

chanters]

9. Instruments of the Bible
10. Duct flutes and recorders
12. Flutes of many nations [end-blown, notch, transverse, harmonic flute, vessel flutes, nose flutes]
13. Whelks [conches] and Whistles
14. A ring of bells [hanging or resting on their vertex, struck with an independent beater, with internal or external clapper(s): temple bells, polyphonic timekeepers, animal bells]
15. The plucked and the blown : jews harps and mouth organs
15. Skulls and Thighbones : the ritual instruments of Tibet [drums, bell, thunderbolt, trumpets, cymbals, shawms]
17. Special Exhibition for the Dorchester Festival [flutes, oboes, clarinets, bassoons, horns, trumpets, timpani - used, mainly in England, in the Mozart period]
17. Shawms of East and West
18. Tusks and others : Horns of many lands

ICTM UK Chapter Bulletin 18 (Autumn 1987)

VIRGINIA BLANKENHORN : The Connemara Sean N6s since the gramophone. ['.. instead of the song itself being the principal object it is now the performance which is so regarded.' A report on work in progress presented to the Durham Conference in march 1987. Discography.]

PAULA SCOTHERN : The Centre for English Cultural Tradition and Language, University of Sheffield. [Description of the principal archive resources. Bibliography.]

ROSEMARY FITCHETT : Report on the ICTM Chapter One Day Conference, october 1987.

ICTM UK Chapter Bulletin 19 (Spring 1988)

ROSEMARY JOSEPH : Ethnomusicology : towards the holistic study of music (part 1).

HAROLD DENNIS-JONES : Letter from Budapest [Report on a three-day conference held in Budapest in march 1987; wax cylinders of field recordings held in the Institute of Ethnology; Bart6k and parlando rubato. Musical examples.]

ICTM UK Chapter Bulletin 20 (Summer 1988)

ROSEMARY JOSEPH : Ethnomusicology : towards the holistic study of music (part 2).

JAMES KIPPEN : Computers, fieldwork, and the problem of ethnomusicological analysis.

TREVOR WIGGINS : 1988 Annual Conference Report.

# European Seminar in Ethnomusicology



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INFO-14

SEPTEMBER 1988

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FRANCIS CAMERON, Editor

Occam's Joy, 12 Norreys Avenue, Oxford OX1 4SS  
phone Oxford (0865) 240058 / international +44 865 240058

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## POLAND 1988

Please note : we have a new venue. The conference will be in PUCZNO, a town in western Poland in the general area of PILA and SZCZECIN.

Please arrive in WARSZAWA on Saturday 15 October. Hotel accommodation is reserved at a cost of about \$40 per person.

At 7.30 on Sunday morning, 16 October, a special bus will take us via TORUN, the birthplace of Copernicus, where we will stop for a meal before going on to PUCZNO.

Accommodation in Puczno costs \$30 per diem per person. This includes three meals.

We leave Puczno on Thursday 20 October and arrive back in Warszawa at about 6 in the evening. Hotel accommodation is again reserved overnight. If you wish to stay for an additional night please get in touch with Slawa Zeranska-Kominek without delay.

Please use your special invitation from the Vice-Chancellor (Prorektor) of Uniwersytet Warszawski to facilitate your visa application. This should also exempt you from the compulsory advance purchase of "Money Vouchers".

## ITALY 1989

We are pleased to announce our intention to organise the 1989 meeting of the European Seminar in Ethnomusicology in SIENA.

The meeting will be hosted by the Accademia Musicale Chigiana in co-operation with the Università di Siena and the Università di Roma.

Tentative dates are JULY 18 to 22. (23rd is ICTM in Austria). However, the Accademia would prefer to have the meeting from 17-21 AUGUST, so as to coincide with their annual international music week.

DIEGO CARPITELLA, Università di Roma

## CALL FOR PAPERS

ICTM UK Chapter : ONE DAY CONFERENCE - revised arrangements

University of London, Goldsmiths' College  
Saturday 19 November 1988

"The use of notation as a tool in ethnomusicology"

Papers are now invited for the above conference, which will examine some of the ways in which the notation of music by the researcher can be of help in the research. Papers examining the particular problems posed by a specific music will be especially welcome, but papers of a more general nature are not excluded. The conference will not, however, deal with problems of interpreting pre-existing, prescriptive notations.

Contributors to the morning session of papers will be invited to take part in a round-table discussion during the afternoon on general matters raised by the papers.

The day will finish with a lecture-demonstration on the notation of Korean drum music by Dr ROBERT PROVINE of the University of Durham.

Papers should be carefully limited to a maximum of 20 minutes each, this time to be inclusive of any illustrations, either visual or aural, which the speaker wishes to use.

Details of proposed topics, together with a very brief synopsis and particulars of any audio-visual requirements, should be sent by 30th September to NATALIE WEBBER, Music Department, University of London, Goldsmiths' College, Lewisham Way, London SE14 6NW. (Telephone (01) 692 7171 extn 2268).

## COMPUTERS IN MUSIC RESEARCH

CONFERENCE REPORT : 11 - 14 April 1988

Lancaster University's Centre for Research into the Applications of Computers to Music (part of the Music Department) played host to this important and well-attended international conference that attracted scholars from some fifteen different countries including the USA and the People's Republic of China.

Papers covered a wide range of topics within the general rubric of computers in music research: relational databases and computer analysis, composition, automatic transcription, computational generation for analytical purposes, computers in music education, and even the relatively new field of connectivism (neural networks) and research into musical cognition.

My own paper on the interactive expert system (the Bol Processor) and the investigation of compositional and improvisatory procedures in tabla music was the only demonstration of an ethnomusicological application for computer systems. However, the more general arguments being debated that relate to the storage, retrieval, and analysis of musical data are of great relevance to our discipline. So far, ethnomusicologists have been slow to test the relevance of information technology to their discipline. Let us not be left behind!

This was an extremely well-organised and friendly conference, though owing to a rather full schedule the dinner table (with excellent catering) and not the conference halls became the main debating ground. However, the one complaint that surfaced time and time again related to the virtual absence of music in a conference whose raison d'être was, strangely enough, music.

JIM KIPPEN, Belfast, 10 april 1988

## CELEBRATION OF '89

A chance remark by ANTHONY BURGESS in a newspaper article sparked off a train of thought about the London South Bank gamelan fiesta planned to celebrate the centenary of the Paris Universal Exhibition of 1889.

I remember, from my schooldays, persistent mentioning of Debussy's going to the Exposition and being fascinated by the gamelan music to such an extent that it permanently influenced his musical style. Here, we were told, was one of the profoundest inspirations for the New Music of the 20th century.

By contrast, the magisterial tomes of Grove 6 have an entirely different tale to tell. In the relevant passages of

those authoritative columns, MARTIN COOPER (volume 6 page 753) mentions only the Russian music!

"The influence of Russian music on French composers dates from the Paris Universal Exhibition (1889), when Rimsky-Korsakov conducted two Russian programmes; ... The impression made by this music is clearly seen in Debussy's String Quartet, the orchestral Nocturnes and Pelléas et Mélisande;"

Not even a cursory nod in the direction of the gamelan!

Both sets of observations may very well be valid. Each observation, on its own, may very well represent what is most important about the 1889 Exhibition to each of the observers. But why, I ask myself, do I have to wait for a passing comment in an ephemeral publication before I become aware of the primary significance of 1889? Why didn't my schoolday music teachers tell me? Why didn't Martin Cooper enshrine it in the immortal pages of Grove 6?

Our French colleagues will know whereof I write. Our French colleagues in 1889 will honour the bicentenary of le quatorze juillet mil sept cent quatre-vingt neuf - and may the whole of Europe resound!

When the centenary of 1889 is celebrated, the writers of programme notes and all who advertise the South Bank venture, would do well to pay homage to the events of 1779, without which there would have been no Exhibition in 1889, no gamelan, no Russian concerts, ... and no influence on Debussy!

Let me propel my train of thought through a junction onto a parallel track.

Along with scores of other students in Anthropology II, I was introduced to the writings of Jean-Jacques Rousseau.

"Man was born free, and he is everywhere in chains."

No, we didn't muse upon it in the elegance of the original. Sydney was deliciously polyglot in March 1974 - save for that detachment of Anthropology II which insisted on all instruction being given in the local communal idiolect. So we stayed with our Penguin translation and we heard about the grand line of thinkers leading from Montesquieu and Rousseau through Comte to Durkheim and so on to Claude Lévi-Strauss. And because there was 'no need' to read MAURICE CRANSTON's Introduction to The Social Contract, no one ever mentioned Rousseau's involvement with music. ("He invented a new system of musical notation," writes Cranston inter alia on page 14. "It was not accepted by the Academy, but it gained him an award.") Claude Lévi-Strauss was not so slightly treated in our seminars. His involvement with music was well-publicised. The 'contrapuntal complexity' of his writing added to the spice of his structuralism.

Now let me select volume 16 of Grove 6 and turn to DANIEL HEARTZ on the subject of Rousseau, Jean-Jacques. In vain I search for The Social Contract. In vain I seek for

enlightenment on the subject of Rousseau as an individual, whole and complete, in a particular social environment at specific times and places. How, I ask myself, can any account of Rousseau the musician be complete without equally considering Rousseau the thinker?

How can any plans for the centenary of 1889 be complete without equally considering the events which brought the 1889 celebrations into being?

Francis Cameron, Oxford

/\* But don't let me give a misleading impression of Anthropology II in Sydney in 1974, for without that golden experience I would be far less of a musician, negligible as an ethnomusicologist - and entirely without the broad horizons opened up by the study of anthropology.

Some debts can never be adequately repaid - FC. \*/

## WOLFGANG LAADE

I am engaged on fieldwork for UNESCO (Survey of Oceanic Music) in Papua New Guinea from July 13 to October 20.

WOLFGANG LAADE, Wädenswil, 16 June 1988

## MUSIC OF MAN ARCHIVE

In January 1990 I shall retire and I still wonder where the Music of Man Archive will be placed. So far the notice in our Newsletter has found no reaction. A very unique sound archive is looking for its final resting- (No! activity-) place.

WOLFGANG LAADE, Wädenswil, 4 July 1988

## BERLIN

Festival Traditioneller Musik '88 - Pazifik

Das Internationale Institut für vergleichende Musikstudien stellt im Rahmen seines 12. "Festivals Traditioneller Musik" sechs Ensembles aus dem Pazifik vor.

150 Sänger, Instrumentalisten und Tänzer aus Papua-Neuguinea, den Philippinen, dem Königreich Tonga, von den Cook-Inseln, aus der Republik China (Taiwan) und Neuseeland wurden vom Berliner Institut eingeladen. Zwischen dem 30. Mai und dem 19. Juni werden die Gruppen, die erstmals nach Europa kommen, in 9 Städten der Bundesrepublik auftreten; die Veranstaltungen finden in Berlin, Bochum, Bonn, Hannover, Hildesheim, Köln, Mannheim, München und Unna statt. Das Berliner Festival beginnt am 1. Juni; nebst 9

Abendvorstellungen sind auch 2 Nachmittagsveranstaltungen für Kinder vorgesehen.

Aufgeführt werden traditionelle Darstellungen der Schöpfungsmythologie, sowie Kriegstänze, festliche Zeremonien, schamanistische Gesänge und Rituale aus den Musikkulturen der Maori (Polynesien), der Huli and Tari (Melanesien), der Kalinga (Philippinen) und der Bergvölker Bunun, Amis und Paiwan (Taiwan). Zum Instrumentarium gehören Röhrenzithern und Nasenflöten, Gongspiele, Schnecken trompeten sowie die verschiedensten Trommeltypen.

Das Internationale Institut für vergleichende Musikstudien führt die Gastspiele in der Bundesrepublik mit Unterstützung des Auswärtigen Amtes und in Verbindung mit dem Extra-European-Arts-Committee durch.

Berlin, den 13. Mai 1988

## SCHOOL OF ORIENTAL AND AFRICAN STUDIES

The Centre of Music Studies presented a JAPANESE COURT MUSIC workshop and lecture-demonstration by the TENRI GAGAKU ENSEMBLE on Friday 2 June.

This is Japan's largest gagaku ensemble. The performers are taught directly by the musicians of the imperial court.

It is hoped to have periodic gagaku practice sessions at SOAS from October. Further information from Dr DAVID HUGHES, Centre of Music Studies, SOAS, Malet Street, London WC1E 7HP.

## MONGOLIA

MUSIC & DANCE OF MONGOLIA, promoted by Global Arts, Cambridge, was presented at the School of Oriental and African Studies assisted by the Central Asian Studies Association on August 3rd, at the Horniman Museum on August 6th and the Commonwealth Institute, also on August 6th.

## OXFORD

The 2nd Oxford Festival of Traditional Music and Dance was held in the gardens of the Balfour Building of the Pitt Rivers Museum on Saturday and Sunday 25 & 26 June 1988.

Traditional music and dances of the Maori people were performed by members of the Ngati Rangiwewehi Maori Club from Rotorua, New Zealand. These visitors are direct descendants of the Te Arawa people who settled in the Lake District of the North Island. The club was established in 1968 and has performed widely in New Zealand and overseas.

The Helpa and Huli Hella Sing Sing ensembles gave a concert of their traditional music and dance from the Mount

Hagen area of Papua New Guinea where performers are on display both to the ancestral spirits, who intervene in their daily life, and to the spectators - especially the opposite sex.

## PUBLICATIONS RECEIVED

archaeologia musicalis 1/87  
ICTM Study Group on Music Archaeology

- Ellen Hickmann (Hannover) *Archaeologia musicalis*  
Paula M. T. Scothern (Leicester) A re-evaluation of the Pas de Miroir flute  
Graeme Lawson (Cambridge) An incredible bronze lur  
Catherine Homo (Paris) Une flûte de pan gallo-romaine au Musée Archéologique de Metz  
Catherine Homo : Un curieux instrument à vent au Musée Instrumental de Paris  
Annie Bélis (Athina) Comment faire un faux instrument antique?  
Jeremy Montagu (Oxford) The oldest organ in Christendom  
Nicole Meyer (Saint-Denis) Un «Diable» découvert dans les fouilles urbaines de Saint-Denis  
Catherine Homo : Le chevalet de Charavines  
Ann Buckley (Cambridge) Instruments from medieval Dublin  
Catherine Homo : Un instrument à vent de XIIIe siècle récemment découvert à Villeneuve d'Ascq  
Catherine Homo : Trois guimbardes récemment découvertes  
Graeme Lawson (Cambridge) A medieval trumpet from the river Thames  
Catherine Homo : Le dit sifflet princier de L'Isle-Aumont  
Ghislaine Gérard (Saint-Denis) Une cheville en os exhumée sur le chantier de fouilles de Saint-Denis  
Catherine Homo : Un faux instrument médiéval - La harpe en ivoire du musée du Louvre  
Catherine Homo : Les guimbardes des fouilles de la cour Napoléon au Louvre  
Works in progress : The lyre on the picture stone at Lärbro Källstäde on the Island of Gotland, Sweden: Continuity and change of south american musical instruments in the environs of precolumbian cultures (Andean countries).  
Debate : On the prehistoric bone flutes

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Rowell, Lewis  
The *Prabandhas*: Songs and Song Classification in  
Medieval India

Knight, Roderic  
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Provine, Robert C.  
An Introduction to the Korean *Guide to the Study of  
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## Ethnomusicology and the Historical Dimension



**Papers presented at the  
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London, 20 - 23 May 1986**

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Continuity and Change in Oral Music History of a Greek  
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