

ASSOCIATION NEWS

FIRST, A MESSAGE FROM THE MEMBERSHIP SECRETARY

Hear ye, all CAML/ACBM members, it's membership renewal time again.

It is important that membership forms be filled out completely each year to assure that we have up-to-date information, including business telephone numbers for individuals on the membership list.

CAML/ACBM is the national branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML), so that joining CAML/ACBM (except for students) brings all IAML membership benefits. These include the journal Fontes artis musicae, and entitlement to participate in all IAML activities. IAML has five "professional branches": Research libraries; Public libraries; Broadcasting libraries; Libraries in music teaching institutions; Music information centres. Each individual member is requested to register on the membership form with only one professional branch. Note that only those registered may vote in the elections in the professional branches.

Membership dues have been increased nominally for the first time in four years. This reflects additional postage, paper and printing costs, and the IAML decision at the September conference to raise its charges to the national branches for memberships and subscriptions.

If you are interested in participating in CAML/ACBM committees or in writing for the Newsletter/Nouvelles, please indicate this on the form. This will be useful to the Board when new participation would be helpful. Help to minimize our bookkeeping and costs: when you receive the membership form in a separate mailing, fill it out completely and pay promptly. Be kind enough to let me know if you do not wish to renew. Your co-operation will ensure that we have a strong and solvent Association.

-Debra Begg
University of Ottawa Music Library

FROM THE ANNUAL CONFERENCE

JOINT SESSION WITH THE FOLKLORE STUDIES ASSOCIATION OF CANADA, JUNE 2, 1986

Anne Lederman reported on her work in Saltaux Métis communities in northern Manitoba. She collected 380 tunes from 10 fiddle players. Her hypothesis is that these standard Scots-Irish tunes demonstrate not only modification through the French-Canadian tradition (in phrasing, bowing, and the addition of clogging) but further rhythmic alterations. She identifies these alterations, including complex internal relationships, varying beats in melodic sections, lengthened cadences and added introductions, as characteristically Ojibwa, based on the earliest reliable observations of the features of native music. This Métis fiddling tradition would then be a clear example of musical syncretism, a disputed phenomenon in the study of North American Indian music.

Michael Bandera discussed the changing roles of three Ukrainian folk instruments in the old and new worlds. In Canada the cimbalo has developed from being used as harmonic and rhythmic support for the violin in an ensemble, to the melodic and visual leader; its functional significance at social events has expanded from local dances to festivals and competitions, while the older playing style of intricate harmonies has disappeared. In the Soviet Union however, the instrument has lost both its rural roots and social importance: large choirs of Hungarian instruments are used in arrangements of folk and even classical music. The present status of the bandura offers numerous contradictions. Its political and romantic associations (with Cossacks and a free Ukraine) have resulted in the proliferation of large youth ensembles in Canada, although its actual history involves an origin around 1900, visiting virtuosos, and an oral tradition only, and no social role, after the elimination by Stalin of ensembles in the Soviet Union. The lira (hurdy-gurdy) while originally associated in the same performing guilds and ensembles as the bandura, gathered none of its historical associations. Its repertoire, also an oral tradition, of religious songs, and laments of hardship, has lost relevance and popularity in both Canada and the USSR.