

Colloqui sobre Cançó Tradicional

The enterprising Reus group known as *Carrutxa*, with municipal and Catalan government support, announces a Colloquy on traditional song over the four days 12-15 September 1990. (A preliminary notice appeared on page 17 of INFO-16.)

44 papers are scheduled, including those from ESEM members M-Antònia Juan, Glòria Ballús and Peter Crowe, plus a number from ICTM members, and the remainder of the papers appearing to be mainly from scholars working locally in the Hispanic peninsula. A round-table is programmed, a visit to the monastery at Santes Creus i Poblet, and several recitals during the Colloquy itself. A gathering of traditional musicians from Catalunya is expected in the days that follow, accompanying parades of modelled giants, human towers, dragons and fireworks, etc.

The level of local activity in the subject appears intense, and may augur well for the holding of an ESEM meeting in the region in the future.

The following book reference may be of interest to INFO readers: FERRI Gabriel with Salvador REBÉS and Isabel RUIZ (eds), 1988: *Cançoners del Baix Camp i el Montsant*. Reus: Editorial Alta Fulla/Centre de Lectura de Reus. («El Pedris», 22/«Assaig», 25) 224pp, illus., 280 songs in music transcription, bibliography, paper covers, no price stated. (Available through Carrutxa, Carrer del Roser, 7, Zon. 43201 Reus, Catalunya). A current discography may be obtained on request from Carrutxa.

Peter Crowe, 16 août 1990

Layout of INFO-17 by Philipp Verlag
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INFO-1 to INFO-5 From time to time we get requests for back numbers of INFO. Sometimes these requests come from individuals anxious to make up their personal sets, at other times the requests come from librarians who quite rightly wish to keep their collections complete and up-to-date. These latter, of course, help to publicise the work and achievements of ESEM as well as assisting the general cause of Ethnomusicology and current academic history. Can you help us fill the gaps?

My own set of copies begins with INFO-6 but I lack anything earlier than that. If you have copies of any of the first five numbers, please send me either the originals (in which case I will photocopy them and return them to you as quickly as possible) or, better still, send me your photocopies which we can then reproduce as required. Peter Crowe, our Acting Hon. Treasurer, would also like to have a complete set as the basis of a permanent archive of ESEM material. If you are making photocopies, would you send a set to him, please? Editor

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Membership

Please send your Membership Subscriptions (FF 88 or equivalent) and other general enquiries about ESEM to Peter Crowe, Acting Hon. Treasurer, Boite Postale 1, Avenue de la Poste, 31150 Fenouillet (Toulouse), France
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European Seminar in Ethnomusicology



INFO 17

September 1990

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Now and the Future

The European Seminar in Ethnomusicology began with a preliminary meeting of fourteen European ethnomusicologists, called together in Belfast in October 1981. A little less than a year later, on 4 September 1982, the Seminar was officially constituted by those who had gathered in Strasbourg for this purpose.

Since then, the passing years have seen an increasing convivial interchange of ideas and information at each of the successive Meetings: Köln 1983, Belfast 1985, London 1986, Paris 1987, Tuczno 1988, and Siena 1989. Now, as I write this, our next Meeting is about to be held in Berlin.

Like other Meetings before it, the Berlin conference will have its own stamp of individuality, its own particular memories to cherish, its own special associations of colleagues revisited and colleagues encountered for the first time, its own immediate focus on current topics of investigation for European ethnomusicologists and for ethnomusicology in Europe. Already the participants have prepared their papers and sent them to Berlin where the ever-efficient Organizing Committee has transmuted them into an impressive bound document which can be studied in advance as a prelude to penetrating questions and close discussion during the plenary sessions. *Hoffentlich*, the Heimvolkshochschule Jagdschloß Glienicke will also provide the ambience for that stimulating volume of informal interchange which rounds out the best of *conversationi*.

The Berlin Meeting is also important, not just for itself, but for the decisions which will be taken to provide for the future of the European Seminar. At the London School of Oriental and African Studies in 1986 we tentatively broached the subject of a more formal structure. At that time the advantages of our friendly informality took precedence over the framing of a written constitution. We did, however, place greater responsibility for the continuation of the Seminar into the hands of those who organised each subsequent Seminar. This, in conjunction with the recognition of John Blacking as our central point

of reference and the use of INFO as a general means of information exchange, gave us a comfortable *modus vivendi*. In the years that followed, we realised that this arrangement worked very nicely. The only tangible drawback, it appeared, was that the absence of a formal structure could be an obstacle to obtaining subventions from official bodies. In Siena, last year, we took another small step towards formalisation. At John Blacking's request, prompted by intimations of mortality, we named a sub-committee to look into the matter of our constitution. Unhappily, John Blacking died before this sub-committee could meet - but not before he had asked Peter Crowe to carry the torch and care for the day-to-day running of the Seminar.

You will know from INFO-16 that, thanks to the initiative of Peter Crowe and the generous hospitality of the Département d'Ethnomusicologie at the Musée de l'Homme, a special meeting of representative members was held in Paris on 8 June 1990. There the major part of a draft constitution was considered in detail and unanimously recommended for submission to the Business Meeting in Berlin. This draft, which preserves as much as possible of our present spirit of easy informality, was printed in INFO-16 and members have been able to accoutre themselves for reception of the completed final draft in October. The Business Meeting which gives effect to our proposed, but not unalterable, constitutional document will be crucial to the guaranteed survival of the European Seminar in Ethnomusicology. The importance of this Meeting cannot be underestimated.

There is an additional bonus to our being in Berlin in the first week of October 1990 that none of us could have anticipated when we met in Siena and applauded Berlin's offer to host the following Seminar. Who could have foreseen the great and remarkable changes that have taken place over so wide an area of Europe since August of last year? True, we who met in Tuczno in 1988 experienced some of the effects of *perestroika*. We welcomed our Soviet colleagues for the first time and felt that invisible barriers had been breached. Now, even more tangible barriers have been broken down. National frontiers have been opened up. Even while we meet in Berlin, the map of Europe will be redefined. On October 3rd, East and West will become one Deutschland, extending the possibilities for colleagues to meet freely and to exchange information and ideas.

October 1990 in Berlin will truly be an historic coming together.

Editor, 12 September 1990

1989 General Meeting

Minutes of the general Meeting of the European Seminar in Ethnomusicology held at the Seminario di Montarioso, Siena, Italia, on Saturday 19 August 1989.

1. Apologies and commemorations

Apologies were received from a number of members who were unable to be present in Siena. JOHN BLACKING, from the Chair, reported that he had sent, on behalf of the Seminar, a letter to ROBERT GÜNTHER, congratulating

him on his 60th birthday celebrations in Köln. This action was endorsed with applause by the Meeting.

We stood in silence as a mark of respect for Prof CLAUDIE MARCEL-DUBOIS, Prof ERNST EMSHEIMER and Prof Dr BENJAMIN RAJECZSKY, Honorary Life Members, who had died since the last Meeting.

2. Minutes of the 1988 Meeting

It was agreed to carry these forward to the 1990 Meeting in Berlin.

3. Progress since the 1988 Meeting

JOHN BLACKING had prepared the new (June 1989) Directory and sent copies to all members - including those whose subscriptions are not yet up to date! Membership now stands at 189 (156 regular members, 20 student members and 10 Honorary Life Members) plus those who were now joining at this Siena Meeting.

ROBERT GÜNTHER proposed DIEGO CARPITELLA and TRAN VAN KHE as Honorary Life Members. This proposal was passed with applause.

PETER CROWE observed that the distribution of members was now very much wider than it was at the time of his first general survey in 1985.

FRANK KOUWENHOVEN spoke of plans for a European Foundation for Chinese Music Research and hoped the Seminar would help in facilitating this. John Blacking warmly endorsed this initiative saying it was certainly the function of the European Seminar to be "an enabling medium" in such cases. He instanced similar actions in the recent past.

4. INFO

FRANCIS CAMERON apologised for the absence of an issue of INFO since the last Meeting. This was partly due to the state of the Seminar's finances and partly due to pressures of other work during the last several months. A substantial amount of material was already typed ready for inclusion in the next issue.

John Blacking observed that there would, in any case, have been no Seminar funds to pay for an issue of INFO.

5. Publications

BERNARD LORTAT-JACOB reported that the publication on Improvisation continues to sell well. MARGOT LIETH PHILIPP showed copies of *Ethnomusicology and the Historical Dimension* (papers presented at the 1986 London Seminar) which she had edited and published and which is now generally available.

SZILARD BIERNACZY, though not able to attend on this occasion, had advised that he was following up ideas for the publication in Hungary of a European Seminar Year Book.

6. Survey on Teaching

ANNE CAUFRIEZ reported that the Questionnaire had been distributed at the end of June. She asked all those present to make sure it had been received by their institutions and that it was sent back quickly. She was particularly anxious to publish details of the degrees in ethnomusicology available from each of the European countries and of the chief current publications (books, collections and records) emanating from members and their colleagues. The meeting expressed its gratitude to Anne Caufriez for her work and to the Société Française for financing this project. A great step forward had been made.

7. Finance

JOHN BLACKING explained the financial situation.

At the 1988 Meeting in Tuczno, he had reported a Credit Balance of £70.

During the year since then, subscriptions should have brought in £1011.50 - in fact only £260.05 had been received.

During the same period, the cost of distributing the new Directory of Members was £304.72 - that is £44.67 more than our income for the year. In addition to this, the cost of printing the Directory would be about £192.

Clearly we are now in debt and we need members to pay their subscriptions regularly and promptly in order to keep the Seminar alive and running.

There was discussion about how much individual members owed and how they should pay. John Blacking suggested that International Money Orders were the best way of paying subscriptions. Members were particularly asked not to send Eurocheques as the banks charged £4 to handle each one.

8. Continuation of the Seminar

ULRICH WEGNER confirmed the invi-

tation from MAX PETER BAUMANN and ARTUR SIMON for the next Meeting to be held in Berlin early in October 1990. Contributors would be asked to submit their full-length papers three months in advance so they could be issued in advance in book form. This would give everyone the opportunity to read the papers beforehand. At the Meeting, contributors would each be limited to a ten-minute presentation, so giving more time for discussion. There was general support for this idea.

On the question of topics, it was emphasised that Berlin had special facilities for film and video. SIMHA AROM made a special plea for us to meet to exchange information, to share the problems and results of our recent work, to have fewer formal papers and more opportunity to explore new ideas. PETER CROWE asked for a good social ambience so we could group and talk among ourselves whenever we were not at a formal session. JOHN BLACKING suggested following through the psychological approaches of Hornbostel and Stumpf by discussing the problems of musical cognition in education. ROBERT GÜNTHER liked the ideas that had been presented and asked for plenty of time to hear music examples. Others spoke of wishing to hear about work in progress.

Looking further ahead: Genève issued a firm invitation to host the 1991 Meeting as that year would celebrate the 700th anniversary of the Swiss Confederation. It was hoped that the Union of Soviet Composers would be able to invite us to the USSR for the 1992 Meeting.

9. Formal organisation of the Seminar

JOHN BLACKING asked for a small sub-committee to be set up to prepare a draft constitution for consideration by the members of the Seminar. So far we had existed well on an

informal basis, but there was always the possibility of mortality and the need - without becoming too formal - for a proper structure in order to qualify for support from the various European sources of funding.

ANNA CZEKANOWSKA endorsed this proposal saying we should move towards a slightly more formal structure. This would make it easier to apply for funds.

The members of this constitution sub-committee were resolved as: BERNARD LORTAT-JACOB, ROBERT GÜNTHER, ANNA CZEKANOWSKA, LAURENT AUBERT, FRANCESCO GIANNATTASIO and FRANCIS CAMERON.

10. Votes of thanks

BERNARD LORTAT-JACOB, in an eloquent speech, paid warm tribute to John Blacking for all he had contributed to the establishment and work of the European Seminar. This appreciation was endorsed by prolonged applause from all those present.

Bernard Lortat-Jacob then conveyed our very real gratitude to the Italian Committee for their organisation of this splendid 1989 Meeting. These remarks were immediately followed by enthusiastic applause.

Paul Collaer

Nous avons le triste devoir de vous annoncer au nom de Madame P. Collaer-Meyer, Rue des Trois Tilleuls 77 à 1170 Bruxelles (Belgique), la mort de Monsieur Paul Collaer ce 10 décembre 1989 à l'âge de 89 ans.

Monsieur Paul Collaer était un éminent ethnomusicologue belge, organisateur des Colloques de Wégimont, auteur de plusieurs ouvrages musicologiques et honoré de prix internationaux. Sa mort signifie une perte considérable pour la recherche ethnomusicologique en Belgique.

Jos Ganssemans, Chef du Centre Ethnomusicologique Paul Collaer

Preparing INFO

I have changed my word processing software to LocoScript PC. Those of you who use the Amstrad PCW will already know your version of this and be aware of its flexibility. Now that it has been released for the PC I am glad to have a copy. It is very much more comfortable to use than my previous software (which did me sterling service for more than two years).

LocoScript PC is able to reproduce all the diacritical marks used in European roman script alphabets and I can type in (but not yet print out) the Greek and Cyrillic alphabets as well. I hope to put this right as soon as personal funds allow me to buy a 24-pin printer with download facilities.

I can now import ASCII and Wordstar files, so if you like to send me your contributions on an old-fashioned 720K 5.25" disk, that will make life that much easier for me with that much less typing to do. If you are not able to do this, please don't worry. Just send in your contributions on good old paper as we all used to do before the days of computers!

MARGOT LIETH PHILIPP is now turning my computer files into print. You will have seen what she did with INFO-16 and will join with me in thanking her for her initiative in making the offer and in improving the appearance of INFO.

Margot's collaboration means that we can now take advertising in the pages of INFO. This will help us balance our budget. So if you think you can help in this way, please use our services. We'll be glad to print your display advertisements for your institution's latest books, disks and other publications. Our rates are very reasonable.

I am going to try to bring out INFO on a more regular basis. When we had our meeting in Paris in June, I

talked about a proposed schedule and we have agreed to think in terms of March, July and November. So INFO-18 is already in preparation with a view to coming out soon after the Berlin Seminar. I'd be glad to hear your views on this. I'd like INFO to arrive on your desks at a time when you are not crowded out with students, enrolments or the processing of examinations!

If we are to bring out an issue every three months, it means I must send my disk to Margot at the beginning of the previous month. That allows time for the post to pass between Oxford and Ludwigsburg, then to come back to me for an Editorial Overview, then to go back to Margot for maquette production, then to go from her to Peter Crowe who sees to the duplication and the dispatch. It sounds fairly complicated. It isn't really. It just needs a fairly firm schedule!

INFO-17 is, of course, not part of this regularity. It is important for the Minutes of the Siena Business Meeting to be printed in INFO before our next Business Meeting takes place. (My abject apologies over the failure to do this with the Tuczno Minutes - but please see my explanation in INFO-16. Normal service has now been resumed, as they say.)

Editor, 23 June 1990

VEIT ERLMANN

Veit Erlmann will be teaching as Visiting Associate Professor in the Department of Music and in the College at the University of Chicago during the Fall and Winter Quarters of the 1990-1991 academic year.

His latest book *African Stars: Studies in South African Black Music* has been accepted for publication by the University of Chicago Press in the "Critical Issues in Ethnomusicology" series edited by Bruno Nettl and Philip Bohlman and is scheduled to appear in 1991. Veit Erlmann, Berlin, 9 August 1990

WOLFGANG LAADE

After an involuntary break of 25 years, Wolfgang Laade (Zürich, Switzerland) has revisited the Pacific. Within the framework of the UNESCO "Territorial Survey of Oceanic Music", the traditional music of two Melanesian groups of southeast New Britain was documented. The request came from Don Niles of the Music Archive of the Institute of Papua New Guinea Studies at Boroko (Port Moresby) who is trying to fill the gaps in the Archive's collections. With Mrs Laade, his long-time assistant in fieldwork, Wolfgang spent four weeks in August among the Lote of Uval (Melkoi District) and a little over five weeks in September and early October among the Mengen of Jacquinet Bay (Pomio District) where he made about 28 hours of recordings including 447 vocal items, 57 instrumental items and 27 spoken texts in Pidgin, some of them also in the local language. The objective was to cover the whole field of musical traditions including, as far as vocal repertory is concerned, social dance songs, war songs, ritual songs, stories with songs, lullabies, children's play songs and sung spells. The instrumental solos consist mostly of flute music (notched flute, rafted and bundled panpipes), jew's harp and a variety of toy instruments and sound instruments connected with the secret men's ceremonies ("spirit voices"). The spoken texts are partly folk tales with songs, partly explanations and traditions concerned with music and musical instruments.

Copies of the tapes are held by the Sound Archive of the Institute of Papua New Guinea Studies and the Archive of Maori and Pacific Music of the University of Auckland. The catalogue of the recordings will include all the song texts, with English translations wherever possible. A

summary of the results will eventually be published in the usual form, that is to say as a "Working Paper", by the Department of Anthropology of the University of Auckland.

Wolfgang Laade, Zürich, November 1988 (with the Editor's apologies for the delay)

KEITH HOWARD at DURHAM

The University of Durham has awarded a Leverhulme Trust grant to enable Keith Howard to continue his work on Korean music. The new project looks at the preservation of traditional music and other culture in the Far East. Keith is now lining up a publisher for the book which will result.

In the last academic year, the University of Durham ran three practical courses in Korean instruments. One of these led to the emergence of a Durham Samul Nori team who were invited to visit Korea in September. Lack of funds prevented their going, but they still hope a visit may be possible at some time in the future.

Keith Howard's book *Korean Musical Instruments: a practical guide* is obtainable, price £25, from Philip Martin Music Books, 22 Huntingdon Road, York YO3 7RL. (Philip Martin has a good reputation for finding books which are apparently unobtainable elsewhere.)

Keith Howard, Durham

DUELS LODDO-SICRE-ENJALBERT

Joglars del País Tolozan: Cançons e tençons dels Trobadors, dels Joglars e dels Cançoniers de la tradiccion orale.

DANIEL LODDO et CLAUDE SICRE sont tous deux musicologues et militants occitanistes. DANIEL LODDO, président de l'Association "La Talvera" (81-Gaillac), docteur en droit et diplômé de langue et culture occitane par l'Université du Mirail, se consacre surtout à la recherche et à l'animation

dans le Tarn. Il publie plusieurs livres, ainsi que des cassettes et des disques, sur la tradition musicale rurale de ce département. CLAUDE SICRE, diplômé d'ethnomusicologie par l'École des Hautes Études en Sciences Sociales, est aussi journaliste et écrivain. Il est aujourd'hui responsable national de la musique à l'Institut d'Estudis Occitans, où il mène de front une politique pour la reconnaissance de fait occitan et de l'expression communautaire dans la musique dite "traditionnelle", et une politique d'échange internationaux (Catalogne, Brésil, Portugal, Argentine, etc.).

Les "joglars" (jongleurs) étaient les interprètes des troubadours, que ces derniers envoyaient souvent à leur place chanter leurs compositions. Au répertoire savant des troubadours, les "joglars" ajoutaient des chansons de leur cru ou de la tradition anonyme, et se livraient aussi à des improvisations devant le public populaire.

Daniel Loddo et Claude Sicre chantent en s'accompagnant dans une disque *Batèstas & Cantarias* ROC 01 (I.E.D. Espace St-Cyprien, 31300 Toulouse). Les *Batèstas* sont des "duels" poétiques et les *Cantarias* des "chants" sans fin. Les couplets rimés sont improvisés, les anecdotes et onomatopées s'enchaînent et les jeux de mots se succèdent sur un rythme trépidant. Ces chants font partie d'une tradition orale populaire et nos interprètes chantent sur les marchés, dans les fêtes familiales ou les soirées villageoises en assumant la transmission de ces traditions.

Pour tout contact: Institut d'Estudis Occitans, Secteur Musique, 1 rue Jacques Barré, 31300 Tolosa.

/Daniel Loddo has published several books and recordings on the rural music tradition of the Tarn Département. Claude Sicre is responsible for music at the Institut d'Estudis Occitans

in Toulouse. Together they sing to their own accompaniment on a disc *Batèstas & Cantarias* ROC 01. *Batèstas* are poetic "duels" and *Cantarias* are "chants" without an ending. The rhymed couplets are improvised in a vibrant rhythm with onomatopoeia and play on words. These songs are part of popular oral tradition and, like their joglar forebears, our two enthusiasts carry on the tradition of singing in the marketplace, at family celebrations and during village festivities. For more information, please contact Institut d'Estudis Occitans, Secteur Musique, 1, rue Jacques Darré, 31300 TOLOSA./

NEWS FROM LATVIA

A report on the 1988 Meeting of the Seminar appeared in the newspaper DZIMTENES BALSS (The Voice of the Motherland), thanks to our colleague Martins Boiko. He included general information about the European Seminar, how it works and where it has met in the past, and added to this details of the papers read at Tuczno by our Polish colleagues, by the delegation from the USSR, and by others which illustrated the thematic and geographical range of the Seminar in session.

The meeting in Tuczno was the first international forum of ethnomusicologists abroad with the participation of a representative from Latvia. Although there had been a meeting of USA and USSR ethnomusicologists in Latvia (Jurmala) in 1988, it had been organized chiefly by Moscow. Nevertheless, the year 1988 was more fruitful in foreign contacts than the whole of the previous forty years in the history of Latvian ethnomusicology. It was therefore now most important for the future of ethnomusicology in Latvia for there to be a properly constituted organisation in that country with its own, even if small, periodical.

From Martins Boiko, Composers' Union of the Latvian SSR, Riga