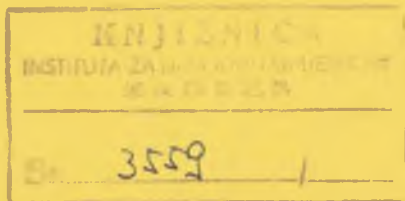


BULLETIN  
of the  
INTERNATIONAL FOLK  
MUSIC COUNCIL

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No. XXXIX  
October 1971

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

14.7.72.

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## BOOKS AVAILABLE FROM THE SECRETARIAT

|   |               |
|---|---------------|
| Yearbooks 1 and 2   | \$6.00 apiece |
| The Collecting of Folk Music and other Ethnomusicological Material (edited Maud Karpeles) | \$2.50        |
| A Select Bibliography of European Folk Music  | \$5.00        |
| Annual bibliography of European Ethnomusicology No. 1, 2, 3, and 4                        | \$3.50 apiece |
| Directory of Institutions and organizations concerned wholly or in part with Folk Music   | \$1.50        |
| Memorandum on Cataloguing and Classification of sound recordings of Folk Music            | \$0.75        |
| Les instruments de Musique au Niger   | free          |
| Copyright Statements  | free          |
| Notation de la Musique Folklorique  | free          |
| Handbuch der europaischen Volksmusik Instrumente  | free          |

AVAILABLE AT SWETS & ZEITLINGER N. V. Keizersgracht 471, Amsterdam, Holland are all the old JOURNALS of the IFMC 1-20 and the Accumulated indexes 1-15

RECORDS AVAILABLE AT: Charles Duvelle, Chef des Services Musicaux, ORTF, 116, Avenue du President Kennedy, Paris 16e, France, are:  
Musique Gouro de Cote d'Ivoire  
Musique Celtique  
Musique Indonesienne

Films on traditional music: a first international catalogue compiled by the IFMC and edited by Peter Kennedy, is available at le Librairie de l'Unesco, Cultural Activities Dept., Place de Fontenoy, Paris VII, France, price 22 francs, or from Peter Kennedy, Dartington Institute of Traditional Arts, Totnes, Devon, England, enclosing £ 1.75 plus postage.

FOLK SONGS OF EUROPE and FOLK SONGS OF THE AMERICAS edited by A. L. Lloyd are £ 1.25 each, postage extra at: Novello, Borough, Green, Sevenoaks, Kent, England.

ETHNIC MUSIC AND DANCE SERIES, Series Director Robert Garfias has films available on a rental basis from: Audio-Visual Services, Booking Office, University of Washington, Seattle, Washington 98105.

## ANNOUNCEMENTS

At its meeting in Jamaica in September the Executive Board of the International Folk Music Council established the following subscription rates to take effect for the fiscal year 1972:

|                         |                  |
|-------------------------|------------------|
| Individual Members..... | \$ 8.00 Canadian |
| Married Couples.....    | 12.00 "          |
| Students.....           | 5.00 "           |
| Institutions.....       | 10.00 "          |

If members pay in foreign currency (American dollars included) 5% is to be added for exchange.

The Study Group "Historical Sources of Folk Music", will hold its meetings in Sarospatak - Hungary, on Sept. 13-18, 1972, with the aid of the Folk Music Research Group of the Hungarian Academy of Sciences.

The EFDSS, Cecil Sharp House, London, England, marks the Diamond Jubilee of the English Folk Dance Society. Founded in 1911 by Cecil Sharp, it amalgamated with the Folk Song Society in 1932 to form the English Folk Dance and Song Society. To commemorate the Diamond Jubilee a special issue of medals has been commissioned by the Society and are now for sale there.

The Fourteenth Ordinary Session of the IMC General Assembly was held in Moscow, October 4th-6th. Professor Corrêa de Azevedo was the representative for the IFMC. We hope to publish a report from him in the next Bulletin.

Announcements from the Jamaica Executive meetings:

The 22nd Conference of the IFMC is planned to take place in San Sebastian, Spain, in August 1973.

We are happy to welcome Professor Nazir Ali Jairazbhoy of the University of Windsor (Canada) on the Board. He replaces Professor Pinon who declined nomination. Professor Jairazbhoy is at the Dept. of Asian Studies, and worked formerly under Dr. Arnold Bake in England.

Professor Luis F. Ramón y Rivera has undertaken the Chairmanship of the programming committee for the 1973 Conference in San Sebastian, Spain.

Professor Adrienne Kaeppler will form a Dance Work Shop to take place in San Sebastian.

Members have asked for the Wedding Music Workshop to continue at the next meetings, and Professor Rycroft has been invited to chair the sessions.

We would make it known that anybody wishing to give a donation or get a grant for the IFMC is more than welcome to do so. We want the membership to know that in this last year 1971, we have already published two Yearbooks, and the third one will be out some time in January or February. The cost of those three yearbooks is about \$14,000 and even with our membership up to over a 1000 members, we are very much in need of "money". So anybody who wants to donate, please don't hesitate, do it now! ! !

Will members who have a change of address please notify the secretariat immediately or else the Bulletin and Yearbooks sent out to them will be irretrievably lost, and the member will have to pay to get a new Yearbook.

Materials for Review: Please send materials as follows:

Records - to Dr. C. Marcel-Dubois, Musée National des Arts et Traditions Populaires, Route de Madrid, F5-Paris 16e France.

Books & Journals - to Professor I. J. Katz, Dept. of Music, Columbia University, New York, N.Y. 10027, USA

## TWENTY FIRST CONFERENCE

### List of Participants

#### AUSTRALIA

MOYLE, Mrs. Alice, Monash University, Clayton, Victoria, Australia

#### BELGIUM

DAEMS, Mr. H. Belgische Radio & Televisie Brussel 5, Eugee, Flageyplein 18, Belgium.

DAEMS, Mrs. Y. Brussel, Belgium.

#### CANADA

CASS-BEGGS, Mr. M., 4633 Melrose Ave., N.D.G. Montreal, Quebec, Canada.

GEORGE, Prof. G., Department of Music, Queen's University, Kingston, Ont., Canada.

GEORGE, Mrs. T., Kingston, Canada.

ROY, Dr. C., Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa, Ont., Canada.

#### CHILE

GREBE, Miss M. E.

MEDINA, M. E.

#### DENMARK

OLSEN, Mr. P. R., Dansk Folkemindesamling Birketinget 6; 2300 Copenhagen S. Denmark.

#### FRANCE

ANDRAL, Prof. Mlle. M., 6, Rue Gounod, 75 - Paris 17e, France.

CORREA de AZEVEDO, Prof. L. H., 12 Rue Galilee, 75 Paris XVI, France.

MARCEL-DUBOIS, Dr. C., Musée National des Arts et Traditions Populaires; Route de Madrid, 75 Paris 16e, France.

MICHEL, Monsieur G., Maison de l'ORTF, 116, avenue de Président Kennedy, Paris 16e, France.

## GERMAN FEDERAL REPUBLIC

GUNTHER, Dr. R., 5 Koln, Militarringstr. 23, Universitate Köln,  
Germany.  
HEINEMANN, Dr. R., International Inst. for Comparative Music  
Studies, 20 Winkler Str. 1, Berlin 33, Germany.  
KUCKERTZ, Prof. J., 5 Koln 1, West Germany, Ubierring 22  
SUPPAN, Dr. W., d 7801 Niederrimsingen, Vogelsang 15, West Germany.

## GUYANA

Mc ANDREW, Mr. W., 236 Albert Street, Queen's Town, George Town,  
Guyana.  
PILGRAM, Mr. F., 146 Crown Street, Georgetown, Guyana.

## HAWAII

KAEPPLER, Dr. A., Bishop Museum, Box 6037, Honolulu, Hawaii  
96818.

## HUNGARY

GRABOCZ, Mr. M., Magyar Radio, Brody Sandor u. 5-7 sz., Budapest  
VIII, Hungary.

## JAMAICA

O'GORMAN, Prof. P., Kingston.  
ROBINSON, P., Kingston.  
BARNES, J., Kingston.  
BAXTER, J., Kingston.  
DALEY, J., Kingston.  
HAUSER, P., German Peace Corps, Kingston.  
HEFT, D., Kingston.  
JONES, P., Kingston.  
LEWIN, Olive, Jamaica School of Music, 19 Hope Road, Kingston 10.  
OWEN, Hon. Glen., Kingston.  
ROBINSON, C., Kingston.  
SEAGA, Hon. Edward, Kingston.  
SCARFEE, M., Kingston.

## JAPAN

KANO, Mrs. A., Japan.

KITADE, R., Japan.  
MABUCHI, Prof. U., 37 (E4) Okamoto, Sakada, Higashinada Kobe  
658.

SASAKI, T., 766-4 Totsukacho Shinjuku-ku Tokyo, Japan.  
YAMADA, Prof. Y., 127, 1 chrome, Tezukayama-Naka, Sumiyoshi,  
Osaka, Japan.

## NETHERLANDS

HEINS, E. Valeriusstraat 100, Amsterdam, Holland.

## NIGERIA

OMIBIYI, M., Institute of African Studies, University of Ife, Ille-Ife,  
Nigeria.  
OMIDEYI, O., Nigerian Broadcasting Corp., New Court Road, Ibadan,  
West Nigeria.  
SOWANDE, Prof. F., (at the moment at: Dept. of African Studies,  
Howard Univ., Washington, D.C. 2001, USA).

## RUMANIA

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## SOUTH AFRICA

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TRACEY, A., P.O. Box 138, Roodepoort, Transvaal, South Africa.

## SWEDEN

ARNBERG, Dr. M., Swedish Radio, P.O. Box 955, Stockholm 10510,  
Sweden.  
MALM, K., Sweden.

## SWITZERLAND

SCHOTTLAENDER, S., Dornacherstrasse 21, CH-4000 Basel,  
Switzerland.

## TAIWAN"

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Section 3, Taipen, Taiwan.

## UNITED KINGDOM

- DE BRAY, Mrs. E. V., Merrowdown, Burtons Lane, Chalfont, St. Giles,  
Bucks, England.
- ELLIS, Miss E., 24 Longdon Croft, Warwick Road, Copt, Health,  
Knowle, Solehull Warwickshire, England.
- KARPELES, Dr. Maud, 43 Cadogan Place, London S. W. 1, England.
- PENTON, Dr. J., 4 Heath Road, Weybridge, Surrey, England.
- RYCROFT, Prof. D. K., Ashdown Cottage, Forest Row, Sussex,  
England.
- SMITH, Mrs. E., 9 Gilston Road, London, S.W. 10, England.
- SLOCOMBE, Miss Marie, B. B. C. Broadcasting House, Portland Place,  
London W. 1 England.

## UNITED STATES OF AMERICA

- ABRAHMS, Mrs. I., 913 Xenia Avenue, Yellow Springs, Ohio.
- BERNSTEIN, H., 2265 Gerritsen Ave., Brooklyn, New York, N. Y.  
11229.
- BLACKING, Prof. J., Dept. of Anthropology Western Michigan Univ.,  
Kalamazoo, Michigan 49001.
- BLOLAND, Mrs. F., University of California, Berkley, California.
- BRANDON, Dr. E., 1215 Walker Ave., Houston, Texas 77025.
- BRAITHWAITE, Mr. A., 606 Cathedral Street, Baltimore Md. 21202.
- BREWER, Sister G., Student, Dept. of Folklore — Folklife, Univeristy  
of Pennsylvania.
- BRIEGLEB, Mrs. A., Inst. of Ethnomusicology, University of California,  
Los Angeles, California 90024.
- CARPENTER, L., 10334 Almayo St., Los Angeles, California 90064.
- COX, Mr.
- COX, Mrs.
- CROMPTON, S., 11795 Laurelcrest Dr. Studio City. California 91604.
- DEHN, Miss M., 482 Fort Washington Ave., New York 10033, N. Y.
- DIETZ, Prof. E., 1093 Northern Blvd., Baldwin, New York 11510.
- ENGLAND, N. Dr. California Institute of the Arts, 10047 Louise Ave.,  
Northridge, California 91324.
- ERDELY, Prof. S., 6125 Alexa Lane, Sylvania, Ohio 43560.
- ERDELY, Mrs. Y., Sylvania, Ohio.
- GARFIAS, Prof. R., School of Music, Univ. of Washington, Seattle,  
Washington 98105.
- HANLEY, Sister M. A., College of St. Catherine, St. Paul, Minnesota  
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- KAUFFMAN, Dr. R., University of Washington, School of Music,  
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98105.
- KEIL, S., 423 East 77th Street, N. Y., N. Y. 10021.
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- KOCH, Evelyn c/o L. White, 15 Washington Place, New York, N. Y.  
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- KORSON, Dr. R., 3003 Van Ness St., New York Apt. W919 N. Y.
- LEWISTON, Mr. D., 337 East 22nd Street, New York, N. Y. 10010.
- LIST, Prof. G., Archives of Traditional Music, Indiana Univ., Blooming-  
ton Indiana 4740.
- LIST, Mrs. E., Bloomington, Indiana.
- LOCKE, Mrs. E., 45 Linden Square, Wellesley, Mass., 02181.
- METTLER, L., 119 Gates Ave., Brooklyn, N. Y. 11238.
- MILLER, D., USA.
- McGOWAN, Mrs. M., 1630 Wilmington Road, New Castle, Delaware  
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- MCLAIN, Mrs. B., Box 6251, University of Alabama, Alabama 35486.
- MORRISON, Miss L., 106 Cabrini Blvd., New York, N. Y. 10033.
- MORRISON, Mrs. M., 4260 Sunset Ave., Indianapolis 8, Indiana 46208.
- RHODES, Prof. W., 445 Riverside Drive, New York, N. Y. 10027.
- ROBINSON, Mrs. G., 4549 Circle View Blvd., L. A., California 90093.
- SEEGER, Prof. Ch., Institute of Ethnomusicology, University of  
California Los Angeles, California 90024.
- O'SHAUGHNESSY, Mrs. H., 127 Floral Blvd., New York, N. Y.
- SCHMIDT, C., 10034 Almayo Ave., Los Angeles, Calif. 90064.
- SLOBIN, Prof. M., School of Music, University of Michigan, Ann Arbor,  
Michigan 48105.
- SOUTHALL, Prof. G., Afro-American Studies Dept. University of  
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- SUCHOFF, Dr. B., 2 Tulip Street, Cedarhurst, N. Y. 11516.
- TERLECKI, Mrs. K., 5550 S. Dorchester Ave., Apt. 909, Chicago,  
Illinois 60637.
- VINCENT, Mrs. J., Box 214 San Cristobal, N. M. 87564 (New Mexico).
- WACHSMANN, Prof. K., School for Music, Northwestern Univ.,  
Evanston, Ill. 60201.
- WADE, Miss B., 825 Midland Blvd., St. Louis, Missouri 63130.
- WATERMAN, Prof. R., University of South Florida, Tampa, Florida  
33620.
- WITMER, R., 2064 - A Orchard, Urbana, Illinois 61801.
- WILLIAMS, Prof. T., USA.
- WITTIG, Mr. C., 3740 Kanawha, St., N. W. Washington, D.C.
- WITTIG, Mrs. J., Washington, D.C.

WELTFISCH, Dr. G., Fairleigh Dickinson Univ., Rutherford, Teaneck,  
Madison, New Jersey.  
YURCHENCO, Prof. H., City College of New York, Music Dept. 133rd  
St. and Convent Ave., New York, N. Y. 10031.

#### URUGUAY

IPUCHE, Dr. R., Uruguay.

#### VENEZUELA

LOCATELLI DE PERGAMO, Mrs. A., Ponticicia, Universidad Catolica,  
Argentina, Santa Maria De Los Buenos Aires,  
Argentina.

RAMON Y RIVERA, Dr., Aretz, Jefe del Departamento de Folklore,  
Instituto Nacional de Cultura y Bellas Artes,  
Caracas.

RAMON Y RIVERA, Dr. L., Apartado de Correos 6238 Caracas,  
Venezuela.

#### YUGOSLAVIA

PETROVIC, Dr. R., Institute of Musicology, Knez Mihailova 35,  
Belgrade, Yugoslavia.

#### ZAMBIA

MAPOMA, I. M., Centre for African Studies, University of Zambia,  
P. O. Box 900, Lusaka.

## Report of the 20th Meeting

of the

## GENERAL ASSEMBLY

of the

## INTERNATIONAL FOLK MUSIC COUNCIL

held at the University of the West Indies  
Jamaica, 31 August 1971

### APOLOGIES FOR ABSENCE were received from:

Dr. Karel Vetterl (Czechoslovakia), Dr. Benjamin Rajeczky (Hungary).  
Dr. Walter Wiora (German Federal Republic), Dr. Edith Gerson-Kiwi,  
(Israel), Dr. Alexander Ringer (USA), Mr. Douglas Kennedy (UK),  
Dr. E. Kraus (German Federal Republic), Professor Peter Crossley-  
Holland (UK), of the Executive Board, and Council Members:  
Mr. Aianal Abidin Mat Said (Malaysia), Professor F. Korner (Austria),  
Dr. Richard Johnston (Canada), Dr. F. Bose (Germany), Dr. Hugh  
Shields (Ireland), Dr. J. de Laban (USA), Madame H. de Chambure,  
(France), Professor D. K. Wigus (USA), Dr. G. Kubik (Austria),  
Dr. J. Laurenty (Belgium), Miss Ethel Capps (USA), Miss Ruth Krushel,  
(USA), Professor Ola Kai Ledang (Norway), Mrs. S. R. Cowell,  
(USA), Dr. Violet Archer (Canada, Dr. Bruno Nettle (President,  
SEM - USA).

1. Report of the 19th meeting held at Edinburgh, Scotland, August 9th, 1969 (previously circulated - Bulletin No. 35). The report was approved by the General Assembly.
2. Report of the Executive Board for the two-year period July 1st, 1969 - June 30th, 1971 (previously circulated - Bulletin No. 38). (Due to a secretarial oversight the report for the second of these two years had been included in the publication above-noted. This part of the report was ratified by the Executive board at its meeting of August 26th - see Minute 663).
3. Committee for Radio/Television and Sound/Film Archives - A report from this committee was presented by Miss Marie Slocombe, of the BBC, the newly elected Chairman of the Committee (see below).

4. Financial Reports - The General Assembly accepted the financial statements of July 1, 1969 - June 30, 1971, and approved the estimates for the period July 1, 1971 to December 31, 1972.

5. (a) Election of Officers and Executive Board members - The following Officers of the Council were nominated for re-election under Rule II d:

President: Professor Willard Rhodes (USA)  
Vice-President: Dr. Claudie Marcel-Dubois (France)  
Treasurer: Mr. T. H. R. Parkinson (Canada)

The following Officers of the Council were appointed in London in August 1970. Their appointments were brought before the General Assembly for ratification:

Vice-President: Professor K. P. Wachsmann (USA)  
Vice-President: Professor Walter Wiora (German Federal Republic)

The following members of the Executive Board retired and were nominated by the Executive Board for re-election under Rule II d:

Mr. Douglas Kennedy (UK)  
Mr. Paul Roving Olsen (Denmark)  
Dr. Erich Stockmann (German Democratic Republic)

The following nominations for membership in the Executive Board were made by the Executive Board:

Mr. Peter Crossley - Holland (UK) replacing Professor Wiora on his election as Vice-President.  
Dr. Oskar Elschek (Czechoslovakia) replacing Dr. Dr. Vetterl who who has retired.  
Miss Olive Lewin (Jamaica) since September 1970, replacing Professor Wachsmann on his election as Vice-Pres.  
Dr. Radmilla Petrovic (Yugoslavia) replacing Dr. Vodusek who has retired.  
Professor Roger Pinon (Belgium) replacing Professor Ringer who has retired.

There being no nominations from the floor, the above nominees were elected on a series of motions.

(b) Appointment of Co-opted Members

The following members were appointed to the Executive Board for one year as co-opted members by action of the Executive Board at its London meeting in August 1971 (under Rule II f):

Professor Tiberiu Alexandru (Rumania), replacing Professor M. Pop.  
Mr. O. Akin Euba (Ghana), replacing Professor J. H. Niketia.  
Professor L. H. Corrêa de Azevedo (Brazil)  
Dr. Dieter Christensen (Germany)  
Professor Charles Haywood (USA)

(Their names were presented to the General Assembly for information).

6. Alteration of Rules

The proposed alteration to Rule 2 was carried.

The proposed alteration to Rule 3 was carried unanimously

The proposed alteration to Rule 10 para (e) was carried unanimously

The proposed alteration to Rule 10 para(f) was withdrawn by motion and vote of the General Assembly.

The proposed alteration to Rule 11 para (a) was carried

The proposed alteration to Rule 11 para (b) was carried

The proposed alteration to Rule 11 para (c) was carried

The proposed alteration to Rule 11 para (d) was defeated

The proposed alteration to Rule 11 para (f) was carried as to the alteration of "General Assembly" to "membership", defeated as to the proposal for life memberships in the Executive Board.

The proposed alteration to Rule 11 para (i) was carried

The proposed alteration to Rule 11 para (j) was carried

The proposed new paragraph (j) to Rule 11 was carried.

Expressions of Thanks – The Assembly expressed its thanks to Miss Olive Lewin, Chairman of the Jamaican local committee, to Professor K. P. Wachsmann, Chairman of the Program Committee, and to Professor Willard Rhodes, Chairman of the General Assembly.

The Rules of the Council (1971), amended as above from their previous form, will be found published in their entirety in the present Bulletin, page 15.



## COMMITTEE ON RADIO/TELEVISION & SOUND/FILM ARCHIVES

The Committee on Radio/Television and Sound/Film Archives is a committee appointed by the Council to study and advise on matters relating to these media. Membership of the Committee is open to representatives or Corporate Subscribers who are radio or television organizations or organizations that are or include sound or film archives. Of them there are at present some 28 (we have here 12 members present). We have discovered and we believe that the best way in which this Committee can help the IFMC to pursue the aim which in its Rules is described as dissemination is to give our members, many of whom are radio and television producers, the maximum opportunity to study and discuss together their various problems and the various programme techniques involved in the presentation of folk music. By these discussions new ideas are generated and exchange, not only of ideas and experience but also of programmes, recordings and film, is facilitated.

With this purpose, the Committee, during the past year when there was no general Congress, arranged a series of meetings for discussion, which thanks to the hospitality of the Hungarian Radio, was held in Budapest from October 12th - 16th, 1970. You will find an account of these meetings in the IFMC Bulletin for October 1970 (page 12). A further note on the present membership of the Committee and its officers will be found on page 5 of the April Bulletin.

Marie Slocombe  
Chairman of Committee (United Kingdom)

Report of Radio/Television and Sound/Film Archives Committee at the 21st Conference of the International Folk Music Council Jamaica 1971.

Meetings under the chairmanship of Miss Marie Slocombe were attended by representatives of 10 radio organizations and a number of other delegates interested in the media.

Programmes were presented by representatives of Swiss and Canadian radio and reports made by other delegates.

A lot of discussion centered around the breaking down of barriers (a) between generations, (b) erected within music itself by a way of thought that had categorized music into classical, folk, and pop. Radio producers could act as catalysts and examples were related of what were called programmes of confrontation between, say, music of

pop or traditional singers, and between pop, classical and traditional music.

Possibilities for exchanging such programmes internationally between stations were discussed, and general desire expressed for more information on programmes and recordings to be made available for exchange.

It was emphasized that the International Folk Music Council already has organisation for such exchange and both Correspondents of the Council and members of the Radio Television Sound Film Archives Committee are under an obligation to supply such information.

The International Folk Music Council Secretariat is most willing to circulate in the bulletin any information sent to them. The secretariat is also ready and desirous of acting a communication centre to bring people in touch with each other if members make use of these facilities.

Members are reminded of the availability of recordings published by OCORA on behalf of the International Folk Music Council, where rights were worldwide.

Plans for the next meeting probably to be held in Europe in 1972, were discussed by members of the Committee. It was decided that material for presentation there should include programmes concerning "Functional Music as a means of Communication." These programmes should be available for exchange. Members will, through the secretary, offer other suggestions.

## SUMMARY ON THE ACHIEVEMENTS OF THE CONFERENCE

My task is to summarize the achievements of the Conference as a whole, and I must limit myself to generalities and leave hard fact to my colleagues. The task was given to me by our distinguished President, against my advice. It is a very difficult task to say the least.

I will begin at the beginning. The paper on "Jamaican Music, past, present, and future" conveyed to us the thoughts and feelings of our hosts, convincingly, and in parts most moving. Perhaps to be sensitive towards each other's needs and beliefs - which alone makes life possible on this planet - has been in the past and will be in the future the Council's most urgent concern. Perhaps we could rename Miss Lewin's paper, and instead of "Jamaican Music, past, present, and future" refer to it as "Jamaica discovers herself".

## RULES 1971

## 1. NAME

The name of the organization shall be THE INTERNATIONAL FOLK MUSIC COUNCIL, the term "folk music" being interpreted as including folk song and dance.

## 2. OBJECT

The object of the Council shall be to assist in the preservation, study, dissemination and practice of the folk music of all countries.

## 3. FUNCTIONS

The functions with which the Council shall concern itself will include:

- (a) the holding of conferences for the study of folk music in all its aspects;
- (b) the publication of a journal, a bulletin of information and other books and pamphlets on folk music; the formation of study groups to examine particular aspects of folk music;
- (c) the issue of records and films of folk music;
- (d) the creation of international archives of folk music and the encouragement of existing archives, both international and national;
- (e) the exchange of films, records and publication;
- (f) the establishment of a bureau of information;
- (g) the organization of international and regional folk music festivals;
- (h) co-operation with broadcasting organizations and the encouragement of radio, television and film performances of authentic folk music.

## 4. MEMBERSHIP

The membership of the Council shall consist of

- (a) Representatives of Affiliated National Committees where such exist;
- (b) Corporate Subscribers;
- (c) Individual members.

## 5. AFFILIATED NATIONAL COMMITTEES

- (a) National Committees, consisting of representatives of folk music organizations, scholars and others who are in sympathy with the objects of the Council, shall be eligible for affiliation on application.
- (b) In countries in which no Affiliated National Committee exists, the Executive Board may appoint Liaison Officers from among the Council's Correspondents.
- (c) The affiliation of a National Committee shall be decided by the Executive Board.

All of us need this act of self-discovery from time to time, because we all change in the course of time, and it is dangerous to address a friend if we only see in him the man whom we knew 50 years ago. Much of our discussion suffered from the fact that we know too little of each other. We know from experience that the locality in which we hold our Conference leaves its imprint on our proceedings. Yet the Council must remember that wherever it goes, it is an International body. Here in Jamaica we felt the strong pull of the Americas and for that matter

of Africa: we had some ten papers or events, academic events, from these two continents. But we also had ten papers from the rest of the world, and I hope that this kind of geographical and cultural balance has been useful.

Our hosts have gone to great trouble to provide us with the texts of the papers in English, French, and Spanish. I noticed that delegates made extensive use of this facility, but it seems that we do not yet know what would be the most effective place and time to hand out these treasured documents. To my mind, this service has greatly enhanced the chances of this Conference to succeed, and there will be enquiries for many months to come, asking our secretary for copies.

It has become abundantly clear to us during these days how fragile folk music can be, and how important it is that a performance or a folk music event generally is met by an appropriate response on the part of the audience or visitor. We must remember that a response by camera and recorder is perhaps too fervent an expression of our interest in folk music. We may destroy what we love so much. I am sure the Council will be expected to provide leadership on this burning question.

I would like to make yet another comment on the fragility of Folk music. Again I take my cue from Miss Lewin. I noticed that on many occasions Miss Lewin acknowledged her indebtedness to the scholarship of Professor Fela Sowande. I think the Council can take heart from these many references, and remember that scholarship is one of the means by which the fragile plant of folk music is supported and nurtured. Here again, some of us suffer from living too much in the past: we still think of scholarship as dry, dusty, useless. But there are new directions in scholarship, as Professor Sowande reminded us. Like all new developments, these changes are difficult to understand, but I think, here for once, time is on our side. We need not for ever remain with the popular misconception that the wholeness of musical experience and the scholarly understanding of it are irreconcilable oppo-

continued page 19

- (d) There shall not be more than one Affiliated National Committee in each country and it shall be representative of the main folk music interests of the various regions: scientific, artistic, social and educational.
- (e) Affiliated National Committees shall endeavour to spread a knowledge of the Council's activities and to further its interests in their respective countries. They shall, so far as possible, act as a link between the Council and the individual members.
- (f) Affiliated National Committees shall be free to manage their own internal affairs.
- (g) Each Affiliated National Committee shall appoint a Representative to act as liaison between the National Committee and the Council.
- (h) Affiliated National Committees shall appoint their own national delegations to the General Assembly and shall be responsible for the selection of dance, song and instrumental groups at Festivals held under the auspices of the Council.
- (i) Each Affiliated National Committee shall pay to the Council an Annual Subscription, the amount to be determined between the National Committee and the Executive Board.

#### 6. CORRESPONDENTS

Experts and representatives of folk music organizations may be appointed as Correspondents by the Executive Board. All Correspondents will be required to take up membership of the Council.

#### 7. INDIVIDUAL MEMBERS

Persons who wish to further the objects of the Council may become members on payment of a minimum subscription to be determined by the Executive Board.

#### 8. CORPORATE SUBSCRIBERS

Government departments, radio organizations, folk music institutions, and other bodies with folk music interests may become corporate subscribers on payment of a minimum subscription to be determined by the Executive Board.

#### 9. MANAGEMENT

The management of the Council shall be vested in the Executive Board, responsible to the General Assembly as hereunder defined.

#### 10. GENERAL ASSEMBLY

- (a) The General Assembly shall consist of members of the Council.
- (b) Individual members shall have the right to propose and second resolutions and to take part in the discussions. For the purpose of voting, they shall form themselves into National Delegations and each Delegation shall appoint one or more representatives to vote on its behalf.
- (c) Each National Delegation shall have one vote for every ten members, or fraction thereof, present at the meeting, up to a maximum of five votes. When voting, Corporate Subscribers

and all classes of Individual Members shall be treated alike and count as one each only for this purpose.

- (d) The members of the Executive Board shall be entitled to a further vote in an individual capacity.
- (e) An Ordinary Meeting of the General Assembly shall be convened by the Executive Board not less than once every three years and shall normally be held during the course of an international conference. Notice to members shall be despatched not less than two months before the date of the meeting together with the agenda.
- (f) An Extraordinary Meeting of the General Assembly shall be convened by the Executive Board on the written requisition of either (i) a minimum of three Affiliated National Committees or (ii) not less than ten individual members who are nationals of ten different countries. Such requisition shall state the motion or motions proposed for discussion. Except by permission of the Executive Board, no business shall be transacted at an Extraordinary Meeting save that of which due notice has been given.

#### 11. EXECUTIVE BOARD

- (a) The Executive Board shall consist of a President, Vice-Presidents, Treasurer and twelve members, all of whom shall be elected by the membership of the Council, by means of a postal ballot, and such other members as defined in clause (e). The postal ballot shall take place in the three months preceding each General Assembly.
- (b) Nominations for the Officers and the twelve members to be elected may be made by the Executive Board, by an Affiliated National Committee, or by two members, being resident of two different countries. All nominations, other than those made by the Executive Board, must be sent to the Secretary in writing in time to be included in the postal ballot. The results of the election shall be announced at the General Assembly.
- (c) The Officers and four of the twelve members shall retire at each ordinary meeting of the General Assembly, but shall be eligible for re-election. The order of retirement of the twelve members shall be by seniority of election, but where this is inapplicable the retiring members shall be determined by lot.
- (d) In the event of the death or resignation of any of its members the Executive Board may appoint a substitute to fill the vacancy. It may also appoint additional Vice-Presidents. Any such appointment shall be brought before the next General Assembly for ratification.
- (e) The Executive Board may co-opt not more than five members in addition to those elected by the membership. It may also appoint an Honorary President, who shall be a member of the Executive Board.
- (f) The Executive Board shall meet at least once each year at a time and place to be determined by the Secretary in consultation with the members of the Board. Should urgent matters

arise between meetings, the Secretary may take a vote by correspondence.

- (g) The members of the Executive Board shall exercise the powers delegated to them by the General Assembly on behalf of the Council as a whole and not as representatives of their respective delegations.
- (h) The Executive Board may appoint its own Chairman.
- (i) The Executive Board may appoint such committees and study groups as may be desirable.
- (j) The Executive Board may appoint Executive Officers, salaried and unsalaried, for the purpose of carrying on the work of the Council.

#### 12. CONFERENCES

- (a) An international conference shall be held at intervals of not more than three years and more frequently if possible.
- (b) The date and place of the conference shall be determined by the Executive Board.

#### 13. FESTIVALS

- (a) Festivals, international and regional, shall be held from time to time as opportunity offers.

#### 14. FINANCE

- (a) The Council shall be financed by
  - (i) subscriptions from Affiliated National Committees;
  - (ii) individual subscriptions;
  - (iii) donations and endowments.
- (b) A statement of accounts shall be submitted by the Executive Board to each ordinary meeting of the General Assembly.

#### 15. ALTERATIONS TO RULES

- (a) Alterations to these Rules may be made only at a meeting of the General Assembly duly convened by the Executive Board.
- (b) Notice of any proposed alteration shall be received by the Secretary in writing not less than three months before the meeting at which the proposal is to be made.
- (c) Not less than one month's notice of any such proposal shall be given by the Secretary to the members.
- (d) No alteration shall be adopted save by a two-thirds majority of the members present at the General Assembly and entitled to vote.

sites and that if we love the one we must hate the other.

Conferences are learning situations, and since we do not conduct examinations we may never know whether we have passed or failed, but perhaps when we reminisce in future years, recalling what happened to us in Jamaica, and a great deal did happen to us, we may be able to judge this Conference favourably.

Klaus Wachsmann (USA)

#### ACCULTURATION

The second of the 3 themes of our Conference: namely "The Process of Acculturation in Folk Music and Dance", was chosen by more than half of the contributors. It seems that we had a total of about 20 or 21 papers, of which something like 11 or 12 came under this theme. I think we have felt increasingly overwhelmed by the wealth and profusion of the material presented, and it is very difficult to get any kind of perspective on it, at this stage. It is not only the papers themselves that have been rewarding — this fantastically rich kaleidoscope of material — but the discussions which followed each paper have been intensely stimulating, and the exchange and interaction of ideas and viewpoints, involving the participation of all of us, is something of supreme value. There were often occasions, of course, where it seemed that an almost total breakdown in communication had come about, on account of widely differing premises and con-  
tinue sets, but we have ridden through this somehow, and I think we have gained insight into each other's standpoints in a way that would never have been possible without this kind of mutual confrontation which discussions provided. One point that I think we need to take away with us and ponder very deeply on, is whether a literate stage for folk music is really inevitable after the oral one, or whether progress is not preferable, from a pre-literate to a post-literate stage, without an intervening stage of visual symbolisation. A colleague of mine working in Somalia reports that a popular Somali form of sung poetry is nowadays more widely current than ever before; being composed and privately exchanged, with the aid of cassette tape-recorders, without ever being reduced to written form. I started off at the beginning of the Conference with the idea that the two polarities of diversity and unification or continuity as against change — would keep me level-headed. But we have been operating in such a multidimensional continuum that I have for the present rather lost my bearings. To touch briefly on some of the papers, we must firstly express our most heartfelt gratitude to Olive Lewin for her wonderful introductory paper on

Jamaica's Folk Music: Past, present and future. Besides its permanent value about which Dr. Wachsmann has already commented, her paper really had the immediate practical effect of setting us on the right course for the entire duration of our stay here and has contributed immeasurably to our ability to appreciate what we were to experience, every single day of our visit. Poul Rovsing Olsen's paper on Acculturation in the Eskimo Songs of the Greenlanders included an interesting example of musical bilingualisms in the rendition of Christian hymns, in which there was a complete change of style and of voice quality - a kind of role-changing that has parallels throughout the world - but which is symptomatic of far deeper and wider social factors which we are only now beginning to appreciate and take into account. Elizabeth Brandon's paper on the Acculturation of the French Louisiana Folksong provided a contrast: while in so many cases we have to deal with contemporary material, with little or no available information about its past evolution, we had here a most interesting presentation of social and musical history and their interweaving. Mark Slobin's paper, dealing with a musical contact situation in the case of the Uzbeks and Tajiks of Central Asia brought an extremely interesting field of study, in which we find two musical cultures living side by side and affecting each other without any dominance by one over the other. A number of papers have brought fresh ideas, such as the approach outlined in Dr. Kauffmann's paper: which is a real breakthrough in methodology. I think it will stand as a landmark in this "urban folk music" field, a field which, in my opinion, has been grossly mishandled in the past. I am afraid I cannot even begin, here, to cope with all the invaluable points arising from a whole host of other papers, like those of Dr. List, Miss Kaeppeler, Dr. Ramon y Rivera, Andrew Tracey, and others. Dr. Blacking's final paper raised us to heights of elevation from which I felt, at times, that I was in danger of leaving the delights of direct musical experience and going into orbit, in spheres of Godlike omniscient understanding. The mind boggles at trying to comprehend the infinite range of tasks that seem to be required of the ideal ethnomusicologist. I am happy that I am only a linguist by profession. After scanning the papers before we started, I had at first thought of excluding Prof. Alexandru's paper on teaching the Romanian panpipe from the acculturation field, since it seemed to me to deal with a matter of restoration, within a single culture, like Arnold Dolmetsch did for the recorder.

Dr. Wachsmann and Charles Seeger insist however, that the transmission of music from one stratum to another within the same society must also be counted as acculturation. Here we have one point scored by continuity, against its opponent change, but I have long ago given up trying to keep count of the score. I started by saying I was overwhelmed,

by the material and its presentation, and I cannot at this stage attempt to do justice even to a small fraction of the papers.

I must conclude now with a quotation from Claude Levy-Strauss's "Race and History" (Unesco, 1956, pp. 159 - 163) which I think is appropriate. He says: "All cultural progress depends on a coalition of cultures: the greater the diversity, the more fruitful the coalition. It is not enough merely to nurture local traditions and save the past for a short period longer: where other aspects of social and cultural life change, new cultural forms cannot be merely copied or modelled on the same pattern. If they are, they gradually lose their efficacy and functional value until they are no use at all."

Levy-Strauss goes on to urge that it is diversity itself that must be saved, not just its outward forms; and that "progress is not a comfortable bettering of what we have - but a succession of adventures, partings of the way, and constant shocks. We need a dynamic attitude, understanding and promoting what is struggling into being."

David K. Rycroft

#### SUMMARY OF PAPERS ON FOLK MUSIC AND DANCE IN EDUCATION

At the Thursday morning session, one of the speakers expressed pleasure in hearing music education being finally discussed at this conference. Actually, themes directly concerned with folk music and dance in education, in one form or other, have been recurrent throughout most of the sessions. We heard Miss Lewin's presentation of Jamaican Folk Music, past, present, and future, Mrs. Moyle's Sound Films for combined combined notation, Dr. Waterman's Folk music and Dance as Factors in Australian Aboriginal Education, Mrs. Baxter's The movement and dance dimensions of Jamaican Folk Music. Dr. Tracey's Folk music in African Education, the writer's presentation on the same subject, and finally Dr. Grebe's projections of Ethnomusicology in the Schools and Artistic Creation. In general, although they have approached their presentations using different methodologies and materials derived from varied experiences, they all recognized the importance of folk music and dance in education. They all stressed the need for a continuous collection and documentation of musical phenomena in their cultural and sociological settings. Some even demonstrated how folk music and dance items could be used as educational instructional materials. Individually they tackled different problems relating to music

education. Dr. Waterman presented music education in its traditional context. He showed the systematic musical training of Australian aboriginal male and female from childhood to adulthood, and thus demonstrated the importance of music and dance in their total and proper education.

Dr. Tracey's paper stressed, among other things, the need for Folk Music in African education and the urgent task of compiling textbooks to facilitate realization of this proposed educational endeavour. It stimulated critical consideration of the problems and danger inherent in reducing oral musical tradition to European notation.

Miss Lewin traced the historical development of Jamaican folk music, its rediscovery and she also discussed how the rich tradition is being kept alive by folk artists through performances in schools, theatres and on the radio.

Mrs. Moyle's paper demonstrated the possibility and attainability of sound films for combined notation of dances for the study of dance movements on the one hand, and the actual filming of these materials on the other.

Dr. Grebe expressed the notion that ethnomusicology might provide valuable teaching materials for music education. These papers might have been provocative, nevertheless, to possible solutions of problems of Folk Music and dance education. They have further shown that there is universal awareness that the continuation of folk music depends on its integration within educational systems.

M. Omibiyi (Nigeria)

### SUMMARY OF WORKSHOP SESSIONS

The session on "Terminology in Ethnomusicology" did not succeed as a real workshop as planned. It was meant to be a free discussion on how to organize the word. Instead, we became engrossed in discussing peripheral problems not germane to the subject.

For the topic "Music in Marriage Ceremonies", we wanted to present data or materials, thus enabling us to develop our theme and encourage further comparative studies. In this we succeeded to some extent. There is so much information on this subject that we decided to present additional material at future meetings. We have asked the Council to set up committees for both topics — terminology and wedding music — to continue the work begun here.

Professor Suchoff's workshop on "Computerized Research" was a real workshop in the sense that every one present took an active part. Some six or seven members were involved.

Film, Slides and tape sessions involved many members actively. We had two different approaches: (1) One presented by Mrs. Moyle, who gave us a lecture, explaining her procedures, her aims and showed us the results, including dance notation. (2). The second approach consisted simply of showing very interesting material with commentary: (a) Mrs. M. E. Grebe showed us "Slides and tape of the Slacalufe Indians" from Chile; (b) David Rycroft's film of "Swazi Royal Wedding"; (c) Miss S. Bloland showed slides on "Dance in the life of students at the Berkeley Campus of the University of California". During an informal tape session Prof. H. Yurchenco presented material recently recorded on John's Island, South Carolina, one of the many sea Islands off the South-eastern coast of the United States. Among the selections heard were children's game songs, and a portion of a service taped at the Wesley Methodist Church of the Island. Prof. Yurchenco pointed out that despite changes taking place since the 1960's Civil Rights struggle, traditional church music still functions as an important unifying force in the community, perhaps more strongly than before. The young people, however, listen to rock and soul music like their contemporaries everywhere. The session was marked by a lively discussion on the origins, historical and social meaning of children's games and songs. A suggestion was made that the IFMC consider this theme for a future conference.

Miss Ivy Baxter's session was essentially a fascinating demonstration with commentary. It provided the members of the Conference an opportunity to come into intimate contact with the "Movement and Dance dimension of Jamaican Folk Music."

R. Petrovic, Rumania.

### SUMMARY OF ELECTRONIC EQUIPMENT

#### AND COMPUTER PAPERS

Electronic equipment and computers are used to an increased extent as tools of humanistic research, including ethnomusicology. The application of such apparatus necessitates a new approach to old problems, new techniques, methods and terminology. Scholars and lovers of folk music are confronted with the challenge these research methods

represent. The object studied and the objectives aimed at by using electronic equipment are, in most instance, in a nebulous stratum: the human instinct, or, at the furthest points of perceptibility where our sense organs begin to fail. The data such apparati take on, and elaborate upon, are sound in the physical sense and statistical information to be analysed through logical computation; in both cases they are factual, impersonal; thus, on the opposite end of the pendulum centering in the questions of humanistic and cultural values in folk music.

Scientific investigations, in the main, begin with questions, notions, hypotheses for which the answers have to be obtained through observation, laboratory experiments, measurements, classification of data, and the like. Ethnomusicology as a discipline — and the three main types of work it involves: the field, desk and library work — developed along broad and diverse avenues of scientific investigations. The inclusion of new apparati represent necessary steps to keep up with our latest scientific revolution caused by computer technology.

Sessions devoted to the impact of technology upon folk music research during our present meeting of the IFMC probed into problems of various sorts:

“Strip Chart Recording of Narrow Band Frequency Analysis in aid of Ethnomusicological Data:” written by Robert A. Chipman and this reporter, had the aim of correlating frequency curves of melodies with musical transcription. The results reported were, firstly, a more detailed reading of pitches and note values, particularly in the case of melodies where the intonation of a singer is insecure, or the melodic ornamentation is too profuse and too fast to catch with the ear; secondly, the strip chart provides a clearer reading of rhythmical details, since the recording unfolds in real time. This fact becomes particularly beneficial in connection with rubato and parlando melodies; thirdly, a superposition of linguistic elements is part and parcel of melodic curves, and their reading opens new avenues for the study of interaction of language and music, syllabic quantity, metric studies, and the like.

Dr. Benjamin Suchoff's workshop session on “Computerized Research” was a practical demonstration of the value of codifying ethnomusicological data with the aid of computers. His broad categories were designed to suit stylistic analysis, classification by genres, topics, geographical areas, authors, and publications. The need for a uniform

organization, which he advocated, cannot be too emphatically underscored.

Dr. Krister Malm's research, “Some methods for the study of Chronometric values in Monophonic music”, is in direct line with the studies on rhythm conducted at the University of Upsala, Sweden. The hypothesis, which prompted such investigation was that “all performance of music contains both random and systematic variations or patterns. . . which should be detectable and measurable with electronic devices”. Dr. Malm's investigation, then continues to attack the problem on three levels, that of relationships between the period, the measure, the beat and the total musical object. Both method and results are developed with computation of events and the selection or discarding of the same. The implications of his research will become most useful in musico-psychological investigations looking for relationships between genres and their rendering.

Mention should be made of the paper of Ola Kai Ledang, “On the Acoustics and the Systematic Classification of the Jaw's Harp” which was introduced for this program but was not read. . . Investigating the jaw's harp and its overtones by means of a Sonograph and a Radiometer Wave Analyzer, the author is able to refute the former theory and classification of the instrument. The centre of his argument reads as follows: “it is evident from the experimental investigation, that the harmonic sound spectrum created by a jaw's harp depends, not on the vibrating lamella alone, but also on the geometrical configuration of the lamella and the branches of the frame, between which the lamella vibrates. The lamella creates a turbulence of air . . . Due to this turbulence, a harmonic sound spectrum is generated and emitted.” While the new tools frequently bring the enthusiastic researcher closer to the field of technology, computer or electronic, and further from music, the investigations are still tied to ethnomusicology. The results of reseraches reflect back upon folk music — the object from which they sprang — expanding their deep humanistic values and implications.

Stephen Erdely

### “THE FUN WE HAD IN JAMAICA”

“Somebody should write about all the fun we had”, said the Honorary President. “All right, Maud — you do it,” said the President. “No”, said the Honorary President. “You refuse the President?” said the President. “Yes”, said the Honorary President. (Laughter)

And so it came about that another Honorary functionary sat down one evening, in another Kingston, to recall, with nostalgic pleasure and affection, all the fun, he had — which is about all that's possible, seeing that someone else's fun, like someone else's pain, can only be guessed at. His fun, as a matter of fact, began a full week before the conference opened, when he and his (very feminine) assistant toured the island unchaperoned, and made some wonderful friendships overnight — in the most literal sense. But I shall say no more of that, so as not to make your mouth water uselessly.

The first "official" fun — apart from the preliminary fun of meeting old friends and acquaintances again — took place on the second day of the conference, a Saturday, when we piled into buses and set off south-eastwards to the private beach of the University of the West-Indies, at Port Morant. It was a day of getting to know one another, either newly or anew, of conversations hours long (shouted over the buses' roar,) of names and addresses for future use, of swimming and beach-reclining, all of it topped with music from Westmoreland County (the other end of the island), some of whose best singers, players and dancers had journeyed across the island to Manchioneal on the east coast to perform their ancient art. We didn't behave very well there — there were too many microphones and tape-recorders at work, and, later on, some serious heart-searching about how such inconsideratenesses could be prevented for the future.

The next day we were each invited, in small groups, to Sunday dinner with Jamaican people — a people characterised by warmth, dignity and friendliness in unusual degrees. Your Honorary functionary and his wife had the pleasure of experiencing the hospitality and far-reaching friendliness of Dr. and Mrs. David Atkinson — both of them medical doctors — Mrs. Atkinson the sister of Olive Lewin, that remarkable Jamaican who is capable of effortless efficiency, endless kindness, ceaseless good humour, and searching wit, all rolled into one and usually all at the same time. The visit enabled us to make friendly contact with three of the Japanese delegates, who fortunately had enough command of English that Dr. Atkinson's command of Japanese (rusting, he claims, since the war years) got little exercise. After lunch, like all the other separate groups, we were taken for an extended drive: ours over the breath-taking hill-country near the city, as well as across the reclaimed flats in the harbour area. (And, speaking of flats, we had one.)

On Monday evening, the members of the conference were received by Jamaica's remarkable Minister of Finance and Planning (who also tucks

the portfolio of culture into his capacious bag, and is a folklore man himself, as his opening address, to be published in 1971 Yearbook, showed) and Mrs. Seaga at their splendid home.

On Wednesday evening we were transported up into the hills again, over Jamaica's incredible roads — too narrow, it would seem, for a bus even on the straightaway, so that, on the thousand curves, that we could get around seemed beyond the bounds of possibility — to a medieval castle built on a hill-top, which is in fact an open-air theatre, called "Little Glyndebourne". There we experienced something indescribable and unforgettable: a "performance" — though to call it merely that is an inexcusable understatement — by Olive Lewin's singing and dancing troupe called the "Jamaican Folk Singers". This is folk music sophisticated into art-music, and all done with such intensity, relaxation and skill that one is left open-mouthed at the sheer audacious triumph of it.

On Thursday evening, we were invited to the book-store known as "Bolivar" where folk instruments of African and local derivation were on display and where an instrumental group consisting of drums, bass strings, and singers added to our now developing experience of local rhythms (and where a little boy of three held the spotlight for the visitors, as a prodigiously precocious and apparently tireless drummer). Olive Lewin spoke briefly about types of Jamaican instruments, and Andrew Tracey, from South Africa, described, and played an African counterpart.

There were two evenings devoted to music of religious sorts. The first had been on the evening of the Sunday on which we had experienced Jamaican hospitality, when a limited number of the delegates — a number limited by the space and circumstances of the places concerned — had been invited to attend revival meetings. The second was on the concluding evening of the conference, when we were taken downtown in Kingston, to a new recreation hall which, under the energetic direction of Mr. Seaga, has replaced a slum. Here we were privileged to attend a ceremony of the Cumina cult, in which a combination of instrumental music, dance and singing is used with the object of attaining a trance-like communion with the ancestors of the participants.

Despite this overflowing plenty however, I confess that one small figure dominates my mental slide-projections of this conference — the figure of 11-year-old Precious (whose last name is, as the Canadian poet Duncan Campbell Scott would put it, known to God), who at the formal opening of the conference, when senators and ministers



had played their part, came out of the west dressed in grey-white slacks, jacket and peaked cap to sing with an indescribable combination of exuberance, vitality and folk-art profundity the haunting "Ev'ry time I think on Liza, water come in me eye". It did, and still does.

## NATIONAL COMMITTEE

### REPORTS

#### CANADA

The new President of the Canadian Folk Music Society is Michael Cass-Beggs; Charlotte Cormier of the Acadian Archives is Vice-President, and Miss Carole Henderson — a newly graduated Ph. D. in folklore at Pennsylvania University — is one of the young directors. Charlotte Cormier has worked as an ethnomusicologist with Matton and Lacourciere at Laval for 3 years. She was employed by the Acadian Archives last year to establish a system of classification of tales, legends, and songs. This summer she is gathering credits in ethnomusicology at Indiana towards a Master's in ethnomusicology. Michael Cass-Beggs is a CBC producer in Montreal.

Gaston Allaire

#### RUMANIA

Report for the year 1970.

The ethnographical Section of the Institute for ethnography and Folklore has conducted its activity on the Ethnographical Atlas of Romania upon the three formerly established questionnaires: traditional agriculture, traditional cattle raising, traditional trades. They have therefore made some field experiments to establish a method and technique, the necessary time, etc. An exchange of experience for the Iron Gates was conducted in December, an important Romanian group doing a trip in Yugoslavia on this purpose. This section has also given its aid to some ethnographic Museums organizing scientific meetings. They made also two films on traditional trade products. The choreographic department has continued its activity, having done 30 field trips in 32 villages, working on the main theme "The Choreographic Carpathian Folk Dances".

The music department has made 22 field trips for research to Romanian villages and a single one in Yugoslavia. It has worked with the Bruken-thal Museum in Sibiu, organizing their collection of folk music

instruments. Trips made in Bulgaria, Yugoslavia, Spain, Egypt, and Germany have enlarged their experience. The literary department conducted its work on the Type Index of folk lyric, participating also in the cultural activities of Romanian districts, giving them counsel and aid. Staff members have participated in an Executive Board Meeting in London, meetings in Brussels and Basel, in Helsinki and Bonn. Three members were awarded a grant for study in Holland and Germany; four others visited the Soviet Union, Czechoslovakia, Bulgaria and Hungary. Four persons from the United States having a grant stayed from 6 - 9 months in Romania, studying in the Institute as did two from France, one from Bulgaria and two from Denmark. The Institute was visited by 85 specialists from different foreign countries. Together with other programs where folk music has a prominent place, the Radio has started a new program in 1970 called "365 songs". Each day or evening, for 3 - 10 minutes, a folk song from the Institute archives was on the air with a short commentary stressing the importance of that authentic song.

The TV has brought on the screen the emission "At the dor fountain" where authentic folklore was given from the field of music, dance, poetry and ethnography. Another performance series bearing the name "The Star with out name" has started since November last, discovering new folklore performers.

The Central House of Folk Creation has held its 10th Amateur Group contest. The Bruken-thal Museum of Sibiu has also organized together with the Festival "Cibinium 70" a Museum of folk music instruments where the Institute of Ethnography and Folklore gave its invaluable aid.

Tiberiu Alexandru

#### VENEZUELA

Activities from July 1970 to July 1971.

First Meeting of Experts in Ethnomusicology and Folklore.

Organized by the Department of Cultural Affairs of the OAS and by the Institute of Folklore of the INCIBA, this Meeting took place in Caracas 23 - 30 November 1970. Experts attended from Argentina, Bolivia, Peru, Brazil and Mexico, working together with the Venezuelan technical people and they edited a "Letter of American Folklore" with "Considerations and General Recommendations at the National and Inter-American level".

**INTER-AMERICAN INSTITUTE  
OF  
ETHNOMUSICOLOGY AND FOLKLORE**

This Institute was created by the INCIBA by Resolution No. 49 of September 2nd, 1970, and from the month of January 1971 it has been operating in its own location situated at the following address: La Castellana, Ave. San Felipe (entre 2<sup>a</sup> y 3<sup>a</sup> transversales). This Institute functions as a specialized and consultative organism of CIDEM. It possesses ethnomusicological collections from all Latin America and documentation relative to trips undertaken. (Its collections are completely indexed.) It has an archive of photographs (positives and negatives) and another of slides which are used for classes; bibliographic files of ethnomusicology, folklorology, organology and related subject matter; and it has begun to form a collection of Latin American musical instruments, with the purpose of having in the future an organological Museum. (At the present time work is proceeding on the cataloguing and classification of these instruments.

Since April ten scholarship winners of the OAS have been attending this Institute, representative of Uruguay, Paraguay, Bolivia, Colombia, Panama, Costa Rica and Honduras, a Venezuelan scholarship student originally from Suriname and three Venezuelan teachers. The courses comprise General Ethnomusicology, Ethnomusicology of the Latin American Area, Folklorology, Organology, Rhythmics and Musical Transcription, and Archives and Field Investigation. The scholarship holders have the opportunity to undertake short study trips. The course has a duration of ten months and for some of the scholarship holders, their scholarship will be renewed for 1972. Next year three parallel courses will be given: Ethnomusicology (with its complementary subject matter), Folklorology (with its complementary subject matter), and Folklore Teaching.

#### National Institute of Folklore

This Institute has increased its collections this year through having undertaken study trips to settlements in Lara State and in the coastal region.

#### Publications

Since the month of September 1970 the third number of the Revista

Venezolana de Folklore has been circulating. The fourth number is in press. In June 1971 Luis Felipe Ramón y Rivera's book *La Musica Afro-venezolana* (Afro-venezuelan Music) was published in an edition of the Central University of Venezuela.

#### Informal Sessions, Lectures and Short Courses

The Institute held numerous lectures on different aspects of folklore, dance, ethnic music and the extensions of folklore into Education in Caracas as well as in the interior. Besides, two short courses were given, one in the Experimental Pedagogical Institute of Lara State, on folklore in general; and another on folklore and ethnomusicology in the University del Zulia.

#### Creation of the Society of the Friends of Folklore

This society which brings together the students and lovers of Venezuelan folklore was created in the month of September 1970 and has issued its statutes of constitution.

#### Attendance at the Fourth Inter-American Conference of Music Education

Held in Rosario, Argentina, in August-September 1970, this conference enjoyed the presence of Professor Alvaro Fernaud, who gave a lecture-demonstration on "The utilization of folkloric music in secondary education".

Isable Aretz de Ramon y Rivera

#### DEUTSCHEN DEMOKRATISCHEN REPUBLIK

The National Committee of the German Democratic Republic holds, together with the work group of ethnomusicology of the German Composers and Musicologists Union, several working meetings each year in which members report on important events and new researches and discuss current problems. In 1970 new research results were presented on maqam in Egypt since 1900 and questions discussed of folk music cultivation and of the preparation and propagation of international songs. At present the National Committee concentrates on questions of mass music in the GDR, which represents a continuation, in a new manner of the artistic and creative activity of the people.

In addition to numerous long-established institutions dealing with

scientific and artistic-practical problems of ethnomusicology (including the Deutsche Akademie der Wissenschaften, the Arbeiterlied-Archiv der Deutschen Akademie der Künste, the Zentralhaus für Kulturarbeit, a number of folk art research bodies and folk art ensembles) a work group for ethnomusicology was founded at the Humboldt University in Berlin in late 1969. This group should, considering the great ethnomusicological traditions of the university systematically develop ethnomusicological research at the University level and give specialized training to musicologists for ethnomusicology. The members of the group presented last year a variety of studies on maqam in Egypt and on problems of transculturation. A study on the function and structure of musical work signals is in preparation.

## HUNGARY

Recently two books were published by members of our Institute:

1. Dr. Gyorgy Martin: Hungarian dance-types and dance-dialects (in Hungarian, 323 p. with 144 melodies)
2. Dr. Balint Sarosi: Gipsy-music (in Hungarian, 250 p. with photos and melodies; English and German translations in preparation)

In July and August 1970 Dr. Laszlo Vikar — continuing his research work in the Central-Volga region — spent six weeks in the Tartar Autonomous Republic among Tartar, Tchouvash, Mordvin, Votiak and Tcheremiss populations. He recorded in 41 villages more than 500 finno-ougrian and turkic folksongs.

Since November 1st 1970 Prof. Tanimoto Kazuyuki (Sapporo University, Japan) works in our Institute. He is studying the systematization of Hungarian folk music collection.

Since January 1st 1971 Miss Ilona Borsai has been studying Coptic and Egyptian music in the United Arab Republic. The preparation for publication of the next volume of *Corpus Musicae Popularis Hungaricae* is drawing to a close. It will contain one of the oldest type of our folk music, which has no connection with any special occasion. (Cf. Kodaly's Peacock Variations).

Dr. Benjamin Rajeczky and his co-workers discovered old Hungarian polyphonic music from the XV century. Results of this work will be published in the new series "Folk Music and Music History" of our Institute.

Mr. Laszlo Dobszay just returned from the USA, where he was teaching four months at Yale University.

In March and April 1971 Dr. Laszlo Vikar was giving a course on ethnomusicology at the Ecole Normale de Musique in Montreal (a department of l'Université du Quebec). After his visit to Canada, he studied the folk music material of the Finnish Literature Society in Helsinki.

From the 1st of March 1971 the Secretaryship of the Hungarian National Committee of the IFMC has been taken over by Dr. Laszlo Vikar on the retirement of Prof. Jenő Adam.

## REPORTS OF LIAISON OFFICERS

### IRELAND

(addendum to the notes referring to Ireland sent for inclusion in the Bulletin of the IFMC, December 1970)

In March, 1971, after two previous meetings, the "Folk Music Society of Ireland" ('Cumann Cheol Tire Eireann') was formally inaugurated with a lecture by Dr. Seoirse Bodley on "The Irish harp". The new society plans to co-ordinate efforts to preserve folk music and to encourage research, holding regular meetings and publishing an annual journal. In June it elected a committee of nine members including the following officers: Seoirse Bodley (chairman), Aoileann Ni Eigear-taigh (secretary), Tom Munnely (treasurer).

The Secretary's address is 37 Br. Ardphairce, ATH CLIATH 6 (37 Highfield Road, DUBLIN 6). Members from outside Ireland are welcome.

Hugh Shields

### NEW ZEALAND

The University of Auckland, New Zealand, has approved regulations introducing courses in Ethnomusicology for the degrees of BA, BMus and M Mus. Courses on Music of Non Literate Peoples and Music of Oceania, and a Seminar on Advanced Theory and Method will all be taught by Dr. Mervyn McLean. Additionally, Ethnomusicology will continue to be available as a subject for graduate students advancing to MA and PhD.

The first PhD in Ethnomusicology from the University of Auckland was awarded in August 1971 to Richard Moyle for a thesis entitled Samoan Traditional Music. Dr. Moyle has also been awarded a Postdoctoral Fellowship and a Fullbright travel grant to attend Indiana University as a Visiting Scholar.

Mervyn McLean

### THE "HORNBOSTEL OPERA OMNIA" PROJECT

The ready-to-print manuscripts for the first, or possibly first two, volumes of Hornbostel's opera omnia are now completed. They include essays and reviews from the years 1903 to 1906, in the German urtext and in English translation.

The manuscripts have been prepared by the editors Dieter Christensen, Hans-Peter Reinecke, and Klaus Wachsmann (editor-in-chief), in collaboration with R. Campbell, N. Christensen, and H. J. Jordan. The English translations for the first installment were provided by W. and R. Adriaansz, R. Campbell, J. DeLaban, E. Giles, J. Katz, B. Krader, G. Kurath and W. Malm, B. Nettel, A. Ringer, and B. Wade. Subsequent volumes will include English translations — already completed — by L. Anderson, J. Heller, S. Herndon, M. Kolinski, F. Liebermann, G. List and R. Tremillos. Others are in preparation.

The 1903 - 1906 manuscripts are now in the hands of the publishers, Martinus Nyhoff of the Hague, The Netherlands, but it must be remembered that the Hornbostel Opera Omnia are still "in preparation", and that no volume has been published as yet or will be published in the immediate future. The editors will keep you informed on the progress of the project.

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