

This edition of INFO has been made possible by the generous donations of SFE members (see page 1). INFO's appearance has been irregular, at the mercy of busy people's time and cash in hand. INFO-1 dates from Nov. 1982, the editors cautiously noting it would be "published occasionally". Francis Cameron took on the editorship as from Belfast 1985, taking INFO to issue 17 (Sep. 1990), with the exception of issue 15 (Feb. 1990) which I did myself in the urgency of John Blacking's death. This issue No18 is again from the Secretariat, because the time it takes to send copy to Oxford, and then for typesetting with Margot Philipp, thence to Toulouse for printing & despatch, would have been too long in view of the need to keep members au courant before Geneva. But the key matter was that SFE members wished this issue to appear without delay--for they provided the finance, after all. PC

=====

### CONTENTS OF THIS ISSUE

Editorial	
General Information about ESEM	2
Preliminary Programme for Geneva :	
topics--papers--authors	3
World Music or Sono Mondiale?	5
Formation of ESEM El Grupo Ibérico :	
programme--participants	6
Ethnomusicology in Belfast, post-JB	9
A Regular ESEM Journal?	10
Petites Infos et Scandales	12
Polyphonies Russes en France	13
How to pay ESEM subscriptions	14

=====

#### ESEM Secretariat :

Peter CROWE, Hon. Secretary-Treasurer ESEM  
Boite Postale 1 (av de la Poste)  
31150 FENOUILLET, France  
-téléphone [33] 61.70.76.00

#### VIIIth ESEM Seminar (Genève, 23-28/9/91) :

Laurent Aubert, Président ESEM  
Case Postale 318  
CH-1211 GENEVA 25, Suisse  
-téléphone [41] (22) 731.55.96  
-fax [41] (22) 731.48.60

# European Seminar in Ethnomusicology

## Séminaire Européen d'Ethnomusicologie

# INFO-18 JULY 1991

PARIS, 15 June 1991. To finance the production of this issue of INFO, some 2000FFrs was raised in voluntary contributions from members of the Société Française d'Ethnomusicologie.

Secretary-Treasurer Peter Crowe explained that ESEM had failed to secure "fidelity" among its members. Only 20% of members on the books were up-to-date with their subscriptions. Some 300 European ethnomusicologists had come to the different seminars, the VIIIth being due for Geneva next September. ESEM has grown from a group of 14 people who met in Belfast in 1981. Seminars have since been held at Cologne (1983) and Belfast (1985), then annually at London, Paris, Poland, Siena and Berlin. As at Berlin, over 90 ethnomusicologists will gather for the Geneva seminar, to discuss 60+ papers. The ESEM evidently fulfills some of the needs of European scholars. Half of the ESEM membership also belongs to ICTM. ESEM does not offer its members any more than a structure to meet annually. ESEM has no publication policy (save occasional INFOS)--yet. ESEM welcomes members from eastern European states, but is aware of the problems posed by asking for subscriptions. All western members reading this issue of INFO should have paid 120FF (students 60FF) for 1991, plus any arrears for earlier years. Unfortunately 120FF (two hours of minimally paid work in Paris) is currently worth 740 roubles at the cruel official rates--two months' professional salary. So ESEM cannot expect colleagues in such difficulties to pay more than a token. ESEM needs a formalised constitution to be able to knock on doors and request subsidies. These are some of the problems to be discussed at the Geneva seminar. If you are not coming you can send your ideas by letter. Meanwhile, El Grupo Ibérico has been formed and 20 papers with 30 participants will be at Valencia (see details inside this issue). In recognition of the need for a vital European ethnomusicological organisation, this issue of ESEM-INFO has been made possible by the spontaneous generosity of members of La Société Française d'Ethnomusicologie. 400 copies of this issue will be printed and distributed to all scholars who were ever on the books of ESEM this last decade. This is a good time to make "Blacking's Academy" what we want it to be. P.C.

# European Seminar in Ethnomusicology

## Séminaire Européen d'Ethnomusicologie

ESEM INFO-18

Page 3

July 1991

### GENERAL INFORMATION ABOUT ESEM

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 made in Europe. Associate Membership (at present without voting rights) is available to other ethnomusicologists (and advanced students) who have a professional interest in the conduct and development of ethnomusicology within Europe, on the theoretical as well as fieldwork levels. Some 300 scholars have attended at least one major Seminar or shown support to ESEM in its first decade. Members' fieldwork is conducted in all corners of the globe, and for every continent or archipelago there is someone among the Members with expert ethnomusicological knowledge gained through personal experience. A number of Members are expert in archives and collections of instruments and documentary materials of all kinds.

The life of ESEM is above all in the Seminars themselves. Languages of communication in the Seminar are normally English, French and German, but there are other tongues to be heard (Russian, Italian, Spanish) from time to time. The inaugural ESEM meeting was chaired by John Blacking in 1981 at Belfast, and 1991 will see the inauguration of "The John Blacking Memorial Lecture." Full Seminars have been held at Cologne in 1983, Belfast in 1985, London 1986, Paris 1987, Poland 1988, Siena 1989, Berlin 1990--and the VIIIth Seminar is due to be held in Geneva 23-28 September 1991--further information from Laurent Aubert, ESEM President, Ateliers d'ethnomusicologie, Case Postale 318, CH-1211 Genève 25, Suisse; tél. (41)(22)731.55.96 ou fax (41)(22)731.48.60. Future Seminars may take place in Leningrad 1992 and Barcelona 1993.

An occasional newsletter called ESEM INFO is published, the 18th issue appearing July 1991. Directories of Members (with useful annotations) were published in 1984, 1986 and 1989 (out of print). A new edition is now under preparation. Proceedings of some Seminars have been published, e.g. by Philipp Verlag (London 1986) as *Ethnomusicology and the Historical Dimension* (1989, ed. Philipp, ISBN 3-9801870-1-2). Publications of selected papers from the Siena (1989) and Berlin (1990) Seminars are already in the press.

The Secretariat is happy to answer any enquiries and effect contacts on behalf of Members and the interested public, such as information on national or regional groups (e.g. El Grupo Ibérico ESEM, La Société Française d'Ethnomusicologie). About half of the ESEM Members also belong to ICTM. Fees stand at 120FF (or equivalent) for 1991 (past years were 88FF) with half-rates for students and "conjointes". For those living in "eastern" countries there are special arrangements over fees and to date a limited number of such Members have been financially aided to come to Seminars in the "western" countries.

Peter Crowe, Hon. Sec-Treas., B.P.L. 31150 Fencuillet, France. 61.79.76.00

### PRELIMINARY PROGRAMME FOR GENEVA

The VIIIth Seminar will be held near Geneva, 23-28 September 1991, with 90+ Members expected. With 60+ papers, some parallel sessions will have to be scheduled. Participants will soon receive a circular with final programme details, maps, advice on local customs, etc. A series of events and concerts, in keeping with the 700th anniversary of the Swiss Confederation, as well as an international gathering of distinguished ethnomusicologists, is being prepared (details temporarily "classified"). The ESEM's executive committee (CORD) will be meeting Monday morning 23rd and the Plenary Session (Constitution, future plans for ESEM) is set down for Saturday morning 28th, under the Presidency of Laurent Aubert. We give below the preliminary details of the scientific programme, for the information of ESEM Members and friends (past and present) who are unable to be present.

**THEME 0 :** The John Blacking Memorial Lecture, address by John Baily, with screening of his newly re-edited version of an early John Blacking film.

**THEME 1 :** Polyphony (20 papers, titles, then authors alphabetically by surname)  
La polyphonie des confréries du Cilento ancien (Campanie/Italie du Sud), Maurizio Agamennone; Ethnopolyphony phenomenon in North Eastern Asia, Igor Bogdanov; [no title known], Sylvie Boile-Zemp; Forms of polyphony in instrumental music of the Cuna Indians of Arquia, Columbia, Bernard J Broere; Les polyphonies féminines du Nord du Portugal, Anne Caufriez; Les polyphonies traditionnelles de la Catalogne: typologie et classification, Josep Crivillé and Ramon Vilari; Les polyphonies de Tore chez les Efe, Didier Demolin; Les dialectes musicaux de Géorgie, Edisher Garakanidse; Formes de polyphonie dans le folklore musical du groupe ethnique macédonien-roumain, Corneliu-Dan Georgescu; Japanese two-part music: Rokudan, for example, Andreas Gutzwiller; Polyphonic stratification in Southeast Asia, Mantle Hood; Les polyphonies sardes et leurs systèmes, Bernard Lortat-Jacob; Harmonic accompaniment in Romanian traditional music, Speranta Radulescu; Quelques aspects du chant polyphonique traditionnel en Calabre/Italie, Antonella Ricci; Teaching and learning polyphony in traditional groups (Alto Aragon y Bajo Aragon), Josefina Roma; Does the diphonic phenomenon exist among the Bunun songs in Taiwan? Tran Quang Hai; Space structures in instrumental music of Turcic peoples, Saule Utegaliyeva; The musical dialogues, Izaliy Zemtsovsky; [no title known], Iosif Zhordania; Ethnohistorical research in Georgian polyphony, Susanne Ziegler.

**THEME 2 :** Recent fieldwork methods in ethnomusicology (7 papers)  
Fieldwork methods in ethnomusicology research in Comarca de Bages, Catalunya, Glòria Ballús; The Crucible: mental consequences on the researcher of ethnomusicological fieldwork in Melanesia, Peter Crowe; Man--instrument--music and the levels of temporality, Ewa Dahlig; L'expérimentation pour l'étude des systèmes musicaux de sociétés à tradition orale: concepts et méthodes, Vincent

Dehoux & Frédéric Voisin; When ghosts are runed over: tradition, technique and modern field research, Anca Giurchescu; The musical genre as a subject of ethnomusicological fieldwork, Margaret Karatygina; Fieldwork at home: traditional music in university campus (the USA case), Givani Mikhailov.

THEME 3 : The realm of aesthetics (16 papers)

Choix explicites et prédilections chez les lautari de Roumanie: de la conception à la réalisation, Jacques Bouët; Jamil Basir and themes of Northern Iraq, Jean-Claude Chabrier; Aesthetic and meanings in a repertoire for a patron saint's day procession in Italy, Giuseppina Colucci; Aesthetic criteria in the formation of Arab musical ensembles, Ruth Davis; Parallel concepts of phrasing in mediæval and traditional European song, Warwick Edwards; Le système mélodique algérien: analyse structurale, fonctionnelle & esthétique, Moncef Hasnaoui; Musical-aesthetic inclinations of a performer as affected by contact with the audience, Faizulla Karomatov; Zum Problem der Operationalisierung musikstruktureller Eindrücke und des evaluativ-affectiven (Re-)Agierens, Alois Mauerhofer; The folk esthetics through the mirror of the terminology of the performers, Zinaida Mozheiko; Menets personal songs, Yelena Pushkaryova; L'esthétique dans la théorie arabe de la musique, Amnon Shiloah; The common aspects and differences in South-Russian, Mordovian, Ajarian and Akbasian polyphonic music: theoretical and aesthetic aspects of the problem, Vyatcheslav Shurov; Sound--instrument--voice in the civilisations of the Far East and South East Asia, Helen Vassyltchenko; Considérations sur l'esthétique du flamenco, Ana M Vega Toscano; Quelques clichés occidentaux en matière de beauté musicale, Régine Zambon; Aesthetics in Sundanese music of West Java, Wim van Zanten.

THEME 4 : Current regional studies: China and the Far East (8 papers)

On transcriptions of guqin-tableatures in the van Gulik Collection (Leiden University), Dai Xiaolian; Female blind musicians on the road: aspects of social organization of the goze in Japan, Ingrid Fritsch; The art of work-songs, Huang Bai & Antoinet Schimmelpenninck; [title not known], Stephen Jones + Qiao + Xue; Performance practice in Chinese flute music: ornamentation and articulation in Gusu Xing (Journey to Su Zhou), John Koegel; Chinese modality versus Western tonal structure in He Luding's Cowboy's Flute, Frank Kouwenhoven; Les temps superposés du maître taoïste, François Picard; Chinese chordophones mentioned in an XVIIIth-century source of Japanese koto music, Ilse Reuter.

THEME 5 / ROUND TABLE : the applications of ethnomusicology in contemporary society (12 speakers preparing contributions)

The ethnomusicologist as a mediator in dialogue of cultures: the rôle of value orientations, Boris Avramets; The representation of world musics on British television 1990-91, John Baily; Le rôle de l'ethnomusicologie au Centre de formation et de promotion musicale de Miami, Rigar, François Borel; La musique extra-européenne dans le contexte européen, Danièle Branger; The spreading of real and so-called traditional musics by the media on the one hand and by children of emigrants on the other hand, Silvia Delorenzi-Schenkel; The ethno-

musicologist in contemporary society, Robert Günther; A network for traditional musics: the Extra-European Arts Committee, Chérif Khaznadar, Frans de Ruiter & Habib Touma; Musical self-image and cultural change: Lithuanian minority in Poland case study, Slawomira Kominek; Psychology of the perception of Kazakh epic, Alma Kunanbaeva; Ethnomusicology in the function of the scientific opponent in politics: case in contemporary Yugoslavia, Anka Petrovic.

Personnes n'ayant pas encore donné le titre de leur communication : Jean During, Margot Philipp (perhaps...), Sylvia Broere Moore (possibilité de film pour thème 5), Susanne Fürniss. Personnes ne donnant pas de communication : Antoni Angela, Laurent Aubert, Pietro Bianchi, Anna Czekanowska, Veit Erlmann, Rafaella Gallio, Jos Gansemans, Georges Goormaghtigh, Keith Howard (Concert), Mireille Helffer, M-Antònia Juan, Iren Kertesz-Wilkinson, Tshiala Lay, Ernst Lichtenhahn, Nino Kaisuradsze, Nguyen Van Nam, Inok Paek (Concert), Isabelle Schulte-Tenckhoff, Manana Schilakadse, Artur Simon, Marcello Sorce-Keller, Agni Spohr-Rassidakis, Ornella Di Tondo, Graziella Tuzi. [17 papers have titles in French, one is in German, the rest are in English (or seem to be...)]

=====

WORLD MUSIC or SONO MONDIALE?

The paper titles offered to the Round Table for Geneva ("applications of ethnomusicology in contemporary society"--see above) appear to relate closely to the phenomenon popularly called "World Music" (and specifically mentioned by John Baily). In record shops in France there was an effort to employ the shelf-label "Sono Mondiale", but "World Music" is said to have won... In the magazine *L'Autre Journal* (N°9, fév. 1991, pp.162-7), Gérald Arnaud writes in "Dangers sur la sono mondiale" : *Est-ce qu'on pourra encore vivre ensemble? Se parler? Danser avec les autres? Ecouter leur musique? L'interdiction d'un concert de Cheb Khaled fait déjà craindre le pire. Une France ayant perdu la tête, portant la guerre chez elle, contre elle. Contre sa jeunesse qui écoute plus souvent du rap et Nory Kante que Serge Lama. Contre son avenir. Guerre ou non, la sono mondiale doit continuer à émettre. Ou ce pays perdra tout. Il faudrait aller plus loin. Se demander, par exemple, s'il n'y a pas moyen de faire mieux. Mieux que de prendre la lambada pour le Brésil. Mieux que de couper les musiciens africains de leur pays. Mieux que l'éternel modèle colonialiste...*

Laurent Aubert meanwhile writes (7 June) : "Now, re 'Sono Mondiale' ... do you know the 'TRAD Magazine', published by Philippe Krümm? ... Its specificity seems to be that ethnomusicologists don't write in it! Why?"

Then at an open-air "Soirée occitano-indienne" in the Arab quarter of Toulouse (26 June), Claude Sicre (cf. INFO-17) handed me his latest bulletin *Linha Imaginot*, where on p.5 one reads: *L'absurde notion de 'musique traditionnelle' a brouillé les cartes, et les esprits. Faute d'une analyse de l'histoire de la musique en France, elle met en avant, quoi qu'elle en dise, la maintenance de spécificités (inertes) contre la stratégie de l'identité. C'est pourquoi de nombreux acteurs ne voient plus la nécessité--vitale--de mettre en relation, en position de confrontation systématique, folklore et création...*

See in this issue a sketch plan for an ESEM journal, type *Sono Mondiale*...

## FORMATION OF AN ESEM IBERIAN GROUP

We reprint here extracts from documents generated while trying to get this new group started. We had the green light from the Generalitat Valencia (thanks to Vicent Torrens) at once, and the participation is twice that which we had expected. Two years ago, there was only one name in the ESEM Directory of Members in the region. That had seemed very strange...

Barcelona, 3 December 1990

Dear Colleague,

The success of the *Col·loqui sobre cançó tradicional* held at Reus in September 1990, by the number of participants and quality of papers read, led to a suggestion by Peter Crowe that the 1993 ESEM seminar be held in Barcelona (or somewhere suitable nearby, in Catalonia). The idea was received with enthusiasm by those attending the final session of the Reus colloquy; it was then presented to the full ESEM seminar held at Berlin in October 1990, at the business meeting, and warmly approved by 100 ethnomusicologists present from all corners of Europe, east and west.

A number of interested people discussed the proposals at Reus, and a meeting was held at Perpignan on 1 December 1990 to discuss further plans. It seemed a good idea to form an Iberian peninsular group, which could prepare the way for Barcelona 1993. As a working geographical definition of the group, we proposed that it be south of the line Bordeaux--Marbonne, for that would permit some Occitan ethnomusicologists to cooperate with their colleagues on the other side of the Pyrénées. We hoped the group would attract scholars living elsewhere with Iberian research interests. That would also mean ethnomusicologists from west Mediterranean and the Atlantic islands and perhaps the Maghreb (those with Andalusian interests), always bearing in mind that the parent body is European.

With the aim of working towards full participation in the Europe-wide seminar, we have prepared a programme based on the one for Geneva 1991. By holding our Group's first seminar earlier, it would be possible for a member to present a paper in revised form to Geneva, after submitting a first version to the Iberian Group for its appreciation. The programme we have designed has been adapted to our Group's presumed special interests in the peninsular. In discussions, we thought we should try to encourage the kind of work that looks outside our frontiers, to the rest of Europe as the main audience, but with world-wide concerns. For that reason, a key word from the history of ethnomusicology has been revived, that of *comparative* studies. We hope you will find the programme a stimulating challenge.

We shall have to decide on a constitution for the Iberian Group and fix subscriptions. At the moment we offer free and open membership, but the Round-Table on the Group's future may well decide upon guidelines, rules and membership qualifications. We envisage holding an annual meeting. Questions of languages for papers and discussions will need to be resolved, but we do remind you that English is the most widely used language in ESEM.  
(...)

We would like to allow at least 30 minutes for each paper, and we shall aim to have an informal, interactive architectural set-up for the presentations--giving top priority to spontaneous discussion. We will of course let you know what the overall response has been in the next letter (...) and looking forward to your participation. Cordially yours,

(signed) Maria Antonia Juan i Nebot, Secretary, ESEM Iberian Group

This was translated (Catalan, Spanish, Portuguese and French) and sent to 65 people, with the following programme, hoping to attract 10 to 15 participants. Within the region of *El Grupo Ibérico* the most frequently understood "exterior" language proves to be French (and not English, please excuse me...), so the text was first written as follows:

Programme\* du 1<sup>er</sup> reccontre du Groupe Ibérique : Valencia 6-8 Septembre 1991

THEME 1 : Polyphonies et monodies dans les musiques religieuses traditionnelles

Puisqu'il n'existe pas de définition généralement acceptée de la polyphonie, il est souhaité qu'une classification de ses différentes formes tende à combler cette lacune. D'autre part, les fonctions religieuses dans l'Europe méridionale utilisant conjointement les expressions polyphoniques et monodiques dans des cadres sociaux, géographiques et calendaires déterminés, leur étude peut aussi contribuer à une meilleure compréhension de ces phénomènes musicaux.

THEME 2 : Méthodes et études comparatives des faits vocaux et instrumentaux de la péninsule ibérique

Les récents développements de la technique permettent des analyses toujours plus sophistiquées (vidéo S-VHS, DAT, sonographie en couleurs, synthétiseurs, ordinateurs). Nous mènent-ils vers de nouvelles conceptions théoriques ou mettent-ils en cause les concepts et théories "reçus". Comment peuvent-ils affecter les méthodes et études comparatives des faits vocaux et instrumentaux dans la péninsule ibérique et leurs relations avec d'autres parties du monde?

THEME 3 : Domaines de l'esthétique

Qu'est-ce qui fait que la musique soit "belle" du point de vue de qui la pratique? de qui l'écoute ou l'entend? Il y a toujours beaucoup à dire sur ce sujet. Des communications élucidant des aspects particuliers du sentiment esthétique local dans le domaine musical de la péninsule seront bienvenues.

TABLE RONDE : L'avenir du Groupe Ibérique du ESEM

Discussion générale. Fait-on partie d'une ethnomusicologie européenne? Doit-on y tendre? Que peut-on y apporter, que peut-on en recevoir?

\* Ce programme est une adaptation au Groupe Ibérique du programme de Genève, fait par M-Antonia Juan, Peter Crowe, Bernat Ménétrier et Guy Bertrand à Perpignan le 01 décembre 1990.

Given that El Grupo Ibérico risks being a sort of Tower of Babel, with all the languages in use, readers of INFO-18 should nevertheless be able to decode the actual state of the programme in its Catalan version, as follows :

DIA 6 (Septembre) : 4.00 (16.00hrs) Recepció dels assistents; 6.00 Benvinguda, parlaments: València, ESEM; 6.30 Sessió d'Obertura: 'Blacking's Academy'--his inspirations for the future of European Ethnomusicology (Peter Crowe, Bordeaux); 7.00 refresc; 7.30 TAULA RODONA: Les diferències idiomàtiques: possibles solucions que permetin un diàleg i alhora aprofundit en les sessions de treball d'aquest Seminari; L'acústica dels espais habitats: El paisatge sonor com a marca de identitat: aspectes estètics, físics, culturals--ligados al N.A. sonor (José Luis Carles, Madrid); 9.00 sopar.

DIA 7 : Tema 1, Polifonies i monodies en la música religiosa tradicional; 9.00 , 1ª sessió: Algunes polifonies tradicionals de Catalunya. Tipologia i classificació (Josep Crivillé, i Ramon Vilar, Barcelona); Polifonies populars en el sureste espanyol; estado de la cuestión (Ana M Vega, Madrid); Chants édifians pour l'éducation chrétienne des enfants de France: répertoires et systèmes enfantins de Flandres et de Bretagne (André-Marie Despringre, Paris); Chants pour l'éducation religieuse en Flandres (Herbe Rivière, Paris); 11.00 descans 2ª sessió: Les polyphonies féminines du nord du Portugal (Anne Cauffriez, Brussel·les); Les misses pirinenques en la litúrgia local (Josefina Roma, Barcelona); (communication del Lucía Pérez, Zaragoza); Romeria a l'ermita de Sant Francesc Xavier, La Fatarella (M-Antònia Juan, Barcelona); Costumari musical infantil de Setmana Santa (Salvador Palomar, Reus); 2.00 dinar Tema 2, Mètodes i estudis comparats de la producció vocal i instrumental de la península Ibèrica: 4.00, 3ª sessió: Recerca etnomusicològica a la comarca de Bages (Glòria Ballús, Manresa); Els tallers de Música Popular i la Fonoteca de Materials (Vicent Torrent, València); descans Tema 3, L'Estètica dins l'univers de la música Ibèrica, 4ª sessió: La Nouba algérienne: analyse structurelle, fonctionnelle et esthétique (Moncef Hasnaoui, Alger); Pouvoirs de cliché. Quelques clichés occidentaux en matière de beauté musicale (Régine Zambon, Bordeaux); Sonner et chanter en Bretagne. Le beau et le bien (Yves DeFrance, Rennes); Una aproximació a la estètica del Flamenco (Ana M Vega, Madrid); TAULA RODONA... Processó (au lieu de concert)... ; 9.00 sopar

DIA 8 : Temàtica Oberta. 5ª sessió: Música dos Romances des segagas em Bragança, Portugal (Berta Beça, Carnaxide (Portugal)); La 'Filla del Marxant': Algunes consideracions sobre el producte musical folklòric (Josep Martí, Barcelona); Els tocs de campanes al sud dels Pirineus: la primàcia dels ritmes al servei de la comunicació (Josep Francesc Llop, València, (suivi par) tocs de campanes de la Mare de Déu (visita al campanar?)); TAULA RODONA: Formació d'un Grup Etnomusicologia Ibèric: àmbit geogràfic, denominació del grup, qualitat dels membres, freqüència de les trobades, objectius, subsistència... proper Seminari: lloc, dates... Publicació de les comunicacions del Seminari: possibilitats, suggeriments ; 1.30 Cloenda; 2.00 dinar

Additional names of scholars intending to come to Valencia to assist the discussions (not giving papers) presently include : Dr Abdelhamid Benmoussa (Alger), Enrique Camara de Landa (Salamanca), Alvaro de la Torre Martín-Romo (et) M-Pilar Gonzalo Val (Binaca, Huesca), Manuel Gonzalez Matellan (Zamora), Joaquina Labajo (Madrid), José Ignacio Lopez de Luzuriaga (San Sebastian), Julià Pastor (Morella), Ramón Pelinski (Barcelona), Isabel Pla (Vilanova i la Geltrú (Barcelona), Josemi Sanchez (València), Dorothe Schubarth (Bale, Suisse), Saliwa El-Shawan Castelo-Branco (Lisboa). We have tried to send news to everyone we thought would be interested in El Grupo Ibérico, so if you haven't heard about us please contact M-Antònia Juan, c/ Pinar del Rio, 66, At. 2ª, 08027 Barcelona (Catalunya, España)--tel. [34] (3) 351.36.27, or fax [34] (3) 352.35.57 (Maria-Antònia speaks some English and French as well as her native Catalan and Spanish). We thank in advance all those coming along to Valencia, but we must warn you our schedule will be intense (because we are so numerous) and will you please pick out only the "best bits" of your papers to read, and maybe just prepare yourselves to give complete photocopies to really interested people.

[Please forgive the need for a polyglot account (with "E&OE")--Ed.]

#### ETHNOMUSICOLOGY AT QUEEN'S, POST-BLACKING

Jonathan Stock, in his third year of PhD at Queen's University of Belfast writes (27 May), in reply to queries about himself (as a new student Member of ESEM), and for news of what's been happening there since John Blacking--who was, it should be recalled, the Professor and Head of the Department of Social Anthropology :

"Rembrandt Volpert was my supervisor at Queen's during my first year there. The second year was spent in China, mostly in Shanghai (thesis is on the *erhu*). During this year John Blacking died, Rembrandt left for Amsterdam and the other lecturer (Annette Sanger) followed her husband (Jim Kippen) to Canada. It was quite a different department when I returned at the start of this academic year (1990-91). Currently there is one lecturer--Martin Stokes, he has recently completed his doctorate in the anthropology department of Oxford University. His specialism is Turkish arabesque, I understand. Suzel Rely (Brazil) is here too on a research fellowship (was at Siena ESEM 1989). There isn't really anything going on now as far as the graduate students are concerned but I think course structure changes have expanded the number of undergraduate courses in ethnomusicology for anthropology and music students. Both Suzel and Martin are anthropologists with an interest in music (they might not agree with this description!) so the emphasis of the department has narrowed considerably over the last year. There is talk of another lectureship being opened next year and as this coincides with the appointment of a new professor and the departure of the current head of department, things could change radically in the near future. (...) Apparently there are about a dozen PhD students in ethnomusicology on paper, but I only know six or seven. There is usually a steady supply of local students studying Irish music--they tend to come into the building far less than the 'foreigners', like me."

The following idea-sketch was prepared in April 1991 as a discussion document for ESEM's CORD on 23 September, possibly to go on to the ESEM Plenary Session on 28 September after modifications, for wider comment and decision. A few copies of these notes have already been circulated, and the responses carefully noted. We would welcome further comments from anyone on the ESEM mailing list, especially those with professional experience in the world of publishing. (P.C.)

### A REGULAR JOURNAL FOR THE ESEM

suggested name *SONO MONDIAL*

#### Raisons d'être :

- 1 to publish studies and information on current and coming events in traditional music and dance throughout Europe and the world, thus to become a reliable source (a "must") for both fans and scholars ;
- 2 to be the regular organ of ESEM, a network of over 300 professional ethnomusicologists, established as such since 1982, living in all sectors of Europe (Ireland to USSR), which holds annual seminars (8th to be held Geneva in September 1991), from whose presented papers the scholarly core of the journal's published material would come ;
- 3 to form a link with the popular movements known as "World Music" in UK and "Sono mondiale" in France, by providing authoritative articles and information on music from all corners of the globe-- through the direct experiences of ESEM members in the course of their fieldwork, and through intelligent reports of musical encounters by fans travelling throughout the sonorous world ;
- 4 to participate in the forging of a culture for the New Europe, seen as a "greening" expansion, humanistic and anti-colonialist, both within the larger Europe (east & west), with its inter-continental liaisons and engagements in musical reciprocation.

#### Editorial policies :

- 1 to publish in any/all European languages, with adequate summaries in English or French when material is in other languages (e.g. Russian texts supplied camera-ready, but with abstracts for editorial use) ;
- 2 to use a lot of pictorial matter to make *Sono Mondial* attractive to both fans and scholars, including stylish advertisements ;
- 3 to establish a house style to reconcile and satisfy both scholarly and popular expectations (e.g. as *Early Music* has done for both amateur recorder players and scholars of Monteverdi) ;
- 4 to be in advance with the news of *Sono Mondial* events on the European scale, and as far as possible world-wide ;
- 5 to produce comprehensive and brilliant reviews of *Sono Mondial* materials (especially recordings and publications) and events ;
- 6 to be audacious and reliable.

#### Target readership, estimated at 5000 to start :

- 1 the membership of ESEM, being part of the annual subscription (possibility of growing quickly to 400 members with this journal) ;
- 2 libraries and institutions (there are 400 at present subscribing to the *Yearbook of Traditional Music*, ICIM) ;
- 3 the world community of (ethno)musicology (400 minimum) ;
- 4 international community of fans of World Music (comparable to sales of a moderately successful CD in this field, say 3800).

#### Format :

- 1 A4, double column paste-ups from type-setting, two colours ;
- 2 Photo-offset, high quality photographs ;
- 3 Averaging 96 pages editorial, plus advertisements ;
- 4 Square-bound spine ("perfect" binding)

#### Logistics :

- 1 Editor and Assistant-Editor as minimum production staff ;
- 2 Editorial Board of ESEM needs to be formed ;
- 3 Consultant staff on short-term part-time contracts ;
- 4 Domiciled with a publishing enterprise sharing *Sono Mondial* aims for :
  - (a) modus operandi in production
  - (b) distribution aids

#### Financial "guesstimates" (in FFrs) :

1	Subscriptions eventually 5000 at 240FF per 4 issues	1.200.000
2	Production and editorial costs per 4 issues	2.000.000
3	Deficit for subvention per 4 issues	800.000
	(viz. EEC ; European Development Bank (BERD) ; UNESCO and its IMC ; Council of Europe ; Ministries of Culture ; Trade Development Organisations ; Recording and Publishing Companies ; Foundations ; Individuals)	

\* \* \*

AFTERTHOUGHTS (July 1991). A considered reply from Margot Leith Philipp (19 June) raised the following issues : (1) coverage of current and future events would need a huge network of persons supplying reliable information ; (2) meeting both scholarly and popular interests may be "against the grain" of either side ; (3) there may be severe technical problems over "camera-ready" pages. Thank you, Margot, you have hit on key problems!

An alternative model might be a scientific journal aimed at the general reader. I don't know if *New Scientist* would welcome being mentioned in this kind of context, but an ethnomusicological equivalent might satisfy Margot's second point. By dint of selection (and what is available), we could get away from trying to be comprehensive (Margot's first point)--while aiming to be as rich in information as we can. Technical problems will always be there, but the primordial one is financial. Which countries will put the hand in pocket to have their voices heard over Europe--Russia, Ireland, Estonia, España...?

## PETITES INFOS (et scandales) DE PARTOUT...

La 1èeme Festa dau Pifre aura lieu à Pézenas (34120 Hérault, France--tél. 67.98.14.15) les 27-28-29 Septembre. *Wi' a hundred pipers an' a' an' a'!* Jazz on fifes, a *pergolada* (passe-rue), bals, etc. Something to catch on return from Geneva? \*\*\* Conselleria de Cultura, Educació i Ciència de Generalitat Valenciana (de l'1 al 5 maig 1991) : 1er Congrès de Cultura Tradicional (amb Ponències, Danses, Concerts, Taules Redones). M-Antònia Juán went along for her own interest and to see about El Grupo Ibérico ESEM arrangements, finding it a lively occasion. Among those mentioned in the programme one notes Alain Weber, Roberto Leydi, Gérard Béhague, Josep Martí, Ramón Pelinski, Guy Bertrand, Salvador Palomar--to name those better known to ESEM. Alan Lomax had wished to come along, but couldn't. As usual in Catalunya, the design standard of the printed programme is superb. Can one count on the Catalans for that like one does on the Poles for posters! \*\*\* Xi Mantle Hood will spend summer in Bali at the Institute for Advanced Cultural Studies, then return for Geneva ESEM, then October 3 to Amsterdam for the Jaap Kunst Stichting \*\*\* Trần Quang Hai has been recording the life and thoughts of Trần Văn Khê (his father) in a systematic way. Hai has an unparalleled audio-visual archive of ethnomusicologists around the world made at conferences, etc. Trần Văn Khê (ESEM Hon. Life Member) had a bad fall recently, so we wish him speedy recovery. \*\*\* Kevin Dawe, researching the *lyra* in Crete, has the sporting address of 'The British School at Athens, c/o Knossos Taverna...' \*\*\* Laurent Aubert explains *Cahiers de musiques traditionnelles* is a long-term project, and that Vol.4 'La voix' has turned out to be a bit heavy, and Catherine Ellis of Australia has won the palm... For originality, for technicality? Laurent says it is hard to find really *interesting* articles. What can he mean? \*\*\* Max Peter Baumann confided that many articles for the selected papers ex Berlin ESEM 1990 were giving problems in the quality of the English expression submitted by authors \*\*\* Rob Provine thinks he may have an invitation to Korea next year \*\*\* Jean-Michel Beaudet will do 7000 words on New Caledonia for the new *Garland Encyclopaedia of World Music*. Garland projects 10 volumes with 4 million words \*\*\* Peter Crowe will provide 10,000 words on Vanuatu to the *Garland Oceania* volume (editors Adrienne Kaepler and Jacob Vainwright Love). The payment is a miserable four US cents per word, but the promise of a free complete set of the work is what pulls... \*\*\* There have been rumours that Garland may run into financial difficulties (from the competitors?) before it is complete \*\*\* Emil Lubej took his laptop computerised sonograph (etc.) with built-in DAT to Simha Arom's Russian polyphony colloquy show at Royaumont (30 May - 2 June) and bedazzled the singers with pictures of their voices, needing force-feeding with cigarettes to keep up the flow of his discourse... \*\*\* Marcel Pérès said the only polyphony in France is to be found in Corsica! In may not be all that fascinating, but on the French side of the Pyrénées frontier one hears live Catalans, Béarnais and Basques (among others) still singing in parts... \*\*\* Hon. ESEM Life Member Wolfgang Laede is off to Hong Kong ICTM with a paper on "The influence of Buddhism on the Sinhalese music of Sri Lanka" \*\*\* The famous recorded collections from the Musée de l'Homme (Paris) are now out in enhanced and extended CD versions. Vincent Dehoux has a new issue on the xylophones of Central Africa to add (published by Le Chant du monde). [PC]

## RUSSIAN POLYPHONIC FOLKSONG

A conference-workshop was held at Abbaye de Royaumont near Paris from 30 May to 2 June, with the Russian polyphonic folksong group Pésen Zémli present to demonstrate the discoveries they had made by doing their own fieldwork and learning their repertoire in an "artless" way. The idea was Simha Arom's and organised by l'Association Polyphonies Vivantes. A number of Soviet and other international scholars attended. Since Pésen Zémli is made up of 7 educated, literate Muscovites (but only two can read music) it was possible to "peel the layers" of the polyphony in a series of fascinating sessions, the like of which was utterly new in ethnomusicological enquiry. Fuller reports are to appear in *The world of Music* (Susanne Ziegler) and *Cahiers de musiques traditionnelles* (Peter Crowe). A verbatim extract (translated) from Simha Arom's summing-up :

"...Francis and Marcel [Pérès] both mentioned the word "exchange" to me, and in the notes we wrote presenting the colloquy I said that indeed that was the essential word for our meetings ; exchange of knowledge, exchange of ideas, exchange of ways of approaching music whose "key" we didn't know--but also an exchange between people coming from different backgrounds (which is no less important). You will of course have noticed there were long gaps between sessions, with all the evenings free, so that the atmosphere could be convivial, and people taken up by shared passions for traditional polyphonic music could also have the warmest possible exchanges between themselves.

"I should like to try and say what we've found here. Firstly, undreamt-of music with structures and sonorous architecture in several voices that most of us knew nothing about ; things that at first seemed simple were later shown to be much more complicated--a whole series of phenomena which for most of us was quite new, and which I think enriched the inventory of known polyphonic techniques in the world--in itself enough to justify holding this colloquy.

"Let me give several examples from among those that most struck me : the problem of classifying such music, the many discussions we had on fixing the number of parts in this or that polyphony, the problems of scales, of micro-intervals, of the neutral third, of anhemitonic structures, and many others. I may say that one of the great discoveries I made was that when some folk sing a melody almost throughout in parallel thirds they are then able to say they sang in unison...! And then the problem of "auxiliary" voices we debated for three days ; the *podkalossa*, the *padevodka*, the *discant* and the *dichekani*.

"I'm not sure we are at the end of it. There is a difference between the use [conception] of a melody when it is part of a polyphony and when it isn't; there are polyphonic "structures" where everything seems in aleatory.

"I believe all this was possible thanks to the workshop plan. I must admit that when I launched the idea I thought we would simply have demonstrations, but it was plain from the first day that direct contact with the musicians brought important theoretical points to the fore immediately. One of the reasons for being at Royaumont is the link between music in oral tradition and art music--i.e. between ethnomusicology and musicology. Personally I think the separation is artificial, and some day it ought to disappear. Whether musics be written or oral, they are made with a certain number of procedures which are not very different one from another. It's a matter of the ways of making combinations, and we have seen these three days they are practically limitless in number--and that's where the richness of traditional polyphony resides."

## HOW TO PAY ESEM SUBSCRIPTIONS

Remarks for members in "western" countries :

1. Members will have seen the phrase "Bank charges are your responsibility" on ESEM statements of account during 1990. In some countries the minimum charges for issue of a draft or banker's cheque for a nett amount are set so high that your subscription can be doubled in final cost ; in UK, Germany and France (and no doubt elsewhere) the rates vary from bank to bank. However, cheques drawn on private accounts held anywhere in the world in any "hard" currency can be banked in France, although collection may be subject to delay. ESEM banks with the French Post Office (PTT) which generally deducts 20FF for its trouble (private banks in France are exhorbitant over small sums). You can write your cheque either in your local ("hard") currency or in French Francs. Thus a personal cheque for £15 from UK is credited at prevailing exchange rates (say 140FF) less charges of 20FF = nett 120FF for ESEM. We presume a personal cheque is debitted to a member's account at face value, but we never know if your local bank will think up an extra sting...

2. The simplest way for those who can't go to the Post Office is to write a cheque on your personal account in French Francs, allowing 20FF extra for PTT charges. Example : on a Barclay's Bank cheque form you may write "Cent quarante francs francais (140FF)" payable to "Peter Crowe, ESEM Ethnomusicologie, CCP 1.959.03.E.Toulouse" and ESEM will receive 120FF in due course (i.e., your 140FF less 20FF charges by the PTT)--but other currencies are OK too.

3. The postal system of mandats or orders are always paid to ESEM at face value, but you have to buy them from your own PO, which may mean inconvenience by having to queue-up, wasting your own or your secretary's time. This system is nevertheless safe, fairly rapid, and gives you documents for tax purposes. It is popular with members in Italy.

4. Bank notes (cash) are sometimes the most convenient. If you register the letter you will pay about 20FF or £2 extra postage. We then take the bank notes to a money-changer or cambio and receive cash (less commission) according to current rates. ESEM does the leg-work and queuing-up in this case, and we post you a receipt in the absence of other documents.

5. There is no easy resolution of these annoyances. Credit cards could work if we had a large membership holding such cards, otherwise it would ruin us. No credit cards for now, please! If European Monetary Union (EMU) arrives there may be some simplification for those who make important monetary transactions, but so far politicians do not seem to discuss small matters like trying to buy a book from UK or pay a subscription in France.

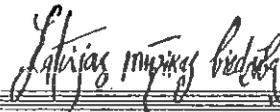
Remarks for members in "eastern" countries :

6. Not a single ESEM member from the East has been able to pay an ESEM subscription since the Berlin Seminar, when it was suggested they should. Letters of apology and explanation received (see example reproduced in this issue) make it clear the overall economic situation has worsened for our colleagues. A very few members from the East with private means have been able to pay something, usually on visits to the West.

7. If ESEM is able to constitute itself in a satisfactory way for European administrative purposes at the Geneva seminar, the possibility of subventioning "eastern" members' subscriptions will be pursued. This might imply membership selection processes.

8. At Geneva we will consider whether offers of materials (books, records, etc.) instead of cash would effectively "pay" for membership, and where they could be placed for the benefit of the whole ESEM membership. Indeed, could they be auctioned at the annual seminar?

9. ICIM has a system of "supporting" membership to help scholars in the East, but ESEM does not know who benefits, or how, and would welcome advice on whether to follow suit.

  
LATVIAN MUSIC SOCIETY  
oriental music center  
226450 Latvia  
Riga Brivibas Street 85  
tel. 276004  
fax 013-2-278060

Peter Crowe  
Boite Postale I  
avenue de la Poste  
31150 FENOUILLET, France  
European seminar in ethnomusicology

May 27th, 1991

Dear Peter,

Thank you for the circular and the other materials, sent by you. I received them after a very long delay. On the envelope was Riga's stamp of the 14th January, but I left Riga on the 15th of January and I didn't receive the letter. Only, when on the 4th March, I returned, I received the letter. I must confess, that the severe reminder about the necessity of carrying out the payment for the 1990 and 1991, rob of my selfconfidence. This goes without saying, that ESEM without our financial support can't carry out its activity. But till recent time hard currency, for all the inhabitants of the USSR, was absolutely out of reach - only, if it wasn't given out by some very solid state institution. Therefore I didn't react neither to your letter nor to the invitation to the conference in Geneva. Certainly I would like to take part in it, especially, when it's possible, that the organizers of the conference can give me a financial assistance. But the problem of the membership's payment remains unsolved. The situation changed in the middle of April, when a new commercial bank began to sell hard currency by market price - earlier it was impossible. But still it's not allowed to take over the Soviet Union's border the sum of hard currency, which exceeds 50 american dollars. I am restrained by the another financial problem. 208 FF (the sum which must be paid for 1990 and 1991) by the exchange rate in the market approximately applies to 1300 roubles. 1 US dollar now costs 37 roubles. My month salary ( till the payment of taxes) compiles 410 roubles. Thus for 3 months I must work only for the payment of the dues for 1990 and 1991. Unfortunately, but it's unreal. Only recently appeared a hope. I was a success in finding a sponsor for the Oriental Music Center, organized by me. It's possible that this company will be able to give me the sum, which is necessary for the obtaining of the hard currency. Then - on condition, that I can receive financial assistance for my stay at the conference - I hope to see you in Geneva. From the talks with you in Berlin I have the best memories.

Wishing all the best.

Sincerely yours,  
  
Boris A. Avramets

This candid letter from Boris Avramets explains the position for most of our colleagues in Russia. Letters from other Members in Roumania, Czechoslovakia and Poland have said much the same things; but until Boris Avramets gave precise figures the actual effect of the currency situation on colleagues without access to "second" (or "third") money markets was not fully understood--not, at least, by me... P.C.

