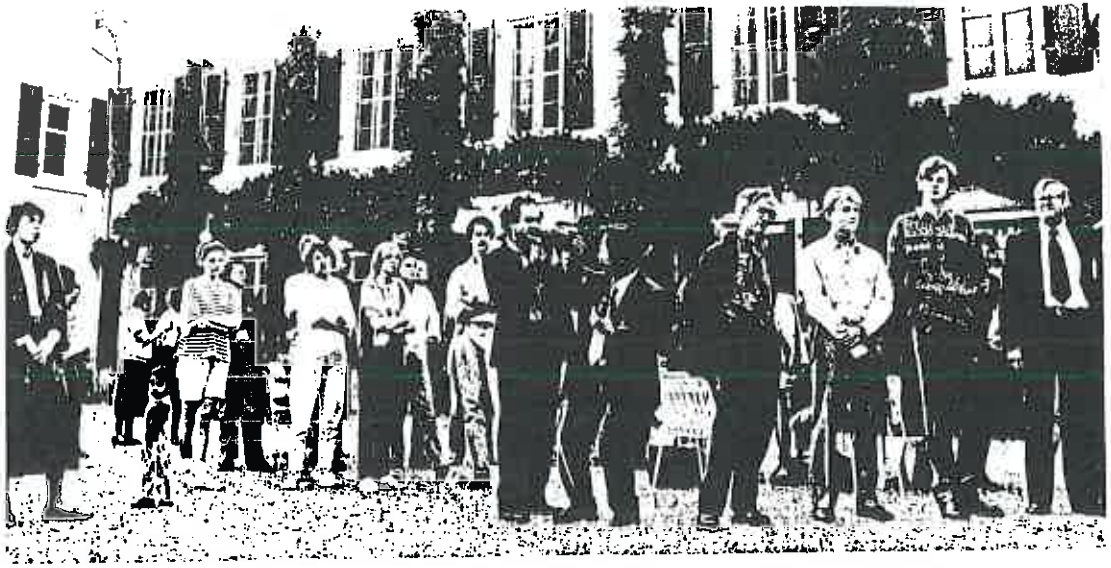

At the opening session of ESEM Plenary, Geneva 1991

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European Seminar in
Ethnomusicology
Séminaire Européen d'Ethnomusicologie

ESEM
INFO-19
SEEM

APRIL 1992

European Seminar in Ethnomusicology
Séminaire Européen d'Ethnomusicologie

—European Seminar in Ethnomusicology—
—Séminaire Européen d'Ethnomusicologie—

General Information about ESEM/SEEM — March 1992

The Seminar is a meeting place for professional ethnomusicologists, accepting advanced students in its ranks, most of whom live and work in Europe, or whose advanced studies were made in Europe. Membership is now also available to ethnomusicologists living outside Europe, especially those who have a professional interest in the conduct and development of the discipline of ethnomusicology as practised within Europe—whether on theoretical, fieldwork, methodological or indeed whatever basis. There are no formal tests of eligibility—we consider the quality of the membership is self-selecting by the nature of our forum. • • Over 300 scholars have attended at least one major Seminar or shown practical support to ESEM in its first decade of existence. Members' fieldwork is conducted in all corners of the globe ; for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. A number of Members also have expertise in archives and documentation, in all forms. • • The life of ESEM is above all during the annual Seminars, the highly-prized time to meet colleagues. Languages are predominantly English, French and German, but these days there is plenty of Russian, Spanish and Italian to be heard too. • • ESEM began with a meeting chaired by John Blacking (1928-90) at Belfast in 1981. In 1991, the inaugural *John Blacking Memorial Lecture* was given by John Baily. Full Seminars were held at Köln in 1983, Belfast 1985, London 1986, Paris 1987, Poland 1988, Siena 1989, Berlin 1990, Geneva 1991. They last 4-5 days each, usually in September. A regional ESEM series began with SEEM à València in 1991, to continue 1992. Plenary hopes had been for either St. Petersburg or Tallinn, but in 1993 we shall all be meeting at Barcelona. Since many ESEM members live in countries suffering severe economic difficulties, our active policy is to keep Seminars inexpensive and to conduct affairs with a minimum of bureaucracy. • • Occasional bulletins like the present INFO (number 19) have been published, and Directories of Members appeared in 1984-86-89. Proceedings of the different Seminars have appeared in various forms, but ESEM is now actively looking for a more consistent publication policy, including a journal and/or a *Yearbook*—to be sent to members as part of their annual subscriptions. • • The Secretariat is always happy to answer enquiries and to effect contacts on behalf of members and the interested public. About half the ESEM membership also belongs to ICTM (which is heartily encouraged). Annual fees are 150FFrs at the moment (compared with 100FFrs in 1981), with half rates for students (maximum 3 years) and "conjoints." Members in countries without access to "hard" currencies may benefit from special arrangements and receive assistance to come to Seminars in the West, *as far as can be arranged*. • • The Constitution of ESEM designates rotating presidencies, with an executive committee known as "CORD". It is implicit in ESEM's ideals that we work by concensus as far as possible, that we be actively democratic. There is high pride of scholarship within ESEM, but we endeavour to be supple over academic "rules." What ESEM offers is a *flexible structure* to pursue ethnomusicology in Europe itself : regular chances to meet colleagues, an amiable forum devoid of excessive academic competitivity, sensitivity to the social architecture of multi-cultural meetings, and sharing a feeling that we are indeed participating—in our modest way—in the creation of a new European identity. • • •

Please address further enquiries to Peter Crowe, Secretary-General of ESEM, 29 rue Roquelaine, 31000 Toulouse, France, tél. [33] 61.62.35.07—or to Laurent Aubert, ESEM President, Ateliers d'Ethnomusicologie, Case Postale 318, CH-1211 Genève 25, Suisse, tél. [41] (22) 28 12 18, fax (au musée) 28 52 31. (27/03/92)

FROM THE SEC-GEN'S DESK . . .

We have done everything we could think of to have a Plenary ESEM this year, but we can't do it.

That is the main reason why this INFO is so late to appear. The other reason is the usual lack of cash in the ESEM coffers. We have had the offer of a private subsidy to pay the printer and the postage stamps, and once again the French Society of Ethnomusicology has helped out with some of the preparation expenses. Many thanks to those people!

If more of you would kindly cough up your subscriptions (and arrears) and be up-to-date, the business office might be able to pay its telephone bills! Who wants to take this job over? In a big and well-established institution, a lot of the costs can be absorbed quietly, but not here. For example : to get in touch with the BERD (*Banque Européenne de Recherche et Developpement*) some six calls to Paris were necessary, because BERD is new, and one had to find a central agency with the right info!

*

Now, about the ideas for the 1992 Plenary ESEM, which have failed to bear fruit, members will recall that Pr Izalli Zemtsovsky signalled that he would bring proposals to Geneva (see minutes, this issue). He had the brilliant idea to have the seminar on a cruise ship in the White Sea, with performing groups joining us here and there. (I recalled a proposal that some librarians have their international conference on the trans-siberian express, samovars steaming, Lake Baikal out the window, but those types were too stiff to take it seriously...) There was the problem of money to do the advance organisation, make all the bookings, etc. and Z said 120 of us (and/or our families and friends) should put US$300 each in a Stockholm account, but we couldn't get confirmation that the account existed, and we wondered if a Russian entrepreneur in the "travel agency" business (every second person from St Petersburg seems to have an interest in this kind of lark) was lurking in the background. Z wanted me to come and help, and changed the cash plan to payment on arrival. Granted it had all the appearance of an exotic professional holiday, and as such very good value. I even considered driving an old Peugeot to Russia and "losing" it in exchange for Aeroflot tickets and old gold, but news of bandits and the need for bodyguards and interpreters and the coming snows deterred me. And why spend all ESEM's slender funds on one trip? In the end, Z couldn't come to the CORD meeting in Paris on 10th January, so we tried to revive the idea mooted at Berlin 1990 that we meet at Tallinn chez Mme Rüütel, which Anna Czekanowska said was probably still open. Dates in October were proposed. Now, I don't know what brand of fax they use in Tallinn, but documents destined for Geneva managed to arrive in the archaeology department of the Musée de l'Homme in Paris, and others simply vanished into thin air. So too much time passed, and we don't want to see a seminar proposed and then fall apart through lack of attendance. It now seems that we could meet in Tallinn in the spring (the merry month of May) one of these years, even in 1993—but as we have Barcelona fixed for that year it might be better later, when maybe the politico/economic situation is more stable. ESEM's past conferences have been much less expensive than some bigger outfits we could name, and we'd like to keep it that way. For Tallinn, the cost could be US$150 pre-publication and organising expenses, plus US$45 a day. Add to that the cost of travel. Any comments, please?

*

I went to Barcelona in both January and February to talk about our coming meetings in Barcelona and Valencia, and found a very positive atmosphere. They are keen to be seen as good hosts, and I'm sure will do ESEM proud. The dates for the Barcelona Plenary will be 20-25 September 1993. Antoni Angueia and Josep Crivillé have got a small scientific committee together, which

includes Josefina Roma. Well, Josefina told me she was a bit surprised to be picked, but, after all, she is the enterprising lady who has invited a quartet from ESEM to come and spread the gospel among her anthrop students.

At the end of April we'll hold, in the name of ESEM, a short but intensive course called "L'ensenyament de l'etnomusicologia a Europa" (Organizat per l'Institut Català d'Antropologia), over two and a half days. Participants will be Laurent Aubert, Geneviève Dournon, Jeremy Montagu and yours truly. In the charming English of Josefina, our "fees amount ... are not yet fixed, depending on the grants we obtain..." Love that candour! This is pretty brave, because none of us visitors speaks Catalan, I believe (although it's not impossible to read), and things might become a bit like the Tower of Babel. We are asked to talk about fieldwork and experiences, and to debate in a kind of team-teaching manner, obviously with improvisations, and not too much formal paper stuff. For the final session, the priest heading the Monserrat Monastery archives will talk about the huge volume of folkloric material collected in the 1920-30s and hidden in Switzerland for maybe 50 years (wars, Franco's policies...), which has recently been repatriated. Mention has been made of 80m³. Thus the taula rodona : El paper dels etnomusicòlegs catalans en el context europeu. Cal que facin estudis comparatius en altres cultures? a càrrec de tots els professors convidats. Got the picture?

*

Here's hoping you, dear readers, do not mind too much the chatty style I'm trying to use in these notes. I mean, we talk to each other like this when we meet informally, no?

*

Marcello Sorce-Keller said he was at the big (and expensive) IMS meeting in Madrid, where EM played a rather minor rôle as far as he could tell (impossible to go to all the sessions). A certain anonymity prevailed, perhaps the whole thing was too big and official. Compare the news of Antoinet Schimmelpenninck about ICTM's Hong Kong meeting which we reprint. Marcello remarked that a few decades ago these international meetings had much value for those who were often out of contact with their colleagues, but with modern communications some of the urgency has gone. Well, that's not the case with ESEM ! We still have a lot of bugs in our network !

*

I hope the final printed result of this issue of INFO will show some advances in appearance, as this is being done on an Apple Macintosh instead of a primitive Amstrad PCW. Fingers crossed !

*

A number of members have said they would prefer our seminars to be held every 18 months or two years, as they can't always have something original ready on an annual basis. But it seems the regular East-West contacts we are able to bring off are highly prized, and I believe this is where we are unique, and for the future prospects for ESEM I think it will be seem as important to other bodies on the pan-European scale.

*

The fact that we haven't been able to arrange things at either St Petersburg or Taillinn has shown up a fault in our Constitution, over rotating presidencies. See the remarks quoted from Laurent Aubert (members' news pages). Ought we to elect a figurehead? If so, who to nominate? In the absence of reliable communication with Russia or Estonia, Laurent has carried on as the effective president, and I warmly thank him for his unstinting support and efficiency. And for 1993, in principle Antoni Anguela is president, but he will be the first to point out he's not exactly an ethnomusicologist. I think this situation puts an extra demand on me as Sec-Gen., and that may lead to problems with our famous "image" (see editorial). It would be a great help to have some opinions from members, please. At any rate, we will talk it over at Barcelona in informal fashion and see if we can come up with some suggestions to put before you all.

*

As this is being written I am still waiting for some reports and news to come in, and I can't predict what the complete final contents will be. I should like to think of this issue as "the last INFO", but we have yet to ensure its successor. *Goodbye for now — PRC.*

*

PLEASE PAY YOUR SUBSCRIPTIONS

EDITORIAL

ESEM and ICTM

From time to time there has been mention of ICTM in INFO, supported by the knowledge that about half the ESEM membership belongs to both organisations, which have similar aims, but different styles. ICTM began as the IFMC, an inspiration of Maud Karpeles' that took shape in the 1930s, but not formally constituted until 1947. The first ten years of IFMC's history shows some parallels with ten years of ESEM : problems of finance, the need to attract members, the matter of recognition, the genuine meeting-ground that each organisation wanted to develop for the practitioners of our holistic discipline.

According to ICTM's *Bulletin* LXXIX (October 1991) there are now 1.339 persons and/or organisations (e.g. libraries)—thus 'members'—subscribing to ICTM activities and/or the *Yearbook*.

A new form of recognition is now appearing on ICTM documents, viz. : The World Organization (UNESCO 'C') for the Study, Practice, and Documentation of Music, including Dance and other Performing Arts. One may be a little surprised at the use of the definite article. The meaning of the category UNESCO 'C' is that ICTM stands in a consultative capacity as an expert body to UNESCO. Should not the ESEM apply to the Council of Europe or the EEC for a categorisation of its activities in some similar vein? To restate from our blurb, "the life of ESEM is above all in the Seminars themselves," and it is surely one of ESEM's strengths to have minimised academic puffery in the conduct of its affairs. That's why we have not gone in for long mastheads listing chairmen of this or that—with a great proliferation of committees. ESEM is much the smaller organisation, and we don't meet outside Europe (not yet), but our concerns are indeed worldwide !

Two factors make ESEM reasonably supple : a tradition of vigorous floor debate, a preference to be "acephalic." The latter is so misunderstood that we have heard ourselves described as "a maverick breakaway organisation." We have broken away from what? Why are we "maverick" (in the sense of having independent or unorthodox views) ? The word is rather pejorative... but all the same, ESEM could pride itself on being just a tiny bit "maverick..." Nowhere was it better illustrated than at the Paris constitutional discussions (see INFO-16) where the very character of ESEM had to be established, and where we seemed to arrive at expressions that satisfied members' *amour propre*.

Some may say that ESEM thus models the new Europe, a pulsating, quasi-amœbic organism—and one might ironically ask, "in search of its head?" The profile of ESEM membership shows we are stronger at the perimeters of Europe than at its geo-economic centre. This has shown itself over our *style*.

If ESEM were to imitate existing organisations, we might have little justification for our existence.

Yet, we are living in extraordinary times in Europe, we are all searching for new ways to work and live together, we have to take care of numerous members unable to financially contribute (but whose intellectual input is tremendous) and we want to represent an openness and pliability of conduct that, in itself, sounds like the first rule of fieldwork : adapt to local conditions!

It is a matter of pride in ESEM that our seminars are not, in the overall opinion, boring to those who take part. We *do* have boring sessions from time to time, when the standard temporarily drops, we have to admit. We feel the excitement of those from the "East" who have been able to come along, we sense their anxiety about how they will be received by the "West." We live through, in these moments, genuine and dynamic interchanges of approach to ethnomusicology.

ESEM is at the interface of new ways of *doing* ethnomusicology. Among many of us there is a healthy *lack of respect* for the status quo ante, notably over exorbitant historical claims of who did what in our subject area, because the political impact of strong reporting and publishing has not always been taken into account—and for this we have the examples of Brailoiu and the Russians of 100 years ago among our witnesses.

— Peter Crowe

MINUTES OF THE PLENARY ESEM BUSINESS MEETING GENEVA 1991

Recorder : Jeremy Montagu

1 A number of apologies for absence were noted.
2 Members stood in memory of John Blacking and other deceased members ; the only one named since last year was Jean Jenkins.
3 The Minutes of the Berlin Plenary were not available [Francis Cameron not being present], but matters raised and discussed were recalled.
4 Little has changed since last year. The files are maintained by Peter Crowe and correspondence is answered.
5 Current credit balance is 800FF, but more has been received during this meeting, amounting to some 3.000FF in all, enough for one slim issue of INFO. Phone and post bills are considerable, and also have to be paid. Of some 350 on the mailing list, only about 85 are paid-up members ; some present still have not paid. It was agreed that the standard subscription for 1992 should be 150FF and that members be invited to pay more than that, both to help ESEM and to pay for those in countries forbidding export of "hard" money.
6 The Constitution proposed at Berlin was unanimously approved (proposed Mantle Hood, seconded Frank Kouwenhoven) and it was unanimously agreed (proposed Laurent Aubert, seconded Jeremy Montagu) that it should be registered under EEC law, if possible, and that any necessary changes of wording for that purpose could be approved by the CORD.
7 After prolonged discussion, it was agreed, Bernard Lortat-Jacob dissenting and with three abstentions, that a Publications Committee, to be established under CORD, investigate the possibilities of a Journal to promote Ethnomusicology to a wider community and to report back next year in Russia.
8 The 1992 meeting was already fixed for Russia and would take place from 14th to 20th September, mainly on a cruise ship to Kizhi in the White Sea, under the presidency of Izaly Zemtsovsky ; the main theme would be Dialogue between East and West. The John Blacking Memorial Lecture would be given by Anna Czekanowska.

An official invitation for 1993 to meet in Barcelona was received from Antoni Anguela (Generalitat de Catalunya) and was greeted with acclamation.

Invitations for 1994 and beyond were proposed by Iosip Jordania for Tbilisi, by Keith Howard for the UK, and by Frank Kouwenhoven for the Netherlands ; there was already an invitation from Estonia (offered at Berlin 1990).
9 Constitutional members of CORD for the current year were Izaly Zemtsovsky (President), Laurent Aubert (past-President), Antoni Anguela (President-elect), and Peter Crowe (Secretary-General). John Baily, Anna Czekanowska, Keith Howard, Frank Kouwenhoven, Margot Lieth Philipp (who offered to assist Peter Crowe), and Trân Quang Hai were elected as the other members.
10 Reports were received from Maria-Antònia Juan i Nebot of the successful establishment of El Grup Ibèric, and the group was authorised to use the name of ESEM (becoming SEEM à València) ; Bernard Lortat-Jacob of the imminent publication of *L'Ethnomusicologie en Europe*, an important repertoire of information ; and from Keith Howard that the ICTM (UK) was about to publish annually *The British Journal of Ethnomusicology*.
11 Margot Lieth Philipp was collecting material for a historical document on ESEM to present to potential fund-donors, and all members were asked to send her anything possibly useful on both past history and future plans.
12 No nominations had been received for further Honorary Life Members.
Peter Crowe expressed warm thanks to Laurent Aubert for the very successful conference and for the year of warm cooperation that had made it possible. Amnon Shiloah extended the thanks of ESEM to Peter Crowe. Both were greeted with acclamation. [End]

INTRODUCTION

by **Bernat Lortat-Jacob**, to :

L'ETHNOMUSICOLOGIE EN EUROPE ' (Répertoire des Institutions et Ressources).

Published by Muller Edition (avec la SFE—Société d'ethnomusicologie française), mars 1992. 180pp, 200FF (post paid), & sold by postal order only. (See order form as enclosed, to be sent to Muller Edition, 42 rue Hoche, 92130 Issy-les-Moulineaux, France.)

SEEM'S INFO-19 publishes news, now, of an important event for SFE and for ESEM

Unpretentious in form, this book has broad ambitions. By giving a fairly precise idea of the wealth of European collections and knowledge in ethnomusicologogy, it answers one main concern of the ESEM (instigated in Strasbourg in 1982 at John Blacking's initiative) : to give ethnomusicology the European scope it hitherto lacked.

Creating such a breadth of appeal begins with an inventory of existing institutions and resources, in terms of :
— **research** (so as to answer the question who works on what?)
— **collections** (where to find lutes, jew's harps or original recordings of Lapp or javanese music)
— **publications** (limited to those published by the institution itself)
— **teaching** (strictly adhering to ethnomusicological courses)
— **programme of events** (limited to a few main activities).

Its genesis was complex : at the end of 1987, the French society of Ethnomusicology decided to follow up John Blacking's idea and, in 1988, with the help of the Ministry of Culture (Direction de la Musique et de la Danse) commissioned one of its members, Anne Caufriez, to send a questionnaire (to nearly a thousand recipients) throughout Europe in order to make an initial inventory. In the spring of 1990 a second mailing would go out.

The response was good, but unfortunately the replies were often handwritten, and in many different languages, which obviously made the deciphering, and consequently the inputting, quite difficult. Moreover, the amount of detail varied widely. Some Centres would mention the minutiae of their riches while others would remain very vague ! All that made it difficult to set up a coherent information base.

The French Society of Ethnomusicology found itself confronted with documentation problems for which it was not really prepared : Patrick Moutal was given the task of creating a database and inputting the information (in the meantime the French Society of Ethnomusicology had received a very helpful grant from Erasmus-Bureau). He had to condense a rich and varied wealth of material. On the one hand, in order to maintain a minimal degree of homogeneity, some of the texts needed to be reduced ; on the other hand, the data base system (File Maker Pro, which later, will have the facility of being networked) made unavoidable a number of repetitions. In any event, Patrick Moutal had need of the greatest patience and an exemplary tenacity to deal with a difficult documentation and turn it into a book.

In this he was helped by the President of the French Society of Ethnomusicology, by its administrator (Laurence Fayet) and its secretary (Pribislav Pitoëff) and also by several members of the UPR165 (CNRS) and of the Department of Ethnomusicology (Musée de l'Homme) who generously gave of their time to the project (notably : Claude Blanc, Mireille Helffer, Geneviève Doumon, Hugo Zemp and Miriam Rovsing Olsen).

Reading this work, some questions had best not be asked. What are the limits of Europe? where do the Baltic Republics appear ? How is Yugoslavia accounted for ?

L'ETHNOMUSICOLOGIE EN EUROPE

REPERTOIRE des INSTITUTIONS et RESSOURCES

Société Française d'Ethnomusicologie/Séminaire Européen d'Ethnomusicologie
Muller Edition, 42 rue Hoche, 92130 Issy-les-Moulineaux, France

See the order-form in the flyer enclosed !

Between the conception of this book and the moment when it could be considered a finished product, Europe had somewhat changed its political structure. For Germany it was yet possible to follow History (there is only one entry 'Germany'). But History was too fast for us in the case of the Baltic Republics : they are entered under U.S.S.R. And U.S.S.R. itself is only lightly touched upon. Scientific contacts with the East in general are in a state of upheaval and the field is only patchily covered.

The different European countries are entered alphabetically (under the[ir] French name). In each, the different towns also follow the alphabetical order, but in the original language, according to the spelling given in the address of the Centre. Then a brief description of Centres or Institutions follows (except for a few particular instances, Radio Stations, record publishers, private collections and small collections do not appear in this inventory). And finally, for each country follows a list of the people or Centres who did not return the questionnaire (or who sent it too late for inclusion).

Thus twenty five countries are represented and two hundred Centres or Institutions described. Though fairly extensive, this Inventory does not claim to be be exhaustive, but, accompanied by two indexes (countries—cultural areas and ethnic/social or linguistic groups) it is however rich enough to become an essential working tool.

The French Society of Ethnomusicology wishes to dedicate this book to John Blacking, or rather to his memory, for he died in January 1990. All those who knew him and loved him know how much they were stimulated not only by his fervent europeanism, but also by his broad-mindedness and his fine intellectual generosity.

(Reprinted by permission)

Bernard Lortat-Jacob, president of the French Society of Ethnomusicology.
(Translation : **Laurence Fayet**).

MEMBERS' NEWS

• FROM SOAS IN LONDON :
October 1991 saw the arrival of Lucy Duran as Lecturer in African Music and Keith Howard as Lecturer in Korean Studies. The Centre for Music Studies now offers a broad expertise with six researchers. The others are David Hughes (Japan/Indonesia), Richard Widdess (South Asia), Owen Wright (Middle East) and Ben Arps (Indonesia). The Centre has been hampered for many years because undergraduate students have to take joint degrees in music (with anthropology or one of many language-culture studies), but this may soon be resolved. Plans are afoot for the Centre to be re-designated as a Department. The implication is that as a Department we could offer degrees, still maintaining links to language-culture areas. At the same time, a new building is due to be completed in 1994. So, watch this space... [23/03/1992]

• NEWS FROM KEITH HOWARD
"I have now moved to SOAS [School of Oriental and African Studies, University of London], taking up a post which is currently designated as a Korean Studies Lectureship. This does not preclude work in ethnomusicology. Work is well under way for my next book, tentatively titled *Preserving the Land of Morning Calm*, due to be published in 1993 by C. Hurst. This year sees more work on Korean shamanism appearing, with the publication of three papers. Korean composers finally found their way into an encyclopædia, with a number of entries in the new St. James'[s] Press *Contemporary Composers*. BBC Radio-3 also broadcast my programmes on composers and "Intangible Cultural Assets." I now have two operating *Samul Nori* groups, one surviving from my days in Durham, and a new group still learning in London. Inok Paek was recording recently, performing a new piece for *kayagŭm* and tape by Javier Alvarez (CD to appear November)"-23/03.

• JEREMY MONTAGU in ISRAEL writes from Jerusalem to say he has spent a one-term sabbatical there, studying and lecturing, but mainly trying to prepare for the eventual movement of his own collection of over 2.000 instruments from all over the world, and supporting library and archive, to Jerusalem, where he is hoping to establish a Center [sic] for living music in association with composer Stephen Horenstein. The Center will provide for the study of musics of all areas and periods, from mediæval (and perhaps earlier) to the most recent developments in computer-aided performance. A particular feature will be the study of all the musics of the Jewish Diaspora and of all the peoples living, in greater or lesser amity, within the present boundaries of the State of Israël. In late April he will return to Oxford, where colleagues are always welcome to visit him at the Bate Collection in the Faculty of Music (at St. Aldgate's, Oxford), Britain's premier collection of European wind instruments (plus a good deal else). Copy JM 03/03.

• FROM BORIS AVRAMETS in Riga , 7 February 1992 : "During the last weeks I visited Moscow three times, Leningrad [sic] twice, — but Estonia (Tartu) once. The affairs there are not in good condition and they're following to get worse. (...) But, as you probably know, in Estonia political crisis has added to economic problems. That's why it doesn't seem to me possible to hold there seminar this summer. (...) If I manage to settle documents, I will go on a long trip in the form of international cultural mission. I'll have to visit India, Indonesia, Thailand, Australia, Korea, Taiwan, China, Japan and some ten more countries. I'll have to perform as a violinist and also work together with Dr [Givanil Mikhailov, Rita [Karatygina] and Helen [Vassyltchenko] by the ethnomusical program. Of course, if this trip will come true...

"Economic situation in Latvia gets worse and worse. Our [Oriental Music] Center is not able to do serious affairs—it doesn't matter festivals of traditional music or invitations for courses of lectures foreign experts—till the beginning of stabilisation."

• KEVIN DAWE in BELFAST says (28/02/92) "I am in the midst of writing-up the research I carried out in Crete and look back with horror at the 'summaries' of my work that I sent to you from there. But thank you for your encouragement. I thank God that I've made progress from *those* days! Will 'Knossos Taverna' ever be the same?" [Nuts! Kevin was right on the ball. PC]

• WOLFGANG LAADE in SUISSE remains indefatigable, as ever, and has a cri de coeur over "stories" he collected in Papua New Guinea : "I have used the German translations (...) spoken on tape together with her transcriptions of the original pidjin texts. I could not check the latter against the original recordings. Supposing that her transcriptions are what is spoken on the tapes I have tried to remain as close to the original texts as possible."

[As a Melanesian-pidjin speaker, I can vouchsafe Laade's meticulous care, but regret he did not find a fully competent interpreter. —Note by P.C.*]*

"I love folk tales (as a mirror of the people, as a kind of self-portrait often much more precise than what anthropologists write about them). And I like the simple, direct and precise way they are traditionally told. This is why I have never tried to re-tell them in a more sophisticated style. I still have piles of such 'oral traditions' from the Torres Straits, fabulous material, but the Australian Institute of Aboriginal Studies does not want to publish them, and here it is impossible to obtain a grant for this purpose. So I leave them in the manuscript section of the Music of Man Archive."

• FRANK KOUWENHOVEN took a cue from the draft of an appeal first meant to be printed herewith, that ESEM members should send packets of paper to Tallinn, which can't print any ethnomusicological reports without paper supplies, of course. "I sent 425 pages of A4...just below 2kgs to keep the postage payable. I also sent a letter to Mme Rüütel to explain why and how I sent it, asking her to react —and if indeed she would receive the packet."

[It is worth noting here that many members who came to Geneva '91 paid extra sums to aid eastern colleagues.]

• LAURENT AUBERT, GENEVA expresses some concerns on the conduct of ESEM affairs (25/02/92) : "It looks like our wish to have a 'headless' organisation has more inconvenients than advantages, because it prevents us solving many problems (...) The absence of a real office with all necessary facilities might become a very heavy handicap. (...) Our kind of 'post-soixante-huitard' system of organisation might not be aggressive enough in order to survive in this cynical society."

[The Secretariat would welcome comments on this problem. PC]

• JOAQUINA LABAJO, MADRID visited Paris in February. Trân Quang Hai being absent in Taiwan, she talked with Jaume Aiats, "qui m'a raconté que le Musée d'arts et traditions populaires va disparaître pour la décentralisation et devenir Musée d'arts urbains..." What will our ancestor Claudie Marcel-Dubois say about that from the au-delà ?

• JONATHON STOCK, BELFAST wrote 28/09/91, about Geneva, that he "had a great time there, as I'm sure did everyone else. This kind of meeting is very valuable to those of us who are beginners in the field of EM, particularly if coming from a rather isolated university department. I think I have learned a lot from attending and presenting a paper, and I hope to be able to renew many acquaintances at next year's meeting or at that in Barcelona, depending on the state of my finances over the next couple of years.

"I will do my best to recruit a few new members and will keep in touch with any interesting developments in Belfast. (...) I hope the journal idea takes off—it would contribute to holding together the organisation, although I must say it seems a pretty solid group already. I can see that the new Cord editorial group contains some real enthusiasts so I am optimistic for the (eventual) production of a worthwhile result." *Thank you, indeed, Sir!*

• AGENCE FRANÇAISE pour la Promotion des Musiques Traditionnelles du Monde. Christophe JEAN-BAPTISTE. 3, place André Malraux, 38000 Grenoble, France ; tél. 76.46.95.12 Parmi projets: création d'un annuaire professionel international bilingue (fr./ang.).

• A collective work called *Poésies chantées de tradition orale (en Flandre et en Bretagne)* has been published by Librarie Champion (7 quai Malaquais, Paris 6), 1991, including contributions by ESEM members André-Marie Despringre (series editor) and Yves Defrance (340pp, music exs., maps, paper covers, price 198FF + 25FF p&p). It is in the Collection Musilingue, and offers an inter-disciplinary approach.

• A modest but correctly-made small local collection is now into a 2nd edition since 1990 : *Rasquera, cançons de la tradició oral*, edited by Salvador Palomar and Salvador Rebés and with musical transcriptions by ESEM member Maria-Antònia Juan—from Carrutxa, Reus (Catalunya) (104pp, paper covers, ISBN 84-87580-03-3).

• ESEM member Josef Zhordania's *Georgian Traditional Polyphony in an International context of Polyphonic Cultures* "consists of a theoretical analysis of the Georgian part-singing tradition (Pt.I), and a hypothesis on the origin of the phenomenon, based on comparative analysis of world polyphonic traditions and data of other historical disciplines (Pt.II)" (381pp, 273 musical notations, 837 bibliographic citations, ISBN 5-511-00063-8, 1989).

• Volume 23 of the *Yearbook for traditional music* (ICTM, 1991) is a 'dance' issue, the guest editors being ESEM members Lisbet Torp and Anca Giurchescu with A Kæppler (x, 198pp, paper, ISSN 0740-1558).

• From Vilnius comes *Aukstaiciu Melodijos* by ESEM member Laima Burksaitene and D Kristopaite (788pp, 518 songs + texts, cloth bound, ISBN 5-415-00181-6).

• The fourth in the Geneva series *Cahiers de musiques traditionnelles*, 1991, has the dossier Voix (12 articles) plus other features. Director of the publication is ESEM member Laurent Aubert (this issue 318pp, paper bound, ISBN 2-8257-0431-8, price 28SFrs), and other ESEM members to be found in this volume are Isabelle Schulte-Tenckhoff (translations), and François Picard, Hugo Zemp and Trân Quang Hai, Amnon Shiloah, Ankica Petrovic, Sylvie Boile-Zemp, Yves Defrance, Susanne Fürniss, Veit Erlmann, Riccardo Canzio, Jean During and John Baily (articles, etc.).

• At the same time as changing its name to the International Institute of Traditional Music (IITM), our ESEM Berlin 1990 hosts (formerly IICMSD) have slightly altered the layout of their journal *the world of music* (no caps!) with the first issue of 1991—Vol.33(1) (this issue 128pp, illus., ISSN 0043-8774, all in English). The editor is ESEM member Max Peter Baumann.

• Forthcoming CD issues from the Musée de l'Homme collection on Le Chant du Monde label (general editor Hugo Zemp) include Vincent Dehoux's *Xylophone music of the Central African Republic*, Bernard Lortat-Jacob's *Polyphony for Holy Week, Sardinia* and (with Speranta Radulescu and Jacques Bouët) *Music for strings from Transylvania*, and Rosalia Martinez's *Music from Bolivia*. The booklets are in French and English (trans. P. Crowe).

• Recent releases on the Jecklin-Disco CD label from Wolfgang Laade's Music of Man Archive (Switzerland) include *Taiwan—music of the aboriginal tribes* (JD 653-2) and *Zimbabwe—the Ndebele People* (JD 654-2), both of them single CDs in double packaging because of the large size of the explanatory booklets.

• Igor Bogdanov has a new double-LP release on Moscow's Melodia label, *Music of the northern lights* of field recordings made 1964-89, often under extraordinary conditions, with 87 items, C90 30129 001 ("stereo").

• The abstracts of the "Folk Music Today" conference held at Tallinn in July 1989, edited by Ingrid Rüütel (180pp, rotaprint, Estonian Academy of Sciences) gives an overview of regional current concerns in our field *just before* the recent political changes.

• Radio Suisse-Romande in its series "Les dossiers d'espace-2" transmitted a two-hour programme by journalist Catherine Hess on the general question of "The rôle of the ethnomusicologist" on 15 October 1991, two weeks after the Geneva ESEM. Naturally, interviewees were all ESEM members, and all is in French (no voice-over translations). Cassette copies (2 x C60) may be obtained from Radio Suisse Romande - Espace 2 (Promotion), 40 av du Temple, 1010 Lausanne, mentioning the date of the original broadcast. In case of difficulty, the Secretariat holds copies.

• From our amiable friend Marcello Sorce Keller in Milano we have received a copy of his new *Tradizione orale e canto corale : ricerca musicologica in Trentino* (Arnaldo Forni Editore, Sala Bolognese, 1991). The blurb begins : "Il lavoro, che si avvale dei dati emersi da una lunga ricerca «sul campo» condotta da un'équipe di studiosi, tra cui l'Autore, evidenzia come il Trentino costituisca un territorio ideale per l'analisi dell'interazione fra tradizione colta e tradizione popolare e come, in particolare, il canto corale alpino, espressione caratteristica di quest'area, rappresenti il punto di contatto fra la trasmissione orale dei cantori popolari e le regole codificate della tradizione letteraria." The author says of himself, "Marcello Sorce Keller ha pubblicato numerosi articoli su riviste ed opere di consultazione italiane e straniere ed è il redattore di *Analisi*, organo quadrimestrale della SIdAM (Società Italiana di Analisi Musicale)."

• Those who may be interested to read up on Catalan traditional culture—in English—as a preparation for Barcelona 1993 (or SEEM à València-2), could not do better than write to the Departament de Cultura (Direcció General de Difusió Cultural), Generalitat de Catalunya, 08000 Barcelona, Espanya, for a copy of *The Congress of Catalan Traditional and Popular Culture (1981/1982)* edited by Jacqueline Hall. (Barcelona : Fundació Serveis de Cultura Popular, 1986. 141pp. ISBN 84-86556-06-6). The booklet consists of summaries and explanatory texts of an important post-Franco effort in Catalan cultural recovery.

• From the same source comes *El món de Joan Amades*, a collective work of 340pp in a sumptuous presentation, ISBN 84-393-1455-8. The book was in effect a catalogue for Amades' centenary (1990), with bibliography. Amades was almost blind but also a polymath, and one of the first to concretely deal with non-verbal communication. He is eulogised with titles such as "Superfolklorista" and "Treballador incansable".

• To hear Catalunya, try *Valls, sons i músiques de festa* (Fonoteca de música tradicional catalana), with handsome booklet in a 2-LP box, numbered D.L. B-750/1991. Once again, this comes from the same address as above.

• A standard work on musical folklore in the state of Spain is Vol.7 of *Historia de la música española* by Josep Crivillé i Bargalló, entitled *El folklore musical*, published at Madrid by Alianza Editorial (412pp, music exs., ISBN 84-206-8507-0, 1983). The author had a period of study in Paris, and presently directs the Fonoteca at Barcelona (see above).

• Some of the works mentioned above are in Catalan, some in Spanish [sic!].

• The Centre for Dance Studies is celebrating its 20th anniversary. It is directed by Roderyk Lange and Diana Baddeley-Lange, address : Les Bois, St Peter, Jersey, Channel Islands, tel 81320. *Dance Studies* vol. 14 (1990) is now in print, price £6 (+p&p), and contains articles by ESEM members Ewa Dahlig and Anca Giurchescu.

• A letter has been received from Garland Publishing Inc. of San Francisco, dated 10 March 1992 :

"The Seminar's July 1991 Newsletter [INFO-18] has just come to my attention, with its startling dissemination of 'rumours that Garland may run into financial difficulties (from the competitors ?)'. This is news to me.

"Please inform your readers, who have no doubt been biting their fingernails, that Garland is in fine shape, that the *Encyclopedia of World Music*, under the general editorship of Tim Rice and James Porter of UCLA, is steaming along, and that we expect to receive the first four manuscripts (Africa, Europe, Latin America, and Oceania) within the year. Publication should begin in 1993, and continue through [to] 1995 or 1996. Your readers may be interested to hear, if they don't already know it, that the books will be accompanied by CDs offering musical examples. Those who wish further information should write [to] the editors, care of the Department of Ethnomusicology, University of California, Los Angeles, CA 90024, USA.

"Cordially,

[Sgd.] Gary Kuris, Vice-President"

• A letter of apology, for printing unsubstantiated rumour (which we blamed on Paris, as the hotbed), was sent to Mr Kuris—whom we are relieved to note retains his sense of humour at the same time as giving us some useful further news worth printing. Would ESEM members contributing please signal ESEM !

ESEM PUBLICATIONS

During the CORD meeting in Paris in January 1992, we discussed the idea of regular ESEM publications.

General comments

Any publication initiated by ESEM should primarily feature contributions by members and offer a display of ESEM's potential in terms of scholarship and originality. The editorial angle could be either academic and/or more popular. The difficulty would be establishing whether both angles can be accommodated in one publication series. There are a number of dangers inherent here, and there may be more chance of success if we pursued both approaches independently.

The CORD meeting agreed Frank Kouwenhoven [Leiden, FAX 31-71-133123], Keith Howard [London, FAX 44-71-436 3844] and Peter Crowe should look more closely at possibilities. We have, unexpectedly, been given one way to spread our publication efforts more broadly than we in fact anticipated at the Geneva seminar in 1991, and the following lays out our initial, tentative, plans. **We are quite certain that for ESEM to grow and be strengthened we should go ahead with some form of publication.**

The plans given here are meant to generate comments. Write back with your views, and try to come to the next ESEM seminars, ready to discuss things. ESEM members interested in co-operating on editing and submitting materials for publication should contact Frank, Keith, or Peter.

1. "Sono Mondiale"

In INFO, and at the Geneva seminar, Peter Crowe presented some suggestions for a magazine catering to a wide audience, which would link the French Sono Mondiale with England's World Music movement. To some extent, these proposals are in the process of being realised by the World Music Foundation in Amsterdam. This Dutch initiative, started as *Wereldmuziek* in 1988, aims to publish four issues annually of *World Music* from early 1993. This would be a commercial venture. CORD considers close-cooperation between ESEM and the World Music Foundation to be worth contemplating. Its editorial and/or advisory board could consist partly of ESEM members; contributing editors from individual nations could well be ESEM members. ESEM members could be involved in preparatory work, perhaps helping determine contents and style.

More significantly, ESEM could assist the distribution of each issue. The normal commercial issues could be adapted by inclusion of a news-sheet superceding INFO—if it contained our announcements and reports. This insert would contain up to sixteen pages of material relevant to ESEM members, including vital information on meetings and members' projects. By reserving a specified number of copies, we would in effect support the magazine's circulation while, at the same time, guarantee regular issues of an up-dated INFO. The production and commercial selling of the magazine would remain the responsibility of the World Music Foundation.

2. An "ESEM Journal"

World Music is not aiming at a purely academic readership, and is not intended to be a scientific, musicological journal. This may or may not bother ESEM members. At previous ESEM seminars, individual members have pleaded for a regular publication containing a selection of papers given at meetings. Several volumes have indeed been

produced, thanks to efforts of individual organisers : Margot Leith Philipp's excellent volume on papers from the London seminar is the best publication to date, but will not be alone, for we will shortly see volumes presenting papers from Siena (1989), Berlin (1990) and Geneva (1991). **CORD feels that ESEM could assume a major role by producing an annual academic publication, with its own house style, and that this would supplement and reinforce the current INFO, or its successor in *World Music*.**

As yet, the journal has no name. "ESEM Journal" is not really suitable; it sounds dry, rather too academic. Perhaps we could name the journal in honour of John Blacking, something after "How musical is man?" (would this be sexist?), or opt for the simpler "European Ethnomusicology" (but isn't it time we got away from the term "ethnomusicology"?). We invite you to suggest suitable titles.

An ESEM journal needs to be different from extant international (*ICTM Yearbook ; Ethnomusicology ; the world of music*) and local titles (*British Journal of Ethnomusicology ; Cahiers de musiques traditionelles ; Odeion*). It can do so if it is truly European and if it uses as its core (but not exclusively) papers initially presented at annual seminars. Indeed, we feel the need to present some sort of counterweight to American publications. Our emphasis would consequently be on original research and pioneering approaches that reflect European academic disciplines, covering folk, popular and traditional music. Review articles will also be solicited ; our present idea is that it would be less appropriate to include short reviews and notices of audio and written publications, since these would better be reviewed in the successor to INFO (e.g. "Booknotes"). Each issue, by focusing on one seminar, could link papers through a number of common themes (as is our normal seminar practice). CORD proposes to proceed with this journal, subject to determining a suitable title, raising enough money, and receiving sufficient papers. Perhaps we should remove the focus on seminars and seminar papers ? We are open to all suggestions from ESEM members.

The initial editorial board will include Frank, Keith, and Peter. Contributions will be refereed, as appropriate, by members of ESEM. Since the first volume will contain a core of papers presented at forthcoming seminars, we propose working closely withthe organisers of each year's ESEM/SEEM events. In future years, organisers of the plenary seminar will be closely involved in the editorial process. However, the style and title of the journal should remain the same in subsequent volumes. This might lead to discussions over the place of publication. But, in order to ensure regularity, and the continuation of the journal over the foreseable future, **we feel there should be a permanent editorial office.** This office ought to be able to assure continuity of editorial principles, lay-out, printing quality, and distribution.

Subject to approval from ESEM members, the first volume should appear during 1993. We need now to do four things. In each of these we need help from you, the members of ESEM :

i) We need to search for, and establish links with suitable, reputable, quality publishers. Who should we approach? Who can you approach?
ii) We need to initiate applications for funds from suitable organisations in Europe. What organisations can you recommend?
iii) What institute in Europe would be willing, able and suitable to support our editorial office. Any ideas?
iv) Above all, we need contributions and suggestions for articles or reviews, from you.

3. Guidelines for Contributors to an "ESEM Journal"

1. The "ESEM Journal" welcomes, for consideration, scholarly articles addressing theoretical and practical (performance) aspects of traditional, folk, and popular music. Contributions may focus on any part of the world, and may be historical, analytical or critical in orientation.

2. Articles should preferably be in idiomatic English or French observing any European convention. Style should follow the example of the most recent volume. Abstracts of up to150 words should be included, stating the problems/issues covered, noting major conclusions and the general methodological approach employed. Abstracts in any other standard ESEM language may also be included (for possible publication).

3. Authors are expected to submit two copies of their article, preferably both hard and soft copy. Materials submitted on paper should be typed on A4 size. They should be typed on one side only, double-spaced and with ample margins. Whenever possible send a computer disc with your printed article. We prefer Apple Macintosh discs, using Microsoft Word or Macwrite, but will attempt to convert other formats. Specify format and word processing used.

4. Contributions are accepted subject to editing. Authors should note that papers read at seminars are rarely suitable for publication without considerable re-working. The editorial board can provide advice, but expects authors to consider any discussion following the paper's presentation at a given seminar, and/or the comments of referees.

5. Tables, maps, and transcriptions should be given on separate sheets, with precise indications in the text as to where each illustration fits.

6. The "ESEM Journal" encourages the submission of photographs, which will be included subject to suitability and space. Photocopies of photographs may be sent with articles in the first instance, providing authors urdertake to supply good quality originals for publication.

7. Give "end-notes" rather than "footnotes" on separate sheets ; bibliographies should be at the end of articles, arranged alphabetically by author. For in-text references use the "Harvard" style (Hood 1987 : 34).

8. Return of manuscripts and discs will be much facilitated whenever an addressed envelope is enclosed. IRC's would be appreciated.

9. Contributors will receive ??? copies of the "ESEM Journal" in which their paper appears. (How many?)

✚

We now need your advice and comments on these proposals.

FINALLY: AN INTERNATIONAL JOURNAL ON CHINESE MUSIC

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MAJOR FOCUS ON CHINESE MUSIC

31st World Conference of the ICTM in Hong Kong

ANTOINET SCHIMMELPENNINCK
(Leiden University, The Netherlands)

The 31st World Conference of the International Council for Traditional Music (ICTM) was held in Hong Kong from 3 to 9 July 1991. Its major focus was Chinese music, and twenty-seven scholars from Mainland China participated in the programme – the biggest Mainland delegation so far to attend any musicology meeting abroad. It was also the first time for ICTM to focus so much attention on Chinese music at one of its world conferences. Out of the total of 85 papers presented, approximately 50 centered on China. Sub-themes were Asian ritual music and dance, and influences of Western music in Asia. More than 140 people attended the various sessions.

The Hong Kong Conference of the ICTM was held in the prestigious Cultural Centre near the piers at the southern point of Kowloon. The Centre looks out over Hong Kong Bay, with its unmistakable pattern of skyscrapers and cloud-capped green hills. The choice of Hong Kong as the site of this conference was understandable, although the choice of the time – one of the hottest periods of the year – must have been the result of some inescapable compromise. For the lecture sessions it made no difference, however, thanks to air-conditioning.

Local arrangements for this large-scale conference were made by Tsao Pen-yeh and his colleagues at The Chinese University, with financial support from the Hong Kong government and a number of local instutions. The organization was excellent. There was a fair choice of local accommodation in different price classes, and a comfortable conference site with a programme of parallel sessions in spacious and technically well-equipped rooms. Sound and audiovisual equipment all functioned normally; it may sound strange, but this seems to be quite a feat for any music conference, judging from the five or six international music conferences I have attended so far. And, last but not least, there was a very attractive programme of excursions and concerts. Participants in the conference were offered a trip to the island of Macao, a visit to the Hong Kong Chinese University grounds, transport to some concerts in outer areas, performances of Cantonese opera, Nanguan, the Hong Kong Chinese Orchestra and a number of other activities. The papers presented at this ICTM conference were selected and arranged by a programme committee headed by Professor Bell Yung (University of Pittsburgh).

CROSSING BORDERS

Dieter Christensen, the present Secretary General of the ICTM, laconically remarked that the organizers had taken advantage of a once-in-a-lifetime chance to arrange a conference in three countries: while the main part of the meeting took place in Hong Kong (British territory, so to speak), one particular session was held on the Portuguese colony of Macao, and a post-conference meeting was scheduled in Guangzhou, in Mainland China, immediately following the sessions in Hong Kong. Those who wanted to attend the entire programme were indeed required to cross several borders.

The Guangzhou meeting (11-14 July) was the outcome of an over-enthusiastic response from Mainland researchers to the call for ICTM papers. Bell Yung's team received some 130 proposals, of which only 30 were eventually included in the Hong Kong programme. It was decided to have an extra conference in Guangzhou in order for some of the other Chinese papers to be read. (The programme in Guangzhou featured a total of 47 lectures.) Out of the 120 non-Chinese proposals, some 70 were accepted. The final result was a varied and well-balanced programme with some exciting themes, a number of genuine surprises and plenty of film, video and practical demonstrations.

Undoubtedly, the strong emphasis on Asia and China kept a fair number of American and European scholars with other interests away from Hong Kong. The Western participants in this meeting may to some extent have represented an 'in-crowd' of scholars of Chinese music, people who would have come together anyway, outside the boundaries of the ICTM, but this was the inevitable dilemma: situating the conference in the United States would have impeded the participation of more than a tiny handful of Mainland researchers, and part of the great value of this ICTM conference lay in the opportunity it offered to a considerable number of scholars from the People's Republic to participate.

THE CHINESE FELT 'AT HOME'

If it were not for the enormous amount of money and organizational effort needed, one would wish such exchanges to take place between Chinese and Western researchers on a regular basis. The importance of contacts between scholars of different cultures was an ever-recurring motif in the conference, particularly in some of the 'key papers'. As Dieter Christensen later remarked, looking back on the meeting: 'Despite some language difficulties, our new members from China soon behaved as if they had been with the ICTM for decades.(...) This was not just another conference – it was the opening of a new phase of discourse (...) between scholars from China and from the rest of the world who have finally come to know each other.'

The Hong Kong meeting was an excellent example of a successful exchange, and the quality of the Chinese papers was, in general, very admirable. These papers were frequently read in Chinese and translated on the spot, which worked out much better than I had anticipated. The abstracts may have made a poor impression, but most of the lectures came across very favourably. Unfortunately, the poor English of some of the Chinese lecturers' summaries went into the book of abstracts without any attempt at editing.

The only obvious gap in the Hong Kong meeting was the absence of researchers from Taiwan. For reasons which I fail to understand, no Taiwanese scholars attended, nor were any Taiwanese topics included in the programme. Was this due to political reasons ? A matter of organization, perhaps ? Or were there simply no proposals from Taiwan ? Opportunities for Mainland and ROC scholars to meet are so sadly limited already.

INSIDERS AND OUTSIDERS

The conference began with Professor Rulan Chao Pian's key paper and a round-table discussion, both focusing on 'insider/outsider' questions: what is the position, or what should be the position of a musicologist with respect to the traditional culture he or she is investigating ? To what extent does one remain an outsider, to what extent can one succeed in becoming an insider of that culture ? And what does it mean to investigate one's own culture, to be an empirical observer of one's own traditions, a real 'insider', so to speak ? Rulan Chao Pian, discussing her experiences during a recent study trip to her native home, concluded that the perspective of most researchers is usually partly that of an 'insider', partly that of an 'outsider', depending on different levels of cultural involvement in local music traditions. Her view was supported by Bell Yung, who referred to his research on Cantonese opera. 'I came to Hong Kong looking like a Chinese, but my accent was Shanghainese, which again turned me into an 'outsider'.

Other participants in the round table had their own stories to illustrate this same point. Salwa El-Shawan Castelo-Branco (New University of Lisboa) was born in Cairo, the daughter of an Egyptian 'composer of Western music'. Her education was Western-oriented. Late in the 1970s, long after she had moved to Portugal, she returned to Egypt for field research on Arabian music. 'Arabian and Western music are rival categories in Egypt', she explained, 'so I was met with much suspicion, especially with the name I carried and with my Western education.' Dieter Christensen, born and raised in Germany by parents of Danish descent, and now working in the United States, briefly referred to his experiences in Oman in the Persian Gulf. Oman opened its doors to the West only some twenty years ago, and the government recently consulted Christensen about starting a national archive of traditional music. Because of his involvement, Christensen felt he was no longer a complete 'outsider' there.

TOWARDS A GLOBAL VIEW OF MUSIC

Kwabena Nketia (University of Pittsburgh) said the 'insider-outsider' topic had never occurred to him as a problem until he went to America. 'In the United States I called my work "research into African music". In the 1950s, ethnomusicology was still in its infancy, and I didn't know that what I was doing could actually be called that.' He noticed that outsiders found it difficult to understand what he was doing. 'As a complete outsider you can never fully understand a foreign culture, certainly if "culture" is defined as "experience".' But he noticed, too, that it was sometimes Westerners who, in a foreign culture, would make people more aware of their own culture and traditional values.

With respect to the task of musicologists he remarked: 'The most important thing is that the philosophical interpretations should not be ignored. Together with the hard facts they should form our picture of the music.'

In a sense, Nketia returned to this subject when he presented his key paper on 'The Formation of Cultural Alternatives in Music'. In this paper, he argued that the only reason for a musical repertoire to survive is the aesthetic values it represents for a certain group. The scholar from 'outside' should make it his task to go and look for those values, in order to achieve a better understanding of the music in its proper context. Obviously, this would apply to all traditions, including those often unjustly considered 'not pure', because they are 'Westernized' or 'popularized'. Nketia drew attention to global processes of musical fusion and transformation, adding his own variants to the existing repertoire by performing a Japanese tune in African disguise (with syncopic hand-clapping). Scholars should take a global view of music, he pleaded.Their task should be extended from the interpretation of historical traditions – cultivated in the present but with roots in the past – to the study of the creative and cultural role of 'newer' traditions and musics not yet fully established as traditions.

PUPPETS FROM HEAVEN

If the compilers of the programme of the ICTM meeting had considered Nketia's views carefully, they would perhaps have renamed some of the sessions. Strictly speaking, the theme 'Western Music in Asia' can only refer to performances of Beethoven or Michael Jackson, but in this case it was intended to cover the topic of Western influences in Asian music. A slip of the pen, presumably.

The sheer quantity of papers presented at the Hong Kong conference forbids a detailed discussion of all the sessions. Many of the papers will be published in full in the forthcoming ICTM yearbook, and will then be available for anyone interested.

My own 'route' along various sessions during the conference was capricious and of course determined by my own interests (folk songs and religious music). I skipped a number of sessions, which proved to be dangerous, because there were many changes in the programme on very short notice. In this way, I missed Edda Brandes' and Schu-Chi Lee's video presentation of fieldwork among minorities in Xishuangbanna – which I would love to have seen – and, later during

the conference, was unexpectedly presented with a video presentation by David Holm (Macquarie University, Sydney): 'The Descent of the Gods: the fangshe ritual in Northern Shanxi'. His film included fascinating images of Daoist puppets sailing down from heaven (on a cable suspended from a mountain top down to the valley) as well as local worshippers passing through a lantern maze, rituals I had never seen or heard of before. Only five or six people were present at this session – it took place in Hong Kong parallel to the main session in Macao – but I think it should have been held for the general assembly.

SHAMANISM

There were other surprises too. Wang Yingfen's presentation on 'The Mosaic Structure of Nanguan Music' opened up a fascinating new chapter in the analysis of Chinese music. (Wang Yingfen is studying at Pittsburgh University.)

Several lectures dealt with Chinese shamanistic traditions, a topic not much in the picture among Western researchers so far. One interesting paper, by Liu Guiteng (Liaoning), dealt with 'The Formation and Development of Shamanism and Manchurian Sorcerers' Dance Music.' I was reminded of an impressive video of Manchu rituals which I had been able to see at a meeting in Shanghai in 1989. Among Mainland Chinese scholars, the presence of Pengcuo Qingrao was notable, as he was the only scholar from Tibet at the conference; his paper on 13th century Tibetan musical documentation was scheduled only at the last moment.

I found the response to John Thompson's workshop on interpreting rhythms in guqin music slightly disappointing. I had expected more discussion and participation by guqin players in the audience; as it was, only a handful of people attended this session. The subject matter, with its historical, interpretative and 'creative' aspects is so very fascinating! I hope an international conference on guqin music can be organized some time in the West.

The ICTM meeting included some special sessions or panels focusing on Chinese music in the Pacific region, Chinese minority music and Chinese folk songs. For some of the Chinese topics, this is definitely the first time that they have been discussed at an international meeting. Among non-Chinese themes and presentations, Ricardo Trimillos' key lecture offered many useful 'eye-openers' on musical perception and crosscultural processes in music.

NON-INFORMATIVE

The one superfluous session, in my view, was 'Politics, Policy, and Methodology' – a confusing title, to say the least. It must have been clear in advance that Mainland contributions in this field would be non-informative and not open to any substantial discussion. Was the session included because this is felt to be a 'compulsory' issue ? Feng Guangyu, in his talk about China's policies to protect traditional music, was unable to answer basic questions from the audience and took care not to raise any himself. Basically, in the 'insider/outsider' discussions, too, some of the essential aspects of that topic, such as its racial and political implications, were never touched upon. There may have been reasons for caution, but I felt it was a missed chance.

As for the general atmosphere during the conference: I sometimes felt like an insider, sometimes like an outsider; much depending on which session I was in, and in whose company. This ICTM meeting seemed to me markedly different in style from those of, for example, the European Seminar in Ethnomusicology: ICTM being more formal, ESEM more congenial, perhaps. I do not wish to pronounce a final judgement, as this was my first acquaintance with the ICTM.

There were many fine and lively sessions, though, and I was definitely happy to have attended. Du Yaxiong (Beijing) probably set the right tone for the whole conference when he rose to his feet at the end of the round table discussion on the first day and said: 'Oh well, what's an insider or outsider ? Please let us quickly forget about this terribly unimportant question!' Following several hours of academic debate, this remark led to a general outburst of laughter and to urgent calls for a coffee break.

Themes for the call-for-papers for SEEM à València-2

(September 10-13, 1992)

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Theme I

- **Mediterranean musical contrasts : islands and continents— coasts, plains and mountains**

The Mediterranean is dotted with thousands of islands, big and small, isolated or full of passing human traffic. What distinctive musics are to be found on them and how do they contrast with influences from *les grandes terres* ? Are islands sometimes the sources of regeneration of continental musical cultures? Continuing the geographical accent, can further contrasts be made from the habitats people occupy? Has comparative ethnomusicology been able to relate musical facts with areas that are now arid, now fertile, now mountainous, now swamp? What is the significance of such geo-economic variety on cultures that come and go or remain in place, many of which have multiple outside contacts? Why should musicians and ethnomusicologists gravitate to Valencia as a Mediterranean centre?

It is intended to invite a distinguished keynote speaker to give an overview on this topic.

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Theme II

- **Text-music relationships in epic song**

Studies of the texts of the *romancer* abound, and musicologists have been able to trace their melodies and variants across much time and space. The structure of Homeric texts show underlying "plans" for musical "improvisation" in an oral tradition. The last word has not been said, especially over what may be considered musically as "the same" or "a different" melody. Are the keys to be found in the subtle *inter*-relationships of texts and music?

𝄞

Theme III

- **Musical change in recent folkmusic performance**

In view of what many people consider a reduction of variety (impoverishment) in rhythms, structures and temperaments (modes) of folkmusic models to a kind of commercial uniformity, this call is for papers discussing concretely what is happening to the music and why, with attention to :

— our conceptions of the nature of a musical heritage ;
— perspectives on the recuperation and maintenance of "authentic" folkmusic performance ;
— the possible rôles that could be played by institutions (e.g. Departments of Traditional Culture) to encourage variety and richness in the maintenance (and maybe development) of a musical heritage.

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ESEM members wanting to come along should get in touch with Maria-Antònia Juan quickly, as there may have to be a limitation on the numbers. Please see the application form printed in this issue. Can you speak one of the romance languages?

SEEM à València—#1

The document below was circulated to people who attended the first SEEM à València, and we reprint the French version (being the most widely understood exterior language in the region) for the general interest of ESEM members who might like to come to future meetings in València.

Valencia, le 3 décembre 1991

Aux participants de la réunion ESEM-Grupo Ibérico, Valencia, septembre 1991

Chers amis,

Quelques mois se sont écoulés depuis la réunion à Valencia organisée par le SEEM ("ESEM—Grup Ibèric"), maintenant nous nous adressons à vous les participants de ces journées, pour essayer de fixer quelques conclusions, ainsi que pour éclaircir la ligne d'actuation à adopter.

Etant donné que les conversations sur la formation de Groupe se développèrent au dernier moment et avec peu de temps pour les mûrir, nous vous proposons les idées suivantes :

1. Résumé des conclusions prises pendant la réunion (nous vous prions de bien vouloir les corriger si, selon votre opinion, elles ne sont pas tout à fait exactes à celles dont nous parlé à Valencia ; de même façon, veuillez former d'autres conclusions que celles qui apparaissent ci-dessous) :

a. La dénomination "Grup Ibéric" n'est pas très acceptée, et on propose celle de "Grup de València" ou "Col.loqui de València."

b. Le territoire représenté par le "Grup de València," par rapport à ses membres, se limitera non seulement aux personnes de l'Espagne et du Portugal, mais aussi à celles d'autres provenances géographiques, surtout les zones mediterranéennes et latino-américaines [et Nord-africaines].

c. Le "Grup de València" se constitue comme un "colloque" ouvert par des séances périodiques de travail (elles peuvent se produire annuellement), mais pas comme une société constituée juridiquement.

d. L'équipe du Programme "Tallers de Música Popular" de la Generalitat Valenciana (Vicent Torrent et Josemi Sánchez) s'occupe de Secrétariat Technique.

e. Le "Grup de València" n'est pas constitué comme un secteur légalement intégré dans le ESEM, car cette organisation ne se constitue pas par des sections géographiques et, en plus, beaucoup d'assitants aux journées sont déjà des associés du ESEM. D'autre part, les activités de Groupe se tiendront à la convocation du ESEM et, par conséquent, elles fonctionneront à l'égard de son initiative. Ainsi donc, le Secrétariat Technique fera des démarches envers les activités de Groupe, il coordonera les propositions de ses membres et il rendra public les convocations de ESEM.

f. La Conselleria de Cultura, Educación y Ciencia offre à nouveau son aide pour tenir de nouvelles journées du "Grup de València" l'année prochaine [1992].

g. Le Secrétaire-Trésorier du ESEM (Peter Crowe) fera parvenir au Congrés de Genève les conclusions que le Groupe aura pris à Valencia.

2. Nous vous prions be bien vouloir nous confirmer votre possible adhésion au projet du "Grup de València."

3. Par la même occasion nous vous sollicitons les propositions d'autres membres du "Grup de València."

4. Finalement nous vous prions de nous fournir de nouvelles idées au sujet de notre prochaine réunion (thèmes à traiter, orientation de la dynamique des journées, etc.).

Nous attendons avec beaucoup d'intérêt vos réponses, ainsi que nous vous souhaitons du succés dans vos travaux.

Amicalement,
M. Vicent Torrent.

P.S. Pour recevoir de l'Information, veuillez vous diriger à : CONSELLERIA DE CULTURA, EDUCACION Y CIENCIA, Dirección General de Património Culturai, (A/A Vicent Torrent), Av. Campanar, Núm. 32, 46015 VALENCIA, Espanya. Telf: [34] (96) 386.32.56. *Or contact M-Antònia Juan, C/Pinar del Rio, 66, àt.2, 08027 Barcelona. Tel:[34] (3) 351.36.27 -- fax 352.35.57* .

GENERALITAT VALENCIANA
CONSELLERIA DE CULTURA, EDUCACIO I CIENCIA

Avinguda Campanar, 32 - 46015 VALÈNCIA
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RENCONTRES MÉDITERRANÉENNES DU SEMINAIRE EUROPÉEN D'ETHNOMUSICOLOGIE

Reproduction of the circular letter sent to all on the mailing list for SEEM à València-1 (1991), plus those who since expressed interest.

Monsieur/Madame,

À nouveau on vous donne de nouvelles du prochain Séminaire d'Ethnomusicologie qui aura lieu à Valence du 10 au 13 du prochain mois de septembre sous le patronage du Département de la Culture du Gouvernement Autonome de Valence.

Etant donnés les bons résultats de la séance antérieure ainsi que les commentaires très positifs des participants, nous avons décidé de dédier quelques jours de plus cette année pour ainsi traiter les sujets d'une façon plus commode et profonde aux aspects les plus intéressants.

Cette lettre arrive a vos mains un peu plus tard de ce que nous aurions bien voulu, mais il a été un peu difficile de décider les dates de notre Séminaire étant donné qu'il n'été pas sûre la célébration du plein du Séminaire Européen d'Ethnomusicologie à St. Petersbourg. ~~Ce plein, pour tant, aura lieu a Tallin (Estonie) du 12 au 18 octobre 1992.~~ ← Pas de confirmation

Ci-joint vous trouverez le dépliant d'inscription que vous devez remplir et envoyer si tôt que possible ou avant le 30 avril. Si vous présentez une communication, vous devez présenter une proposition en détail dans une feuille Din A4 et nous l'envoyer avant le 30 mai. Le délai maximum pour accepter les communications est le 10 juillet prochain.

Nous esperons votre collaboration tout en respectant les délais fixés pour ainsi pouvoir assurer une bonne organisation, car, malheureusement, les propositions détaillés qui ne soit pas recues quand prévu ne pourrons pas paraître dans la publication que, avec les communications du Séminaire du dernier mois de septembre, nous sommes en train de préparer.

Dans une prochaine lette vous reverrez plus information sur l'aubergement ainsi que le lieu exact des séances du Séminaire,

Nous vous remercierions si vous nous faites parvenir les noms et les adresses d'autres etnomusicologues qui pourraient être intéressés en notre projet et aussi si vous nous faites connaître votre opinion et propositions.

Bien cordialement,

Rather than reproduce the quadri-lingual application form here, those interested should just send their personal details plus paper title as soon as possible to Maria-Antònia.

M. Antònia Juan i Nebot
Secretària SEEM a València
Secretaria del SEEM a València
Pinar del Rio 66, àt. 2na
08027 BARCELONA Catalunya (Espanya)

INCENDIARY STUFF ?

• *The following short piece by an anonymous author (who nevertheless seems well-informed) was judged to be* 'incendiary' *by the editor of a respected musical quarterly in New Zealand. The reason for being unable to publish such comments is related to the depth of local feeling of ethnic identity among the 'minorities'. ESEM has not often discussed in its forums the political consequences of the conduct of ethnomusicology in a Europe charged by internal change.*

NOT LOST, BUT GONE BEFORE... The baby has gone down the plughole in OZ [Australia], musically speaking. Given the lie of the land and the thought-drought, the sceptic think-tanks are humming! There is a big row now on about appropriation of cultural and artistic sources, because the natives think they are being ripped off—yet again. There is a bunch of agonised pakeha [white-man] - type articles in a recent *Sounds Australian* (Winter 1991). They are quite right. But that is how it goes, and it's likely to be or become much the same in Godzone [New Zealand]. You're not supposed to pinch anyone else's cultural heritage, it is asserted, so hands off our *waiata* [Maori traditional chant]. In the same vein, composers guilty of bunging-in [using] didjeridus or clap-sticks in their midi-music effusions are going to be retro-spectively taxed, heavily, when the new odour reigns, eh! Bit of a problem of who will be paying whom, of course. The backlash may be that any "native" caught with an object containing microchips may be liable to compulsory military service for a country he doesn't admit exists...

This is all about borrowing, no less, and it's as boring and old as the hills. If borrowing, now stigmatised as "appropriation"—which is assumed to happen without licence—is going to be thought of as "theft" or "colonialism", then we are in for a kettle of badly-singing fish.

Nobody worried when the late John Antill imitated the didjeridu on the contra-bassoon when he scored his *Corroborree* ballet (late 1930s—1940s). People were just disappointed it didn't seem to be an antipodean *Sacre du printemps*. By 1950, when Eugene Goossens did it at Sydney's Empire Theatre, there was a public taste waiting to be whetted, and Albert Namatjira's watercolours far outsold Antill's ballet tickets—and why not ask who was supposed to be "appropriating" whom? Antill had no "right to overhear" corroborrees, and Namatjira should have stuck to mud and clay for colours? Pshaw! But, this row may turn out to be pretty useful in the end, though.

What the Aboriginals of Australia are objecting to in music goes well beyond OZ, it goes to the heart of modern copyrighting systems, such as are being imposed upon us all, in the name of The Laws of Intellectual Property. There are quite a number of international conventions which apply, such as copyright, performing right, and so on. These laws are promulgated as being "unquestionably good" for all human societies, underpinning individualism and capitalist market-orientated beliefs. They represent a certain justice for persons who depend on their capacity of invention to add to the "progress" of western societies, such as composers, as the means of their reward.

In recent decades the concept has gotten out of hand. Protection is given not only to real invention but to he who can race the fastest to register a claim. The designer of the Barcelona 1992 Olympic mascot "Cobi" was able to register as his own a version of the town's spelling as BAR/CEL/ONA®—as if he had made a worthy intellectual or artistic discovery [*sic*], and was thus entitled to a fortune.

The logical result of the outcry against "appropriation" of cultural resources will mean that most of Bartók and Kodály's works will have to be withdrawn from sale and prohibited in performance, which Boosey & Hawkes may not like. Some of Joseph Haydn's string quartets will no longer be acceptable. Ralph Vaughan-Williams's name will sound like a swear-word.

Orwell's Thought-Police could not have dreamed of such an arm as this. C'mon APRA! [Australasian Performing Right Assoc.] Can't you help?

[Sourced from "The Green Piece"]

MORE NEWS OF MEMBERS

• BOB STUCKEY in LONDON has been working with a colleague, Dr Parncutt, on an ingenious Chromatic Solfa system, and this is their chart :

Pa	Qu		Ke	Nu	Je	
Do	Re	Mi	Fa	So	La	Ti	Do

The inventors say : "Each syllable has a different initial. No vowel is repeated within a range of three semitones so that all major, minor, whole-tone and pentatonic (anhemitonic) scales produce a varied sequence of sounds. "Qu" is pronounced "chew" so as to produce a single and different consonant. These syllables can be used in fixed-do and movable-do traditions.

"The five new syllables avoid initials that are already found in the Chromatic Alphabet, viz. :

$$C^{V}D^{W}EF^{X}G^{Y}A^{Z}B$$

(Stuckey & Parncutt, 1991)

If you have any comments on the proposed system and the "translation" or pronunciation of the syllables in different languages, write direct to Bob Stuckey at 9 Keystone Crescent, London N1 9DS, telephone [44] (71) 278 7246. Bob comments that "while the English like their vowels in diphthong pairs, as in "jay" [JE in the new alphabet], the second vowel can be dropped by other language groups." *However did Bob manage to find such an address as "Keystone Crescent"?*

• REGINE ZAMBON of BORDEAUX says she is involved with making a film about Sungalo, an Ivory Coast *djembé* player, where one of the questions to be asked is, "What changes does Europe make in the traditional feasts of the Ivory Coast today?" Régine is working on *métissage*, or cross-fertilisation in Afro-European music. New category?

• BERNARD LORTAT-JACOB, PARIS says pre-publication orders for the new *L'ethnomusicologie en Europe* were not exactly numerous... Members will now have to pay slightly more (200FF, post paid) for a copy. An order form is sent with this copy of INFO, so please use it! We have also reproduced Bernard's Introduction (in the English version), which should give members a very good idea of what the directory contains. While the entries are full of useful information, equally interesting are the names and addresses of people and institutions who did not respond to the questionnaires sent out by the Société Française d'Ethnomusicologie (which bravely took the task on for us, the ESEM!). You will not be able to find another directory, anywhere, with the same information... Just imagine the use a copy would be put to if it were sent to Russia as a gift!

• Bernard says he completed the first draft of a work of "ethnomusicological fiction" recently, in spare moments during fieldwork in the Albanian mountains. Readers of his *Chroniques sardes* (see translated extract, this issue) will be looking forward to—what? *Un roman à clef?* A soliloquy on our discipline? We, who speak glibly of others' æsthetics, do we know our own?

• MANTLE HOOD, from BALTIMORE in Maryland, USA, is seeking to develop the ideas he first proposed in his Berlin 1990 paper "The Quantum Theory of Music". The paper was developed at the 1991 *Jaap Kunst Stichting* in Amsterdam, as "QTM-II", which came after ESEM at Geneva. Mantle has now got a group he calls "Les Six" together, to exchange ideas on this intriguing subject. Since the group is spread around the world, communication may often be through computer-telephone-modem means. In due course Les Six will get together to thrash out matters, maybe somewhere in Europe.

Perhaps it could be gently said that deliberate, conscious theory-building has not been a forte of our discipline. Indeed, the persistence of kuturkries-lehre *in some Euro-ethnomusicology (e.g. in the writings of C. Sachs) might be thought a handicap. With the yolk of conventional Marxism removed, can we expect new ideas from Old Russia ?*

• PHILIP DONNER in HELSINKI sends us an up-date on his Mediafrica Project, for the first half of 1992 :
(a) Sound engineering and PA training for Pancho Nzirawa of Zimbabwe, who will become the PA man of Beauler Dyko's *mbira* ensemble—an attempt to improve the conditions for a breakthrough of traditional music into the media market. The group will receive a set of PA equipment which will, we hope, help them to find a place on the music scene of Harare. After a period of getting used to the new mikes, mixer and amplification, they will participate in a development cooperation event in Finland, with a number of performances and demonstrations. Mediafrica intends to provide the group with 1.000 copies of a cassette album to be produced with them.
(b) In April the second Mediafrica book will be published, to be called *ZIMIA — the Forming of a Music Industry Association in Zimbabwe*. This has been done in cooperation with ZIMIA, aiming to raise awareness of problems in the music sector throughout the region. Another book on popular music in Zimbabwe from the 1930s to the 60s is in preparation, by Joyce Makwenda.
(c) In May the project team (Kari Hakala and Ph. Donner) will carry out the second SADCC radio music survey, in Mozambique and Namibia. The scheme will be as before, but with contributions from Tanzanian Patrick Ballsidya, the former leader of the Afro 70 band. "This may put us in a better position to demonstrate our work methods, rather than simply playing demos and talking about earlier recordings.

"Towards the end of the year I hope to be able to present project results to the ESEM and to the EBU World Music Work-shop in Zürich." Past reports and further information from Mediafrica, PO Box 1046, SF—00101 Helsinki, Finland ; tel. [358] (0) 752 3430 and 752 3377, fax 752 3376, marked Philip Donner.

• L'ASSOCIATION EUROPEENNE des AMOUREUX de DANSES TRADITIONNELLES *(Le Grand Bal de l'Europe)*, Les Gauthiers, 03400 Gennetines, France (tél. [33] 70.42.13.33), advises that, "Nous organisons plusieurs rencontres de danses populaires, afin d'assurer leurs promotions." Write to B. Coclet.

• KEVIN DAWE in BELFAST writes to say that at Queen's University, where John Blacking reigned, has now put Ethnomusicology *officially* under Social Anthropology. "But," he says, "there are encouraging things going on. We've had good EM seminars in Latin American and Irish musics this year. Martin Stokes is a well-informed anthropologist, former organ scholar, a performer of Turkish musics, a multi-instrumentalist, and Lecturer in EM (including popular music studies). Suzel Reily, Lecturer in EM, specialises in South American and African musics. Prospective BA, MA and PhuD students need not worry. Other resources : ten more staff anthropologists, including the new professor who has carried out extensive work in West Africa ; then there's Ireland and its rich (musical) culture..." Kevin, after doing fieldwork on Crete (the *lyra*) will try to come (with paper) to SEEM à Valencia-2.

• TRAN QUANG HAI et BACH YEN ont récemment donné 40 concerts vifs et scolaires de musique vietnamienne pour 20.000 élèves primaires et secondaires dans le cadre des Jeunesses Musicales de France. Au Centre for Intercultural Music Arts (directeur Akin Euba, 1b Berry Place, London EC1V 0JD) Hai présentait sa communication, "Is it a paradox to speak of modern traditional music of Vietnam?" Il parlait de ses compositions de World Music et de New Music dans le cadre du 2nd International Symposium and Festival (thème : New Intercultural Music) qui avait lieu 30 mars—4 avril à City University. Cette rencontre a réuni 60 participants venant des pays du Commonwealth britannique, des pays d'Europe et d'Amérique, avec 24 communications, œuvres de 14 compost-teurs, 6 concerts (trad et modernes). TQH a présenté le 11 avril "Le chant des harmoniques"—avec démonstration en "live"—pendant les journées "Varèse comme prisme" organisées par le Centre Musical Erik Satie (71 av. Ch.- Floquet, 93150 Le Blanc Mesnil). TQH participera sur radio/talk-show hollandais 24-26 avril pendant 8 heures non-stop de guimbarde, du monde entier jusqu'à la musique électro-acoustique. Il a donné un concert de guimbarde à Tropen Museum d'Amsterdam. *Ying tong ti lai po, mes chers!*

CHRONIQUES SARDES by Bernard Lortat-Jacob

DESULO

Past Fonni and its phallic bell-tower (the tallest in all Sardinia, with exact equivalents in Provence and in Dobrogea), the road plunges interminably to get around a creek running into the Tirsu river—a thin trickle out of all proportion to the detour it causes. The road then winds on up to Tonara.

Tonara is having a fête, judging by the number of cars and the sounds of an accordion on loudspeakers. Totore Pichiaddas is alone at the front of a small stage. Like the staging itself, he will be stuck there for three days running. He has a small accordion with 8 basses, whose case he has decorated with pale polka-dotted cloth.

The little stage perches over a deep valley on one side, and on the other is the plaza. Not many people around yet. The space in front of him is still empty. His back is turned on a countryside gradually dissolving in the afternoon haze.

Legs spread, Pichiaddas is firmly seated on his chair. Brief shorts stretched wide, rubber thongs and a perforated sweat-shirt do not make him elegant, but his size is impressive. Big-bellied and wider than he is tall, he plays with an aplomb great as his dimensions. His accordion is part of his body : it extends his hands, which, because of his girth, don't seem able to meet in front of his belly. His gestures as he plays seem everyday—not expansive as in a lively conversation, his arms barely moving, his body a rock—and the solidity of all this depending entirely on the symmetry of his actions. Locked in a constant rhythm, he plays ever-changing melodic formulæ, at once surprising and familiar. A kid is with him, proud to be helping : he holds the microphone while waiting for the Fête Committee to unearth a stand for it. The plaza is entirely given over to kids. A microphone is something to be envied, more than a toy. The scaffolding of the little podium, criss-crossed steel tubes, makes a gymnasium, and the stage a splendid springboard for jumping. The crowd of kids is not a good sign. Spontaneous as it may seem, it is not by chance. In rural fêtes in this part of Europe it means the adults have copped out : the kids go in for fun and games and rites their elders no longer believe in ; they fill the gap and testify a lack of supervision. Pichiaddas, even while playing, shooshes away kids who get near his car (a new Fiat 127 parked down below), talks with committeemen come to see him, greets a friend he hasn't seen for several days and, when I come up and introduce myself, speaks to me about Sardinian music.

During moments of fluttering attention his playing changes to less acrobatic melodic formulæ while the rhythm, however, as if nailed in perpetuity, loses none of its assurance. The sound is rich and the beauty of his playing comes in the art of transitions : the beats are exact, but it's on top of them where things happen, and altogether it's like a conversation where nothing can stop the flow. Finally, Pichiaddas stops playing and replaces himself with a cassette he's pre-recorded. He puts his instrument on the chair in his place and is now happily available whilst his music goes on playing. We drink a glass of wine. This is not the time for a real conversation (with him it never was) and we arrange a meeting for the next day, at his place in Desulo.

The fête, strictly speaking, gets going at the end of the afternoon. The kids redouble their energy and get everywhere, imitating to the side the steps of some youths and several lasses dancing together in small groups. Older folks will come along later in the evening, as night falls.

The dance gradually shapes into an arc, from which some young couples break off. Pichiaddas's playing becomes more animated, more in the brilliant style of Desulo. The Tonara folk get lost in the whirling changes. It's all a bit rapid, but this doesn't trouble the circle of dancers, slowly turning sideways, which is content just to mark the beat. However, those couples which left the circle have problems linking improvised dance-figures. Whilst passing near the podium, still dancing, they abuse the musician leading them. Pichiaddas seems as though he always enjoys provoking the dancers and multiplies his musical audacities. He ignores his critics. Shrugging his shoulders, without starting a scene, he grumbles away, just to show that he knows what it's all about, whilst his playing gets even wilder. For most musicians, playing for a dance means keeping people happy and listening to what they want. Here, if their wishes are varied and contradictory, that won't change things. Two kinds of steps alternate regularly : the *passu bassu*, sweetly cadenced, done level with the ground in lateral movements, and the *passu altu*, which sometimes leads to acrobatic jumps.

If the "oldies" strut around with elegance and a most perfect economy of movement, the youths love jumping to the *passu altu*, in particular, as it lets them show off their vigour.

The whole art of the musician lies in his choice of musical formulæ which—and it depends—now call for smooth gliding, now for unbridled jumping around. Too many jumps wear the dancers out—too few and it's boring... Pichiaddas, expert in this matter, has found the best solution : his art is based on making them wait. He is the architect of delaying tactics ; he introduces into the most strictly formulaic cadences several accents which let it seem that the *passu altu* won't be long in coming. The idea of frenzy is maybe stronger than actual frenzy.

On hearing these accents, some youths will begin bounding before it's time. The oldies let it come ; their feet are the source of their mobility, but their jumps, only just indicated by a straightening of their bodies, will only be hints of jumps, just as their dancing is a sketch of the real dance.

The plaza is now full and the podium a popular place : one drinks there, one passes through there, one stops there for a moment, one announces lost car-keys there, between dances. The kids grab the chance to make the announcements. They're good enough at it when they concern someone and when they're in Italian. In front of the microphone—but only at the microphone—Italian dominates. One also hears some lyrical passages improvised by an orator who, the wine flowing, can't keep such an enchanted evening to himself.

Pichiaddas has now begun a waltz which a couple of holidaying towns-people have requested. It's a Sardinian "excuse-me" waltz, and all the beats are marked with equal intensity. If their stiffness has relaxed it is still impossible for the dancers to manage any expressive *rubati*. One can easily imagine the revolution the introduction of the waltz to Sardinia must have caused, obliging couples to face one another—but here, as required by the style called *liscio* (literally "the smooth"), the waltz is danced face to face, without ever a blush. As for the arms, they aren't used to embrace, they are meant to keep the bodies apart. The steps are gliding. The virtuosity of it lies in covering long distances. Two or three couples, really launched, really getting off, hold everyone's gaze.

The night gradually brings a degree of calm to the plaza. Announcements on the microphone become infrequent, and the *ballu*

tundu (the "round dance") is now in formation. Apparently nobody else loses his keys and Pichiaddas links the dances one after the other, for long periods without stopping.

The little bars, put up for the occasion around the plaza's edge, are noisy corners, constantly visited. Bar-crawling multiplies as fast as obligations to drink.

At the end of the evening, when the fête is finished, it doesn't mean it's all over : a fight, prolonging everyone's excitement, could break out at any time. Being near Pichiaddas all the time, I don't worry much. More than his physique, it's his singularity that protects me : he is the soul of the fête.

While he puts his things together, some youths on the Fête Committee play around with his accordion. They manage a few notes, not so badly, but underline the difficulty of playing it by the expressive faces they pull—no doubt to show what point they have reached and how far behind they are, and at the same time show their admiration for the finest musician in the region.

Pichiaddas listens to them absent-mindedly, doesn't give them any advice. He hasn't given any advice anywhere, and there is no "method" available to acquire the know-how. Nothing is further from his usual habits than explanantion. He takes his instrument back for a moment, just to show what he does—and how it's done. He plays as he always does, and there's no question of going into details. Besides, there is only one way to play—his.

In my work I never had to suffer from so little explanation. Any discussion on music and its techniques was botched in advance : a burst of words and Pichiaddas would grab his accordion, to illustrate everything and nothing. Simply, it was the pleasure of playing ! It was extremely difficult to find an illustration of anything at all in his playing.

I had, all the same, a preoccupation : I wanted to find out what, in the fundamentally imaginative music of Pichiaddas, was innate and what was acquired, and on what real framework he had built his astonishing sets of variations. Who had been his teacher ? How, finally, had he put together his repertoire ?

I had posed these questions a good number of times to different local musicians, but the replies were always obscure. The dance pieces didn't really have authors ; the elders (usually this was the father) played slower, always the same dance, without bringing in the least variation. The music complicated itself all by itself as generations went by, and nobody knew quite how it happened.

The problem was also less a matter of knowing the origin of this musical development as knowing who was benefitting from it. Everybody, in fact, gains. Because, as soon as music is invented by a musician and played from place to place, the new variations become common property or, to be more precise, community property, since the dances belong to a collective, village system : once heard, understood and memorised, the musical efforts of one person become, in a natural way, the property of everyone.

With the aim of elaborating his musical style, of extending his repertoire, of increasing his chances of being engaged for fêtes, Pichiaddas (like all professional musicians) practices alone at home in the evenings, in his kitchen, where he goes through his repertoire like a compulsive stamp-collector reviewing the collection to savour its richness. Within the strict limitations of the possible, he adds to the traditional basic forms the variations he devises himself. From the community, he borrows ; but, when he is the player responsible for the

music, he is of course unable to tell what is his and what comes from the others.

Due to intense rivalries between musicians, conscious borrowing counts as theft. The whole problem, for Pichiaddas as much as his colleagues, resides in the appropriation (always a matter of conflict) of these musical secrets. Flawed, at least in part, in these delicate transfers of musical property, Pichiaddas, as much as the others, was open to the attacks of his rivals. He was thus accused of petty theft, and even of wholesale borrowing. Notably by whom?

By Salvatore Dillu.

I'm intrigued by this quarrel, and the next day, discreetly led by one of the cabal's leaders, I turn up at Dillu's place.

I had already heard a lot about him ; his capricious moods and suspicion would make my visit difficult.

Dillu retired from the competion several years ago. He played no more, for personal reasons. Having stepped down, he left all his work to the remembrance of his village. Then he had had the idea of selling his repertoire. According to him, whoever acquired it would be able to play what he played. The asking price was two million lire (say $2000).

I am going to see him about this, to discuss his offer. His children seem to be astonished by my visit and point out that he's working on the roof of a house under construction in a nearby quarter (he's also a mason, like many accordionists).

Well, all houses in Desulo, or nearly all, are under construction... More than other Sardinian villages, Desulo is a vast building site where one has trouble finding any habitation really finished.

Finally I flush out Dillu working a cement mixer. From what I tell him, or rather what my clumsy companions tell him, he believes I am a rich foreigner come at last to fulfill his wishes : I am the awaited buyer.

So we come to speak about the "dough", before discussing music. Two million? Why this price and what for? This is something to discuss calmly, and meanwhile the cement mixer rumbles. A rendezvous is fixed for the evening, at his home.

Salvatore has made ready for this meeting, which is held in the cellar of his house. He has put on a dark suit—his Sunday best—and a tie. He seems to believe that the offer to sell must be justified. What exactly is he selling? The village dance? The ancestral dance? The dance that belongs to everybody? Who is kidding whom in these conditions and how can it be justified that he be the sole beneficiary of a market where only he is making the rules?

He goes over and over his proposition, obsessively, because it's the same small matter, repeated : in the dance of Desulo, everything comes from him, "except the dance steps". I wish to let him carry on talking. My companions cut in. Their indignation is frankly aroused : this music isn't written down, it belongs to everybody, it has always existed. It can't be sold.

Salvatore backs off ; he lets the others talk and seems to be holding some logic in reserve. He retorts, "In leaving his practice, doesn't a doctor ask for money from his successor?" *(To be continued...)*

From *Chroniques Sardes* (Paris, Juillard, 1990)

Translator's note : I was inspired to try out an English version of this vivid writing, because I think Bernard Lortat-Jacob *has conveyed a great deal of ethnomusicological importance here, by literary means, which might sometimes be the only means !* (Peter Crowe)

EVEN MORE NEWS OF MEMBERS

• NEW IBERIAN GROUP FORMED : La Sociedad Ibérica de Etnomusicología (SIbE) was established at a meeting in Barcelona 21/12/91. It will hold a policy meeting in Madrid on 23 May, enquiries to José Luis Carles, Instituto de Acústica (CSIC), C/ Serrano 144, 28006 Madrid ; tel. [34] (1) 561 8806—x212. The draft constitution has been sent to some 34 people. The aims are given as : "Se considera objectivo primordial de la SIbE contribuir al desarrollo de la investigación y divulgación científica de la etnomusicología y patrimonio sonoro. Para ello dirigiré sus asfuerzos hacia la articulación y potenciación de los trabajos de los investigadores mediante : (a) creación de nuevos canales de información y communicación entre los etnomusicólogos ; (b) fomento de las publicaciones de ámbito etnomusicológico ; (c) organización de jornadas de trabajo ; (d) creación de grupos de trabajo dentro de la Sociedad y vehicularción de proyectos de investigación de los asociados ; (e) interés por conseguir una major presencia institucional de la disciplina en el ámbito geográfico de actuación de la Sociedad ; (f) apoyo a la realización de actividades docentes relacionadas con la etnomusicología ; (h) cualquier otro medio que resulte pertinente en relación al objectivo primordial antes expuesto.

Further information on SIbE from : Dr Josep Martí i Pérez, Sección de Etnomusicología, UEI de Musicología (CSIC), C/ Egipcíaques 15, 08001 Barcelona ; tel. [34] (3) 442 91 23 ; fax 442 74 24. This department has published its *Anuario Musical* for over 45 years ; perhaps it should be more widely known. Articles are accepted in English or French.

• COMMENT C'EST FAIT, cette INFO —alors, par l'intermédiaire d'un mécène, qui veut rester anonyme pour l'instant, mais il m'a écrit comme suite : "... Pour l'heure, c'est une grande joie pour moi de vous faire parvenir sous ce pli, la somme dont vous avez besoin pour achever l'édition du bulletin du SEEM. Par commodité personnelle, je vous verse cette somme par l'intermédiaire de l'association que j'ai récemment créé, ORPHEE International—association française pour la promotion des musiques traditionnelles et populaires du monde. Cela me permettra, auprès des pouvoirs publics, de faire état de l'activité de cette association qui en est à ses balbutiements." *C'est comme le SEEM lui aussi !*

• VINCENT DEHOUX en BRÉSIL ! Après le Centrafrique, c'est la Bahia! Vincent est revenu vers mois d'août de la dernier année, et actuellement se fait préparer pour une suite de mission(s). On avait attendu une copie de son compte rendu de la première mission, mais ce n'est pas arrivé en bon temps.

• FRANCIS CAMERON in OXFORD prepared a number of pages of book reviews for the proposed ESEM journal *European Ethnomusicology*, which had been discussed at the Berlin Plenary Business Meeting 1990. There did not seem to be much interest among British publishers to support such a journal, not without considerable subvention. Had we had the space, we would have printed those pages in this issue of INFO. Many thanks to those who sent material for Francis's reviews and reports, and we hope that we can print them in the hoped-for journal discussed on page 16 here, when that idea comes to fruition.

• MOSCOW ON THE LINE . . .
It appears that telephone connections in some Eastern areas have recently been improved, at least from France. You can get Moscow direct, without 57 attempts and many hours (even days!) wasted, by dialling your international access no. and then [7] for Russia and then (095) for Moscow, followed by the 7-figure local number. We have even greeted Drs. Helena Vassyltchenko and Anatoli Ivanov recently, at 2am Moscow time, because we were so astonished at the ease it could be done. I asked Helena if she could come to Barcelona, but she said she had "never left Russia on her own" ! Would members in Russia and other "Eastern" countries who have economic problems (such as a lack of a convertible currency) who might like to come to Barcelona 1993 please write and say so, and the Secretariat will keep the list and ensure that they receive news of Barcelona's Scientific Cttee's indications by the most effective means available, consistent with costs. [PRC]

STOP PRESS ESEM-INFO-19

Late news from Italy :
A conference devoted to "The Anthropology of Music in Mediterranean Cultures" will take place at the Levi Foundation in Venice (Italy) September 10-12, 1992. An international gathering of scholars will discuss theoretical and methodological questions concerning the anthropological approach to music in oral and written traditions. The conference is organised by the Levi Foundation, an institution well known in Italy thanks to its accomplishments in musical studies, in cooperation with the ICTM Italian Committee. For further information contact Fondazione Levi, Palazzo Giustinian Lolin, S.Vidal 2893, 30124 Venezia (Italia), tel. (041) 786711, fax (041) 786751.

This notice was received from Tullia Magrini, Dipartimento di Musica e Spettacolo, Università degli Studi di Bologna, via Galliera 3, 40121 Bologna, on 4th May 1992.

Unfortunately, the dates are the same as those for SEEM à València-2, and it is too late to alter them.

The SEEM Secretariat would welcome advance notice of meetings from organisers.

*

Members should remember that there will be the big ICTM in June 1993 in BERLIN. ESEM is not averse to printing ICTM's news, but ICTM has so far not mentioned our existence.

*

From Giovanni Giuriati :

The proceedings of the VI ESEM Seminar in Siena [1989] should be available by the end of next summer [1992] under the title *Ethnomusicologica II*, Accademia Musicale Chigiana, Siena. Papers are published in the languages they were delivered, English or French. Topics of the volume are : Music-Religion-Therapy ; Concepts of Mode and Genre in Recent Ethnomusicological Research; Roots of European Ethnomusicology. Contributors will be receiving a copy of the volume. Orders for copies may be sent to Leo Olschki Editore, Viuzzo del Pozzetto, 50126 Firenze, Italia.

This notice was received on 4th May 1992. The price of *Ethnomusicologica II* was not stated.

Giovanni says he will be teaching at the Università della Calabria during the next academic year. His home address is via S. Giovanni in Laterano, 85, 00184 Roma, Italia.

*

The SIbE (see INFO-19 page 31) will hold a business meeting in Madrid on 23 May, and tentative plans are for a first congress about February 1993.

If so, we would like to avoid conflicts of dates (as has happened Venezia-València 1992). The Barcelona sessions 28-30 April on "ESEM Teaching of Ethnomusicology in Europe" have been requested to be repeated (with different speakers), and a tentative date is for February 1993, which we hope will not clash with SIbE.

*

Some 20 pages for a projected "European Ethnomusicology" were received from Francis Cameron somewhat after we went to press. We would like to print the notices Francis so painstakingly prepared in a future issue.

*

Nouvelles de LACITO (Paris) :

Simha Arom est désormais habilité à diriger des DEA et des thèses à l'Ecole des Hautes Etudes en Sciences Sociales à Paris.

Vincent Dehoux est actuellement au Brésil où il donne de nouveau une série de cours d'ethnomusicologie à l'Université de San Salvador de Bahia.

Susanne Fürniss est en train d'établir l'inventaire des instruments de musique dans les collections du Musée d'Ethnographie de l'Université de Bordeaux-2. Il y a environ 200 instruments provenant essentiellement de l'Asie du Sud-Est ; une cinquantaine d'entre eux proviennent d'Afrique. Ces collections portent un grand intérêt historique. D'un coté, elles sont toutes arrivées à Bordeaux avant 1914. De l'autre, elles illustrent une certaine politique de "décentralisation instructive", puisque la plupart des objets avaient été transferés au Musée du Trocadéro au début du siècle.

*

André-Marie Despringre du groupe "Musilingue" chez LACITO a demandé une coopération niveau CEE avec Catalunya. On est en train de tenter la création d'un laboratoire chez Josefina Roma à l'Unversitat de Barcelona, avec M-Antònia Juan, P Crowe et autres.

L'ETHNOMUSICOLOGIE EN EUROPE

Répertoire des Institutions et Ressources

Ouvrage réalisé par
Patrick MOUTAL
à partir d'un questionnaire
dressé par Anne CAUFRIEZ
Présentation (en français et anglai
B. LORTAT-JACOB

Collaboration éditoriale
U.P.R. 165 du CNRS
Département d'Ethnomusicologie
du Musée de l'Homme

Société Française d'Ethnomusicologie

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Exemple de page (réduction)

Suisse

Classification/documentation: typologique.

Publications assurées par l'institution
Livres.

Schweizerisches Landesmuseum
(Musée National Suisse)
case postale 6789
CH-8023 Zürich ☎ 01-221 10 10

Date de Création: 1898.

Collections
Instruments de musique: environ 380 instruments (cuivres, violons, pianos, instruments de musique populaire, et instruments de musique militaire [tambours etc.]). *Régions:* instruments fabriqués ou ayant été utilisés en Suisse. *Classification/documentation:* typologique. Documentation complémentaire.

Diffusion
Concerts/festivals: 1 concert, chaque premier dimanche du mois, dans une salle du Musée.

Universität Zürich
Ethnologisches Seminar
Freienstrasse 5
CH-8032 Zürich

Recherche & Collections
cf. Wädenswil, Music of Man Archive.

Enseignement
Responsable: Prof. Dr. Lorenz Löffler (ethnologie). *Enseignant:* Dr. Wolfgang Laade (jusqu'en février 1990). *Cursus; diplômes:* 2x2 heures hebdomadaires. Pas de diplômes en ethnomusicologie.

Universität Zürich
Völkerkundemuseum der Universität Zürich
Pelikanstrasse 40
CH-8001 Zürich ☎ 01-221 31 91

Date de Création: 1889.

Recherche
Méthodes/objectifs: recherches, enseignement et services comme musée d'ethnographie et institut universitaire; pas de spécialisation en ethnomusicologie. *Directeur:* Prof. Dr. Karl H. Henking.

Collections
Instruments de musique: environ 600 instruments d'origine extra-européenne dont 220 pièces d'Afrique noire. *Classification/documentation:* typologique et géo-ethnique.

Ce livre donne une idée précise de la richesse des collections et des savoirs européens en matière d'ethnomusicolog et, en 192 pages, couvre vingt-cinq pay européens et recense deux cents Centres d'ethnomusicologie; il répond au souci majeur du Séminaire Européen d'Ehnomusicologie : donner à l'ethnomusicologie un espace européen qu'elle n'avait pas jusqu'alors.

La création d'un tel espace commence p. l'inventaire des institutions et des ressources, en termes :
- de **recherche** (afin de répondre à la question : qui travaille sur quoi ?)
- de **collections** (où trouver des luths des guimbardes ou des enregistrements originaux de musique lapone ou javanaise?)
- de **publications** (en se limitant à cell émanant de l'institution décrite)
- d'**enseignement** (en indiquant les seuls cursus ethnomusicologiques)
- de **diffusion** (en se limitant à quelqu grands axes).

Ce livre est dédié à la mémoire de John BLACKING