

M. de Azeredo

Il y a une trois commissions:

- a) la musique <sup>ou l'école</sup> ; (dans la vie sociale de la communauté)
- b) <sup>(éducation musicale)</sup> en dehors de l'école ;
- c) la formation des instituteurs de la musique

Arnold Walter <sup>(Canada)</sup> est Bernard Shore et le  
tête du ~~comité~~ préparatoire.

(éducation musicale de jeunes (et adultes) en dehors de l'école).

Miss Karpis  
Speaks about the necessity of including  
in the "second" subject: "recreation" (courses and  
amateurish unions etc) which is of great educational  
importance.

Mr Kennedy  
It is essential that recreation should be included  
The teacher is incapable unless folk music becomes an  
essential part of his own education. If he enjoys it  
If he has taken (takes) part in folk music seminars  
Thus, the ~~teaching~~ formation of the teacher is quite  
natural. We could not co-operate unless this  
is included.

M. de Azeredo This subject is included.

Letter of the responsible <sup>of the sector of Folk music</sup> of the Radio Zagreb  
on collaboration of Broadcasting Corporation  
on Folk music (on an international scale)  
(of Mr Zoran Palicok)

Prof. Vodnisek proposes to form a Directory  
of ~~all~~ institutions or learned societies  
of Folk music in all countries.

Belm Archives

M. de Azeredo : Records of the Unesco

Irecod : Jeu de tambour (Afrique)

Colacich : Mystère de Zitello etc.

12. IX. 1951

Mr. Shulham-Shaw

⊗ A written <sup>version</sup> song, is a version given by  
one singer on one occasion.  
check along : in performance after knowledge  
and analysis of facts about the music you come  
back to the instinctive part enriched

Folk music belongs to the whole nation and not to a part  
No body can refuse to the concert singer the right to include  
in his programmes folk songs of the folk  
music of his people (country)

- Melody in folk music is a vehicle for the text. The contrary  
is the usual thing in art song.

The traditional singer takes liberty in tempo but  
he always keeps the underlying rhythm.

- Intonation (in cases of tempered (fixed) tones as the piano the  
singer will content himself to be in the fixed intervals. In an  
unaccompanied case he should try to do what is coming natural.

Mr. Macleod: What modes are used and which are more popular in using this kind of polyphony? Lower & Phrygian

Dr. Carver: Is this music available? Pas encore publié dans le prochain numéro de l'Institut.

Mr. Shuldham-Shaw: Has the 2nd influenced the Composers? Une pratique prise de la musique Européenne

Mr. Jersan-Kivi: Is it the result of pipe-playing?

Mr. Rihman: Cette pratique est un héritage très ancien des peuples qui ont reçu ici (voir notes) Slav.

10. IX. 1951

Dr. Boulton  
Laura

First Record: Africa  
Hunting song (a song of hunting magic) through the movements of the dance they imitate the animal they are hunting. Primitive

- Second Record  
Bempera rapido... Enppes uenys. Enppes diuno.

3rd Record (~~2nd~~)  
Dexiles-Zeolins (Enrogné), Zundolan and pph  
wale' loas (African Society?)  
v. interesting

4th record (Oulot)  
Etr vov. v. mvg  
vex. ; Horns, (18 feet long) drum, cymbals. (change one)

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accompanyment case he should try to do what is coming natural.
- (8)

Canin (Santun)  
Q. de M. P. m.  
"kanin"

10/9/51

(741)

Hoerbinger (Regensburg, Germany)

lyra. ~~canine~~ <sup>sous</sup> divers noms se trouve en Anatolie,  
(gusle en bulg.)  
en Bulgarie et les Balkans. Aussi partout dans les  
pays de l'orient.

Il a parle' plutot des instruments que de l'epique  
Mme Karpels

What is the relation between lyra and kalled  
if any? (kallada deals with one situation)  
et direction de. nadeji. Lyra en grec. occasion  
in kallade etra koromni ity. in un kromi rey.

Mrs Turner

The kalled decadence of the Spanish lyrics  
Later ~~the~~ literary form but did not  
come out of the epic song

Mrs Radman

Me a year <sup>in</sup> august (bringing their food <sup>in</sup> tents)  
third time) were gathered <sup>together</sup> from all over Israel  
folk dancers and singers. 60 thousand people followed  
this year. the national festival.

Kilthman

Les paysans préfèrent chanter ensemble et jamais en même voix. Les chants à 2 voix commencent à la campagne, plutôt dans des régions montagneuses.

La deuxième voix commence soit sur la même note soit à la 2de ou même 3e mineure.

Cas 1) la 1re voix récite et la 2de l'accompagne en répétant "gang - gang"

Cas 2) la 1re s'abaisse à la 2de majeure sous la 2de voix

Cas 3) en 2de mineure (note tenue ~~note~~ ~~note~~)

si le rôle est passé de l'une voix à l'autre. Ex:  $\text{si}^{\text{re}} \text{si}^{\text{re}} \text{si}^{\text{re}} \text{si}^{\text{re}}$  et la 2de cadence à la 3e supérieure, à la 2de ou 3e supérieure et 2de.

L'écriture ne se définit pas la 4te

(use of 2nd voice)

Dr. Knust

Says that the same thing happens in island of Flores and Admiralties (Melanesia) Indonesia. He says that probably it was in remote times the general use and little by little was lost and remained only in these parts.

Mr. Firsov

I 8/9/51

(741)

FRANCE MAROLT

Dr. Vodusek in place of Fr. Marolt who died lately

Pentatonic remnants.

Prof. Sabronic dit qu'il ne faut pas diviser la parole, le chant ou la danse mais il faut le voir comme un tout.

Il parle de l'influence sur le folklore musical Slovène de l'Autriche (surtout Tyrol). Il critique les musiciens Slovènes qui prétendent pas les influences extérieures et voient le tout comme provenant de la source Slovène. Ils n'ont pas le courage de voir ces influences, et le chant Slovène n'existe pas.

Dr. Vodusek

Il croit que Prof. Sabronic exagère. Il y a beaucoup de chants Slovènes sans influences.

Glavensky

Prof.

- 38° octave rayon du soleil (Spectre)
- 49° octave X ray
- 70° Rayon Cosmique

Prof. Sabronic

Mr. Kennedy

Says that Prof. Chertulov gave much more importance to the term Rhythm. He cannot consider the movements of electronic etc. as music rhythm.

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9. IX. 1951

Yankovic

Kolo = dance round

The regime present influences the manner and the style of the tradition of the dance

During the domination of Austria-Hungary the tendency to defend themselves together is present in the dance (Vojvodina)

The style uniformity in style has it been created by teaching or is it done subconsciously? They had the style to be more individual but since few when danced together they tend to be more

mm  
Harison form  
(dancer) whether you travel to these peoples you will see the ~~ind.~~ one individual who inspires and leads the whole

Mrs Gerson.

Antic of Phoenician origin? Ant Sacks?  
Organ of Egyptian Egyptian?  
Egyptian harp of Babylonian origin?

An ancient type of harp did not reach Europe (E) (E)  
Immigrated to Eastern Asia  
- Indian fiddle "sarajin", Caucasian "idolin"