address: Poznan, Stary Rynek 45). Its admirable collection includes both professional and folk instruments from Poland, and other parts of Europe and all over the world.

Festivals of Polish Folk Music

In various regions of Poland, every year many festivals, presentations, competitions of ensembles and soloists performing folk music are organized. Both authentic music and arrangements for stage can be listened to and looked at. Among the most important, largest and those which maintain the true spirit of Polish folk music the following Festivals should be mentioned:

Karnaqa Bukowinski (Carnival of Bukowinay). Bukowina Tatrzanska Feb. Folklore of Highlanders.

Dni Folkloru Mazowsza, Kurpi i Podlasia (Folk Music Days of Mazowsze, Kurpie and Podlasie Regions. Ostroleka, May-June. Folklore of central and north-eastern Poland.

Festiwal Kapel i Spiewakow Ludowyck (Festival of Folk Singers and Ensembles). Kazimierz Dolny, June.

Festiwal Folkloru Kujaw (Folk Music Festival of the Kujawy Region). Ciechocinek, June. Folk music of Wloclawek region.

Festiwal Folkloru Wielkopolski (Festival of Folklore of Wielkopolska Region). Poznan, June. Folklore of Poznan district.

Dni Polskie Miedzynarodowego Festiwalu Ziem Gorskich (the International Festival of Highlanders). Zywiec, June.

Tydzien Kultury Beskidzkiej (A week of Folk Culture of the Beskidy Mountains). Zywiec, Aug. Folklore of the uplands and mountain regions.

Turniej Dudziarzy (Contest of Bag-Pipers). Koscian, Oct. Folklore of Poznan region.

Biesiada Kozlarska (Revel of "Koziol" Players). Nadnia near Nowy Tomysl, Feb. Folk music of the western part of the Wielkopolska region.

REPORT ON IMDT SEMINAR

"Cultural Behaviour of Youth (Asia)"

The seminar was organised in Vienna for 5 days, from 23rd to 27th Sept. 1974. It included 8 scholars from Asian countries, most of them from India, along with representatives of IMDT, Unesco, and some other experts. The delegates participating were drawn from various fields of experts - they included social scientists, playwrights, musicologists, and experts in audio-visual media. The seminar was conceived as a sort of "extension" to the one held in Vienna in 1972 on the same subject but which included delegates from some industrially developed countries of Europe and America. This seminar thus reflected a desire to bring the East and West together for a mutual understanding and collaboration for scientific research studies.

This objective was lucidly explained by Prof. Blaukopf (IMDT) in his opening paper, and Dr. Prem Kirpal, (Institute of Cultural Relations and Development Studies; New Delhi) in his paper, "Cultural Behaviour of the Youth: Prospects of International Cooperation". Both these opening papers provided a framework for the discussion among the delegates and emphasised the need of scientific research which should further our search for truth.

The following papers were read and presented for discussion.

J.J. Ojha: Socio-psychological research in Indian Music and Youth Behaviour.

I.Bontinck: Report on research studies undertaken in Europe and North America.

M. Raychaudhuri: Urbanisation, modernity and musical behaviour of Indian youth.

Q. Qalandar: The role of mass media in reshaping the aesthetic needs of the youth.

P.L. Deshpande, who is a noted playwright in India, spoke about the development of Indian theatre. He referred to the rich tradition and mass-communication impact of traditional folk theatres, prevalent in India in various forms. According to him, a synthesis was needed of these forms and modern theatrical technology and content.

Ojha divided his paper in 4 parts: - 1. Indian music and change; 2. Indian studies; 3. Indian Youth; and 4. Suggestions for further socio-psychological studies. Raychaudhuri referred to his experiment in West Bengal, concerning rural-urban living, education and occupation. This was in form of a comprehensive questionnaire supplemented by an interview to establish the impact of these factors on musical taste. Bontinck in her two papers referred to the collaborative studies being made in some European countries and stressed the need of taking cognizance of some specific problems arising in such cross-cultural studies. Qalandar's contribution referred to the impact of audio-visual media, especially television, on Indian Youth.

Apart from these, delegates from other countries - Prof. Dr. Farhat from Iran, Prof. Kozumo from Tokyo, Mr. Chang from

Malaysia, and Prof. Kotovskaya from USSR spoke about the reactions of youth in their countries to the audio-visual media, especially television and music programmes. Mr. Lesch, Unesco expert in Television Programmes production, spoke about the need to orientate such programmes in a form and manner which can have a strong impact on the audience for which such programmes were intended.

The seminar concluded with a consensus in form of resolutions emphasizing the need for scientific research in this important area.

J.J. Ojha

QUESTIONNAIRE ON ETHNOMUSICOLOGY

from Dr. Max Peter Baumann

In order to establish clearer understanding of our own ethnomusicological activities, as to both scholarly aims and scholarly achievement, and to state that understanding more precisely, it seems to us important to set out some questions concerning the basic problems which constantly recurred in discussion during the last IFMC Conference. From the answers which - we hope - will bring out new aspects, attitudes and research aims, a collation of different basic ideas as to the establishment of ethnomusicological interests could be made, and a ground plan of discussion established for a possible future Round-table. Assuming that a broad enough spectrum of answers is received, the following procedure is proposed:

- Comparison and classification of the submissions and an initial evaluation. The completed questionnaires will then be forwarded to the Board.

- From the suggestions and assertions of the questionnaire, two or three concepts as to the aims, purposes, interests, and postulated interests of ethnomusicology, and its methods and methodological implications in every aspect will be established.

- The papers for the next IFMC conference (as work in progress), which will need to be submitted at least six months before the conference, would be chosen from these concepts.

It seems to us important that the discussions, which have often failed to reach completion through lack of time, should go deeper than they have; and by means of the questions below every member of the IFMC will be given the opportunity to express an opinion on the central problems. The questions, which were already put forward at the Regensburg Conference, are:

1) What are the primary a) scientific and b) applied goals of Ethnomusicology, i.e. Folk Music Research?
2) What scientific directions ("Richtungen") in Ethnomusicology, i.e. Folk Music Research do you prefer and why?
3) What is the primary purpose for ethnomusicological analysis?
4) What is the primary purpose for comparative studies?

5) Why and how are you involved in Ethnomusicology, i.e. in Folk Music Research?

The answers - as full and frank as you like - should be sent not later than February 1st, 1976, to Dr. Max Peter Baumann, Musikwissenschaftliches Seminar der Universität Bern, Hallerstrasse 12, CH-3012 Bern/Schweiz or to: Frau Dr. Eva Perkhuhn, Universität Bonn, Bachstrasse 45, D-53 Bonn/ Deutschland.

OBITUARY

We announce with regret the death on April 12th, 1975,of Mr. Kiyoshi Komatsu, President of the Japanese National Music Committee, at the age of seventy-five. Mr. Komatsu was formerly professor of the Music Faculty of the National University of Arts as well as of the Tokai University. He was also, until 1974, Member of the Japanese National Commission for UNESCO.

We announce with regret the death on August 16th, 1975, of Prof. Dr. Fritz Bose, of the Technische Universität in West Berlin. His career in ethnomusicology began in the early 1930s in Berlin, and in recent years he has edited the important Jahrbuch für musikalische volksund Volkerkunde.

PUBLICATION ANNOUNCEMENTS

BOOKS

Hornboster Opera Omnia I, Edited by Klaus Wachsmann, Dieter Christensen, Hans-Peter Reinecke (Martinus Nijhoff, Den Haag, The Netherlands).

The 1974 Catalogue of Holdings of the Hong Kong Archives of Chinese Music is still available for US $10. Included with the Catalogue is information about how to obtain materials such as scores and recordings from the Archives. (Music Department, Chung Chi College, The Chinese Univ. of Hong Kong, Shatin, New Territories, Hong Kong).

Bela Bartok's Folk Music Research in Turkey - A.A. Saygun, in English. Approx. 190 pages, 21 29cm. Cloth approx. $30. Available at: Akademiai Kiado, Publishing House of the Hungarian Academy of Sciences, Budapest, Hungary.

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