

European Seminar in Ethnomusicology

INFO 3

sept. 1983



MEETING IN COLOGNE/ST. AUGUSTIN

FROM THE LOCAL ARRANGEMENT COMMITTEE

As already announced, the "European Seminar in Ethnomusicology", hosted by the University of Cologne, will be held November 21-23, 1983 at the Arnold-Janssen-Haus in Sankt Augustin near Bonn and Cologne. The Arnold-Janssen-Haus has often been found by groups from Cologne University to be most appropriate for conferences. The conference hall, furnished with technical equipment of a high standard, represents the essential facilities for intense and effective seminars and symposia. Similarly, lodging in the same building is most convenient as there exists a very pleasant and hospitable atmosphere.

The weather will be most probably wet and chilly as usual in November all over Europe; but since the Rhine-wine especially of the last year is extremely good, everybody may feel comfortable and relaxed during his stay. We recommend, therefore, a small inn close to the Arnold-Janssen-Haus, called "Klosterstübchen".

LOCAL INFORMATION

The Arnold-Janssen-Haus in St. Augustin belongs to the "Societas Verbi Divini", also known as "Steyler mission". It is located in the same compound as the well-known ethnological research centre "Anthropos-Institut" and the museum "Haus der Völker und Kulturen". Both can be visited during the Seminar. Our "village-like" capital Bonn and the home of our "alma mater", Cologne, with all kinds of local sights and museums, entertaining night spots from all kinds of theatre performances to jazz adventures, fine restaurants and bars in the charming downtown districts are easily to be reached by regular traffic services.

EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

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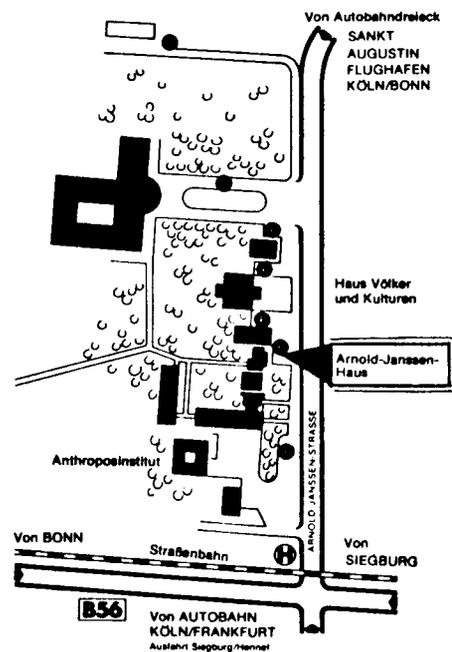
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GEOGRAPHY

St. Augustin is located between Bonn and Siegburg and can be reached either by

- 1) motorcar via the Autobahn Cologne-Frankfurt and finally from Bonn or Siegburg on the trunk-road B 56; or
- 2) railway via Bonn or Siegburg and finally from Bonn or Siegburg by tram (line S); the stop is named "St. Augustin-Ort" or "Arnold-Janssen-Straße"; or
- 3) aircraft via the Cologne-Bonn airport, using then the bus service to Bonn and the tram (line S) to St. Augustin.



ACCOMMODATION

Accommodation for the first 51 pre-registered participants (single bedrooms) at a reasonable daily rate of DM 55,- per person (three meals included) will be provided. Only for students (double bedrooms) the rate will be reduced to DM 25,- per person (three meals included). We expect the enclosed booking forms, carefully completed, to be returned on the 20th of October at the latest.

Additional meals: dinner on Sunday 20 November (day of arrival) and breakfast on Thursday 24 November (day of departure) can be offered on advanced request (with booking form).

The accommodation costs of the active participants (readers) will be covered by a grant from the German Research-Foundation. Concerning the travel expenses, efforts are being made to get further financial support.

Official invitations for attending the Seminar can be distributed to all those colleagues who need them for institutional or financial reasons.

As previously mentioned there will be no registration fee for the Seminar. All who still have to pay their annual subscription rate may do so during registration.

TENTATIVE SCHEDULE

20 November (Sunday): Day of arrival

- 3.00 - 9.00 p.m. Registration
- 7.30 p.m. Meeting of the Committee for the 1983 Seminar

21 November (Monday)

- 8.00 - 11.00 a.m. Registration
- 9.00 a.m. Opening of the Seminar
- 9.30 - 12.30 a.m. Symposium: "Improvisation"; meeting 1
- 2.30 - 6.00 p.m. Roundtable: "Role and Function"
- 8.00 p.m. Presentation of recently collected field material

22 November (Tuesday)

- 8.00 - 11.00 a.m. Registration
- 9.00 - 12.30 a.m. Symposium: "Improvisation"; meeting 2
- 2.00 p.m. Departure to Cologne
- 3.00 - 5.30 p.m. Roundtable: "Teaching Ethnomusicology"
- 8.00 p.m. Concert or workshop in connection with the Symposium: "Improvisation"
- 10.00 p.m. Departure to St. Augustin

23 November (Wednesday)

- 8.00 - 11.00 a.m. Registration
- 9.00 - 12.30 a.m. Symposium: "Improvisation"; meeting 3
- 3.00 - 5.00 p.m. Business meeting: Planning of further seminars and aspects of an association

24 November (Thursday): Day of departure

- 9.00 - 12.00 a.m. Post-conference meeting of the "Improvisation" Symposium, as required.

For Monday evening there is a possibility to arrange an informal meeting for those colleagues who want to show their field material recently collected (tape, cassette, video, film). For the programme on Tuesday afternoon and evening at the University of Cologne, transport from and to St. Augustin by bus will be provided. Following the proposal of the chairman, a fourth post-conference meeting of the "Improvisation" Symposium can be arranged for Thursday morning; active participants of this session will be informed in more detail by the chairman.

FROM THE CHAIRMEN

Session: "Improvisation in Orally Transmitted Music" (B. Lortat-Jacob)

In addition to the papers already announced in INFO 2 there will be the following:

J. Bally (Brighton): "Principles of rhythmic improvisation for the Afghan rubāb"

F. Giannattasio (Rome): "Le jeu de l'improvisation, musique d'accordeon diatonique de Sardaigne; avec démonstration sur l'instrument"

B. Schmidt-Wrenger (Cologne): "Singing the same thing differently": form and principles of improvisation in Tshokwe vocal music"

G. Sulișteanu (Bucharest): "Le principe maqam dans le processus d'improvisation, application dans le folklore roumain"

Because of the number of participants, it will be impossible to give the readers the time they need to present their papers in their entirety. So, it is not too late to send the papers to be discussed in a synoptic form, according to what was asked in INFO 1, to Bernard Lortat-Jacob (Département d'Ethnomusicologie, Musée de l'Homme, Palais de Chaillot, Place du Trocadéro, 75116 Paris, France). These papers will be distributed on the first day of our meeting. We consider that the time given (approximately 10 hours) should be used for discussion of the written papers or for some chosen aspects thereof.

Session: "Teaching Ethnomusicology in Europe" (F. Giannattasio)

Concerning this roundtable several colleagues were especially invited to present a paper: M. P. Baumann (Bamberg), J. Blacking (Belfast), D. Carpitella (Rome), A. Czekanowska (Warsaw), F. Födermayr (Vienna), R. Günther (Cologne), A. Gutzwiller (Basle), E. Pekkilä (Helsinki), R. Provine (Durham), H. Zemp (Paris).

All ethnomusicologists attending the Seminar are kindly requested to contribute to the discussion.

For further information concerning the procedure of the roundtable contact Francesco Giannattasio (Via Balduina 250, 00136 Roma, Italy).

Session: "The Role and Function of Ethnomusicology in Europe" (J. Blacking)

For the time being the following colleagues will prepare a paper and participate in this session: G. Baumann (Oxford), M. P. Baumann (Bamberg), K. P. Wachsmann (Tisbury). Others were contacted, but didn't decide yet, since John Blacking had to assume the chairmanship relatively late. So there is still the possibility to offer and deliver further contributions. Everybody who is interested in active participation is asked immediately to get in contact with John Blacking (Dept. of Anthropology, The Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland).

Concerning the procedure of the meeting we were informed by John Blacking:

"There will be statements by those who have submitted papers to me by Oct. 40th (for circulation); then there will be a roundtable discussion, starting with those who have submitted and seen each others' papers, and then all present will be invited to join a more general discussion."

REPORTS ABOUT THE HISTORY AND SITUATION OF ETHNOMUSICOLOGY IN EUROPEAN COUNTRIES

Ethnomusicology in Poland

Polish Ethnomusicology can be regarded as a younger branch of the classical Musicology Programme. Ethnomusicology as an independent University discipline, however, is not more than 20-25 years old. In this period only one separate seminar on ethnomusicology was established.

Like other Central-European countries Polish ethnomusicological methodology was dominated by comparative-morphological studies with historical orientations.

In the years 1964-1970 Polish ethnomusicologists systematically joined the international committees working on classificatory-analytical, heuristic and descriptive procedures. Since approximately 1970 one can speak of the foundation of modern Polish ethnomusicology and teaching.

Research Projects

The first projects were ethno-historical. Its basic achievements can be summarized as follows. Some clear cultural areas in Slavonic and Balto-Slavonic territory have been discovered. This supported a hypothesis about the migrations of Slavonic people in the early days of their identity. The obvious cultural links between some southern and eastern Slavs have been confirmed and dated as far back as the 7th century AD. It supported a hypothesis about the possibility of a Slavonic migration towards the South passing the Carpathian Mountains on the eastern side (along tributaries of the rivers Seret and Prut). The latter contradicted the former hypothesis of linguists and historians, based on western-oriented migration routes (through the Moravian Gate). So far as the musicological contribution is concerned, one can stress the discovery of unexpected musical similarities between the folk music of Polesye and West Bulgaria.

The second project was sociological. Explosive changes in contemporary Poland provoked new interests and prospects, and the problem of cultural change in particular attracted scholars. It brought closer cooperation with sociological projects. The new experience with sociological approaches and methods, however, was only partially successful. On the positive side, one can state that the new methods included consideration of social structure until then neglected by historians, and extended and transformed methods of analysing musical structure. The use of sociological methods, in place of the previous emphasis on geographical diversity, suggested a new classification of Polish regional ethnicity, ranging from strongly traditional communities in the east to largely transformed communities in the west.

Sociological tools, however, did not reveal the basic integrational factors of musical phenomena in their cultural context and did not explain the diversity and transformational possibilities of the many factors taken into consideration.

Research projects and training centres in Poland obviously have followed different directions, depending on field research possibilities, on the needs and motivation of individual institutions such as the Academy of Sciences and the Catholic University and local tradition. The research institute of the Polish Academy of Sciences is basically orientated towards systematic exploration and publication of source materials documenting several regional and ethnic groups in Poland. There have also been several interesting individual projects carried out over the course of many years⁴. Among a number of research and training programmes Silesian scholars⁵ produced an outstanding investigation of their regional culture, which includes teaching, documentation, popularization, publication and research activities. The Catholic University of Lublin has concentrated on documentation and investigation of Polish religious songs in folk performance. They are particularly interested in sociological problems connected with the preservation and dissemination of this Polish tradition.

There is a long tradition in the application of mathematics to ethnomusicology. Polish scholars, however, went beyond procedures of ordering and systematization, and tried to understand the idea of integration through the discovery of clusters and their nature. In recent years these methods have been reexamined. Attempts have been made to employ mathematics in the modelling processes for controlling pieces analysed processually, and to explore the correspondance between syntactical and distributional units. Finally, the results were controlled by using socio-psychological methods to investigate the conceptual system of informant's minds.

Unfortunately, like many European countries, Poland has had limited access to experience outside Europe. Its research was traditionally limited to European folk music, and Slavonic music in particular. In the last 20 years the situation has changed progressively, thanks to expeditions and scholarly exchange. Research has been begun in Central Asia and in some Arabic countries. In some cases, we were even privileged to do research in little known areas untouched by scholars. This experience has introduced Polish scholars to contemporary anthropological methods.

At present, two new methodological approaches seem to be prospering. First, some progress has been made in exploring the conceptualizations of Polish folk performers⁶. Similarly, one can mention interesting results in music therapy⁷. The latter seems to contribute to the explanation of music-creation as well as processes of musical perception, and has special value for ethnomusicology since ethnic material is beginning to be included in therapy.

Teaching Programmes

Ethnomusicology as a branch of classical musicology in Poland trains students for teaching in general and music schools, for popularization programmes (mass media, festivals and the organization of concerts), for documentation and editorial activities (libraries, archives, printing houses) and, finally, for academic careers (research and teaching). The basic needs of our disciplines are limited to five; the urgent need for material documentation and cataloguing has to be stressed. The socially motivated need is popularization which, properly understood, should transfer elements of Polish folklore into contemporary culture. The popularization of folklore has an important role to play in school education. The problem of musical education is strongly connected with therapeutic experience which develops human sensitivity, imagination and creativity for psychiatric purposes. According to our experience, ethnomusicologically trained people seem to be very successful in this kind of activity. Research on national style and ethnic identity in music is concerned with the glories of our tradition. But, Polish composers, so deeply transformed by international techniques, seem to be very distant from the musical tradition and from folk music in particular. Nevertheless, a proper understanding of the deepest strata of the emotional and intellectual foundations of Polish aesthetic sensitivity is worth exploring.

The ethnomusicological programme is today represented in curriculae by about four hours of compulsory classwork per week for all students of musicology (first and second course), and by four hours of seminar classwork for students specializing in ethnomusicology (3rd, 4th and 5th course). The first programme (compulsory) contains a general introduction to Ethnomusicology and lectures on Polish, Oriental and the music of other continents. The second programme presents seminars on Polish and non-Polish music, and the preparation of MA thesis. The PhD programme is, indeed, more geared to individual needs and is complemented by lectures and exams on Philosophy and some other fields in the Humanities such as Cultural Anthropology or Psychology. There are four centres training ethnomusicologists in Poland: Warsaw, Cracow, Poznan and the Catholic University of Lublin. At the same time, all centres conduct regular field research. The main archive is, however, located at the Institute of Art (Polish Academy of Sciences). The Museum in Szydlowiec has also specialized in Folk Instruments since 1975, and there are departments of folk and traditional instruments in the Museum of Musical Instruments in Poznan and in Ethnographic Museums in Warsaw and in Cracow, as well as some regional museums, such as the museum of Agriculture in Rzeszow.

Polish ethnomusicologists hope to outline the pattern of Polish folk music. Thanks to the existence of basic materials⁸ a set of regional monographs and several studies on Polish cultural changeability, including the transformation of consciousness, have been prepared. The experience of non-European music, though limited, helps us to understand the complex nature of several trends. Poland as a country rooted in Slavic and non-Slavic cultural heritages, as a society homogenous nationally and socially today but in the past heterogenous ethnically, nationally and socially, has developed its own cultural specificity in which a balance between traditionalism and changeability is maintained in a very peculiar way.

Notes

- ¹ The first separate seminar was established in 1957 by Docent Marian Sobieski (University of Warsaw-Institute of Musicology), in 1962 in Cracow by Docent Włodzimierz Poźniak (Jagiellonian University).
- ² in so-called Study Groups of the International Folk Music Council working on classification, historical sources and on folk dance.
- ³ see A. Czekanowska: *Etnografia Muzyczna: Metodologia-Metodyka*, Warszawa 1971
- ⁴ L. Bielawski: *Zonal Theory of Time and its significance for the Anthropology of Music*, Cracow 1977; L. Bielawski: *Musiker und Musiksituationen*, in: *Studia Instrumentorum Musicae Popularis*, vol. VII, Stockholm 1981.
- ⁵ Represented basically by Professor Adolf Dygacz (Department of Ethnology-University of Wrocław) and Jozef Ligeza (University of Katowice). There is also a branch of the University of Katowice at Cieszyn.
- ⁶ P. Dahlig: *Musical Concepts of Polish Folk Performers*, PhD thesis, University of Warsaw, 1983
- ⁷ E. Galinska: *Music Perception and the State of Trait-Anxiety of Warsaw Neurosis Clinic Patients*, PhD thesis, University of Warsaw, 1983
- ⁸ comp. also our *Discography*.

A. Czekanowska

Ethnomusicology in Finland

Although the roots of ethnomusicology in Finland can be traced to the mid-60's - or even to an earlier period of interest in comparative musicology - it was only in the beginning of the 1970's that ethnomusicology entered into the academic life of the country. By 1974, a Finnish society for ethnomusicology had been formed, mainly through the initiative of students and teachers of the University of Helsinki, in order to further cooperation within the field and spread ethnomusicological knowledge. One of the ultimate goals was to increase understanding among the peoples of the world.

The society's activities have concentrated on four major areas: meetings and seminars, international contacts, exhibitions, and a journal. Seminars have been arranged on a wide range of topics in order to inform members and the public about ongoing research and to stimulate discussion. Recent themes include "music journalism", "ethnomusicology and visual anthropology", "the alternatives of the music counter-cultures". International experience has been communicated through a number of visiting researchers. We have been lucky enough to be able to arrange meetings and lectures with David McAllester, Wolfgang Laade, John Blacking and Hugo Zemp - just to mention a few of the most well known scholars. An exhibition presenting

ethnomusicological views and world music has been circulated in various parts of Finland. In 1979 a newsletter called *Äänenkannattaja* (organ) was established. It has gradually developed into a journal (5 issues/year of 40-60 pp. each), which from the beginning of 1983 has received a new name: *Musiikin suunta* (music trends).

Ethnomusicology is taught currently in the Department of Music at the University of Helsinki, which has a special M. A. -programme for students interested in the field. "The Department of Traditional Research, especially Folk Music" of Tampere University also has an ethnomusicological orientation. In addition, other universities have courses related to ethnomusicology. The Institute of Workers' Music, Helsinki has committed itself to ethnomusicological research, while the Folk Music Institute in Kaustinen works much along the same lines.

The growing popularity of world music was one factor that increased interest in the field. This trend manifests itself in a number of studies in world music, ranging from Music in the Soviet Republics, Cuba and Tanzania to Indian, Nepalese and U. S. ethnic music. Another emphasis is naturally theoretical studies. There is, for example, a marked interest in organological problems and also in the analysis of music sound. It must be emphasized that the mainstream of ethnomusicological studies deals with Finland's national musical heritage. A series of research projects focusing on music in local communities (Lammi, Varkaus and Tuusula among others) has been carried out in various areas of Finland. Many studies have also been made on different aspects of folk, popular and worker's music as well as on the music culture of the ethnic minorities. A large-scale research project, "Processes of Change in Finnish Music Culture during the Industrialisation Period" involving both ethnomusicologists and researchers of art music, was initiated in 1982. Hopefully this will ultimately lead to a full assessment of Finland's music culture.

It must be clear from what has been said above, that ethnomusicologists in Finland have much to gain from European cooperation. A most natural way to meet this end would be to strengthen our ties with neighbouring countries.

Philip Donner

Ethnomusicology in Bosnia and Herzegovina

The presence of unique forms of authentic rural folkmusic in Bosnia and Herzegovina, as well as other specific forms which arose as the result of Islamic cultural influences in the past, has contributed to the development of ethnomusicological research methods and to the establishment of ethnomusicology as a scientific discipline.

Though the first written folksong collections from the area date from the turn of the century, and though some sporadic observations and studies of folkmusic in BiH were published earlier, it is generally accepted that organized ethnomusicology did not begin here until after the Second World War.

Between 1947 and 1955 the Institute for Folklore Study was established in Sarajevo. Based on the Institute's activity, a few ethnomusicological and ethnochoreological studies were written. In addition, a department for practical studies in folk music and dance was organized in Banja Luka in the Museum of Bosanska Krajina between 1953 and 1963.

After the Institute for Folklore Study was transformed into an ethnological department of the Zemaljski Muzej in Sarajevo, ethnomusicological studies began to be accomplished through collaboration on specific projects.

Ethnomusicological research is established as part of the work of the Academy of Arts and Sciences in Bosnia and Herzegovina, in its department of social sciences within the framework of interacademic councils.

The Society of Folklorists of Bosnia and Herzegovina also explores and elaborates certain ethnomusicological topics. Members present results of their research at Congresses of the Union of Societies of Folklorists of Yugoslavia and publish their articles in journals of these congresses.

The musicology department of the Music Academy of Sarajevo has existed since the Academy was founded in 1955. Students in this department may decide to study one of two courses: musicology or ethnomusicology. For all students in the department the same number of lectures and exercises in ethnomusicology is required; however, students who major in ethnomusicology have additional field work and seminar requirements. The students' ethnomusicological seminar work and diploma thesis mostly relate to the problems and phenomena of folk music practice in Bosnia and Herzegovina. The musicology department of the Music Academy in Sarajevo also offers a Master's degree in ethnomusicology. Music theory and composition students also attend lectures and exercises in ethnomusicology during one academic year.

The foundations of ethnomusicological development in these institutions were laid by academician Cvjetko Rihtman.

Since, unlike other republican capitals in Yugoslavia, there is no institute for ethnomusicology (or musicology) in Sarajevo, young ethnomusicologists are usually employed in the music departments of Radio-Television Sarajevo, where they work as music editors. They develop programmes in ethnomusicology for the third channel of Radio-Sarajevo and on many other TV and radio programmes.

Though traditional folkmusic forms still exist in Bosnia and Herzegovina, these are not being recorded on records, except for the urban folksongs called 'sevdalinke'. Such a situation is the result of the tendency of the recording industry to promote the new, commercial, so-called "new composed folksongs". These "folksongs" are promoted by the producers of records. This is a phenomenon which greatly influences the lack of attention that authentic folk music has been receiving.

In terms of the broader interests of young people studying ethnomusicology in the last few years, and with regard to the abundance of qualified and talented ethnomusicologists, we can expect that some problems related to ethnomusicology in Bosnia and Herzegovina will be solved in the near future. These problems are: founding an ethnomusicological institute or scientific ethnomusicological department at a related institution, forming a central archive for recordings of folkmusic from Bosnia and Herzegovina, and publishing more studies related to the many aspects of ethnomusicological research in the territory.

A. Petrović

FROM THE COMMITTEE FOR THE 1983 SEMINAR

In spite of our announcement in INFO 2 but following a proposal of the Editorial Board it was decided to send this INFO to all colleagues who are on the mailing list. Those who haven't yet paid the subscription rate are kindly asked to do so at the registration office of the November Seminar. Concerning the financial situation there will be a report of our Treasurer presented at the business meeting 23rd of November and there it has to be decided how to manage these affairs in the future.

PRELIMINARY ANNOUNCEMENT

It is planned to collect all further necessary details concerning the November Seminar in INFO 4 which will be available at the registration office after the arrival. This issue will include for example the exact programme, a list of participants, technical announcements and the Minutes of the Strasbourg meeting.

We feel, we should repeat our invitation for more cooperation and exchange of ideas, news and information among ethnomusicologists from all parts of Europe by contributing to our bulletin.

Deadline for INFO 4 will be 1st of November 1983.