

Thomson, Wellington, 1985.

A tribute to the first lecturer in music (eventually Emeritus Professor) at Victoria University College, Wellington, New Zealand. 6 contributors including PETER CROME, JOHN STEELE, JENNY McLEOD, and ROGER WOODWARD. 200 pages. Bibliography. Many reproductions of photographs, drawings and paintings.

from the EDITOR . .

Here in Oxford, one of the most noteworthy recent events has been the opening of a magnificent new gallery of musical instruments in the Balfour Building of the Pitt Rivers Museum. This, coupled with the impressive display of the Bate Collection in the Faculty of Music, makes Oxford a particular attraction for the general musical public as well as those with a special devotion to instruments.

Do please snare YOUR local news with your colleagues all over Europe. We would like to know about established collections as well as new exhibitions, existing facilities for study as well as plans for new ventures and, indeed, your own accounts and views of all matters concerning ethnomusicology and ethnomusicologists.

While longer articles are always welcome, please do not feel that this is obligatory. Brief notices (say 200/300 words or thereabouts) are a very effective means of communication. Every member can help INFO achieve its aim of becoming a grand information exchange throughout Europe.

We publish in english, french and german - and eventually I hope we shall be able to supplement each individual contribution with abstracts in the other two languages. I shall be delighted to hear from authors who like to do this for themselves. In other cases - time and mind permitting - I shall endeavour to offer modest efforts of my own - which may raise some interesting points. What, for example, is the best english translation of 'musique populaire' ? and how does this differ from 'musique traditionnelle' ? 'Popular music' has its own special connotations which I suspect hardly represent the totality of 'musique populaire'. And while 'Volkslied', 'folk song' and 'chanson populaire' may equate with each other, how is the translator to put 'popular song' adequately into french or german ? Your advice on these and similar matters will be much appreciated.

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European Seminar in Ethnomusicology



INFO-9

NOVEMBER 1986

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PARIS 1987

A mon retour à Paris, j'ai immédiatement informé les collègues de l'Equipe de Recherche 165 que nous étions sollicités pour organiser le prochain Séminar Européen d'Ethnomusicologie. Malheureusement et à mon très grand regret, Bernard Lortat-Jacob ne peut prendre la direction des opérations, car il s'est engagé à remettre le manuscrit de son Doctorat d'Etat avant la fin de l'année 1986. Nous avons donc décidé qu'il fallait prendre les choses en main au niveau des différentes institutions françaises s'occupant d'ethnomusicologie et avons constitué un groupe de quatre responsables :

- E.R. 165, Musée de l'Homme : Mireille Helffer.
- U.M. 18, Musée des Arts et Traditions populaires : Maguy PICHONNET-ANDRAL
- L.P. 3121, LACITO : Simha Arom
- E.R. 298, E.H.E.S.S. : TRAN Van Khé.

Etant donné les réglemens du C.N.R.S., il fallait faire la demande de crédits pour organiser un Colloque avant le 1er juillet 86.

Nous avons donc bâti d'urgence un projet de colloque pour la période du 21 au 24 novembre 87, /* to avoid coincidence with the annual meeting of the Society for Ethnomusicology, these dates are changed to wednesday 21 october to saturday 24 october 1987 : 60 beds will be available in the Centre - telephone message from Paris, 14 october 1986 - editor */ et avons retenu des locaux tout à fait satisfaisants dans la très proche banlieue parisienne.

Nous avons après discussion mis en avant le programme suivant :

1. Théories et méthodes actuelles en ethnomusicologie.

- nouvelles technologies et les incidences de leur application sur le travail de terrain et les analyses en laboratoire (techniques vidéo, transcription par

- ordinateur, modélisation par voie de synthèse, etc..).
- systèmes de représentation de la musique.
- l'ethnomusicologie dans les perspectives actuelles de l'anthropologie.

2. Coopération européenne en ethnomusicologie : conception, programmes et moyens.

- coordination : enseignements, échanges, archivage, diffusion des publications.
- élaboration d'une politique commune de collaboration avec les pays du Tiers-Monde, afin de :
 - a) répondre de façon cohérente aux demandes croissantes de formation de ces pays;
 - b) étendre les initiatives de retour au pays d'origine des documents audio-visuels (documents d'archives ou matériel édité).

Etant donné que la période des vacances d'été est déjà commencée, nous prévoyons une prochaine réunion en septembre 86 pour mettre au point les circulaires à envoyer, etc..

Bien entendu, la Société Française d'Ethnomusicologie participera activement à l'entreprise.

J'espère que vous serez satisfait de ces nouvelles, et je vous serais reconnaissante de nous faire parvenir vos commentaires.

MIREILLE HELFFER & al., Paris, le 9 juillet et le 14 octobre 1986

.. abstract

Arrangements for the 1987 SEMINAR IN PARIS are now in the hands of :

- Mireille HELFFER, E.R. 165, Musée de l'Homme
- Maguy PICHONNET-ANDRAL, U.M. 18, Musée des Arts Traditions populaires
- Simha AROM, L.P. 3121, LACITO
- TRAN Van Khè, E.R. 298, E.H.E.S.S.

Dates : wednesday 21 to saturday 24 october 1987

The following programme is proposed :

1. Current theories and methods in ethnomusicology.

- new technologies and their implications in the field and in the laboratory (video, computer transcription, synthesiser modelling &c.)
- systems of musical performance

- ethnomusicology in the light of current anthropology.

2. European cooperation in ethnomusicology : concepts, programmes and implementations.

- coordination in tuition, exchanges, archives, distribution of publications
- the development of a common policy of collaboration with the countries of the Third World, in order to :
 - (a) respond in a coherent fashion to the increasing demands for structuring of these countries;
 - (b) extend initiatives for the return of archived and published audio-visual materials to their countries of origin.

PROCEEDINGS OF THE 1986 SEMINAR

To all potential contributors to the publication of the 1986 ESEM conference proceedings :

Since quite a number of active members of the 1986 ESEM in London expressed interest in publishing their lectures, I have examined the technical possibilities for the process of publication and am now able to give more detailed information. In return I hope to receive information from you about your possible contribution to a publication of the conference proceedings. This would help in reaching an initial estimate concerning production cost and effort to be put forth on my part.

Merely two aspects of the publication were mentioned at the meeting :

- 1) Authors who do not wish to publish the entire lecture they gave at the meeting should be represented at least by their abstracts.

To this it should be added that authors who have been inspired by the topic of the conference to write a paper, but were not able to present it, should also be considered for the publication.

- 2) It would greatly decrease work and production cost if authors were able to submit manuscripts not only on paper but also as text files.

I am able to work with the following media :

- i) 3½" disks (Atari, TOS) - most preferred
- ii) 5 1/4" disks (CP/M, MS/DOS, Digital Equipment P/OS)
- iii) 8" floppy (RT-11, RSX)
- iv) Standard ANSI tape, 800 or 1600 Bpi

If you are not using any of the media listed and also have no means of transferring your text onto one of them, there may still be the possibility of file transfer onto tape (cassette or reel-to-reel) by means of a modem. In this case it would help if your system had a serial interface (serial line port). If you do not have access to a modem, I might be able

to lend one.

If you are working with a word processor, do not worry about layout or format. The processors I have most readily available to myself are FirstWord, pure ASCII text, WordStar, and DEC text, but I might be able to work with others also. This will just have to be seen as the situation arises.

In case you are interested in my plans as to how I wish to operate my publishing firm, not only as far as the publication of the ESEM conference proceedings is concerned, but also in view of other works in ethnomusicology, I would like to add the following :

I might take books on commission if authors desire, but basically I am ready to take upon myself the entire job of getting works to the printer, binder, and reader, of storing them, and of financing the whole process.

I do wish to keep a certain balance between the appearance of books, i.e. layout, format and cover design, on the one hand, and cost on the other. Essentially this means that I would probably chose paperback rather than hard cover. Also I would like to try getting around setting the print, which is why I hope authors might send their works as text files. If that were possible I could print out a camera-ready copy on a printer whose type looks like bookprint. Most of my decisions concerning the technical aspects of publication will actually depend on the works themselves. For example, the format will depend much on whether there are music transcriptions or not and on the practicable size of photographs, if any should be included. Also the type of cover - whether hardback or paper - will probably depend on the number of pages in the book. Basically, however, I am quite willing to take into account authors' preferences (only with works by one or few authors). If they care I would send them samples of printouts and cover design so that they might have a chance to voice their opinion. On the other hand, if they were able to print out or type a camera-ready copy on their own equipment, that might be acceptable also. I would have to see a sample of it, though, before making any final decision. (This, again, does not refer to articles in the publication of the conference proceedings, for they would all have to appear in the same type.)

A word still needs to be said about the financing. I am willing to take all the risk of it upon myself unless the book demands aspects raising the cost of production immensely, for example if very many photographs, possibly even in color, should be included. And I cannot promise authors any royalties, because (1) even though I am confident that the financial risk is not too great for me I cannot count my chickens before they hatch; and (2) as soon as the income on sold books exceeds the cost of production and mailing (not considering the work I do) then I would like to use that money for the production of the next book. If a book should ever become a "best seller" then, of course, it will

be possible to share profits. Aside from this there is always the possibility for authors to share in the cost of production of their works in return for a share in the income on books sold. In the case of the publication of the ESEM conference proceedings it would greatly help if every author would buy at least one copy of the volume at roughly the mere cost of production plus postage.

One reason I believe that I will be able to make ends meet in the publishing business is that I can operate on a very small scale. Contrary to large publishing houses I do not depend on the sale of big editions. I am always able to adjust the number of copies to be printed of any book to the relatively small market for works in ethnomusicology, even if this would demand the production of only a few hundred copies per work. Advertisements with a request for orders prior to printing and binding will be one factor in estimating the interest of a reading public, i.e. the size of the market for any book.

I plan to sell books mainly through advertisements in journals and by mail to ethnomusicologists, anthropologists, institutions, libraries, and some book stores. In addition I will also turn to specific addresses where a special interest in the topic of the books can be anticipated, such as libraries all over the world with special collections and scholars who are specialists in the fields to which the topics of the respective works are related.

I hope you will find this information helpful and that you will return the questionnaire as soon as possible. Let this also be a reminder of the 1st of October deadline for submitting papers (typescript or printouts and disks or tapes where possible). PLEASE let us have the volume off the press before the next ESEM at the latest!

So far I have received an O.K. for the publication of 9 papers and 2 abstracts. 4 papers have been completed and sent to me, 2 should arrive within the next few days, and the rest can be ready by December.

If additions to INFO-9 are still possible, I would be grateful if you would include the comment that I really need a response soon from all authors who wish to have their papers published - even if the manuscripts are not quite ready yet. Depending on how much more time they need for completion I would extend the deadline for submitting papers. But, out of consideration for those who have already submitted papers, I need to know as soon as possible if there will eventually be enough manuscripts for a book. If not, some authors might wish to look elsewhere for publication and so should not be held up longer than absolutely necessary.

In addition : anyone who wrote a paper for the conference but was prevented from presenting it, whatever the reason, is invited to contribute to the publication of the proceedings.

MARGOT LIETH PHILIPP, Kürten, 1 october 1986* INFO-9 / page 5

LE SALON DE MUSIQUE DU MUSEE DE L'HOMME

Depuis le 4 juin 1985 est ouverte une nouvelle galerie permanente consacrée à la musique et dédiée à ANDRE SCHAEFFNER, fondateur du département d'ethnomusicologie du Musée de l'Homme.

Dans cet espace rénové de 200 M2, sont présentés plus de quatre cents instruments de musique (sélectionnés parmi les 7.000 qui constituent l'une des plus riches collections de ce genre dans le monde), une abondante documentation photographique et trois programmes sonores. L'ensemble a pour but de montrer au grand public, d'une manière simple et attrayante, l'importance et la diversité du phénomène musical universel.*

LE SALON DE MUSIQUE s'ouvre sur l'organologie avec une présentation claire des quatre familles d'instruments, définies en fonction de deux interrogations : "qu'est-ce qui vibre ?" et "comment ?"

Ensuite, THEME ET VARIATIONS fait apparaître la diversité de la facture instrumentale à travers les principaux types de cithares (tubulaire, radeau, cuvette, sur table, sur caisse, avec clavier).

SIGNES met l'accent sur l'ethnologie en montrant ce que les instruments de musique - rhombes, conques, sistres, trompes anthropomorphes, hochets, vièle et tambours zoomorphes peuvent, à travers leur forme, leur matière, le symbolisme de leur décor ou la fonction dont ils sont investis, révéler des valeurs religieuses, sociales, éthiques ou esthétiques d'une culture donnée.

CONTINUITE évoque la permanence de certains instruments dans le temps et l'espace à travers trois aires géo-culturelles : dans "Afrique et Méditerranée", harpes, luths et lyres, tambours sur cadre et hautbois joués de nos jours, sont mis en parallèle avec leurs ancêtres de Mésopotamie, d'Egypte ou de Grèce ; pour le "Monde asiatique", harpe birmane, tambour de bronze, orgues à bouche, luths de Chine et du Japon témoignent des phénomènes de survivance, de diffusion ou d'évolution ; dans "Amérique indienne" apparaissent les similitudes entre flûtes de céramiques ou de roseau, conques, râcleurs précolombiens et leurs homologues contemporains.

RECUPERATION met en évidence l'ingéniosité déployée dans la fabrication d'instruments lorsque les matériaux traditionnels font défaut, (ré-emploi d'ustensiles, de boîtes de conserve ou de pièces détachées d'automobiles) ou encore pour pallier des contraintes d'ordre socio-politique comme ce fut le cas pour les steel-bands des Caraïbes.

POLYPHONIES ET ENSEMBLES INSTRUMENTAUX constitue le thème le plus largement traité. Composantes de la musique, échelles musicales et procédés polyphoniques son résumés dans des tableaux synoptiques. Différents types de formations y sont

présentés : gamelan et angklung indonésiens, grand ensemble de flûtes de Pan des Salomon, orchestre rituel tibétain. Une place est réservée à des instruments utilisant la technique du bourdon (vielle à roue, flûtes doubles, clarinette triple, orgue à bouche, harmonica) ou celle du contrapoint (harpe-luth, xylophone et languettes pincées d'Afrique). Les illustrations musicales correspondantes sont diffusées dans deux cabinets d'écoute.

Deux pièces maîtresses, exposées au complet pour la première fois, retiennent particulièrement l'attention. Il s'agit du gamelan (siendro) provenant d'une cour princière de Cirebon (début du XIXè) qui est composé de seize instruments : jeux de lames et de gongs, tambours de bronze, xylophone, vièle tarawangsa. Demeuré silencieux pendant plus de cent ans, cet orchestre historique peut être entendu grâce au groupe de musiciens qui s'y entraînent sous la conduite d'un artiste indonésien. Quant au lithophone préhistorique, mis au jour en 1949 au Vietnam, les sonorités étonnantes de ces dix grandes pierres taillées (les plus grandes dépassent un mètre de long) constituent un des exemples du programme musical.

C'est intentionnellement que la question des origines de la musique est évoquée en fin de parcours. Dans ORIGINE CORPORELLES, un volet est consacré à la voix et aux attitudes des chanteurs remontant à des millénaires, un autre à la danse avec les parures sonores destinées aux différentes parties du corps des danseurs, jusques et y compris les chaussures à claquettes actuelles.

LE SALON DE MUSIQUE et les manifestations qui y ont lieu régulièrement - concerts et répétitions du gamelan, ateliers d'initiation à la pratique instrumentale pour les scolaires, concerts gratuits de musique traditionnelle, visites conférences** ont crée dans le Musée une nouvelle animation qui suscite un vif intérêt de la part de l'ensemble des visiteurs comme des spécialistes.

GENEVIEVE DOURNON, Paris, le 11 Aout 1986

* Exposition organisée par G. DOURNON, dans le cadre du département d'ethnomusicologie dont elle a maintenant la charge et avec la collaboration de l'Equipe 165 du CNRS.

** Pour 1987 sont prévues la mise en place d'un programme audio-visuel et la parution d'un catalogue.

.. abstract

A new, permanent gallery devoted to music and dedicated to the memory of ANDRE SCHAEFFNER, founder of the Department of Ethnomusicology, was opened at the Musée de l'Homme on 4 June 1985.

Within a space of 200 square metres is an exhibition organised by GENEVIEVE DOURNON, the present head of the Department, with the collaboration of Equipe 165 of the CNRS. 400 musical instruments have been selected from the 7000 in

the collection, together with photographs and three programmes of musical sounds.

The SALON DE MUSIQUE opens with a display of the four families of instruments arranged to show the "what" and "how" of musical vibration.

THEME ET VARIATIONS uses a diversity of zithers to demonstrate how one basic instrumental type assumes many different forms.

SIGNES shows how various aspects of musical instruments relate to specific cultural values.

CONTINUE displays ancient instruments with their modern counterparts from 'Africa and the Mediterranean', 'The World of Asia', and the 'American Indian'.

RECUPERATION has examples of instruments made from new materials when traditional sources were exhausted.

A major focus is POLYPHONIES ET ENSEMBLES INSTRUMENTAUX : individual instruments with drones and other part-playing techniques; large ensembles from Indonesia, the Solomons and Tibet; two listening booths with illustrative examples.

An early 19th century gamelan is now on show in its complete state for the first time and can be heard in action under the direction of an Indonesian artist. And the stunning sonorities of the prehistoric lithophone ensemble discovered in 1949 in Vietnam have to be heard to be fully appreciated.

ORIGINE CORPORELLES is reserved to the last. One display concentrates on the voice and the posture of singers. Another shows dancers and the sound-producing parts of their costume.

The SALON DE MUSIQUE and the events regularly held there are already evincing a keen interest both from specialists and members of the general public.

MUSIC IN THE BELFAST COMMUNITY

Inspired by the success of community arts projects in other parts of the world, Professor JOHN BLACKING of the Department of Social Anthropology at The Queen's University of Belfast decided to initiate his own project entitled 'The development of orally transmitted musics in local communities, schools, and hospitals', which began in May 1985. He obtained funds from the United Kingdom government's ACE scheme to employ two workers who would demonstrate and teach aspects of non-Western musical traditions : Dr JIM KIPPEN, who specialises in North Indian music, and Mrs INOK PAK-Howard, who specialises in Korean music. The various musics were not to be played in isolation, but were to be accompanied by studies of the culture of their originators, so exposing minds to the life-styles and capabilities of people from other parts of the world and especially those who have become 'ethnic minorities' in the UK.

The project was greeted with considerable warmth and interest in schools in the Belfast area. It was decided that Kippen and Paek-Howard should concentrate on a particular

age-group (8-11) while aiming to cover the broadest possible range of schools, including catholic and protestant, rich and poor, and even 'special' schools. Many children were then involved in projects designed to follow on from the workshops. Return visits are planned for the future.

John Blacking has managed to extend this exciting and rewarding work beyond its initial year into a second. Inok Paek-Howard continues on the project.

A COMPUTER-AIDED SOCIAL ANTHROPOLOGICAL ANALYSIS OF A MUSICAL SYSTEM

After some two-and-a-half years of preparatory work, May 1986 finally saw the start of a project by Dr JIM KIPPEN of the Department of Social Anthropology at The Queen's University of Belfast, supported by The Leverhulme Trust.

The research aims to identify the cognitive processes involved in the creation, performance, and appreciation of a particular musical system : that of the tabla (two-piece, tuned drum set) of North India.

The tool lying at the centre of the research methodology is an 'expert system' : a computer-based model that simulates human expertise in a specific area, and thus an important advance in Artificial Intelligence. This particular expert system, known as a Bol Processor, has been developed as a result of close collaboration between Jim Kippen and BERNARD BEL, a computer scientist now working at the Centre Nationale pour la Recherche Scientifique (CNRS) in Marseille. In brief, it incorporates a generative grammar comprising sets of transformational rules for the synthesis and analysis of pieces of tabla music.

Results from a few preliminary experiments involving the Bol Processor and tabla players have suggested that a deep-level analysis of musical structure is possible by formalising the intuitions of informants in such a grammar. The accuracy of the analytical model can in turn be tested by informants who will assess the quality of compositions generated by the Bol Processor. Formal theories will make possible substantive hypotheses about innate modes of musical cognition.

The project will run for 30 months, and involves several fieldtrips to the major musical centres of North India.

MUSIC THERAPY AND BALINESE GAMELAN

In August 1985, The Queen's University of Belfast's Balinese gamelan was used as an integral part of a two-week

music course for physically handicapped people of all ages and from many different countries. The course took place at the purpose-built SHARE centre near Lisnaskea, Northern Ireland, and was organised by the distinguished neurologist and musician, Dr MICHAEL SWALLOW. Dr ANNETTE SANGER and Dr JIM KIPPEN of the Department of Social Anthropology at Queen's were on hand to teach gamelan music and playing techniques, and although some physical and technical adaptations were necessary in order to circumvent certain disabilities, the instruments admirably demonstrated their flexibility.

One of Michael Swallow's main objectives was to explore the gamelan as a set of instruments particularly suitable for use by disabled people, and thus the experiment was the first of its kind.

Although the course was not intended as an exercise in music therapy, it did include certain of its general aims: for example, promoting the social and psychological integration of the group, increasing the emotional range of participants, and furthering a sense of achievement and self-esteem by creative activities. The processes of learning, practising, and performing Balinese music are all group activities that demand close co-operation between participants, each of whom has an important role to play, however simple or small. Consequently the gamelan caters for all levels of musical, physical, and technical ability.

The unqualified success of the experiment has not only guaranteed the gamelan's place in future courses (the next is to be in July 1987), but has also suggested that the time has come for music therapists to give greater consideration to the advantages certain non-Western musical traditions can offer in the treatment of the handicapped. A detailed account of the experiment will appear in the British Journal of Music Education (Sanger & Kippen, in press), while a short summary is due to be published in the forthcoming ICTM (UK Chapter) Bulletin.

JIM KIPPEN, Belfast, 18 July 1986

ICTM COLLOQUIUM IN JAMAICA

I would like to report on the tremendous success of the ICTM Colloquium on TRADITIONAL MUSIC AND TOURISM held in Newcastle, Jamaica, from 9 - 15 July 1986.

The purpose of the meeting was to explore the possible and best ways of incorporating traditional music and dance in tourism and to examine the effects of tourism on indigenous musical forms.

The papers covered a wide range of topics, from folk music for tourists in the austrian alps to the performance of Japanese Bon dance in Hawaii for Japanese tourists (!).

Plans are afoot to publish all the papers in one volume.

although details are not yet available.

ANNETTE SANGER, Belfast, 8 October 1986

PUBLICATIONS RECEIVED

JOAN RIMMER: 'Schotsen in the Netherlands 1700-1978' reprinted from Tijdschrift van de Vereniging voor Nederlandse Muziek Geschiedenis XXIX (1) (1979 : 38 - 58)

Music with scottish affiliations in the Netherlands : its origins, enculturation and other implications. Detailed bibliography. 23 musical examples.

JOAN RIMMER: 'Tabor pipes from Aardenburg and Goedereede : some musical implications' reprint from Berichten van de Rijksdienst voor het Oudheidkundig Bodemonderzoek Jaargang 29, (1979 : 527 - 535)

Medieval tabor pipes (Schwegel) uncovered by archaeological investigations : descriptions, performance techniques, tunings; their function in urban and aristocratic society; cross-references in the historical record, and in Spain and Mexico. Footnoted bibliography. Photographs and scale drawings of the Aardenburg instrument.

JOAN RIMMER: 'Dance and dance music in the Netherlands in the 18th century', reprinted from Early Music 14 (1986).

An examination of printed music sources and domestic collections from various social levels : the effect of foreign imports on the local theatrical and regional dance repertoires. Musical examples. Reproductions of contemporary prints, &c.

J. M. THOMSON & JANET PAUL (editors) : Frederick Page, a musician's journal, 1905 - 1983. John McIndoe, Dunedin, New Zealand (1986). NZ\$ 29.95.

"Peter Crowe's series of interviews with Frederick Page, the first of which appeared in the July 1978 issue of New Zealand Libraries as a model of oral archives, undoubtedly provided the stimulus for this volume. Frederick had always been a lively writer from his early review in Music in New Zealand onwards : he made his strongest impression with 'A Musician's Journal', a series of articles in Landfall, whose title we have transferred to this book. They proclaimed his discovery of the new music at Darmstadt in the late 1950s and shortly afterwards, his response to music in China." - J. M.