

721

SUMMARY

Methods of the Belgian National Radio
(Flemish Programme)
in the Collection of Authentic Folk Music

PAUL COLLAER (Brussels)

Results of first campaign: in spite of the smallness of the territory, the close proximity of Germany and France, and the many cosmopolitan influences, the Belgian provinces preserve by oral tradition a great deal of music that is definitely ethnic and local in character. The different stages of musical culture are here represented. Presentation and analysis of records made in 1951: Carnaval de Binche; March militaire de Gerpennes; Chanteur des Trois Rois (West Flanders); Mystère de Saint Evermare à Russon (Limbourg); Chant de Procession à Tamise; Ballade des Croisés (East Flanders); Flemish version of the "Paure Carnevale".

Catalogue de nos pages. Enregistrements ^{ethniques} techniques.
(copie de Catalogue)
Tout individu peut s'adresser à nous pour une copie de n'importe quel disque figurant dans le catalogue.

On le néda, xwei xéme, us pur. Etziten
exon berdei cor' keryo.

1) Cendraris : cantolation en double rythme
(Flandre ^{maritime})
rythme du tambour 2) du souffle (ou karyoti)
deursjon

2) Pays de Flandes (Le mythe de Nibelungen
est encore vivant en Belgique).

Depuis 1167 on joue les Jeux (les rôles sont ^{conservés}
de Cavaliers par héritage ; et si quelqu'un de 21 ans
se déclare pour prendre part il perd le
droit).

Pour des chansons écrites au 19^e siècle on les fait
chanter par un chanteur de la radio et on demande
au public (par la radio) si on le connaît, d'où ça provient, ils
connaissent quelqu'un qui le chante.

3) Version - "laure Carnaval" style de troubadour

Carillons très répandus : Belgique jusq^{qu'à} 90 notes
on en trouve dans tous les villages.

At Zagreb they are having 30 minutes daily
of folk music

Establishment of a committee of the IFMC the work will be
to help to the cooperation of the Broadcasting Corporations
for the promotion of the commission of folk music

Summary of a paper on:

"Rhythm as Criterium of Individual and Ethnic Behaviour"

by

Professor Antoine-E. Cherbuliez (University of Zurich, Switzerland).

Rhythm is an expression of ordered events in the medium of time, either under the form of periodicity or of particular structure with the character of uniqueness. We consider Rhythm first as an extramusical phenomenon: cosmic, terrestrial, biological Rhythms; then in connection with the principle of life, especially as the relation between Rhythm and Movement. Seen under this point of view, Rhythm is a symbol of creative principles in the realm of organic life. We must also consider the connection between Rhythm and time and distinguish between Rhythm as an absolute or as a relative order of time. *(variété infinie, 1.2.2, 1.2.3, 1.2.4 etc)*

Temps absolu (chronométrie)

Rhythm exists as an exterior phenomenon where the elements are to be found in a consecutive sequence, or as an interior phenomenon, where the elements are given by the structure itself and their simultaneous correlation; in this last case, Rhythm produces proportions (or disproportions) and symmetries (or asymmetrical systems).

Considered as a formula of the secret of creative life, Rhythm enables to analyse the different "human conditions", the collective and individual behaviours. The "collective" Rhythm gives a key and a method to discern the different types of human reactions; the "individual" Rhythm contains the essence of individual attitude, both physical and psychic, conscious, unconscious and subconscious, in presence of the "milieu", of external influences, things and persons. By this, individual Rhythm helps to determine certain constant elements of personal reaction.

Collective Rhythm expresses manners of behaviour of groups of individuals who form a new unit of social or sociological character and who transfer important parts of their own personality to this superposed unit without losing the whole of their individuality. Normally, such groups form also ethnic units which fix an attitude called "national". By this, Rhythm, a sort of mirror of our conception of world and life, becomes a symbol for national behaviours and reactions of ethnic groups held together by common political, sociological and juridical convictions.

We can observe two fields of activity of collective and individual Rhythms: Rhythm and human work, Rhythm and Art. This last one we consider here under the point of view of two special aspects: Rhythm and Music, Rhythm and Dance, combined through the undeniable mutual dependance of Music and Dance. Rhythm, ruling the laws of vibration in Physics, is at the very root of the acoustic phenomenon of sound. Inseparably bound to time, it represents the organisation (free or periodical, regular or irregular, collective or individual, national or historical) of durations in the art of sound; but for psychic and physiological reasons, Rhythm is naturally connected with accents (which be-

*Reactions
différentes
des peuples
sont en
ce qui
concerne
le rythme
ou son
le rythme*

long to the quality of intensity in music) and with the metric structures and its correspondent values. If we call rhythmical proportions in the bar "microrhythm", then Rhythm expressed by the proportion of metrical values in a series of consecutive bars can be considered as "macrorhythm".

There can be observed an obvious trend to assemble rhythmical phenomena according to collective schematas, rules and formulas, influenced by technical (that is instrumental or vocal) elements and obeying historical periodicities. Consequently, Rhythms are or can be symbols of national schools in the history of music. The treasures of European musical Rhythms have been enriched in an eminent way by the slav peoples in Eastern Europe, permanently in contact with oriental musical cultures.

Dance marks the very strong general tendency of mankind to obtain and to preserve collective or individual order; originally dedicated exclusively to all kinds of sacred ceremonies, dance symbolizes the eternal longing of mankind for domination of space and gravitation, for linking together earth and sky, man and God, the finite and the infinite. ?

Dance is conditioned by body movements as well as by movements of the soul; of course, there are intimate and natural bonds between the Rhythm of the body and musical Rhythm.

Dance sung or accompanied by musical instruments is marvellously able to express an individual and national, a personal and ethnic attitude. It is one of the greatest revelations of modern folklore to have shown the creative powers of the people (as a social group) and the peoples (as nations). No doubt, musical folklore, songs and dances, are contributing to a large extent to art-music and, by this, to the general cultural standard of nations and epochs.