

Delegates stayed in the Queen's Elms Halls of Residence, where sessions were held on the second and fifth days. There was an excursion to the north Antrim Coast and the Giant's Causeway on the first day. The sessions on the third day were held in the Music School of the University, and on the fourth day in the Ulster Folk Museum's Conference Centre. The weather was excellent for the afternoon's tour of the Museum, the archive and recording studio, and the traditional cottages, school, church and other buildings that have been set up in the park that surrounds the Museum and the Cultra Manor Conference Centre. Some papers and discussions were in French, and students of the French and German departments were available as interpreters.

If I have not given an evaluation of particular contributions to the meeting, it is because I would prefer to convey a general impression of the good fellowship which pervaded the whole event, the coherence and stimulation of the academic presentations and discussions, the excellence of the evening recitals, and the richness of the informal associations between the scheduled sessions. We are most grateful to organizations who contributed to the costs of the meeting: the British Council and the Arts Council of Northern Ireland, the British Academy, and British Airways, the Northern Ireland Tourist Board and the Northern Bank, the Japan Foundation and the Queen's University.

John Blacking

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*We record with deep regret the deaths of BREANDAN BREATHNACH,  
KARL IZIKOWITZ, and RAINA KATZAROVA, who were Honorary Life Members.*

# European Seminar in Ethnomusicology

INFO-7

december 1985



## EDITORIAL

You may wonder why you have had no news of the European Seminar for some months. The reason is quite simple: Onno Mensink and Hein Calis have not received any material for publication!

Since we need to circulate information about the next seminar in London, I sought Onno's approval to produce INFO 7 directly from Belfast. It contains a brief report of the seminar of March 1985, information on the ICTM(UK) Conference in April 1986 and on the Third Seminar in May 1986, and the names and addresses of members who were not included in the 1984 Membership Directory. I do not include minutes of the 1985 business meeting, since it would make production of this INFO too costly.

I would be grateful if outstanding membership dues could be sent to me at Belfast for 1984/5. Since there have been only two INFOS and the Membership Directory produced during 1984 and 1985, it seems unreasonable to ask for a further subscription before the 1986 Seminar, though there is still an outstanding bill for INFO 5!

As you know, we have hitherto organized our activities on an informal basis, without an executive committee or any formally elected officers. I think that perhaps it may be necessary to create a more formal structure in order to ensure greater exchange of information and to generate more activity. I therefore propose that we should consider this at the next business meeting in May 1986.

In the meantime I would welcome comments on the desirability, or not, of a more formal structure, and on the forms that it might take. To what extent, for instance, should an executive committee have representatives from each country, which might make it too large and unwieldy; or from groups of countries each with, say, two representatives; or from countries with a certain number of members --- the IMS system, which has the disadvantage of excluding the interests of members in countries with a small membership? Perhaps we should be thinking of membership not in terms of countries but in terms of interested individuals and their needs. (The American Society for Ethnomusicology has regional chapters, but no organization on the basis of states.)

Plans are being discussed for future seminars in France and Poland, and I hope that we can settle on provisional dates and venues by May 1986. I shall be away in Berkeley from February 1st to March 27th, and again from April 12th to May 4th, but I will assist Richard Widdess with the organization of the May meeting. Please write to me in the USA c/o The Department of Music, University of California at Berkeley, Berkeley, Ca. 94720, USA. Please send subscriptions and comments etc. to me in Belfast or Berkeley, and abstracts and suggestions for the seminar to Richard Widdess at SOAS in London. All best wishes for the Christmas season, and very Happy New Year!

John Blacking. 18 December 1985.

### Third European Seminar in London 20-23 May 1986

A meeting of the Seminar is planned to take place at the School of Oriental and African Studies, University of London, from the 20th to the 23rd of May, 1986. Further details will be announced nearer the time. As no university accommodation is available during term, members are asked to make their own arrangements, though we shall be pleased to help anyone who has difficulty in doing so. It would be most helpful if the form accompanying INFO 7 could be completed and returned as soon as possible, even if you are not yet certain that you will be able to come. There will be a conference fee of £20.

#### THEME

As at the last meeting in Belfast a theme is proposed, in the hope that most papers will focus on it. Papers on other aspects of ethnomusicology are also welcome. The proposed theme is:-

#### *Ethnomusicology and the historical dimension*

Ethnomusicology is often represented as a discipline concerned mainly, or even exclusively, with the present; with the performances of living musicians and the roles of such performances in present-day societies. Yet each music, as each society, is the temporary result of continuing historical processes, processes that may or may not be important to the performer, but are arguably crucial to an outsider's understanding of what we hear today. These processes can be observed in both the recent and the more remote past, and include both profound changes and significant continuities; the evidence includes early sound recordings, oral history, written documents, iconography, and archaeological data. It is proposed that at the SOAS meeting we should consider the historical materials available to the ethnomusicologist and the light they shed on music of the present.

### Annual Conference of ICTM (UK chapter) 3-6 April 1986 at The Queen's University of Belfast

The theme of the 1986 Conference is FIELDWORK, and papers are sought on any aspect of this wide-ranging subject. We hope to cover a variety of topics such as methodologies, theoretical issues, and recording/photographic/filming techniques.

Papers are also invited on the perennial theme of the ICTM UK chapter, WORK IN PROGRESS. Prospective contributors are invited to send abstracts of 50-100 words to the programme committee c/o Annette Sanger, Conference Secretary, Department of Social Anthropology, The Queen's University, Belfast BT7 1NN.

It is expected that the cost of the conference including meals and accommodation will be £65.

### Meeting of the European Seminar at The Queen's University of Belfast, 23-27 March 1985

Over forty members and guests of the European Seminar in Ethnomusicology gathered in Belfast to celebrate the centenary of the publication of A.J. Ellis's famous paper, 'On the scales of various nations' (delivered on 25 March 1885), with a series of papers and discussions related to the different tunings of the world's musical systems, and to a reassessment of Ellis's contribution in the light of recent data. It was originally envisaged that the Seminar should also address the contribution of Guido Adler, whose paper on the aims and methods of 'music science' was published in the same year, and that members would discuss ways of bringing about greater coherence in theory and method between ethnomusicology and musicology. But when the IMS symposium on Adler was announced for a venue in Austria in April, it was decided to omit this from the discussions of the Belfast meeting. Nevertheless, in the opening session of the seminar John Blacking alluded to these issues in a paper on 'Dialectical ethnomusicology: making sense of Ellis and Adler in 1985'.

Another intention of the seminar, which did not entirely work out in practice, was to relate each day's discussions to the music that would be performed at public concerts in the evenings, which were to be part of Northern Ireland's contribution to European Music Year. Thus papers by Jean During, Jean-Claude Chabrier, and Slawamira Zeranska-Kominek on conceptualizations of maqam, and acoustical and metaphysical aspects of tunings and tonality in Iranian, Turkish and Arabic musical systems, were related to Jean During's evening performance on the tar. Papers by Edward Ho and Cheng Shui Cheng on aspects of Chinese music were followed by recitals on pipa by Cheng Shui Cheng, and erhu by Yu Siu Wah. Lucy Duran gave a talk on modes in Gambian Kora music, and Malamini Jobarte and Dembo Konte gave a recital with her on the same evening. Tran Van Khe gave a paper on musical scales and modes in Vietnamese traditional music, and was joined for the evening recital by Tran Quang Hai, Tran Thi Thuy Ngoc, and Bach Yen. Andreas Gutzwiller delivered a paper on the musical system of shakuhachi, and he and Kenichi Tsukada gave performances of Honkyoku in the evening.

Richard Widdess's paper on the dhrupad revival in north India was not particularly related to the saranqi recital by Nicolas Magriel or to the opening sitar solo by James Hamilton, both of which were accompanied on tabla by Jim Kippen; but at least it set the scene for listening to Indian music. Also there were no papers on Korean tonal systems to introduce the performances by Keith Howard on changgo and Inok Paek-Howard on kayagum, or on Irish music to introduce the opening concert by Sean Corcoran (voice and bodhran) and Maire Breathnach (fiddle and voice), Janet Harbison (Irish harp), Niall Martin (Irish pipes and whistle), and Des Wilkinson (transverse flute and whistle).

Amongst contributions to the seminar on aspects of tunings, modality and tonal systems were papers by Gisela Suliteanu (on Rumanian data), Anna Czekanowska (Poland), Simha Arom and Vincent Dehoux (Central Africa), Pierre Sallee (Gabon), Peter Crowe (Melanesia), Jerko Bezic (Croatia), Ankica Petrovic (Yugoslavia in general), Yoko Tanese (Thai court song), Bob Stuckey (the development of the major/minor mental set) and Jeremy Montagu (on the measurement of musical scales).