

PREPARING INFO

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Our original intention was to accept contributions in Deutsch, English or Français, to print the original as it stood, and to provide summaries in the other two languages. So far this has not proved possible but it still remains an objective.

In the meantime we have extended our welcome to items written in any European language - though I cannot guarantee to reproduce all the diacritical marks! My computer and printer can handle all the IBM extended character set, but that still leaves some gaps (e.g. in Slavonic languages and in the Cyrillic alphabets). I hope to remedy this in due course as I become more adept with the computer and its software.

So please go on sending to INFO. I get great joy from preparing your news and I know your contributions are read with great interest by other members of the European Seminar. I am always happy to edit material to suit our format or to condense and adapt printed notices.

If any of you would prefer to send your items as an ASCII file on a 5¼"/13.3cm floppy disk, I'll do my best to return your disc as soon as I have downloaded the file. (Bonnie Blue can also use files created with Wordstar.)

Editor, Oxford, 17 March 1988

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European Seminar in Ethnomusicology



INFO-13

MARCH 1988

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P O L A N D

15-20 OCTOBER 1988

We are pleased to confirm that, as already announced, the 1988 meeting of the European Seminar in Ethnomusicology will be hosted by the Institute of Musicology of the University of Warsaw.

The Committee responsible for the local arrangements is

ANNA CZEKANOWSKA-KUKLINSKA
ANNA GRUSZCZYNSKA-ZIOLKOWSKA
SLAWOMIRA ZERANSKA-KOMINEK

Institute of Musicology
University of Warsaw
Zwirki i Wigury 93
02-089 Warsaw
Poland

Call for papers

We cordially invite papers on the following suggested topics:

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

Abstracts of papers intended for the meeting should be submitted before 1 May 1988 to Slawomira Zeranska-Kominek, Instytut Muzykologii, Uniwersytet Warszawski, Zwirki i Wigury 93, 02-089 Warsaw, Poland.

Accommodation

We advise all participants, in their own best interests, to arrive in Warsaw on Saturday 15 October.

Hotel accommodation in Warsaw will be booked for you at the specially negotiated reduced rate of \$40 per person per day.

On the morning of Sunday 16th, there will be a special bus to take us to the Conference Centre in Kazimierz Dolny some 150 km from Warsaw.

Accommodation at the Conference Centre in Kazimierz Dolny is for the first 50 pre-registered participants at a daily rate (including three meals) of about \$30 per person.

We respectfully advise all participants that the above rates are subject to change. For the time being, prices in Poland are very unstable. (Unfortunately they tend to go up!) On the other hand we have successfully negotiated reduced rates, especially for the hotel in Warsaw.

The members of the Committee for local arrangements look forward to seeing you in Poland.

Warszawa, 23 February 1988

MUSEE D'ETHNOGRAPHIE DE LA VILLE DE GENEVE

Une importante réédition de disques :
la collection C. BRAILOIU de musique populaire suisse.

Il y a peu plus d'un an, les Archives internationales de musique populaire avaient réédité, dans le cadre du Musée d'ethnographie de Genève, la fameuse Collection universelle de musique populaire enregistrée de leur fondateur, l'ethnomusicologue roumain Constantin Brailoiu. L'écho provoqué par cet événement, aussi bien auprès des milieux spécialisés que de la presse et du grand public, a encouragé ses artisans à poursuivre leur démarche. L'«Eté suisse 1986» patronné par la Ville de Genève est apparu comme l'occasion de republier les disques de Musique populaire suisse que Brailoiu avait réalisés parallèlement à sa Collection universelle.

LAURENT AUBERT dans "Musées de Genève", juin 1986

Complete re-edition of the 13 records (78 rpm) of the Constantin Brailoiu Collection of Swiss Folk Music, established between 1950 and 1954 by the International Archives of Folk Music (IAFM) and the Société suisse des traditions populaires (SSTP) with the help of the Pro Helvetia Foundation, combining recordings made between 1927 and 1951.

Secular and religious songs, dances and instrumental music, music accompanying customs of the annual cycle, children's songs and rhymes.
Two-record album set, 33 rpm, 30 cm, with booklet in French, German and English, abundantly illustrated, with original contributions by Laurent Aubert, Brigitte Bachmann-Geiser, Conrad Beck, Pietro Bianchi and Christine Burckhardt-Seebass.

Editor and co-ordinator : Laurent Aubert, in collaboration with Christine Burckhardt-Seebass.

Complete re-edition of all forty 78 rpm records of the World Collection of Recorded Folk Music, established by the Romanian ethnomusicologist Constantin Brailoiu, in an album set of six 33 rpm records including a booklet in French and English, abundantly illustrated, with texts by Ernest Ansermet, Jean-Jacques Nattiez and Laurent Aubert.

Disque I (VDE 30-425) AFRIQUE : Haoussas, Touaregs, Peuls, Ethiopiens, Pygmées Babinga, Baoulés, Kabyles
Disque II (VDE 30-426) ASIE & ESQUIMAUX : Turcs, Géorgiens, Hindous, Japonais, Formosans Takasago, Chinois, Esquimaux Caribous

Disque III (VDE 30-427) EUROPE 1 : Roumains, Ukrainiens roumanophones, Macédo-Roumains, Grecs, Judéo-espagnols, Bulgares

Disque IV (VDE 30-428) EUROPE 2 : Serbes, Bosniaques, Italiens, Sardes, Corses, Basques

Disque V (VDE 30-429) EUROPE 3 : Français, Wallons, Flamands, Irlandais, Gaels, Anglais

Disque VI (VDE 30-430) EUROPE 4 : Suisses alémaniques, Allemands, Autrichiens, Norvégiens, Estoniens, Russes

Archives Internationales de Musique Populaire
Musée d'ethnographie de la Ville de Genève
65-67 bd Carl-Vogt, CH-1205 Genève

WEST BERLIN

1987 has been a very active year for the Department of Ethnomusicology at the Ethnographic Museum in Berlin (West).

In March, Dr VEIT ERLMANN joined the staff as museum assistant. In July, the Department was fortunate enough to purchase a COMPAQ Deskpro 386 computer. Since October, Dr BRUNO REUER has been busy working on a database that will eventually store detailed information on the 60,000 recorded items in the Department's holdings. Finally, the collection of South and Southeast Asian musical instruments is now being carefully restored and catalogued by Mr NORBERT BEYER.

On the publications side, the past year saw the release of two double albums in the Museum Collection. The first is MC 13, Gendang Karo, with music from North Sumatra recorded by ARTUR SIMON. The second, MC 4, contains Senufo music from the Ivory Coast and was recorded, annotated and edited by Dr TILL FÖRSTER.

In June, the Department hosted a four days' festival of percussion music entitled Perkussionale 87. The concerts were attended by more than a thousand visitors and featured Western 20th century music, North Indian, Yoruba bata drumming, and steelband music.

Research has always been a major component of the Department's activities. In September, Dr EKKEHART ROYL, a researcher affiliated to the Department, left for a 15 month field survey of music in Bornu, Nigeria. He has just been joined by Professor Artur Simon who secured funding for this important project from the Federal Ministry of Foreign Affairs. In February 1988, Dr Erlmann embarked on a trip to Southern Africa and East Africa to collect records for the Museum's expanding holdings of popular African music. Dr Erlmann is also engaged in the publication of a volume of essays on African popular music to appear in the museum series as a follow-up to Simon's Musik in Afrika and Wegner's Afrikanische Saiteninstrumente.

The Department was also fortunate in acquiring some outstanding musical instruments - among others a complete Balinese gambuh ensemble, as well as a gender wayang, a gamelan, and a kulintang.

In October, the Department in collaboration with the International Institute of Comparative Music Studies and its Director, Professor MAX PETER BAUMANN, and the Department of Comparative Musicology at the Free University, under Professor JOSEF KUCKERTZ, inaugurated a monthly ethnomusicological colloquium with ethnomusicologists in Berlin and visiting scholars. Past speakers have included Dr Erlmann on his research in South Africa; Mr TIAGO PINTO on a research trip to Brazil; Professor YAMAGUTI on musical culture contact; and Professor Baumann on music in intercultural dialogue.

Finally : Dr Simon has been teaching at the Berlin Academy of Arts, in addition to giving a seminar at the University of Giessen on Music in Indonesia; and Dr Erlmann has been lecturing to anthropology students in the Department of Social Anthropology at the Free University in Berlin.

VEIT ERLMANN, Berlin, 23 december 1987

MUSIC OF MAN ARCHIVE

WOLFGANG LAADE (Zürich) reports the publication of the third volume of his Das korsische Volkslied (volumes one and two of which were published in 1981). Volume 3 contains the texts and text variants of the songs discussed in volume two. The publisher is again Franz Steiner, Wiesbaden (BRD).

Simultaneously the first volume of a series of anthologies of musical folk tales of the European nations, Musik und Musiker in Märchen, Sagen, Schwänken und Anekdoten der Völker Europas, volume 1 : Germany, Austria, Switzerland, has been published by Valentin Koerner, Baden-Baden (BRD). Like its predecessor, Musik der Götter, Geister und Menschen; die Musik in der mythischen, fabulierenden und historischen Überlieferung der Völker Afrikas, Indo-Amerikas, Nordasiens und Ozeaniens (Baden-Baden 1975), it is hoped this monograph will be a useful contribution of source materials to the current discussion on "music as culture".

For more than thirty years now Laade has built up a private MUSIC OF MAN ARCHIVE.

At present it holds about 25,000 gramophone records spanning all periods of Western musical history (and as much of the contemporary music as possible of all European nations) as well as music from all parts of the earth. (The rapidly accelerating disappearance of the LP being more than adequate justification for acquiring as many of the available non-Western-music LPs as possible). The archive also includes

Laade's own tape recordings covering over thirty years' fieldwork in Corsica, Croatia, Austria, Tunisia, Australia, Torres Straits, New Guinea, Sri Lanka, and Taiwan; a large library; a collection of 350 musical instruments; and several large compilations of written source materials on a variety of subjects.

Laade is looking for a place where this archive may eventually become the nucleus of an International Cultural Centre.

Anybody interested in such a project and wishing to have more detailed information may contact

MUSIC OF MAN ARCHIVE
Prof. Dr. Wolfgang Laade
Holzmoosrütistrasse 11
CH-8820 Wädenswil
Switzerland

WOLFGANG LAADE, Wädenswil, 11 January 1988

POSTGRADUATE STUDIES AT THE UNIVERSITY OF CAMBRIDGE

The Faculty Board of Music is pleased to announce the introduction of the ONE YEAR POSTGRADUATE COURSE IN ETHNOMUSICOLOGY leading to the examination for the M. PHIL. DEGREE IN MUSIC (ETHNOMUSICOLOGY OPTION) beginning in the academic year 1988/89.

For further details of the M.Phil. degree course and examination, and for details of doctoral studies in ethnomusicology leading to the examination for the Ph.D. degree, please contact either Dr RUTH DAVIS, Lecturer in Ethnomusicology, or Mr IAN CROSS, Secretary of the Faculty Board :

Faculty of Music 11 West Road
Cambridge CB3 9DP
(phone Cambridge (0223) 335184/5/6)

RUTH DAVIS, Cambridge, 23 January 1988

CELEBRATION OF 1889

'The Universal Exhibition of 1889 provided composers (above all, Debussy) with their first direct experience of eastern art, music and drama.' - so writes the 'Anonymous of Grove 6' on the musical life of Paris, 1870-1914, [volume 14 page 221]

confirming what every musical schoolboy has always been taught about the beginnings of Modern Music in the western hemisphere.

A century later, such a momentous event is not to pass unnoticed. The gamelan is to be celebrated in strength on London's South Bank and in the ICTM UK Chapter's 15th Annual Conference.

More details are promised in due course.

Editor, Oxford, 28 January 1988

SCHOOL OF ORIENTAL AND AFRICAN STUDIES

The School of Oriental and African Studies (SOAS) of the University of London has just appointed a Lecturer in Indonesian who is also an accomplished teacher and performer of Central Javanese gamelan.

Bernard "Ben" Arps, a Dutchman, has been teaching Indonesian and Javanese languages at Leiden University while pursuing doctoral research on Javanese classical verse forms in performance. He will begin his SOAS duties in April of this year. Ben is also a skilled puppeteer (dhalang) in the Central Javanese style. In fact, he performed a wayang kulit with the Cambridge gamelan ensemble last August - using the personal puppets of H. E. Bpk. Suhartoyo, the Indonesian ambassador to the United Kingdom, himself a skilled dhalang. Ben has also performed at the Indonesian Embassy in Den Haag as well as elsewhere in Nederland.

SOAS now has its own gamelan ensemble, which began practices in October under the direction of David Hughes.

David and his colleagues at SOAS are delighted that a lectureship in Indonesian language has provided them with an unexpected windfall.

Perhaps other institutions can also use such a route to expand their music staff.

DAVID HUGHES, London, 29 January 1988

ICTM UK CHAPTER

The 14th ANNUAL CONFERENCE (24-27 March 1988) takes place at Dartington College of the Arts, Totnes, Devon.

This year's main theme is 'Traditional methods and contexts for the transmission of music'. The roundtable considers 'Music for the tourist : salvation or sell-out?'; and disquisitions on 'Work in progress' occupy their usual place.

JOHN BAILY is convener of the 1988 ONE-DAY CONFERENCE on 'Ethnomusicology and film' which will feature presentations of short films and extracts rather than formal papers. The date is Saturday 12 November. The place: Goldsmiths' College, University of London, Lewisham Way SE14.

Further information and proposals for showings to John Baily, 6 Sudeley Terrace, Brighton BN2 2HD. (phone 0273 695995)

Looking ahead to 1989: the 15th ANNUAL CONFERENCE commemorates the Paris Exhibition of 1889 by focussing on the gamelan. 'Work in progress' shall be included, as is the custom. The topic for the roundtable is yet to be formulated.

All this among the historic associations of York from Thursday 30 March to Sunday 2 April.

Editor, 1 February 1988

INTERNATIONALES INSTITUT FÜR VERGLEICHENDE MUSIKSTUDIEN UND DOKUMENTATION e.V.

VERANSTALTUNGEN 1988 / Events 1988

Frühjahr: "Stimmen" / Spring: "Voices"

Syrien - Waslah, Sabu Mudallal u. Ensemble
Berlin 21.4, Hildesheim 22.4, München 24.4
Mannheim 26.4, Freiburg 5.5

Bangladesch - Thumri, Khyal u. Ghazal
Bochum 19.4, Balingen 21.4, Berlin 23.4
München 26+27.4, Köln 29.4, Hannover 30.4

Pakistan - Qawali-Hymnen der Sabri-Brüder
Berlin 27.4, München 30.4, Köln 2.5
Hildesheim 4.5

Sonal Mansingh: Odissi und Bharatanatyam
klassische Tanzkunst aus Indien -
Saarbrücken 14.5, Berlin 16.5, Mannheim 18.5
Köln 20.5

Sommer: "Festival traditioneller Musik '88 - Pazifik"

Papua Neuguinea - Kung Moka Ensemble, Mount Hagen
und Huli Hella Ensemble, Tari
Mannheim 30.5, Berlin 1+2.6, Bochum 4.6
Hildesheim 5.6, Unna 12.6, Hannover 15.6

Philippinen - Kalinga Pasiking Ensemble
Tanglad und Palabunibunyan Ensemble, Magindanaou
Mannheim 31.5, Hannover 2.6, Berlin 4+5.6

Bochum 8.6, Hildesheim 10.6, Unna 11+12.6
Cook Inseln - Te Ivi Maori Ensemble, Rarotonga
Bochum 1.6, Mannheim 2.6, Hannover 5.6
Berlin 7+8.6, München 17+18.6

Taiwan - Lieder, Tänze u. Rituale
der Bunun-, Ami- und Paiwan-
Mannheim 3.6, Bonn 5.6, München 7.6
Hannover 9.6, Berlin 10.6

Neuseeland - Ngati Rangiwewehi Maori Ensemble, Rotorua
Mannheim 7.6, München 9.6, Bonn 11.6, Unna 12.6
Köln 13.6, Berlin 15+16.6, Hannover 18.6
Bochum 19.6

Königreich Tonga - Kau Hiwa Afokoula Ensemble
Bochum 1.6, Berlin 7+8.6, Hannover 11.6, Köln 13.6
München 17.6

Herbst / Autumn:

"Seidenstraße" VR. China / "Silk Road"
Traditionelle Musik aus Xinjiang
Mannheim 15.10, Freiburg 17.10, Hannover 19.10
Berlin 21+22.10, München 25+26.10, Hildesheim 28.10
Bochum 30.10, Balingen 1.11

Änderungen vorbehalten! / Subject to alteration

JÜRGEN DIETRICH, Berlin, 1 Februar 1988

THE BATE COLLECTION OF HISTORICAL INSTRUMENTS

It isn't every day that four Javanese visitors walk into a Faculty of Music and say: "Would you like a gamelan?". But that is exactly what happened in Oxford. As a result, the faculty now has a handsome Javanese instrument, KYAI MADU LARAS (Venerable Sweet Harmony), the gift of H.E. SUDJARWO, Minister of Forestry of the Republic of Indonesia.

This is probably the only gamelan whose pitch is actually published.

The Collection's Special Catalogue No. 10 gives a description of the instruments in this gamelan with details of its tunings in slendro and pelog both when it was presented to the faculty and after it had been re-tuned in July 1987.

Classes for players are held three times a week: regulars meet on Mondays at 5, beginners are taught on Thursdays at 8, and there is a special class for children on Fridays at 5.

A JAVANESE GAMELAN weekend was held with ALEC ROTH, SIMON COOK and JOKO PURWANTO on the weekend of February 6th and

7th. There was playing on the Gamelan Kyai Madu Laras for beginners and the experienced. Tuition on rebab and kendang was also available.

A SUMMER SCHOOL of performance on the gamelan with BEN & DJUMILLAH ARPS, SIMON COOK, NEIL SORRELL, and JOKO PURWANTO will be held at the Faculty from Sunday afternoon, July 10th, to Friday evening, July 15th. Individual tuition on kendang, ciblon, gender, rebab, suling, gambang, singing &c will be available if requested in advance.

Further details from JEREMY MONTAGUE, Curator, The Bate Collection of Historical Instruments, The Faculty of Music, St Aldate's, Oxford OX1 1DB. (phone 0865 276139)

'ETHNOGRAPHIC' INSTRUMENTS WITH FLAWED CONNOTATIONS ?

There is evidence to suggest that now, in some parts of the world, the word ethnographic is regarded as patronising and pejorative - a manifestation of the 'them and us' syndrome - especially when it is applied to local musical instruments.

"Could we, instead," asks JEREMY MONTAGUE, "use the expression national or regional instruments, in order to avoid unintentionally giving offence?"

"If we did, national or regional could then be used in the sense of 'generally confined to one geographical region' as contrasted with international instruments (such as those of western symphony orchestras) which are commonly played in many different parts of the world."

Would other members of the European Seminar care to comment on and/or take up this suggestion?

CCAT

FRANCIS CAHERON gave the first of a series of invitation lectures to the ethnomusicology class at the Cambridgeshire College of Advanced Technology.

NATIONAL SOUND ARCHIVE

The British Library collection of original unedited field recordings has material dating from 1898 to the present day and includes the work of such scholars as A.A.Bake (South Asia), K.P.Wachsmann (Uganda), Ewan MacColl & Peggy Seeger (UK and Ireland) B.Moser & D.Taylor (Columbia). More information from 29 Exhibition Road, London SW7 2AS (phone London 589 6603).

INTERNATIONAL SEMINAR ON CHINESE MUSIC

SCHOOL OF MUSIC, KINGSTON POLYTECHNIC, 11-15 APRIL 1988

- Allen Bonde (Mount Holyoke College) Composition workshop featuring a new work composed for Wong Ching-Ping
- Chan Wing-Chi (Washington, DC) Reflection of aesthetics in performance practice
- Rudolf Brandl & Erhard Rosner (Göttingen) Recent field-research about local Anhui-opera
- Chuang Pen-Li (Taipei) Improvements to some ancient chinese musical instruments and their use in contemporary music
- Kenneth J. DeWoskin (Michigan) Music in the Han Court
- Gao Hou-Yong (Nanjing) The chinese stringed and woodwind ensemble of the south of the Changjing river
- Gong Yi (Shanghai) Discoveries in the process of re-creation of ancient Guqin music
- Hahn Man-Young (Seoul) Musical style of sino-korean-japanese buddhist chants
- Edward Ho (Kingston Polytechnic) Concept of form in the performance of chinese classical music
- John Howard (Kingston Polytechnic) Composition workshop
- Stephen Jones (London) Chinese instrumental ensembles and their notation
- Kan'ichi Kasagi (Nara) Dance workshop : invitation to the 8th century
- Kuan Nai-Chung (Hong Kong) The development of chinese traditional music orchestras
- Antoinet Schimmelpenninck (Leiden) Chinese folksong in southern Jiangsu
- Alan Thrasher (British Columbia) Structural concepts in the instrumental ensemble music of south China
- Tsao Ben-Yeh (Hong Kong) Toward a description of the Suzhou Tanci
- Rembrandt Wolpert (Belfast) Student of chinese music?
- Wong Ching-Ping (Kingston Polytechnic) The manifestation of chinese aesthetics in the music of the Pipa
- Wu Ben (Beijing) How music is transmitted in a typical chinese folk musical group
- Yip Ming-Mei (Hong Kong) The elements of Xu (Void) and Shi (Solid) in the music of the Guqin
- Chamber Ensemble from the Taipei Municipal Chinese Classical Orchestra : concerts and workshops
- Open Forum : What next? Where do we go from here? (The list is subject to change.)

Kenry House, Kingston Hill, Kingston upon Thames KT2 7LB
(phone London 549 1141)

Kingston upon Thames, 4 march 1988