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INTERNATIONAL FOLK MUSIC COUNCIL
DEPARTMENT OF MUSIC
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INSTITUTE OF PAPUA NEW GUINEA STUDIES READING ROOM

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INSTITUTE OF PAPUA NEW GUINEA STUDIES READING ROOM

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Yearbooks 1, 2, 3, 4, 5	$ 10.00 each
Vol. 6	$ 12.00
The Collecting of Folk Music and other Ethnomusicological Material (edited Maud Karpeles)	$ 2.50
Annual bibliography of European Ethnomusicology No. 1,2,3,4,5,6,7,	$ 3.50 each
A Select Bibliography of European Folk Music	$ 5.00
Directory of Institutions and organizations concerned wholly or in part with Folk Music	$ 1.50
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FILMS ON TRADITIONAL MUSIC: a first international cataloque compiled by the IFMC and edited by Peter Kennedy, is available at le Librairie de l' Unesco, Cultural Activities Dept., Place de Fontenoy, 75 Paris Vll, France price 22 francs, or from Peter Kennedy, Dartington Institute of Traditional Arts, Totnes, Devon, England, price £1.65 plus postage, or ($5.50).

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

BOOKS

FOLK SONGS OF EUROPE, edited by Maud Karpeles, can no longer be obtained from Novello's. It can be obtained in the U.K. from Music Sales Ltd., 78 Newman St. London, W.1 in paperback edition, price £2.95.
In the USA from Oak Publications (Division of Embassy Music Corp.), Music Sales Corp. 33 West 60 St. New York 10033.

ANNOUNCEMENTS

24th CONFERENCE OF THE IFMC - THE PRESIDENT OF THE UNIVERSITY OF HAWAII AT MANOA HAS INVITED THE COUNCIL TO HOLD ITS 1977 CONFERENCE THERE, AND THIS INVITATION HAS BEEN GRATEFULLY ACCEPTED. THE CONFERENCE WILL TAKE PLACE AT THE UNIVERSITY OF HAWAII AT MANOA, AUGUST 13TH TO 18TH, 1977. THE PROGRAM CHAIRMAN, ELECTED BY THE BOARD AT ITS MEETING IN REGENSBURG IN 1975, IS DR. RICARDO TRIMILLOS. THE FIRST NOTICE (OF TWO) CONCERNING THE CONFERENCE IS ENCLOSED WITH THIS BULLETIN.

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 philospher Al-Kindi. We still have a few of these copies available for the members working in this field.

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

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

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

University of Hawaii at Manoa - This year's University of Hawaii summer program in ethnic music and dance has been designed to allow individuals to pursue study in a variety of concentrations, including the development of teaching materials for use in the classroom at all levels; research in Okinawan music and dance; and intensive training in the performance of ethnic music and dance.
A major focus of the program will be provided by the resources of the Japan Studies Institute: The Performing Arts of Okinawa. The Institute is supported by a grant from the Japan Foundation, and will provide for the residency of four master teacher-performers--a musician and a dancer from a folk tradition. For information write, indicating specific area of interest: Judy Van Zile, Music Department, University of Hawaii, 2411 Dole St. Honolulu, Hawaii 96822.

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

REMINDERS OF FEES PAYABLE were not sent from Vienna to North America during 1974 and 1975 because of postage cost. PLEASE NOTE THAT, LACKING THESE REMINDERS, MANY MEMBERS ON THIS CONTINENT ARE IN ARREARS FOR TWO YEARS. PLEASE CHECK YOUR STANDING, SO THAT WE CAN SEND YOU YOUR YEARBOOKS, BULLETINS AND CONFERENCE NOTICES.

NOTE FOR NOMADS - 20 Yearbooks have been returned from the last issue as UNDELIVERABLE - Please let us know if you move.

DR. VALENS VODUSEK - As is seen in the Report on the 22nd General Assembly (page 4) Dr. Valens Vodusek, president of the Yugoslav National Committee, has on behalf of that committee made a gift of a number of copies of a recent five-language Yugoslav publication, for purchase by members of the IFMC for the benefit of the Council. The Council is very grateful to Dr. Vodusek for this generous gesture.

REPORT OF THE 22ND GENERAL ASSEMBLY
held at the University of Regensburg, August 19th,1975.

1. Apologies for absence were received from Mr. Douglas Kennedy, Dr. Erich Stockmann, Professor P. Crossley-Holland, Dr. Oscar Elschek, Mr. O. Akin Euba, Dr. Edith Gerson-Kiwi, Professor Nazir Ali Jairazbhoy, and Professor Salah El Mahdi.

2. The Report of the Executive Board for the two years 1973-4 and 1974-5 was read and approved. Since the estimates for 1976 showed a potential deficit, a number of members questioned whether this should be considered a matter for major concern. The president replied, on the advice of the secretary, that it seemed justifiable to suppose that the new scale of fees, introduced in 1974, would by the end of 1976 have had time to make a significant improvement in our situation.

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

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

5. Dr.O.M. Sandvik's 100th birthday - It was proposed that a fund should be established to provide means of honouring Dr. Sandvik, a founding member of the Council.

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

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

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

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

10. Statement of Form and Aims of work within the IFMC - The following statement, signed by Rokus de Groot of the Netherlands, Gerd Baumann of the German Federal Republic, and Jan-Petter Blom of Norway, suggest some points of discussion about the form and

aims of the work within I.F.M.C. It is based on some general impressions of the Regensburg Congress and was read at the General Assembly in order to learn about other members' views on the matter, and to appeal to the organizers of the next Congress to reflect upon the suggested implied. "1. During the ethics debate concluding the Round Table 1, as well as in a number of session papers, the impact of international political relations, national and ethnic power-structures and world economy was not touched upon. We feel that the growing concern with the study of "music within its context", and, as must be involved as conditions saliently influencing music and its development. 2. The concern with "research within its context" will force us to acknowledge that our social status and individual position utterly depends on the hospitality and assistance of our informants. Finding ourselves with unsolved, and so far undiscussed, ethical problems, we urge members to reflect upon the social and political context of our research, and we appeal to the Board to facilitate a general and through discussion of this subject. 3. Since the emphasis at a conference shoud be discussion rather than presentation, small working groups seem desirable. Perhaps more fruitful discussions would be achieved if presentations were made of "work in progress" rather than of finished products that have been, or are in the process of being published." Professor Blacking urged that ethics should be a major topic during the next Conference, and a considerable discussion on this subject ensued.
We would greatly appreciate members' comments on this statement.

11. The meeting closed with a vote of thanks to the president.

PRESIDENT'S MESSAGE ON I.F.M.C. STUDY GROUPS

I wish to draw attention to the Report on the 4th International Workshop of the Study Group on Folk Music Instruments of the I.F.M.C., that took place in Balatonalmadi in 1973, just published by the Musikhistoriska museet in Stockholm (1976). It consists of essays by 22 authors, plus a Preface by Dr. Erich Stockmann, that cover a remarkably wide range of data, new research, aspects and methods. The editor of theYearbook will no doubt include a detailed review in due course. The essays appear in the Musikhistoriska museets skrifter, whose editor is Dr. Ernst Emsheimer.

It was only a few months ago that another I.F.M.C. Study Group published a significant contribution to the work of the Council through its paper in the latest volume of the Yearbook on "Foundations of the Analysis of the Structure and Form of Folk Dance: A syllabus", a report of the I.F.M.C. Study Group for Folk Dance Terminology.

It is, in my opinion, a significant and most welcome trend in our work that the Study Groups contribute so much to the realization of the aims of the Council.

Klaus Wachsmann

NEW STUDY GROUPS

At its meeting in Regensburg in 1975 the Executive Board approved in principle the establishment of two new study groups: (1) on the interrelations between archaic ritual and folk music (under the leadership of Professor Gerson-Kiwi and Dr. Rajeczky 2) on European art song and folk song (under the leadership of Professor Gudewill and Drs. Schwab and Steinbeck, of the University of Kiel). Confirmation of these two study groups will be announced, at the request of the scholars concerned, after the Board meeting of 1976 to which details will be submitted for approval.

REPORTS OF NATIONAL COMMITTEES

I r e l a n d

We notice with satisfaction a recent marked increase in folk-music research, collecting and publishing in Ireland. Some of this activity continues to draw on personal or amateur resources which expose it to the eventual risk of being a perishable achievement in practical or scholarly terms. But official and group activities also progress well. Most encouraging is the establishment, not before its time, of a national archive of traditional music at University College, Dublin, of which Breandan Breathnach is in charge. The following is an extract from a report in a recent newsletter of the Irish National Committee:

> 'The work of compiling a complete collection of dance music begun in the Department of Education some years ago and extended tentatively in 1971 to include the collection of folk songs has been transferred to University College, Dublin, where it is associated with the Department of Irish Folklore. The

Ireland (cont'd)

> new folk-music division is housed in the College building at Earlsfort Terrace, Dublin.
> A hurried stocktaking shows how much progress has been accomplished already. Some 6,000 transcriptions and copying of dance tunes have been made and indexed. Around 5,000 songs (over 80% in English) have been recorded and the texts transcribed. Over 500 songs in Irish have been mechanically copied from journals and periodicals...'

The department is also engaged in setting up a library, and already possesses a sizeable collection of MSS in the original and in microfilm.

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

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

> 'The broadside ballad' (Leslie Shepard); "Folk song as vernacular culture' (W.H.A. Williams); 'Teaching folk music?' (two meetings); 'Collecting folk music'; 'Scottish Gaelic folk song and literary culture' (T.P. McCaughey); 'Playford dancing' (Mrs Lee McCurtain); 'Irish and Australian song' (Ciaran Dalton); 'Teaching the pipes' (Mr Pat Mitchell); 'Keening' (Mrs. Linda Leet-Howe).

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

Hugh Shields

P O L A N D

From June 10 to 14, Tashkent (Uzbek SSR) hosted an interrepublic conference on the topic: "Makams and mugams in modern composition".

The opening paper was delivered by Professor F.N. Karomatov, chairman of the Department of Oriental Music of the Tashkent Conservatory.

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

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

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

Particularly interesting were the second-group papers, concerned with criticism of mid-Asian theoretical treatises. A majority of the papers were philologically-oriented with a main focus on terminological questions. All the papers in that group were excellent, especially J. Plakhov's paper entitled "Some structural features of instrumental fragments of the shashmakom " in the light of essentials of the aesthetics of the Mediaeval Orient", in which some most interesting proposals were presented.

The third group, comprising papers on utilizing the makam in modern composition, unquestionably would be the most controversial of the three for an outsider. For example, doubts can be voiced about the frequently-repeated call for a development of sonata form (symphony) which, according to many speakers, offers the most favour-

able conditions for the makam to be realized at its fullest.

The Tashkent conference was the first meeting of musicologists and performers from the Soviet Asian republics. The participants expressed their satisfaction to have established closer contact, which would facilitate a further development of joint research into the still little-known nature of the makam.

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

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

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

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

A majority of the foreign guests, and these were represented in considerable numbers from both socialist countries (Bulgaria, the German Democratic Republic, Poland, Roumania, Hungary, the Soviet Union) and the West (Austria, the Federal Republic of Germany, France, the United States), contributed to the second topic. The diversity of contributions, especially those of the foreigners, made it difficult to organize discussions. The most interesting contributions included: a methodological reflection by Vilmos Voigt from Budapest on modern structural trends and their interrelations, and that by Gerald Messner from Vienna in which findings with regard to measurement (sonograph) of Bulgarian music were discussed. Gerald Messner took up again the widely-discussed problem of relationship of Balkan music with Indonesian music; he supplied much convincing evidence with which to support these hypotheses of "the traditional comparative shcool of the Vienna centre".

With respect to winter rituals, much interesting and new material was presented by Professor B. Ristovski from Skopje. A vivid discussion followed Dr. Knevević's contribution in the same connection. He stressed the functional aspect (alleged curing effects) of rituals while participants in the discussion (particularly S. Plana from Pristina), viewed the ritualistic and cult factors as dominant.

The meetings at Ohrid may be considered as multifunctional, interesting and worth continuing.

1st YEREVAN SEMINAR

From October 27 to November 2, 1975, Dilijan Armenian SSR/hosted the first Yerevan Seminar on algorithmization of musical texts. The Seminar was organized by the following four institutions:

The Armenian Higher School of Music
The Armenian Academy of Sciences
The Armenian Union of Composers
The Yerevan Polytechnical Institute.

The Seminar was attended by 74 Soviet participants, representatives of the following republics: the RSFSR (Moscow, Leningrad); the Ukrainian SSR (LVOV, Kiev, Odessa); the Moldavian SSR (Kishinev); the Lithuanian SSR (Vilnius); the Georgian SSR; the Azerbaijan SR; the Kazakh SSR; and, obviously, the Armenian SSR. In

addition. more than 6 foreign guests took part, from Bulgaria, the German Democratic Republic, Czechoslovakia and Poland.

The Seminar was of an interdisciplinary character, for apart from musicologists among those taking part were included folklorists, philologists, historians and quite a number of mathematicians, physicists and cybernetic ians. This latter group included the outstanding mathematician and cybernetician Rudolph Zaripov.

There were three sessions daily: proseminars (mornings) during which the analytical card devised by the organizers together with its data were discussed; colloquia (at midday) reserved for papers in fundamental, and related, disciplines; and round-table discussions (evenings) set apart for free exchange of views on various problems at hand.

Research on algorithmic formalization of texts had been initiated and put into working by Vladimir Hoshovski, a renowned Soviet folklorist. One of his most outstanding accomplishments is the organization of a solid team for plotting an analytical card (with regard to many various aspects, such as versification of texts, structure of melody, melodic and rhythmic formulae, tonality and articulation, etc., including problems of conditioning by function, context and genre).

The greatest success of the Seminar appeared to be its exceptionally friendly and open atmosphere which facilitated free exchange of views. Another success was the numerous attendance of youth (more than 60 per cent of the participants were under 35 years of age).

Lively, and sometimes even stormy, discussion in particular followed the following three problems:

1/ adaptation of the analytical card for universal use (music of different cultures);
2/ mutual relations among the different levels of analysis specified in the card (structural, morphological, phonological); and
3/ terminology.

The papers presented supplied much material underscoring the problems specified in the card and otherwise. The discussion that followed was aimed at a verification of both the analytical card and problems presented in the papers. The Seminar was closed with a demonstration of practical applications of the card to cataloguing procedures.

Compliments are due to the group of Armenian scholars led by Margo Brutian, and to V. Hoshorskij the initiator of the meeting, for consistent endeavours to bring about formalization of analysis and for the organization of the Seminar.

Anna Czekanowska

NATIONAL COMMITTEES

Report on the Caribbean situation, prepared at the request of the Executive Board by Miss Olive Lewin (Jamaica), August 1975.

The I.F.M.C. through its National Committees can play a vital role in helping countries to support the ideals of the Council.

In areas of mixed cultures like the countries of the Caribbean the first and most urgently needed work is in research from within. This paper will therefore concentrate on this aspect of possible I.F.M.C. involvement. This research must be done before:

(i) the sources die or become too old to contribute
(ii) industrialization pushes large areas of the traditional music off the scene.
(iii) mass media and other types of modern communication cause rapid acculturation and dilution
(iv) insensitive superficial research causes sources to close their doors to all research.* --See App. 1

In view of the sizes and of the cultural diversities of the Caribbean countries it would be very difficult to establish separate viable National Committees and some of the most interesting territories might even be left out because they do not enjoy National Status e.g. Martinique and Cariacou. It is very desirable therefore that a Committee be formed to encourage and encompass folk music activities of the whole area. The efficient setting up of such a Committee would be beyond the scope of any one territory and would best be initiated by an international body. May I therefore ask the IFMC to assist interested Caribbean territories by:

(1) actively encouraging meaningful research programmes and cultural cooperation.

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

IMPORTANCE AND URGENCY OF RESEARCH

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

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

COMMENTS ON THE RESEARCH

It is accepted without question that there are basic differences in the attitudes and life styles of people of different cultures. This is universally accepted, and yet methods used for research of various traditional art forms often do not take enough note of these differences. This has caused many problems and the publication of material which is at times too superficial to be worthy of serious attention, and at others to be full of inaccuracies and mis-interpretations.

Two illustrations may help to highlight some of the dangers which may arise through lack of understanding of local life styles and through misinterpretation of information and material:

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

(a) feigning ignorance

or

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

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

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

(b) Being visitors who make their requirements clearly understood and set up their equipment to obtain the best possible technical results. In this case participants are likely to become self conscious and restrained if not actually resentful with a resultant deterioration in authenticity.

(c) Recording under studio conditions - Here the technical quality may be excellent bu the contents only a pale reflection of the true sounds.

Countries in which music traditions are alive and living are therefore at a disadvantage when recordings are to be released internationally. The solution to this type of problem lies in the change of attitude resulting from greater understanding of various cultures by both researchers and technical experts. It is highly desireable that knowledgeable people from within the culture be involved at deeper levels, while experienced researchers and technicians make their expertise available from as discreet a distance as circumstances dictate. If music from cultures such as the Caribbean is not forever to be excluded from important international collections, there should be meaningful dialogue between local researchers and those responsible for selecting material for internationally accepted tape record and film collections.

N.B. UNESCO could be asked to send someone whom that body considers knowledgeable in the field of tape, record and film collections to the inaugural meeting of the Caribbean Committee if this suggestion is accepted.

Brazil — REPORTS OF LIAISON OFFICERS

1. The Department of Cultural Affairs, of the Ministry of Education, promoted in 1975:

1.1 In 18.08, inauguration of the new office for the Campanha de Defesa do Folclore Brasileiro (Defense Campaign of the Brazilian Folklore) and new headquarters for the Museu de Folclore (Museum of Folklore) at rua do Catete, 179 (Catete Street) (Rio do Janeiro). At this time:
a) Show by the Banda de Rabacal (Band of Rabacal)(Banda de couro) (Leather Band), from the State of Ceará.
b) presentation of the new record about literatura de cordel

1.2 Folk Festival, in 19.08, with show at Mourisco (Rio de Janeiro) by the groups: Guerreiros (Warriors)(Alagoas); Boi de Rêse (Paraíba); Capoeira (Bahia); Congada (Minas Gerais)

1.3 The DAC-MEC (Dept. of Cultural Affairs of the Ministry of Education) promoted:
Classes to teachers (from 7 to 25 July) with 64 hours/classes, being 4 classes dedicated to study folk music:
July 16 - Música Folclórica (Folk Music) by Dulce Martins Lamas
17 - Dancas Folclóricas(Folk Danses)by Zaide Maciel de Castro
18 - Folguedos Populares (Popular Merry-making) by Maria da Casia Frade
19 - Aproveitamento de Música Popular (Uses of Popular Music) by Aloísio A. Pinto

1.4 Living Folklore classes (November and December) Classes with shows by the groups: Reisado (Alagoas), Pau-de-Fitas (Santa Catarina), Afoxé (Bahia), Boi-de-Rese (Paraíba), Pastoral (Maranhão), Folia de Reis (Rio de Janeiro)

1.5 The Historial National Museum (DAC MEC) promoted, at its own headquarters, in Rio de Janeiro, classes on Painel da Cultura Brasileira (Panel on Brazilian Culture):
17 November, class on Dancas Populares (Popular Danses) by Maria Amelia Giffoni
19 November, class on Folguedos Populares by Dulce Martins Lamas.

2.1 The Riotur promoted in the last week of October, in the National Hotel, an International Congress on Turismo ASTA with shows of folk groups from almost all states of Brazil. From Bahia, groups of Capoeira and Maculelê; from Rio Grande do Sul (Gaucho Danses); from Paraíba (Xaxado); from Segipe (Banda de Couro); from Sao Paulo (Cordao de Bichos); from Pará (Boi-bumbá); etc.

3.1 The Municipal City Hall of Itajai (Santa Catarina) promoted, in July, the Third Winter Festival and Dulce Martins Lamas lectured about Presenca de Portugal no folclore Musical brasileiro (Portugal influence in the Brazilian Folk Music).

4.1 The School of Music of the Federal University of Rio de Janeiro promoted a specialization course for graduate students on Brazilian folk music, by Dulce Martins Lamas; the classes will end by June 1976.

5 Publications

5.1 Andrade, Mário-Ensaio sobre a Musica Brasileira(Essay on Brazilian Music), 3rd edition, on the 50th anniversary of the Modern Art Week, Ed.Martins, MEC

5.2 Lessa, Barbosa & Cortes, Paixão-Dancas e Andancas da Tradicão Gaucha(on Gaucho Dances)-Liv.Sulina, Porto Alegre, 1975

5.3 Monografias Folcloricas(Folk Monographies)-Pub. by the Campanha de Defesa do Folclore Brasileiro (DAC-MEC)

5.4 Capoeira(folk journal) (DAC-MEC)

6 Records

6.1 Literatura de Cordel, Record MEC-DAC. CDFB 001

6.2 Fandango/Mocambique, Sound Document on the Brazilian Folklore. Record MEC-DAC CDFB 005

6.3 Cocos de Alagoas, Record MEC-DAC CDFB 006

6.4 Violas e Violeiros(Folk music of Goias) Record Beverly

6.5 Música Popular do Sul Records Marcus Pereira MPA 2010 (Chula, Boi Barroso, Mazurca, Polka) MPA 2011 (Boi-de-Mamão, Terno-de-Reis, Batuque-Fetichista) MPA 2012 (Pau-de-Fitas, Dansas de Fandango, Cacumbi, MPA 2013 (Chamarrita, Quero-Mana, Schottish, Rancheira).

REPORTS OF LIAISON OFFICERS

NEW ZEALAND

Since my last report in 1973, the Archive of Maori and Pacific Music at the University of Auckland has been re-housed in spacious air-conditioned premises and has attracted funds for equipment, the establishment of an exchange programme, and the hiring of two half-time archive assistants who are engaged in catalòguing the present collection and in transcribing and annotating the Maori holdings. Equipment now includes 3 rack-mounted Revox recorders (4 more are on order) a Nakamichi 1000 cassette deck, a good quality tuner-amplifier, speaker enclosures, a graphic equaliser, 12 Sony TC-800 portable recorders, 3 Uher 1000 Report L recorders, 1 Nagra model 4.2 L recorder and an IVC 1" colour video-recorder with camera, tripod and monitor. Further video equipment is on order.

Amongst the more noteworthy recent tape accessions are c.90 hours of Tongan music recorded by Richard Moyle and c.60 hours of music from Aoba, New Hebrides recorded by Peter Crowe (dubbing in progress). In 1974 the Archive took part in an oral traditiions training programme for Pacific islanders arranged under Unesco auspices by Professor Bruce Biggs. Instruction was given in recording techniques, selection of tape recorders, and methods of transcribing, documenting, indexing and storing tapes. As a follow-up activity the writer and Peter Crowe have been taking part in round-Pacific satellite conferences(Peacesat) with countries interested in setting up local archives. Transcripts of the satellite broadcasts have been made by Peter Crowe and dispatched to all participants.

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

South Pacific Festival

In 1972, the first South Pacific Festival of the Arts was held in Suva, Fiji. New Zealand is the venue for a second festival to be held in Rotorua from March 5-13,1976. At the time of writing (December 1975), planning is well under way with 800 participants expected from up to 20 countries. Tonga is expected to be sending 70 performers and craft demonstrators; the Western Samoan contingent is to have 54 people; CINAT (the Cook Islands National Arts Theatre) is to come from Rarotonga; there are to be about 50 dancers and craft demonstrators from Niue; Fiji is preparing a huge contingent of 250; and New Caledonia is planning to send 100 performers who recently took part in a "Melanesia 2000 Festival" at Noumea. I shall hope to have a report on

the Festival ready for the next issue of the Bulletin.

Publications

Traditional Songs of the Maori by Mervyn McLean and Margaret Orbell has just been published by Reeds of Wellington. Six years in the making, this is the first book to include both texts and music of traditional Maori songs. From his own field recordings Mervyn McLean has chosen 50 songs representative of the most common types, and has transcribed their music. Margaret Orbell has translated and annotated them. Amongst the rich variety of songs are elaborate and highly allusive laments, love songs, war chants, songs welcoming visitors, face-savings songs, and epigrammatic occasional songs. The book includes chapters on song types (by Mervyn McLean) and on the language of the songs (by Margaret Orbell).

Mervyn McLean

REPORT ON THE BAGHDAD INTERNATIONAL MUSIC CONFERENCE

This conference specially about Arabian and Moslemusic was held at the Cultural Centre of Baghdad from 17 to 27 November 1975. The conference was attended by distinguished musicians from many countries.
The opening ceremony took place at the Hall of Teachers Union under the patronage of the Minister of Information and with a dinner banquet given at a typical Orient restaurant, in honour of the 40 delegates. The delegation heads signed the Golden Visitors Book at the Presidential Palace. There was a stimulating and wide ranging programme to visit the world-famous historical Iraq Museum, a tour in Baghdad's archeological sites, a visit to Ctesiphon Remains-Arch, the National Gallery for Modern Arts, a visit to Samarra, to the Babylonian remains with a banquet given there by the Governor of Babylon, a visit to Hatra and Nineveh, Nimrod and Mosul. A luxurious dinner banquet given by the Minister of Information at the most important Baghdad hotel at the close of the conference was enjoyed by the western delegates who had never before experienced such an oriental abandance in culinary specialities.
As well as banquets and receptions there were amusing "picnics" on the border of the desert road (to Babylon or Mosul), since the distances in Iraq are impressively long, and driving by coach is still hot in November. The Iraq Committee spared no pains for such historioal entertainments and comfort, but most of all the wideranging Arabian and Moslem music programme gave extraordinary information on a variety of musical folklore and tradition unknown to most western musicians.
The Iraq papers presented to the conference were inevitably of the greatest interest. These were: Comparative trends in the Iraq Maqam by Bahir Faiq; Religious Music in Iraq by Sheikh Jalal Al-Haafi: Music Instruments in the Baghdadi Group by Hamoodi Al-wardi: Mulla Othman Al-Mawsili and the Iraqi Song by Salim Hussain; The Influence of Iraq on Neighbour countries in music instruments by Subhi Anwar Rashid; Ziriab and the development of music in Andalus by Adel Al-Bakri; Arabic Music among the trends of different schools by Abdul Wahab Bilial: Manuscripts of music singing and sama'a in the Iraq museum by Usama Al-Nagshabandi; Baghdad Radio and the Iraqi song by Haj Hashim Al-Rajab; Al-santour methods by Hussain Ali Mahfood Poetry through melodies and singing by Khalis Armi; The traditional music instruments by Shaharazad Quasim Hassan; Arts of the Sufi in music, dancing and singing by Adel Al-Alousi; Rhythm and Harmony, the two aspects of music and poetry by Abdul Sahib Al Mukhtar; Al-Farabi and music by Abdul Jabar Al-Samarac ; and Iraq folk song by Abdul Ameer Ja'afar.
In the conference as an international gathering our Arabian Colleagues proved that this way of meeting, to exchange views on similar subjects such as the ancient civilisations of a given area, is natural to all humanity.
The Arabian musical mode (maqam) became the chief topic because its importance and self-evident problems were relevant to the musical scale-research which has attracted the interest of all musicians, scientists and philosophers.

From beyond Iraq the most important papers were:
- The meaning of Maqam by J. Elsner (DDR Berlin)
- Maqamism in music by Ali Hashishe (Tunisia)
- Musical structures in the songs of the Bedouins by Dr.Poul Rovsing Olsen (Denmark)
- Folk song from Bangladesh by Abdul Ahad
- Modal music in Asia by Dr. Tran Van Khe (France -Analysis of modulation in an Iraqi maqam by Jean Claude Chabrier (France),-Famous hymnologists of Oriental churches by Father Ph. Hailali,-Islamic mysticism and bauls of Bangladesh by Anwarul Karim (Bangladesh), - Singing in Islamic mysticism-Sufi music by S Jamil (Egypt), - Musical behaviour and music education in highly industrialized countries by Wolfgang Suppan(Austria), - Sound recording, its origins and impact in early 20th century in Egypt by Ali Jihad Racy (USA), - The task of the Arab in preserving his musical identity by H.H. Touma (Federal German Rep.); - Contemporary Andalusian songs in eternal Baghdad (Flamenco) by Arcadio de Larrea (Spain) - with an excellent flemenco singer Jose Sanchex Bernal and guitarist Jose Carlos Repeto, - Folklore in Arabic countries by Wagika Abdul Haq (Syria), - The influence of Arabian music in medieval European music by Zoltan Falvy (Hungary), - Certain trends in the music of Arab peoples by Isabella Eoljan (USSR).- Probable Arabian roots in Latin American music by Eduardo Lira Esjejo (Venezuela), - Evolution, protection, evaluation of traditional music by Vijdry R. Rao (India).

Vocal or instrumental performances in Baghdad or other cities included: A special recital given by the Iraqi Maqam and singing at al-Sha'al Hall in Baghdad. Another by the group of "Iraqi Drums and Rural and Bedouin Singing" and a special performance given by the "Iraqi Music and Ballet School" in a Russina repetitor-style. In the second part of that evening the"Iraqi National Symphony Orchestra" conducted by a young Austrian conductor with a performance of Arab compositions and a badly played 5th Symphony of Beethoven. An Oud-solo (Arabian guitar) recital with orchestra of Iraqi conventional music was given. A special performance given by the "National Troupe for popular Arts" gave us the old Persian atmosphere but in the second part the modern liberty and revolution dance scene was very Russian-minded.

For ethnomusicologists the most important evening was a religious recital of choirchants "Thikr and Prophets'Birth (= Maulid al-Nabaur) at the Caliphs' Mosque, an exotic chant with a whirling-dervish dance lasting for 30 minutes in the first part and 45 minutes in the second part. The members of the assembly expressed the hope that further festivals may be held biennially.

H. Daems,
Producer in Chief BRT
Chairman Radio TV Committee
IFMC

HELP WANTED IN RESEARCH

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

A BIBLIOGRAPHY OF FIDDLING IN NORTH AMERICA, PART 1, Compiled and Annotated by Michael Mendelson

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

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

The bibliography will be divided into five sections:

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

it would be best to place ephemeral materials such as poems, impressions of fiddling contests, and the like, in a separate section. Folkloric materials about fiddling (legends, superstitions, etc.) will generally be found under main entries. b) Entries obtained from a single source, such as an entire run of a given periodical, will be printed as a unit. Single entries will be worked in alphabetically, either as that section of the listing is published, or later in additions and corrections. 11.Record Liner Notes Notes on record liners, booklets and other material accompanying phonograph records will be listed if they contain usefull information. 111.Ephemeral Materials Under this heading will be included items not listed above, such as short newspaper and magazine articles. festival and contest programs, poems, impressions, etc. IV.Additions and Corrections As the bibliography proceeds, additions and corrections to previous listings will be included. V. Checklist of Sources This list will include those periodicals the complete runs of which have been searched, and other sources that have been searched for relevant material.

These five sections will be running concurrently.

A new series, Working Papers in Sephardic and Oriental Jewish Studies, has begun to appear under the aegis of the American Sephardi Federation, in cooperation with ADELANTRE!, The Judezmo Society. Its purpose is to provide a fast and inexpensive way of circulating in pre-publication form the results of recent research on any facet of life in Sephardic, Oriental or other non-Ashkenazic Jewish communities. Your inquiries and manuscripts are welcome, address: David Bunis, ADELANTRE! 4594 Bedford Avenue, Brooklyn, N.Y. 11235, USA.

COMING EVENTS

The International Music Centre Vienna announces:

Budva	International TV-Festival (May 25-29,1976) " Authentic Folk Music on the Screen" jointly organised by the IMZ and the JRT (Yugoslavian Television) in conjunction with a Festival of Yugoslavian artists
Baden-Baden	Freiburg/Breisgau International Seminar (September 11-13, 1976) "Radio and Musica viva" jointly organised by the IMZ and the SWF (Sudwestfunk) linked with a visit to the electronic studio of the Heinrich Strobel Foundation in Freiburg
Salzburg	11th International Congress (last week in August, 1977) "Everyday Music" jointly organised by the IMZ and the ORF (Austrian Radio-Television) in conjunction with the 1977 Salzburg TV-Opera Price
London	"Centenary of the Phonogram"(December 1977)

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

PUBLICATIONS

Dance Anthropology: Selected Bibliography

Judith Lynne Hanna
Department of Anthropology
Columbia University

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

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

V. Aesthetics in Dance; VI. Dance--Group Dynamics and Change; VII.Politics and Dance; VIII. Transcendentalism and Dance; IX. Symbolism; X.Structural Analyses of Dance; XI. Interrelation of the Arts--(A) Art, Costume,and Body Decoration; (B) Music.

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

Committee On Research in Dance;

The committee on Reasearch in Dance has just published the first biannual issue of DANCE RESEARCH JOURNAL (VII, Fall/Winter 1974-1975, formerly CORD News).
Articles include "An Essential Resource for the Aging: Dance Therapy" (Jocelyn B. Helm and Kathleen L. Gill) "A Note on Human Action and the Language Machine" (Drid Williams), "What Makes Art Art?" (Mary H.Kaprelain), and "Dances of Anahuac--for God or Man? An Alternative Way of Thinking about prehistory" (Judith Lynne Hanna).
There are reviews of publications and annotated research resources in anthropology, dance,history,psychology,kinesiology, and sociology. The recent CORD conference held in conjunction with the Society for Ethnomusicology is reported.
Manuscripts and announcements should be sent to Elizabeth Burtner,Co-Editor 825 New Hampshire Avenue,N.W., Washington D.C. 20037.

Single copies are available prepaid @ $2.00 from CORD, Dance Dept.,Educ. 675D, New York University, 35 West Fourth Street,New York, N.Y. 10003. Lists of publication contents and membership information are also available upon request.

Central Asian Music:
Essays in the History of the Music of the Peoples of the U.S.S.R.
by Viktor M. Beliaev

Edited and Annotated by Mark Slobin
Translated from the Russian by Mark and Greta Slobin

LC 74-5913. 7" x 10", 368 pages, song texts, bibliography, notes.
Wesleyan University Press. $35.00.
ISVN: 0-8195-4083-8

Central Asian Music is the first translation into English of the standard Soviet textbook on the subject, and makes accessible to scholars who read no Russian a major work by the late internationally renowned Russian ethnomusicologist Viktor M. Beliaev.

RECORDINGS

The Associated Recording Company of Nigeria presents The University of Ife Theatre, directed by Akin Euba in a new LP recording of OBALUAYE a Yoruba folk opera by Wale Ogunyemi. This work makes extensive use of Yoruba traditional music and poetry and provides a vivid picture of Yoruba culture. The recording will be of special interest to musicologists, students of Yuruba oral literature, and to scholars in other disciplines of Yoruba studies. The cost - (one 12" LP with fully-documented brochure): US $11.00, £4.50 per copy, postage included. Make cheques payable to: Associated Recording Company and send to The General Manager, Associated Recording Company, Private Mail Bag 1219, Ikeja,Lagos,Nigeria.

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

OBITUARIES.

HERBERT TAMPERE

On the 19th of January 1975, the distinguished Estonian folklorist Herbert Tampere, Professor at the State Conservatory in Tallinn, died. Herbert Tampere was born on February 1st 1909 in the village of Rannu. He studied at the University of Tartu. Since 1928 his life work has been connected with the Estonian Folklore Archives in Tartu (now the Folklore Department of the F.R. Kreutzwald Literary Museum of the Estonian Academy of Sciences), where he was until 1945 scientific assistant and from 1952-1966 Head of the Department. From 1945 to 1951 and 1967-1975 he lectured in ethnomusicology at the State Conservatory in Tallinn.
Professor Tampere transcribed 10,000 pages of folklore texts, some 2,000 folk tunes and recorded some 4,000 items of folklore on tape. His scholarly publications comprise some 100 titles. In research Professor Tampere was extraordinarily versatile. His chief interest lay in Estonian folksong and folkmusic, but he worked also in folkdance, popular beliefs and customs, and the history of folklore, among other areas. Professor Tampere's method is characterised by an ethnological approach: he sought out folksong in relation to its whole milieu, with customs and superstitions, ethnic history and the culture of neighbouring peoples. Text, tune and manner of performance are a whole and must be researched together: this was a major thesis of his, which marks all of his work. His principal scholarly writings and folklore collections are Eesti rahvaviiside antoloogia (1935), Van Kannel III (1938), and IV (1941), Eesti rahvalaule viisidega I-V (1956-1965), Eesti regivarsiliste rahvalaulude muusika liigilised isearasused ja stiilid (1962). His last work was the collection Eesti rahvapillid ja rahvapillid ja rahvatantsud (1975).

Ingrid Ruutel
Head, Folk Music Section
F.R. Kreutzwald Library Museum
Estonian Academy of Sciences

STITH THOMPSON

We note with great sorrow the death of Stith Thompson, world famous folk-tale specialist, on January 13, 1976, at the age of 91.

He played a special role in the history of the IFMC, for it was he, as Dean of the Graduate School at Indiana University, who invited and made arrangements for the Council to hold its third conference at his University. It took place immediately preceding the Midcentury International Folklore Conference, for which he was also responsible. In fact, this latter conference might almost have been a continuation of the IFMC conference since there was little change of personnel and folk music figured largely in its discussions. The IFMC conference, the first to be held in the Western Hemisphere, was attended by many eminent folk-music specialists from Europe and America and it was one of the most enjoyable and profitable that the Council has ever held. We owe an everlasting debt of gratitude to Stith Thompson for the great contribution he made to the work of the Council in those early days.

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