PUBLISHER'S NOTE

In order to help relieve the unfavourable financial situation of ESEM we would like to offer the possibility of advertisements in INFO to anyone throughout the world who publishes material of interest to ethnomusicologists. Such advertisement may also meet the need expressed at our meeting in Siena that in any one country there is some lack of information on publications, printed or recorded, in other countries.

Therefore, we would like to bring INFO to the attention of firms and, if need be, to museums and institutions. With respect to those firms not known very well, however, we do need some co-operation from ESEM members in the various countries: if you know names and addresses of anyone releasing material of interest to ethnomusicologists (even if as little as only one single item is concerned) and possibly information about the nature of such material, please contact Margot L. Philipp, Beuzlen 6, D-7140 Ludwigsburg 11, Tel. 07141/56961.

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In This Issue

Membership

Please send your Membership Subscriptions (FF 88 or equivalent), Membership Applications and other general enquiries about the European Seminar in Ethnomusicology to

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European Seminar in Ethnomusicology

INFO 16

June 1990

Francis Cameron, Editor
Tel. Oxford (0865) 240058

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Oxford OX1 4SS, U.K.

Subcommittee on the Constitution

Minutes of a special meeting au Musée de l'Homme, Paris
Friday, 8 June 1990

There were present: Claude Blanc, François Borel, Francis Cameron, Riccardo Canzio, Anne Caufriez, Peter Crowe, Anna Czekanowska, Vincent Dehoux, André-Marie Despringre, Geneviève Dournon, Laurence Fayet, Susanne Fürniss, Scheherazade Hassan, Mireille Helffer, Bernard Lortat-Jacob, Pribislav Pitoëff, Miriam Rousing Olsen, Margot Lieth Philipp, Trân Quang Hai, Hugo Zemp.

Bernard Lortat-Jacob, in the chair. Francis Cameron, rapporteur.

Geneviève Dournon welcomed everyone on behalf of the Département d'Ethnomusicologie.

1. The main purpose of the meeting was to ensure the continuation of the European Seminar in Ethnomusicology following the death and sad loss of John Blacking, our principal guide and inspiration.

2. Peter Crowe, Acting Hon. Treasurer, spoke of the circumstances surrounding his convening of today's meeting.

2A. He read extracts from letters written by John Blacking in the weeks immediately before his death in which he asked Peter Crowe to accept responsibility for the day-to-day business organization of the Seminar, to collect subscriptions and act as Treasurer of the Seminar's funds, to assist in the preparation of the new Directory, and to ensure the continued production and distribution of INFO.

2B. John also expressed his firm resolve for a co-ordinating committee to be formally instituted during the Business Meeting in Berlin and for the Seminar's constitution to be advanced to a more regular basis.

2C. Following these requests, Peter Crowe had been in touch with the members of the Subcommittee on the Constitution as proposed during the Siena Business Meeting (viz. Bernard Lortat-Jacob, Robert Günther, Anna Czekanowska, Francesco Giannattasio and Francis Cameron) and with

others who might assist with their deliberations.

The result was our attendance at today's "enlarged" subcommittee. Peter Crowe was warmly appreciative of the generous support of the Département d'Ethnomusicologie du Musée de l'Homme and the members present from the Paris region. He was also delighted to see members from Belgium, Germany, Poland, Switzerland and the United Kingdom.

2D. There were many very valuable contributions to the discussions which followed.

The general sense of their conclusions is embodied in the following report.

3. A first consideration is to keep alive the memory of John Blacking.

3A. His name would, of course, head the roll of those members who had died since the 1989 Meeting of the Seminar in Siena. At the Business Meeting presaged for Berlin in October 1990 we would stand in silent tribute as is our custom.

3B. As a necessarily more permanent tribute, it is proposed to establish a JOHN BLACKING MEMORIAL LECTURE to be given by a specially invited guest lecturer to future General Meetings of the Seminar.

3C. It is proposed to initiate this series during the Meeting scheduled for Genève in September 1991.

3D. It is understood that Gerd Baumann, one of our members and himself a former pupil of John Blakking, has written to other former students with a view to some suitable publication. We should therefore explore, with Gerd Baumann, the possibility of giving the first John Blacking Memorial Lecture.

4. The meeting then proceeded to an intensely detailed discussion of the preliminary draft for a constitution which had been drawn up by Peter Crowe.

This document will be amended in the light of today's examination and a further draft prepared for submission to the Business Meeting in Berlin.

Guiding principles

4A. To date we had existed quite amicably with no formal structure and no elected officers. John Blacking administered the business office but would admit of no position for himself beyond that of Chairman at the Business Meeting.

For the certain assurance of our future and for our official recognition by other organizations, it was now necessary to have a properly set-out constitution. We should endeavour to keep, so far as possible, the freedom of the precedents we had established (e.g. as regards the arrangements for Seminars).

Equally importantly, for business purposes (e.g. in order to open a bank account in the name of the Seminar) we must have regular documentation.

name

4B. We are the EUROPEAN SEMINAR IN ETHNOMUSICOLOGY, which is to be officially abbreviated as ESEM. There will be both an English and a French language version of the name and the constitution and these shall have equal validity.

(A parallel document in the German language will have equal validity with the other two - Editor.)

definitions of EUROPE and EUROPEAN

4C. In the absence of any one succinct and completely acceptable general geographical definition of "Europe", it is proposed to compile a definitive alphabetical list of the present component countries.

"European" refers to all persons or entities in Europe as so defined.

languages

4D. While the official languages of the Seminar are English, French and German, contributors are not necessarily confined to these languages.

For the purposes of business administration, the present official languages are English and/or French. (While there is a good case for making this English and/or French and/or German, this is not at present a practical proposition.)

aims

4E. To cultivate the professional discipline of ethnomusicology in all its aspects by:

(a) the holding of regular Seminars and the publication of their proceedings;

(b) the issue of an official ESEM administrative publication (INFO);

(c) the issue of and participation in other publications (in any form including broadcasting, film, videogrammes and phonogrammes);

(d) the encouragement of national and international exchanges;

(e) cooperation in programmes of cultural development initiated in Europe with application in any part of the world;

(f) cooperation with other organizations.

membership

4F. Applications are made in the first place to the Business Manager who places them before CORD (the Coordinating Committee) for consideration. Applications which are approved by CORD are placed before a Business Meeting for ratification.

The main categories are:

(a) HONORARY LIFE MEMBERS, who have made a distinguished contribution to ethnomusicology;

(b) ORDINARY MEMBERS, who pursue a professional career in ethnomusicology in Europe by virtue of their training and/or their institutional affiliation and/or their publications and/or other activities (including Europe as their place of major studies);

(c) STUDENT MEMBERS who, by their studies within and/or from Europe, are considered likely to proceed to Ordinary Membership.

No individual shall retain the status of student member for longer than three years.

Those who have paid their subscriptions for three consecutive years as student members may apply for incorporation as Ordinary Members.

(d) INSTITUTIONAL MEMBERS, being European organizations whose activities are related to the aims of ESEM.

There are two sub-categories:

(e) JOINT MEMBERS, being two Ordinary Members living at the same address and receiving only one (joint) copy of ESEM publications and paying a reduced rate of subscription;

(f) CORRESPONDING MEMBERS, being individuals or organizations not qualifying for any of the above, whose activities are considered to be related to those of ESEM and who pay the standard rate of annual subscription.

voting and *Good Standing*

4G. Members shall be in Good Standing upon making payments up to date of the appropriate annual subscriptions for the calendar years they belong or have belonged to ESEM.

Membership of ESEM automatically lapses when arrears exceed two years of subscriptions due.

One vote is accorded to each Member in Good Standing on each question or motion put to an ESEM meeting. Voting and debates shall follow European Parliamentary Rules.

Any member attending and voting at a meeting of ESEM shall also be permitted to exercise proxy votes on behalf of no more than three absent members. Such proxy votes shall be allowed only on production of a written authority from each of the relevant absent voters.

management structure

4H. At a normal Business Meeting or an Extraordinary Plenary Session of ESEM, elections shall be held for the following seven officers to be the Coordinating Committee (CORD) from one Seminar to the next:

(1) PRESIDENT, being the leader of the organization hosting the next full Seminar of ESEM, ex officio;

(2) VICE-PRESIDENT, being the immediate past President, ex officio;

(3) BUSINESS MANAGER, being the person to effect the duties of Secretary-Treasurer;

(4) PRESIDENT ELECT, being the leader of the host organisation for the next-but-one full Seminar of ESEM, ex officio, OR, if the venues of future Seminars have not been decided, an Ordinary Member from a country not otherwise represented on CORD;

(5) the Editor or the Publisher of the official administrative publication (INFO);

(6) and (7) two Ordinary Members from countries not otherwise represented on CORD chosen so that the composition of CORD shall reflect the general distribution of ESEM membership.

A quorum of CORD shall consist of the President, the Business Manager and two other members. Such a quorum shall act in effect as an Executive Committee. When only four members are present their decisions must be unanimous before they are put into effect.

formal procedures

4J. (The general arrangements for European Seminars shall continue as at present: the venue and general themes being put to a Business Meeting for approval, but the detailed arrangements to be entirely in the hands of the local organizing committee. A general Business Meeting is held during the course of each Seminar to review events since the last Seminar and to plan for the future.)

finance

4K. The financial year of ESEM shall coincide with the secular calendar year.

The Business Meeting shall determine the rates of subscriptions for the following financial year. The rates of subscription are to be set so as to cover all reasonable business expenses (especially those of the Business Manager and those arising from the production and distribution of INFO). (It was emphasised that the Business Manager must not be out of pocket!)

constitutional amendments

4L. This proposed constitution is to be regarded as a document to be amended in the light of circumstances which may arise from time to time in the future development of ESEM.

- x -

4M. The discussions being concluded, each clause in the draft constitution was then put to the meeting. Voting was unanimous in favour of each of the proposals.

5. The Chairman expressed the gratitude of all those present to Peter Crowe for his calling the subcommittee together, for all the careful detailed work he had done in drafting a constitution and for the willingness with which he had undertaken the business affairs of the Seminar. All present endorsed these sentiments with their applause.

6. VIII^{e} Séminaire, Genève, 23 - 29 septembre 1991.

François Borel presented a provisional programme which was greeted with approbation by those present. (The full text of the document is set out separately as our next item - Editor.)

VIII^{e} Séminaire Genève 23-29 septembre 1991

Les membres du Comité scientifique sont Laurent Aubert, François Borel, Georges Goormaghtigh et Isabelle Schulte-Tenckhoff.

Les principaux thèmes du Séminaires seront:

Méthodes de terrain en ethnomusicologie: Problèmes et perspectives - Outils technologiques et outils conceptuels - Dimension psychologique de l'enquête - Découvertes récentes

La musique comme texte: L'explicite et l'implicite de l'énoncé musical - Ordre musical, ordre social, ordre cosmique - Ethnomusicologie et philologie musicale - Musiques à programme et symbolique musicale - Les domains de l'esthétique

Polyphonies: Typologie, un essai de définition globale - Méthodes de transcription et d'analyse spectrale - Aspects acoustiques, psychologie et sociaux de la polyphonie - La polyphonie comme système de représentation

Les applications actuelles de l'ethnomusicologie: Les musiques extra-européenes dans le contexte européen - Musiques traditionnelles et World Music: sensibilisation et récupération - Les contrecoups de la folklorisation et de l'institutionnalisation - Vers un circuit des musiques traditionnelles - Au-delà de la bi-musicalité Communication hors thèmes - Recherches en cours et découvertes récentes

Concerts et animations musicales:

- Visages ju Jodel en Suisse centrale
présenté par Brigitte Bachmann-Geiser
- Atelier de musique andine
présenté par Pancho Valdivia Taucán
- Skaros, musique d'Epire et d'Albanie
présenté par Gilles Torrent
- La cithare chinoise qin
présenté par Georges Goormaghtigh
- Exposition "Genève à la rencontre des musiques du monde"
présenté par Laurent Aubert

Programme provisoire, établi 27.4.1990

Tuczno 1988

Margaret Mead had a reputation for writing up her material and sending her new book to the publisher as soon as she returned from working in the field - and before any other activity intervened. Would that I had always done the same! I wrote a lot about Tuczno as it happened. I'm glad I did. I only wish other activities had not been so insistent when I returned to headquarters. Now nearly two years have passed. Mea culpa. Mea maxima culpa. Just the same, we cannot let the events of Tuczno 1988 go unrecorded in the pages of INFO. The bare Minutes of the Business Meeting, as published in INFO-15, are not nearly sufficient tribute to our splendid hosts.

saturday 15 october

Our first glimpse of Polska comes from the air as we start the descent pattern into Warszawa. Beneath us is the Baltic. Then long strips of fields as we turn inland. There are great forests. And more fields. Then the city. So many trees in the city. Enormous flat factories. And great forests of accommodation blocks. As we wait to go through customs, our names come over the Tannoy. Please go to the reception as soon as you have passed through passport control. We find a smiling young lady from ORBIS ready to take us by car to the Forum Hotel. It is warm and welcoming with all the comforts of good hotels all over the world. Shouts of

glee dart across the lobby as we recognise one another from previous years. A tall pale individual detaches himself from a distant armchair and comes across to greet us. From the noise we are making he deduces we must be ethnomusicologists here for a corroboree. He is Kaikki Silvet from Estonia. He spends his time in remote parts of Siberia, collecting data from small groups that will eventually fade out of existence.

John Blacking and Richard Widdess appear. We are swept off to see the Old City. John has been here before and knows his way around. On this saturday afternoon the churches are open. There are wedding parties and people giving flowers to each other. Later, as we stroll back to the hotel, we wonder why dusk seems to be closing down so soon. It is only a little after 5 and we are not north of Oxford. Why does it get dark so soon? (It takes six days to find the answer. Our watches are set at British Summer Time. Our watches coincide with local Warszawa time but this is their Standard Winter Time. When our clocks go back later in the month, we too shall be in the dark soon after 5 o'clock.)

A table has been booked for us. We meet for supper. Anna Czekanowska is there. Simha Arom is in his usual great form. So is his younger colleague Vincent Dehoux. Among us for the first time is Angelika Jung from East Berlin in the DDR. There were, as I recall, 15 of us seated, like a private party, in an alcove against one of the walls of the large dining room. The menu is in English and German as well as in Polish. The food is excellent. The company superb. The bill, when it comes, is only a fraction of the charge for a similar banquet in England.

sunday 16 october

It is 8.15 in the morning. We are in the coach ready to leave for Tuczno. Overnight our numbers have grown. Many of the faces are quite new to me.

We take the road for Gdansk (a name quite familiar to BBC listeners). Route 10 leads through Sierpc and the thin morning mist enshrouding the pale yellow, green and brown leaves of autumnal birch trees. In some of the villages the children are hanging out bunting. Our 'informant' tells us: today is the tenth anniversary of the election of Pope John Paul II. "Habemus papem", she said. "Carolus .. "

In Torun we take a Polish 'second breakfast', a generous café complet, as a prelude to a guided tour of the old medieval central part of the city with its architectural delights. Gothic and baroque features on houses. Individual yet harmonious. Some buildings with patterned brickwork. Others with coloured façades. The epitome of ancient cities. The statue of Kopernicus reminds us of the Polish astronomer's epoch-making discovery that the Earth revolves round the Sun. "NICOLAUS COPERNICUS THORUNENSIS TERRAE MOTOR SOLIS CAELIQUE STATOR" - the Earth moved and the Sun stood still. Francesco Giannattasio has a great understanding of Latin. The plaque could be construed: *Kopernicus made the earth move and the sun and the heavens stand still.* Traduttore tradittore! and our conversation moves on to consider the pitfalls of translation. How should we render *musique populaire* into English. And what of the pifferari I once observed in the grand piazza fronting the cathedral in Milano? Ah, these are *folklore musicale.*

Our tour ended, we return to our coach parked alongside the Wisla (Vistula) (which will freeze sometime in november). Bydgoszcz is bypassed. In Sadki I am surprised to see a small high-domed church so far north - and in western Polska. Wyrzysk comes and goes. Highway 10 continues to Pila and Walcz where we turn onto Highway 22 for the last lap to Tuczno.

Our destination is palatial! A veritable château! We are so kindly received .. with a hostess who speaks excellent English.

Ours is a pleasant room with a tiny balcony looking out over the silver birches with their chromatic gleams of autumn. Here is quiet and peace for fruitful discussion and exchange.

Lunch is ready for us and in the early evening Anna Czekanowsla makes formal welcome and outlines the programme for our stay.

There are four topics or 'sessions' for the meeting:

1. Transformation and reinterpretation of music cultures: local and regional perspectives, concepts, styles, institutions.
2. Cognitive concepts of rhythmical pattern.
3. Teaching and transmission of music in different cultures.
4. Free papers.

monday 17 october

1.Transformation and reinterpretation..

John Blacking, chairman.

> There is no *Hammerklavier.* There are simply several creative transformations.

André-Marie Despringre, Laboratoire de langues et civilisations à tradition orale, LACITO du CNRS:

> 'Transformation et réinterpretation de la culture musicale bretonne, ouest de la France, au cours de ces vingt dernières années. Aspects d'ordre local et régional: concepts, styles et institutions.'

The enormous post-1945 expansion of traditional music especially via the issue of more than 20000 records and via the exchange of tapes of live performances. The 'modernisation' of 'folk' music with old tunes in modernised arrangements and new instruments in place of traditional instruments. The older musicians sing in unequal temperament. The younger people have equal temperament.

Anna Czekanowska, Director, Instytut Muzykologii, Uniwersytet Warszawski:

> 'Ukrainian music contemporarily reinterpreted. Ethnic heritage - background of national programme.'

The process of polonisation along with national Ukrainian elements in groups which were resettled in the period 1943 to 1947. National instruments at traditional weddings. The influence of Church (Greek Catholic Rite) and School.

Angelika Jung, Humbolt University, East Berlin:

> 'Transformation and reinterpretation of the classical music of the Uzbeks and Tajiks.'

The classical music of the Tajiks and Uzbeks is mainly represented by the sasmaqam, the large and extended maqam cycles, which were originally part of the music of the Bukharian court. In the 1930s to 1950s they were condemned as a feudal heritage. Now they have become something like a symbol of national identity with one uniform version, influenced by modern conditions, in place of the previous local and personal diversity.

Anna Szalasna, Polska:

> 'Diversity and unity of musical culture in the "new" region of Jelenia Góra.'

This is a region which became part of Polska after the 2nd World War and which attracted a very mixed population. Not a very likely territory for the continuation of local folk music traditions. Then a young ethnographer

from the University of Wroclaw arrived and refreshed these traditions. Folklore Meetings have now been held in the month of May for the past eight years. There has been a considerable revival of folk music and folk customs. The folk tradition is capable of survival even under obviously adverse conditions.

Szilard Biernacky, Budapest:

'Contacts and changes in musical styles in Africa.'

A wide-ranging paper demonstrating changes arising from contacts between neighbouring tribes, the influence of Islam, the Portuguese in Mozambique, and missionary music. The European tonal system can be adopted by singers but it does not reconcile easily with African instruments.

Simha Arom, Chairman

Maztinch Boiko, Latvia:

'Perestroika and folklore groups in Latvia.'

Because of uncontrolled immigration, Latvians are less than half the population of their country. Latvian is not the official language although its status has improved recently. Folklore groups which were displaced (1941-1949) created folklore in exile. In 1961 the Summer Solstice Festival was once again celebrated in public. The folk music festival BALTICA 88 demonstrated democratic processes hand in hand with the folk music movement.

Slawa Kominek, Warszawa:

'National tradition in a local perspective. Studies in the musical culture of the Lithuanian minority in Poland.'

There are fifty villages in northeast Poland where a distinct ethnic minority of Lithuanians have their own language and their own culture. Churches and schools have acted as centres of cultural tradition with music, as the background of this tradition, modified by modern conditions. Pre-Christian Pagan festivals also help to maintain a cultural legacy and a sense of cultural achievement.

Mark Trewin, research student, City University, London:

'The musical culture of Ladakh: the perception of change in a Tibetan community in India.'

Ladakh was an independent kingdom until 1840, although subject to the influences of warfare and long distance trade. More recently, as a result of great political and social changes, foreign trade has been cut off and the original people are in a minority. Tourism, the radio station and the use of modern instruments have all brought about changes in the local musical scene.

GENERAL MEETING (The Minutes are on pages 8 to 10 of INFO-15.)

CONCERT. In the evening we were treated to a splendid concert of European classical music by an ensemble of singers and instrumentalists from Bydgoszcz.

tuesday 18 october

4. Free papers

Anna Czekanowska, Chairman

Zinaida Mojeiko, USSR:

'Calendar songs and ecological problems.'

(The paper was in Russian with an English version read by the translator - and splendidly done.)

Belorussian folksong is based on calendrical activity and therefore has a strong relationship with the environment. Songs are sung only during the relevant season of the year. Young people tend to have little interest in these songs. Older people do. The introduction of new songs creates nostalgia for old ones. The tradition of authentic folksongs still alive in spite of the modern world.

A film was shown of the Spring and Summer song rituals, including St. John the Baptist's Eve.

Faizulla Karamatov, USSR:

'Oriental music in Tashkent.'

The local styles of middle Asia where the Tajiks and the Uzbeks used to be nomads. Their musical cultures were similar but distinct. Now there is a tendency to minimise local distinctions and to introduce new elements such as female ensembles. Many outside influences filter into local customs and create a lack of interest in the authentic forms. The process is still developing. Ideally the traditional should be preserved alongside the new music.

Asia Muhambetova, student from Leningrad:

'Calendar and genre systems of Kazakh's traditional music.'

The music is based round the agricultural cycle. The Kazakh calendar is twelve years long. Each year has the name of an animal. There is also a twelve year cycle of the ages of man: childhood, youth, maturity, second maturity, old age. Within each age group there is a rigid style of social behaviour and its own particular repertory of music with singers who receive their characteristics from the age group for which they sing.

Wiaczeslaw ("Slava") Shtschurov, USSR:

'The transference of national music traditions in the Oskal river basin, Bielgorod region.'

There is a rich polyrhythm in village ensemble singing at weddings and other festivals. Some single items go on for fifteen to twenty minutes with the best singers continuing for up to three hours at a time. Such singers have high social standing in their villages. There are also the round songs and dances of the young people.

Igor Bogdanov, specialist in the small groups of Siberia, USSR:

'A new system of ethnomusicological classification of peoples in the Northern USSR.'

There are three distinct groups.

(1) On the shores of the Arctic Sea there the Pomors: fishermen and whalers. They have short songs lasting only one to one-and-a-half minutes, epic songs which last for several hours, and shaman songs which last from several hours to several days.

(2) The nomadic Tagian who live by reindeer breeding and forest hunting. Theirs is a personal song. Solo singing or, introspectively, to themselves. They are thinly dispersed over a wide area.

(3) The fishermen and hunters of the tundra whose music is very clear and soft.

As connections grow with other parts of the USSR, there is an urgent need to preserve the integrity of the smallest groups.

2. Cognitive concepts of rhythmical pattern

Richard Widdess, Chairman

Simha Arom, LACITO, CNRS, Paris:

'L'interaction entre données cognitives et données structurelles de la musique dans la mise au jours de la rythmique des Pygmées Aka.'

Des figures rythmiques qui, sous l'aspect acoustique, diff diffèrent sensiblement, sont considérées, par les Pygmées Aka, comme *identique.*

Le recours à la notion de *modèle* permet de résoudre cette apparent contradiction et par-là de mettre en évidence la cohérance profonde qui sous-tend les systèmes rythmiques de cette population.

Francesco Giannattasio, Associate Professor of Ethnomusicology, Università degli Studi della Basilicata, Potenza:

'Physiological implications of rhythmic patternisation: the relationship between musical rhythm and trance in Nepalese shamanism.'

A well-defined musical technique for the auto-induction of trance exists in Nepalese shamanism. This technique is based on a learned use of musical rhythm. The alteration of intensity and tempo in drum beats, the transformation of the rhythmic pattern, and the relationship between drum, bells and body shaking seem to have an identical function in the process of inducing trance. There is a connection between physiological motor rhythms and change of consciousness. If you wish to go into trance, the trance will come. If you resist, it will not.

4. Free paper

Haikki Silvet, Estonia:

'Tunings and scales in Ob-Ugrian instrumental music.'

The Ob-Ugrian people live and hunt between the Urals and the Ob river. Theirs is one of the least investigated areas in the world. Recordings of their bowed harp or lyre have been made only in the last decade or so. It is an arched harp in the form of a crane but with the head of a horse or fox rather than a crane's head. Recordings of a harpist (1981) published at Tomsk in 1984 and with more to come from the Estonian Academy of Science.

tuesday evening

Eugeniusz Kowalski, dulcimer

He was born in 1929 and has been playing the dulcimer since 1937. He came to this part of Polska in 1945 as part of the large-scale post-war re-location of populations. His father and his grandfather before him also played the dulcimer. The instrument he is using tonight was made by his grandfather and is about 50 years old. The playing is essentially melodic. Very adept and agile. The tuning raises some questions. Are these intervals true? or is the tuning not crucial in our sense of the term?

Zina Mojeiko showed more of her films.

wednesday 19 october

3. Teaching and transmission of music in different cultures

Francis Cameron, chairman

Givani Michailov, Chief of section for World Music at Moscva State Conservatoire:

'Music, life and rhythm in society: a culturological viewpoint.'

The cycle of nature and the environment. The rhythm of day and night, dry and wet, men and women, war and peace. Nomadic peoples and urban hierarchical structure. The musician's private calendar, which has not yet been much studied. The listener with choices of live and media performances, local classical music, local pop and Western music. The institutions with music for everyone. External similarities in different parts of the world hide internal distinctions. Contemporary conditions bring about an artificial calendar which is not typical of nature.

Richard Widdess, Lecturer in Indian Music, School of Oriental and African Studies, University of London:

'The transmission of sacred art-music in North India: the Dagar gharana.'

(Ritwik Sanyal is the joint author of this paper.)

The celebrated Dagar family of hereditary musicians have specialised in the *dhrupad* style of sacred art-music since at least the 17th century. The history of this tradition. How and why the *dhrupad* style has been communicated from generation to generation. An essentially Hindu ideology preserved despite their conversion to Islam in the 18th century. Changes in 20th century patronage have resulted in changes in their approach to teaching *dhrupad* and the future of the family tradition is now in doubt.

Anne Caufriez, Head of the Department of Ethnomusicology at the Institute of Music in Bruxelles:

'A general questionnaire for Europe on teaching and research in ethnomusicology.'

Towards a General Directory of Ethnomusicology in Europe which could be published each year to promote contact and exchanges between members.

(This document is now (1990) in preparation, thanks to the initiative of the Département d'Ethnomusicologie au Musée de l'Homme, Paris. - Editor)

Giovanni Giuriati, Conservatòrio, Napoli:

'Teaching traditional music in Cambodia: the written versus the oral tradition.'

Music is regaining strength after the depredations of the Khmer Rouge which attempted to eradicate all traditional culture and left very few master musicians alive. The question now facing the authorities is: should the knowledge of the surviving masters be written down or should first priority be given to reviving the oral tradition with its practice of improvisation. Notation brings a stereotyped repertory and could endanger the essential improvisatory elements of Cambodian music. But if the traditional repertories are left in the oral tradition, there is the risk of losing them forever. This is a question of applied ethnomusicology. The "expert" is asked the question. The answer is not easy.

Maztinch Boiko, Latvia:

'Ethno-historical aspects of Latvian singing drone.'

Latvia was settled in the 1st century AD from far distant places but it is a different archaeological culture. Which tribe brought drone singing into Latvia? Did it come from the eastern Baltic in the 6th or 7th century? It came from the upper part of the Dneiper river valley. There is drone singing also in Southern Russia where there are no Balts. There is a valuable culture after the 8th century. Now anthropology can assist. Two kinds of drone singing.

Slawamira Kominek, Chairman

Francis Cameron, Oxford:

'.. instead of the song.'

In the 1930s and 1940s the printed sheet music copy was the chief instrument for the transmission of English popular song. The song itself was pre-eminent. We heard it sung by many different voices in many different versions.

Technological changes led to the Long Playing gramophone record in the early 1950s. Sheet music went into decline. Dance bands gave way to pop groups. Guitars took the place of reeds and brass. A whole new mode of popular expression was created. And the song became the sole property of its creators with the 45 rpm hit single as the chief currency of musical transmission.

Instead of the song there is now the performance. Instead of the one melody with many interpretations, there is now the one single studio-engineered performance. Instead of a script as a starting point, there is now the disc as the ultimate finality.

Vincent Dehoux, Laboratoire de Langues et Civilisations à Tradition Oral, CNRS, Paris:

'L'apprentissage du jeu du xylophone chez les Mandza, les Banda et les Gbaya de République Centrafricaine.'

Le xylophone est un instrument trés répandu en République Centrafricaine. Toutefois, les configurations organologiques peuvent être fort différentes d'une population à l'autre. Nous avons procédé, sur le terrain, à une série d'enregistrements analytiques qui présentent les stades successifs de l'apprentissage instrumental. La

transcription et l'analyse de ces différents modes de jeu permettent de montrer, au-delà des configurations organologiques différentes, certaines constants dans le traitement du matériau sonore et révèlent du méme coup les relations qui existent entre trois styles de jeu: homophonique, polyphonique et mélodique.

Piotr Dahlig, Polska:

'Traditional learning and teaching of instrumental play.'

Magic, beliefs and knowledge in the psycho-social sphere of villagers' instrumental practice in Polska. When music is played there must be people to dance to it. Musicians compete and earn money by their playing. Technical and musical processes of learning. A polarization of angel and devil music and the belief in the extraordinary power of instruments and their sounds. Family links as deciding factors in the transmission of musical knowledge. The prominent status of a musician who has a group of learners.

Asia Mukhambetova, Kazakhstan:

'The modern way of teaching traditional musicians in Kazakhstan.'

(I regret I have no summary of this paper - Editor.)

evening

Polish folk music from the Kieice region, performed by the Folk Music Ensemble from Marzysz. This took place in the castle cellar in an atmosphere of reality. We were all drawn into various parts of the performance which made a really fitting end to the day. (We danced the Polka. Of course!)

thursday 20 october

Anna Czekanowska brought us to the final session, bade us be sure to leave our names and addresses, thanked those who had contributed papers, and those who had contributed atmosphere in the intervals with their singing and piano music.

Francis Cameron, on behalf of John Blacking and all the visitors, made the valedictory.

This has been my 4th Annual Meeting. Each one has that special collective quality of the European seminar. Each one has its own individuality. Now we are near the end of this year's gathering - and TUCZNO '88 begins to pass into the memory.

There is much that we shall cherish - much that we have to be grateful for.

Dziekuje to our Polish friends for arranging this conference, for selecting such a complementary set of topics, for giving us a programme with good time for questions and discussion, and for bringing us together in this delightful house where the body, the mind, and the soul have all been so well cared for. We shall long remember the warmth and generosity of your Polish hospitality.

Dziekuje for bringing us together from so many parts of Europe. We have had a wonderful galaxy of languages here - more than I have heard at any of my previous conferences - yet, such are the conditions you have created, we have been able to communicate with one another, even when we shared no common language. Once again, we pay tribute to our translators Irina Bagajewa and Joseph Labanowski - and also to all those other unofficial translators who have helped to convey our ideas.

It has been a great delight to meet new colleagues from the Soyuse Souietskich Sorzialistichichkich Respublik. Some of these colleagues we have known already by reputation. Now we have met them face-to-face and we look forward eagerly to future occasions when we shall meet again. In the past few days we have greatly profited from your contributions. You have infected us with the excitement and importance of fascinating areas of interest.

It has also given us considerable pleasure to meet old and new friends from Polska, Magyarország, Deutsche Demokratische Republik, Italia, La France, La Belgique, and the United Kingdom.

Dziekuje to ORBIS and all the support staff - those who prepared the way by typing documents, booking accommodation, meeting us at the airport, bringing us here, and providing such splendid audio-visual equipment with its expert operator Edward Kulka.

We shall cherish the memory of Tuczno '88 - the formal and informal meetings of the conference, the dining tables, the comfortable rooms, the splendid concert of the Capella Bydgostiensis, the dulcimer music of Eugeniusz Kowalski, the Singers, Dancers and Instrumentalists from last evening, the beauty of the Polish countryside in the autumn, the peace and joy of this gathering at Tuczno.

Dziekuje Anna Czekanowska for your great and powerful guiding spirit. You have been with ESEM even before the moment of its conception. We owe you a special debt of gratitude for your inspiration and splendid practical achievements both before and during this Conference.

Dziekuje Slawamira Kominek for all your meticulous yet quite unobtrusive work on our behalf, your keenness of intellect, and your delightful company.

Anna Gruszczynska - muy muchas gracias por todas sus obras por el Seminár y por todos nuestros aquí.

Anna Czekanowska - you and all our Polish friends have every right to be proud, happy and deeply satisfied with the events of TUCZNO '88.

Merci beaucoup. Vielen Dank. Mille grazie. Köszönöm. Balshoyi spaceba. Dziekuje. Dziekuje bardzo. From the bottom of our hearts, we thank you.

Membership of the European Seminar and of ICTM: a brief comparison

At today's count we, the European Seminar in Ethnomusicology, have about 240 members - half of whom are also members of ICTM. Worldwide ICTM has something in the region of 850 to 900 individual members. 390 of these are in Europe (including the CCCP).

In France and the United Kingdom the European Seminar has more members than does ICTM. In Scandinavia and Germany the position is exactly the opposite.

There are 383 institutional subscribers to the Yearbook of Traditional Music - 160 of these are in the United States of America - which means that the Yearbook has a guaranteed minimum circulation of about 1250.

From information provided by Peter Crowe, 7 May 1990.

Philip Tagg

Dr Philip Tagg, who is a research fellow at Göteborg University, asks us to note that his departmental address is

Göteborgs Universitet
Musikvetenskapliga institutionen
Viktor Rydbergsgatan 24
S-412 56 Göteborg
Sweden

The telephone number is 46-31-631899 (His home address is Övre Besvärsgatan 11, S-411 29 Göteborg, where the 'phone number is 46-31-187211 (as in our current Directory of Members)).

Obituary

John Blacking

When Peter Crowe and I first introduced the proper study of ethnomusicology to a patently disbelieving New South Wales State Conservatorium of Music, we had at our disposal just four fundamental American texts and, later, one lone volume from England: John Blacking's "How musical is man?" It was easy to study ethnomusicology in Sydney. The Conservatorium overflowed with immigrant, though not completely acclimatised, classical music from Europe and exciting discoveries could be made every corner of that exotic and delectable city. We took our students to various celebrations of Easter (a Spring festival in an alien Autumn), explored the fluctuating musical practices of folk clubs and jazz pubs, videoed Macedonians keeping alive their traditional wedding dances and interviewed musicians from almost every part of the world. When we were preparing for our expedition to the New Hebrides, Peter even located two students from the island of Malekula who shared their songs, their language and their instruments with us.

From all this we learned that ethnomusicology is the real and actual study of people and their music: all peoples and their musics, as John might have said. We studied by taking part in the musical activities whenever it was possible, and always we studied with diligent enquiry and observation, explaining what people do with their music and what music does for them. From our American books we learned some of the most appropriate techniques but it was Blacking's book that gave us most food for thought. Perhaps it was the "?" at the end to he title that made us think about the people as well as their music.

I first met John in 1979 when he came to address the International Musicological Society in Adelaide before going on to the International Council for Traditional Music in Sydney. He was then, as always, courteous and enthusiastic for others' work in progress.

When I returned to England in 1980 and began to enquire about ethnomusicology in the United Kingdom, John Blacking's was the first, and often the only, name on everyone's lips.

It is singularly appropriate that when we met again it was on John's home ground in the Department of Anthropology at The Queen's University in Belfast when he hosted the 3rd European Seminar in Ethnomusicology. There was a galaxy of stars among the lesser lights with John as a central focus round whom all revolved.

From there, the European Seminar has gone from strength to strength. Remarkable gatherings have taken place in London, Paris, Tuczno (Polska) and, last summer, in Siena. And at all these sessions, no matter what aspect of our study was under review, informed, penetrating and encouraging comment flowed from the person of John Blacking (even when the lines of his last illness etched deep into those more than usually handsome features).

Our Seminar will meet again, in Berlin in October, tinged with sadness at the loss of John Blacking, yet knowing that, thanks to his stimulus and diplomacy, we can look forward to next year's international colloquium in Genève and, beyond that, to other convivial gatherings in selected places where scholars gather from the Urals, west to the Atlantic, and from the North Cape to the borders of the 36th parallel.

Francis Cameron, editor

John Blacking Scholarship Appeal

The Queen's University of Belfast has launched an appeal to establish a scholarship in memory of Professor John Blacking. The scholarship will enable a deserving and well-qualified postgraduate student from an overseas country to come to Belfast to undertake studies leading to a diploma, a master's degree or a doctorate.

Donations can be made whether in the form of lump sums or as pledges of annual subscriptions over specified periods of time. Cheques should be made payable to "QUB John Blacking Memorial" and sent to the Secretary, John Blacking Memorial Department of Social Anthropology and Ethnomusicology, The Queen's University of Belfast, Belfast BT7 1NN Further information about the appeal is available from Dr. Reginald Byron telephone (0232) 245133 ext. 3700/1.

Some Information About ESEM

(As supplied to potential members and other enquirers.)

The Seminar is a meeting place for professional ethnomusicologists (accepting advanced students in its ranks) who live and work in Europe, or whose advanced studies were done in Europe. There are some 240 members, including student members, from Northern Ireland to USSR, from Sweden to Greece. Members' fieldwork is conducted in all corners of the world, for every continent or archipelago there is someone among the members with expert ethnomusicological knowledge gained from personal experience; a number of members are expert in archives and collections of instruments and documentary material of all kinds. Half of the ESEM members are also members of ICTM (*Directory* of November 1989).

The life of the European Seminar in Ethnomusicology is above all in the seminars themselves. English, French and German are the "official" languages. The seminars have been held in different places: Köln in 1983, Belfast in 1985, London 1986, Paris 1987, Tuczno (Polska) 1988, Siena 1989 - and the VIIth seminar is due to be held in Berlin from 1 to 6 October, 1990. Information about the Berlin seminar is available from IICMSD,

Winklerstraße 20
1000 Berlin 33
West Germany.

Telephone (030) 8 26 28 53 (Drs Max Peter Baumann, Artur Simon or Ms Christine King). At this forthcoming seminar special attention will be given, among other topics, to comparative and psychological aspects in ethnomusicology. Plans are under way for the VIIIth Seminar to be held near Genève from 23 to 29 September 1991.

A newsletter called INFO is published, and the 16th issue appears at the end of June 1990. Directories of Members, containing invaluable information, were published in 1984, 1986 and 1989. These are normally distributed to all financial members upon publication. They are all out of print at the moment, but of course there are plans for a new (possibly expanded) edition at the end of 1990, after the Berlin seminar.

While the Seminar itself has not published proceedings of any meetings to date, papers from the 1986 London Seminar, *Ethnomusicology*

and the Historical Dimension (ed. Philipp), were published in 1989 by Philipp Verlag (ISBN 3-9801870-1-2). The Italian Society for Ethnomusicology has plans to publish some of the papers given at Siena, and the organisers of the Berlin seminar intend to pre-publish the [illegible] papers accepted, with the idea that the seminar will devote itself to more discussion than mere readings.

Fees currently stand at 88FF (or equivalent) for 1990 (students 44FF). Please note that bank charges are your responsibility. Payments may be made direct to "Peter Crowe, Ethnomusicologie", CCP N° 1.959.03.E.TOULOUSE (this is equivalent to a postal giro a/c).

PETER CROWE, Acting Hon. Treasurer, Fenouillet, 12 May 1990

Francis Cameron

Your editor is a professional organist as well as an ethnomusicologist. In the summer of 1988, not so long before the Tuczno meeting, he was invited to take charge of the music at the City Church of St. Michael at the North Gate in Oxford.

There he found the organ in rather a poor condition. There was too much dirt in the pipes, electrical contacts had corroded, and some of the mechanical parts were worn out beyond repair. Something needed to be done. And quickly!

It turned out to be a very slow and demanding process.

The organ had been built by Henry Willis, the 3rd of that name in the firm founded by his grandfather. Now his son, Henry Willis IV, heads the organization.

Henry IV is an artist as well as a craftsman. Together, he and Francis Cameron planned a brilliant new instrument. As much as possible of the existing organ would be kept, but all the pipes would be rescaled, there would be additions and revoicings, and a new three-manual console with modern controls to make the organist's life easier.

There followed months of detailed work during which the organ was constantly changing but never out of use. Your editor attended daily upon the project: testing and commenting at every stage.

Now it is done. A splendid collaboration between artist and patron has reached fruition.

Francis Cameron gave the opening recital on Wednesday 23 may 1990. His programme included major works by Buxtehude, Bach, Liszt and Messiaen - and the organ proved fully capable of providing exactly the required variety of sounds for all these different styles.

Now the daily attendance is for practice: to demonstrate that the organist is truly worthy of the instrument.

Francis Cameron, 13 June 1990

Bryan Cranstone
Pitt Rivers Museum, Oxford

Bryan Cranstone, born 26 February 1918, Curator of the Pitt Rivers Museum from 1976 to 1985, died on 4 september 1989. He was a good friend to ethnomusicology and I owe him a special debt of gratitude for his guidance and friendship so generously given while I was studying for the Diploma in Ethnology in his Department at the University of Oxford. He was a gentleman in all the best senses of the word; a devoted scholar with a keen analytical understanding of material culture and a special interest in the ethnography of the Pacific. He will be sadly missed by all who knew him.

Francis Cameron, Oxford

Colloquy on Traditional Song Reùs 12-15 September 1990

The Carrutxa association is to hold a Colloquy on Traditional Song at Reùs, 12-15 September, to celebrate ten years of activity. There is no registration fee, but proposals of papers should be sent by July 15 (one A4 page only) and full texts (up to 10 A4 pages) should subsequently be sent to arrive by August 20 to the Secretary, Ms Monsant Fonts, Carrutxa, C/ del Roser 7-2n, 43201 Reùs, España Tel. (977) 306928. The coordinator of the Colloquy is Salvador Rebés.

ESEM member Maria-Antònia Juan (Barcelona) advises that it is hoped to have a number of international participants who may speak in their own languages, but it is probable that French would be preferred, apart of course from Catalan or Spanish. Accomodation should not be too difficult to find, given the dates that have been chosen. If this notice is late in coming to your attention, a telephone call is recommended.

Notes supplied by Peter Crowe.

Research Camp in Yugoslavia

An ethnomusicological research camp was held on Mount Bjelasnica near Sarajevo in one session from the 1st to the 10th of August and a second session from the 10th to the 20th of August 1989. The camp was organised by the Yugoslav Youth Organisation SSOJ. Food and accommodation were provided free of charge for the duration of the camp. Accommodation was in the mountain villages where the research took place. Until recently these villages were very isolated and their old rural musical traditions were preserved. During the Winter Olympic Games of 1984 (which were held on this mountain) these villages were connected to the world. From then onwards they were open to all - especially urban - influences. So, the members of the research camp were able to collect old rural chants and to study the process of change. One of their special tasks was to analyse this new situation and to recognise the external influences.

Marjana Lausevic, Sarajevo

Folklore, Oral History, Popular Culture

The Centre for English Cultural Tradition and Language in association with the Oral History Society, the Folklore Society and the Vaughan Williams Memorial Library presented a one-day international conference *Folklore, oral history, popular culture: interdisciplinary perspectives* on Saturday 19 May at the University of Sheffield.

The main papers were given by Edward D. Ives (The poacher as hero: the Graves case an exemplar), Paul Thompson (The myths we live by), Alun Howkins (The carnivale of the ploughboy) and Ruth Finnegan ("Studying popular culture" - or was it? A challenge to some traditional boundaries). There was also a panel session on "Folklore, oral history, popular culture: whither or wither?"

The Debt to "Other" Musics

The Royal Anthropological Institute and the Institute of Contemporary Arts announce four panel discussions on the theme of *The debt to "other" musics*, to be held at the ICA, The Mall, London.

Friday 20 July at 7.30 pm: Sir Yehudi Menuhin and Professor Edward Said leading a keynote discussion.

Saturday 21 July from 10 am to 5 pm: (1) Eurocentrism: a historical perspective, (2) Differences: "other" musics reconsidered, (3) World Music - whose music?

Further information is available from Gerhard Baumann, Dept. of Human Sciences, Brunel, The University of West London, Uxbridge UB8 3PH.

Cumann Cheol Tíre Éireann

The Folk Music Society of Ireland - Cumann Cheol Tíre Éireann - was established in 1971 in Dublin with the aim of promoting the study and practice of traditional music. The Society has an office at 15 Henrietta Street, Dublin 1. The telephone number is 01-730093.

Meetings are held in Dublin each month during the winter season and take the form of illustrated lectures, recitals, discussions, film showing, musical evenings, weekend seminars, etc. Topics cover all aspects of the Irish tradition: singing in Irish and English, dance music and other instrumental music, dancing, instruments, collections and collectors, means of transmission, and also the folk music of other countries, especially the Celtic countries.

Publications to date have included books, ballad sheets and - in association with European Ethnic Oral Traditions - audio cassettes, and range from eighteenth century reprints to guides for students. Long-term projects include the publication of major unpublished collections of Irish traditional music and of a comprehensive discography of commercially issued recordings of the music.

The Society is the Irish National Committee of the International Council for Traditional Music. It exchanges publications with similar bodies in other countries. Membership of the Society is open to individuals and organisations in any country.

Members are entitled, free of charge, to attend meetings and to receive the current numbers of *Irish Folk Music Studies* and *Ceol Tíre*.

Cassettes

Adam in paradise. Traditional songs by Eddie Butcher.

Shamrock, rose and thistle 2-3. Folk singing in North Derry.

Songs of the Irish travellers. Traditional ballads and lyric songs.

Ceolta agus seanchas Thír Chonaill. Songs and stories in Irish and English by Joe McCafferty.

Early ballads in Ireland 1968-1985

Deutsche · Volksballaden. German ballads in oral tradition.

Scéalamhráin Cheilteacha. Narrative songs in the Celtic languages.

Printed materials

Irish folk music studies - Éigse cheol tíre. Journal of the Society. Articles, review articles, current bibliography and discography.

Ceol Tíre. Newsletter of the Society. Reports, announcements, notes and queries, songs and instrumental music etc. Available only to members.

Ballad sheet reprints. Seven religious and secular song texts from 19th century sources.

Seán-amhráin i geló 1716-1855. Booklet reprint of early song texts in Irish.

A short bibliography of Irish folk song. Guide with over two hundred entries.

Scéalamhráin Cheilteacha. Texts and melodies of narrative songs in Irish, Scots Gaelic, Manx, Breton, Welsh. Published in association with An Clóchomhar.

Oliver Goldsmith and popular song. Booklet.

Popular music in 18th century Dublin. Essays on dance tunes, dancing, recital music, Gaelic song, ballads, the uilleann pipes.

A collection of the most celebrated Irish tunes. Facsimile reprint of the first collection of Irish music, published in Dublin in 1724.

Members receive a one-third discount on all publications. For price list write to FMSI, 15 Henrietta Street, Dublin 1.

OXFORD ON-LINE

OLIS, the new on-line library system for Oxford University

OLIS is the new on-line library catalogue being installed for all Oxford University libraries. Since September 1988, new books and journals from the Bodleian, Law and Radcliffe Science Libraries, and from the libraries of Rhodes House, the Indian Institute and the Taylor Institution, have been catalogued onto OLIS. Today, this invaluable source of information includes 24 college and other libraries as well as the Bodleian and its dependencies. As time goes by, the remaining libraries within the university will transfer their catalogues to computers using the same software and so become part of a gigantic database of printed and manuscript sources.

Within the university, OLIS can be accessed from any computer terminal on the Oxford University Data Network. Outside this network, users may log on to OLIS from any node on JANET (the Joint Academic Network) or via PSS from abroad. The JANET address for the PACX 2000 service is 000050200011 The NRS abbreviated name is

UK.AC.OX.PACX

After the call is connected, users simply press «RETURN» and log on. At the "Which service" prompt, type library«RETURN». At the "Terminal type" prompt, type *pc* if a micro or *vt100* if a terminal, then «RETURN». Pressing «RETURN» at the blank screen completes the logging-on procedure.

Log off by typing *//stop* «RETURN» or by typing e «RETURN» on the Introductory Screen.

ethnomusicology

The on-line catalogue can be searched under more headings than is usual with a card-index. At the beginning of June 1990, a search for titles including the word "ethnomus" followed by a search for the same reference though the subject index produced the following titles of interest (bear in mind, though, that the catalogue is in its infancy - and the Bodleian contribution at present does not include any monograph or serial accessioned before September 1988):

Jane Mink Rossen: *Songs of Bellona Island.* Forlaget Kragen, Køhnhavn, 1987 (Acta Ethnomusicologica Danica 4)

Susan M. Stephens & Mark Trewin: *The musical culture of Ladakh: an ethnomusicological study conducted in the Himalya of North-Western India, July to September 1986.* The City of London Ladakh Expedition 1986, London 1987.

Emmie te Nijenhuis: *Sacred songs of india: Diksitar's cycle of hymns to the Goddess Kamala.* Amadeus, Winterthur, Schweiz, 1987. (Basler Studien zur Ethnomusikologie Bd.3)

Vincent Dehoux: *Chants à penser Gbaya (Centrafrique).* SELAF, Paris, 1986

Simha Arom *Polyphonies et polyrhthmies instrumentales d'Afrique centrale: structure et méthodologie.* SELAF, Paris, 1985

Fernand Guériff: *Le Trésor des chansons populaire folkloriques.* F. Guériff, Pouliguer, n.d.

Jos Gansemans: *Les instruments de musique de Rwanda: étude ethnomusicologique.* Leuven University Press, 1988

Bell Yung: *Cantonese opera: performance as creative process.* Cambridge University Press, 1989

James Kippen: *The tabla of Lucknow: a cultural analysis of a musical tradition.* Cambridge University Press, 1988

John Baily: *Music of Afghanistan: professional musicians in the city of Herat.* Cambridge University Press, 1988

John Blacking: *"A commonsense view of all music", reflections on Percy Grainger's contribution to ethnomusicology and music education.* Cambridge University Press, 1987

Gabriele Braune: *Die Qasida im Gesang von Umm Kultum: die arabische Poesie im Repertoire der größten ägyptischen Sängerin unserer Zeit.* K.D. Wagner, Hamburg, 1987

Roy Palmer: *A checklist of manuscript songs and tunes collected from oral tradition by Frank Kidson.* English Folk Dance and Song Society, London, 1986

Hélène Charnassé: *Aspects de la recherche musicologique au Centre national de la recherche scientifiques.* Editions du CNRS, Paris, 1984

François Borel: *Les sanza: collections d'instruments de musique.* Musée d'ethnographie, Neuchâtel, Suisse, 1986

Francis Cameron, 12 June 1990

Publications Received

Carrutxa VIII (abril maig 1990) bulletí de l'associació de cultura popular "carrutxa" C/ del Roser 7, 43201 Reùs, Catalunya, España. Tel. (977) 306928

Salvador Palomar: Cambrils: Festival d'hivern de cançó tradicional.

Salvador Palomar: La Confraria del Roser a Ulldemolins.

MF: Estem fent gran la biblioteca.

El Centre de Documentació de CARRUTXA té com ja sabeu, biblioteca especialitzada en temes d'etnografía, història cultura popular en general que intenta abarcar els màxims camps possibles dins aquesta temàtica.

La biblioteca és oberta a tothom i els seus fons poden ser consultats en els horaris habituals del Centre de Documentació.

Redacció: Un cançoner de tradició oral.

El darrer llibre editat pel Centre de Documentació / Carrutxa presenta una selecció dels materials aplegats per Salvador Palomar i Salvador Rebés en al transcurs de la recerca de camp efectuada a Rasquera, entre el 1988 i el 1989, amb el suport de Centre de Documentació i Recerca de la Cultura Tradicional i Popular del Departament de Cultura.

Vora un centenar de versions de cançó llarga, principalment romancer, corrandes i cançons de festa donen una bona mostra d'allò que havia estat una part del folklore d'aquesta localitat de la Ribera d'Ebre.

Salvador Palomar: Tradicionarius: un any més.

El festival de música tradicional que ha tingut lloc al Centre Cívic l'Artesà, a Barcelona.

M. Antònia Juan i Nebot: El treball de camp i el tractament dels documents obtinguts. Línies que defineixen una metodologia.

Finalment, crec que no es pot realitzar un treball coherent quan hi ha una línia de treball en la part literària de les cançons que és oposada a la línia aplicada a la part musical, o viceversa, són dues opcions que no poden ignorar- se mutuament, i potser caldria, en primer lloc, definir quins són els objectius de la recerca.

Llibres - Bibliografia - Revistes - Intercanvis - Discos.

Carrutxa IX (Juny-Juliol-Agost 1990) 20pp.

Lange, Roderyk (ed.), 1980: *Dance Studies* 4. Centre for Dance Studies, Les Bois, St. Peters, Jersey, C.I. (U.K.). 89pp, illust.

"The development of anthropological dance research" by Roderyk Lange, "Structure and substance in dance" by Alan Salter, "Forms and types of Serbian folk dances" by Olivera Mladenovic.

Flatul'anche: *Chroniques des musiques Languedociennes* 1, Avril 1989. 59pp, illust. Publication de l'Association L'Auboi, 33 Les Aramons, 34660 Cournonterral, France. Tél. 67 85 32 22

"Michel Vidal, un tournant pour notre musique", "Musiques de Carnavals", "Cousins d'Aquitaine I: le Centre Laplos", "Entretien avec Michel Marre".

Three times a year, subscription 120FF, post paid. Membership of Association 50FF per year. Name of journal changed as from No. 2 (Déc. 89) to: *L'Auboi.* Issue No. 3 dated Avril 1990 carries sign of respectability: ISSN 1145-1793.

Rosemary Fitchett: Editorial

The 1990 Annual Conference, held in London, was very successful with every session being well supported. The success of the event is a tribute to the organisational work of David Hughes and Laudan Nooshin. Conference reports will appear in the Summer issue of the *Bulletin*.

Annette Sanger: John Blacking - an obituary.

There can be no doubt that John Blacking's death will have deeply saddened many people from all over the world. He will be sorely missed: as the most prominent figure in British Ethnomusicology and as a scholar and writer of world renown, as the widely-respected Professor of Social Anthropology at the Queen's University of Belfast, as someone who was genuinely concerned for his fellow-man and devoted much of his time to working on a variety of musical, educational and community-based committees, and as a much-loved family man, husband and father.

It is well-nigh impossible to summarise and do justice to John's writings in one short paragraph since his publications, as well as his unpublished papers, number so many and seem to touch on virtually every aspect of ethnomusicology as well as related areas. Music, dance (and) ritual interrelationships were a recurring theme in his writings, where he reiterated the importance of studying and understanding music and dance as multimedia events.

Sara Manasseh (Kingston Polytechnic): **Daqaqat: Jewish women musicians from Iraq**

This paper represents my first steps in a study of the *daq aqat*, based on material which I collected on a field trip to Israel, during 1988/89, and from informants in London, and building on the work of such scholars as Amnon Shiloah and Yitzhak Avishur. In Israel I met and interviewed Sinyora Halaby, who is probably the last surviving *daq aqa*.

Panicos G. Giorgoudes (Visiting Scholar, Goldsmiths' College): **Musical transcriptions: special symbols for the notation of traditional Greek and Cypriot folk music**

The transcriptions were made using the European system of musical notation ... with the addition of other special symbols to express certain melodic and rhythmic peculiarities, where the European system proved insufficient. This follows the recommendation of the Special Committee of the ICTM who met in Geneva and Paris in 1949 and 1950. (UNESCO: *Notation de la musique folklorique. Recommendations du Comité d'Experts réunis par les Archives Internationaux de Musique Populaire*, 1952) Explanations and musical transcriptions.

Mervyn Cooke: Britten and Bali

... the most thorough and consistent use of Indonesian musical material in a western compositional idiom is to be seen in the work of an English composer: Benjamin Britten (1913-76) ... he spent some time making his own intelligent researches into, and analyses of, Balinese music which allowed him to reconstruct gamelan sonorities and procedures in his own compositions with an unusual attention to authentic details ... this technical accomplishment did not prevent him from putting ideas borrowed from Bali to much more creative and idiosyncratic use where this seemed appropriate.

The most important of Britten's later gamelan-inspired works was his last opera *Death in Venice*, composed in 1972.

Carole Pegg (Mongolia and Inner Asia Studies Unit, Cambridge): **Report on the one-day conference "Technology and Fieldwork: use and abuse": King's College, Cambridge, 2nd December 1989**

My own paper compared the problems of filming in England on a short shoot with a crew ... to those when working along over a long period of time in inaccessible places.

Dr Alan Macfarlane, from the Department of Social Anthropology at Cambridge elaborated on some of the ethical problems in anthropological filming.

Irèn Wilkinson, from Goldsmiths' College, gave a superb illustration of the value of video in her work with Hungarian gypsies.

Doc Rowe, from the London History Workshop, has made audio and video recordings at the Padstow May Day ceremony annually for the last twenty years and had useful advice on practicalities.

Practical advice was also given by Martin Gienke and David Hurworth from the Audio Visual Aids Unit at Cambridge.

Peter Cooke's exploration of musical pitch systems using the Voice Tracker and Music Mapper Software gave some indication of the post-fieldwork use of technology and raised interesting questions about human categorisation of pitch.

Papers, reports, letters and information for inclusion in future issues of the Bulletin should be sent to the new editor: Laudan Nooshin, 16 Kirkstall Avenue, London N17 6PH.

Folk Music Journal

The *Folk Music Journal* is unique in the field of cultural studies. In principle, it exists to publish papers devoted to folk music, folk dance, and folk song, which, in practice are interpreted in their broadest sense. Contributions come from a variety of subjects and disciplines ranging from ethnomusicology, dance ethnology, and social anthropology, through folkloristics, social and oral history, the history of street literature and ballad studies, to the study of contemporary performance. Various approaches are adopted including theoretical, empirical, and fieldwork-based studies, which may be local, regional, or international in scope. Essentially, the Journal is concerned with *lived* as opposed to *processed* popular culture, with the focus on the British Isles and the English-speaking world.

The Journal combines erudition and accessibility in a manner that is intelligible to non-specialists and academics. The reviews section provides an invaluable source of information on the latest studies and collections that have been published. Recent audio and video materials which document music and dance traditions also receive informed reviews.

The Journal is available free as one of the benefits of membership of the English Folk Dance and Song Society. Details of membership can be obtained from the Society at 2 Regents Park Road, London NW1 7AY.

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LAST-MINUTE NEWS FROM THE BUSINESS OFFICE:
Tentative offers for future ESEM annual Seminars are being studied, to follow Geneva 1991, Moscow has officially declined 1992. Meanwhile, there is a possibility with Leningrad. Suggestions have been made to hold 1993 at Montserrat in Catalunya. ** The next Directory of Members will be giving space to information on members' private ethnomusicological collections. **