



*21st symposium of the
ICTM Study Group
Historical Sources of Traditional Music*



9-13 march 2016
Paris, Musée de l'Homme
Auditorium Jean Rouch
17, Place du Trocadéro
75116 Paris



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**Muséum
national
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TOPICS

1. Evaluation of historical sound recordings

This topic focuses on archives, archival studies and the current discussion of how to make use of archival material. Archives today provide access to their holdings to different kinds of users: scholars, performers, source communities, the media, the interested public, and others. Theoretical issues concerning archives discussing access, legal rights, restrictions, technical questions etc. are presently available in great numbers, but users may have different opinions and expectations.

Historical recordings may be used for research; they also form a basis for the reconstruction/revitalizing of old traditions, especially by members of the source communities. Historically inspired performances, based on archival studies, are frequently found in concerts and publications. What is the reason for the growing interest in historical recordings and how can the material be evaluated? Who should be asked for evaluation and who is able to judge the content of historical recordings? Colleagues are encouraged to present their experiences and discuss the problems related to the use of archival recordings.

2. The study of history through oral and written sources on music

This topic represents a shift of perspective on the historical study of musical traditions: focus is placed on how we may gain knowledge of human history, and the history of societies, through the study of music. Musical practice might be regarded as a formal indicator of social change, for example due to cultural contacts that have an influence on musical style and performance practices, or related to internal dynamics within the processes of variation and creation. Knowledge of the conditions for, and character of, musical performance in historical societies may also give us more knowledge of the society as such.

One example is the case of migration, when relationships with new groups of neighbours are created; here experience shows that these contacts often have a direct influence on the musical idiom of the different groups, leaving permanent traces in the musical sound, even if the inter-ethnic constellations change later on. Thus, by comparing data of different neighbouring ethnic groups, or of groups having no direct contact but showing common musical features, one might get information about migrations and contacts in earlier times.

The presented perspective might be central for scholars studying societies with strong oral traditions, where this approach may reveal ancient relationships which are beyond the collective memory. However, the topic also invites scholars studying different phenomena in urban and industrialized cultures, where musical sources of any kind may be used as source material for non-musical knowledge. These sources may include not only sound recordings, but also contemporary oral traditions, iconography, written texts or musical scores. Also colleagues from related fields outside ethnomusicology are welcome to give papers on this topic.

COMMITTEES

SCIENTIFIC COMMITTEE

Susanne Fürniss, Musée de l'Homme, National Center for Scientific Research (CNRS), Paris,
Local organizer

Susanne Ziegler, Berlin Phonogramm-Archive (retired), Study Group Chair

Ingrid Åkesson, Svenskt visarkiv, Stockholm, Study Group Co-Chair

Florence Gétreau, Institute for Research in Musicology (IReMus), National Center for
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Philippe Bruguière, Musée de la musique-Philharmonie de Paris, Scientific Council

Émeline Lechaux, Orange Labs, Lannion, Scientific Council

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Chloé Lukasiewicz

Ingrid Le Gargasson

Kisito Essele

Jérémy Gardent

PROGRAMME**WEDNESDAY, MARCH 9**

Entrance to the Musée de l'Homme possible from 9:30 am on

9:45 *Inscriptions*

10:15 *Opening words*

Session 1: Early recordings in Northern Congo

10:30 **Didier Demolin & Stéphanie Weisser:** The historical recordings of Armand Hutereau

11:00 **Clemens Gütl:** Sounds of an endangered people in the “Belgian Congo”: Researching the contexts of magnetic tapes recorded in the late 1960s

11:30 *Coffee break*

Session 2: Technical issues in archive recordings

12:00 **Drago Kunej:** “Look What They’ve Done to My Song”. Interpretation of Historical Audio Material at the Institute of Ethnomusicology ZRC SAZU

12:30 **Matthias Boström:** Why phonograph? Understanding media uses in interaction

13:00 *Lunch*

Session 3: Songs as sources for social history

14:30 **Ingrid Åkesson:** Ballads as a source for historical studies of gender-power relations

15:00 **Janika Oras:** “Before the final silence”: Creative aged women in Estonian historical oral culture

15:30 **Hande Saglam:** Âşık Tradition: Musicians and Poets as an Important Source of Anatolian Collective History

16:00 *Coffee break*

Session 4: Epistemology, history and identity in the Middle East

16:30 **Jean Lambert:** The sound archives of the Cairo Congress (1932): history and identity in the Arabic music

17:00 **Tala Jarjour:** Syria, one song, and forging a different narrative of the Middle East

Cultural program 1

18:00 *Film "Simha" by Jerome Blumberg, France 2015, 78 min.*

Closing of the Musée de l'Homme : 9 pm

THURSDAY, MARCH 10

Entrance to the Musée de l'Homme possible from 9:30 am on

Session 5: Cross-cultural understandings and misunderstandings in written sources

~~10:15 **Jon McCollum & David Hebert:** “Tracing Historical Misunderstandings of Japanese Culture through Music-Related Manuscripts, Iconography, and Travel Writing”~~

10:45 **Judith Haug:** “Don’t fall asleep, your shoes may be stolen”: The Compendium of ,Ali Ufuki as a Mirror of Music and Life at the Ottoman Court

11:15 *Coffee break*

Session 6: Music and song as archives for unconceptualized memories

11:45 **Maho Sebiane:** Zunûj history through oral and written sources on music: The case of the leiwah possession rite in Eastern Arabia.

12:15 **Susana Sardo:** My songs are my archive. Goan catholic songs as historical sources for goaninity

12:45 *Lunch*

Cultural program 2

14:30 **Éric Gonthier:** The lithophones of the Musée de l'Homme

Session 7: Songs as sources for Amerindian social history

15:00 **Matthias Lewy:** With the Archive back to Field

15:30 **Cedric Yvinec:** The ritual songs of the Suruí of Rondônia (Brazilian Amazon) as historical sources

16:00 *Coffee break*

Session 8: Tracking migrations through musical features

16:30 **Sylvie Le Bomin & Jérémy Gardent:** The contribution of phylogenetic musical analysis to the reconstruction of history of populations with oral tradition

17:00 **Olga Velichkina:** Documenting Russian panpipes tradition: historical sources and archival recordings.

Closing of the Musée de l'Homme : 6 pm

FRIDAY, MARCH 11

Entrance to the Musée de l'Homme possible from 9:30 am on

Panel 1: Networking Sound Archives – Connecting Histories: Strategies and Contexts of Sound Recording and Archiving in Central and Southeastern Europe”

10:15 **Gerda Lechleitner:** The “Place” of the Vienna Phonogrammarchiv

10:45 **Pál Richter:** Folk Music and Folk Dance Archives of ZTI

11:15 **Rastko Jakovljevic:** Rebound Legacies: Western Balkans Historical Recordings as the Mediator in Developing Cultural Politics and Research Strategies

12:45 *Lunch*

Panel 2 “Evaluation of historical sound recordings made during WW1 in German prison camps”

14:30 **Nice Fracile:** Evaluating the phonographic recordings of Serbian traditional music

15:00 **Adelajda Merchan-Drazkowska:** The Greek recordings: evaluation and revitalization

15:30 **Susanne Ziegler:** Echoes from the Past: discussing and publishing the Georgian recordings

16:00 *Coffee break*

16:30 Business Meeting of the ICTM Studygroup

Closing of the Musée de l'Homme : 6 pm

Cultural program 3

19:00 **Conference dinner**

SATURDAY, MARCH 12

Entrance to the Musée de l'Homme possible from 9:30 am on

Session 9: Use of research archives

10:15 **Hana Urbancova:** Historical Sound Recordings of Folk Music and a Typology of Their Users in Slovakia

10:45 **Baia Zhuzhunadze:** The Attempt to Revive Meskhetian Polyphonic Songs (On the Example of Archival Recordings of the 1940s-80s)

11:15 *Coffee break*

Session 10: Microhistory

11:45 **Shai Burstyn:** Music Documentation informing Cultural History: The Song "BaGalil"

12:15 **Marie-France Mifune:** Retrospective listening of an oral tradition sound archive

12:45 *Lunch*

Panel 3: "The web platform Telemeta: New tools and perspectives for use of ethnomusicological sources"

14:30 Joséphine Simonnot, Aude Julien-da Cruz Lima, Thomas Fillon, Guillaume Pellerin, Julien Pinquier, Lionel Feugère and Emeline Lechaux

16:00 *Coffee break*

Cultural program 4

16:30 *Bal-conference with Quaus de Lanla*

Closing of the Musée de l'Homme : 6 pm

SUNDAY, MARCH 13

Entrance to the Musée de l'Homme possible from 9:30 am on

Session 11: Private archives

10:15 **Paloma Vanessa Elbaz:** Founding KHOYA: Jewish Morocco Sound Archive and the slow unearthing of changing social relationships to the Sephardic Romancero

10:45 **Anja Brunner:** The Value of Private Archives for Ethnomusicology. Notes on a Private Musical Archive in Cameroon and the Challenges for Archivists and Researchers.

11:15 *Coffee break*

Session 12: Connecting data

11:45 **Marie-Barbara Le Gonidec:** Publishing an unpublished field research after 70 years: a view back on the history of our discipline, as well as on a musical tradition

12:15 **Aude Julien-Da Cruz Lima, Pascal Cordereix, Audrey Viault, Claire Schneider:** The sources of ethnomusicology: a collaborative project between BnF, Quai Branly Museum and CREM

12:45 *Closing words*

13:00 *End of the Conference*

Cultural program 5

Afternoon: Free visit of the Musée de la Musique

ABSTRACTS

Ballads as a source for historical studies of gender-power relations

Ingrid Åkesson, Svenskt visarkiv, Stockholm

Songs that have been performed for generations are, among other things, presumed to be carriers of ethical norms and codices of behaviour. These norms may concern issues such as class, gender, family, property, crime and violence. They might reflect the contemporary time of the singers, or represent lingering patterns of values and conceptions from pre- and early modern periods. In the richly variable content of orally transmitted songs, singers and listeners encounter a world view to accept or negotiate. In the “ballad universe”, we find several merging layers of ideas about gender power structures, for example concerning courtship, marriage, pregnancy, and seduction vs sexual violence. These ideas and conceptions belong to the deeply rooted, persistent, and more or less invisible structures that have prevailed for centuries in spite of great changes in society.

Tullia Magrini (2003), among others, draws attention to the importance of ballads as a means for singers, especially women, to reflect upon themselves and their relation to the surrounding society. Porter & Constantine (2003) also emphasize reflection and negotiation through “the countless individual narratives that make up the haphazard, polyphonic discourse of oral cultures”. A couple of scholars have studied patterns of gender and power in ballads in relation to historical research (e.g. Greenhill 1995,1997, Guillorél 2013).

In my paper I will discuss ballads from the Scandinavian and English-language corpuses in print, writing, and sound recordings, as a possible source for knowledge within the fields of social history and history of ideas, based on a couple of examples. I will bring up issues such as: What kind of society/societies is represented in the narrative concerning gender and power? How can we relate a gendered re-reading and re-listening of ballads to current historical research? Can we trace individual singers’ negotiations of norms concerning gender and power?

Why phonograph? Understanding media uses in interaction.

Matthias Boström, Småland's Music Archive, Växjö

It is well known that the shift in field work practice, from recording music by ear to collecting with the help of the phonograph, is of central importance for the development of ethnomusicology. However, media history research has in recent years stressed the importance of studying media uses in relation to other media, not primarily in how one medium succeeds the other, but rather how the uses of different media interacts. In this paper, I will look at a couple of Swedish cylinder phonograph collections, Karl Tirén's recordings of Sámi yoik from the 1910s and Olof Andersson's recordings of Swedish instrumental folk music from the 1920s, and how the understanding of the phonographed music might change if we look at it from a wider documentation perspective. I will argue that, in some cases, in order to better understand and evaluate early sound recordings, it is of fundamental importance to understand the media system at work in the documentation process.

The Value of Private Archives for Ethnomusicology. Notes on a Private Musical Archive in Cameroon and the Challenges for Archivists and Researchers.

Anja Brunner, Institut for Musicology, University of Bern

In Yaoundé, the capital of Cameroon, exists a private archive on Cameroonian popular music, called “Arc Musica”, that to my knowledge is unique in its quality and quantity in Africa. It hosts around 3000 cassette tapes of popular music of Cameroon from the 1990s to the 2000s, around 2500 gramophone records and single and long-playing records of music from Cameroon from the 1950s to the 1980s, digital copies of almost all magnetic reel tapes

archived in the Cameroonian local radio stations providing music from the 1950s to the 1980s, and numerous video clips and recordings of television programmes on music. All of this material is already available in digital format. Extensive information taken from press material accompanies the musical material. Every item is documented computer-based in much detail.

The person behind this immense private archive is Joachim Oelsner, a former DAAD lector who decided after his contract to stay in Cameroon. This was in the 1990s, at a heyday of the popular music *bikutsi* that dominated Yaoundé's nightlife. Oelsner started to archive cassette tapes and to research and collect any available information on Cameroonian music. The archive is hosted in the private rooms of Joachim Oelsner in a flat in Yaoundé. Attempts to transfer the archive to an Cameroonian and/or European academic institution in order to give it a stable home as well as professional access for researchers have so far not been successful. This paper presents the private archive in detail and puts forward possible research questions to answer with this material in order to show the specific value of the musical material for any research on Cameroonian music. Furthermore, it wants to open a discussion on how ethnomusicological institutions and researchers can and should support private archives and the people maintaining them in the countries we research in.

Music Documentation informing Cultural History: The Song "BaGalil"

Shai Burstyn, Tel Aviv University

Since music was always an integral part of human societies, it stands to reason that it would play a meaningful role in historical studies. Not so. Since the 1970s, however, general positions and attitudes have gradually changed: the thorough self re-examination of well-established academic disciplines - primarily history and anthropology - has led to significant shifts in the ways they viewed their roles, subject-matter and methodologies. The appearance of microhistory and close allies like the history of mentalities and "everyday history" (*Alltagsgeschichte*), have contributed to restructuring the study of History, now understood as infinitely more varied and complex than before. Music - and its documentation - became welcome contributors to the pool of evidence out of which historical narratives are made, but the methodologies of integrating them into a comprehensive historical picture are not yet satisfactorily worked out even within cultural history.

In my paper I propose to focus on a single Hebrew song and use it as an example of a bi-directional process: to describe its origin in a historical event and then to elucidate its influence on the creation of popular culture. The poem, aimed at children, was written following a 1920 bloody Jewish-Arabic skirmish in northern Palestine, as part of a (successful) attempt to turn the incident into a national myth. The melody was adopted somewhat later (by a Jewish-Russian immigrant musician) from an Arabic song. Using oral and written music documentation, I shall present the original Arabic song, comment on the acculturative process which enabled it to become a popular Hebrew children's song, and explain how it functioned as an active agent in legendizing Israeli history.

Due to its young age, the history of Israeli popular and folk music is unusually well documented.

The historical recordings of Armand Hutereau

Didier Demolin, Institut of General and Applied Linguistics and Phonetics (ILPGA) Université Sorbonne Nouvelle, Paris

Stéphanie Weisser, Département d'Histoire, Arts et Archéologie, Université Libre de Bruxelles

During an ethnographic survey made between 1909 and 1912 in the North of Congo Armand Hutereau¹ recorded a splendid collection of Edison rolls of instrumental music and songs², in consultation with Herman Vermandele, head of the Musical Instruments Museum of Brussels. An unpublished notebook³ gives details, drawings and photos of music instruments, including sometimes a transcription of the tuning of some instruments. This document supplements notes already available that are associated with the Edison rolls. These recordings are among the oldest ever made in the North of Congo. Glass photos made by Herbert Lang for the American Museum of Natural History, at the same time that the Hutereau recordings were made, also documented Mangbetu court music recordings. The richness of this collection and the quality of some of the Edison rolls copies [1] allows making comparisons between music styles and scales from the early and last decades of the XXth century, namely the Mangbetu court music ensemble [2], Efe Pygmy vocal polyphonies recorded [3] and Zande xylophones recordings [4]. Hutereau's recordings are an invaluable source to understand the history and measure the changes, which occurred in these repertoires (especially in regard of scales and structural characteristics) during the last century.

References

[1] MRAC-KMMA, 2000. KMMA Archieven - Archives du MRAC, 1910-1960. *Fonti Musicali*, fmd 220.

[2] Demolin, D. 1992. *Mangbetu. Zaïre: Haut-Uele*. *Fonti Musicali* and Musée de Tervuren, fmd 193.

[3] Demolin, D. 1990. *Chants de l'orée de la forêt. Polyphonies des pygmées efe*. *Fonti Musicali-Traditions du monde*, fmd 185.

[4] Demolin, D., Michiels, F. and Mondo, S. 2009. *Musiques des Azande*. CD *Fonti Musicali* and Musée royal de l'Afrique centale, Tervuren. *Anthologie de la musique du Congo* vol. 12, fmd 412.

Founding KHOYA: Jewish Morocco Sound Archive and the slow unearthing of changing social relationships to the Sephardic Romancero

Vanessa Paloma Elbaz, National Institut for Oriental Languages and Civilisations (INALCO), Paris; KHOYA Jewish Morocco Sound Archive, Casablanca

In 2013 I founded a sound archive based in Morocco, an intrinsically oral society, where orality is a living and dynamic aspect of daily life. Its aim is to provide access to Moroccan Jewish music and oral histories to a wide public. The founding of KHOYA (my brother in Moroccan Arabic and Jewel in Judeo-Spanish) came as the natural step after years of focused field recordings in the Judeo-Spanish communities from the North. It now includes materials from Judeo-Arabic and Judeo-Berber Moroccans.

¹ Armand Hutereau (1875-1914) was a Lieutenant send by the Belgian government to make an ethnographic survey of the North of Congo. His work resulted in several outstanding publications.

² These recordings are preserved in the collections of the Africa Museum in Tervuren.

³ René Demayer the former Director of the Musical Instruments Museum of Brussels (MIM) supplied a copy of this notebook to us.

One of the pillars of the archive, in addition to recording, gathering and classifying new materials is gathering historical recordings spread throughout archives around the world. KHOYA has met with great interest in Morocco by Jews and Muslims alike. It provides a variety of voices that “tell” the complex story of Morocco, Jews, diversity and the tightrope walk between tolerance and the rise of pan-Arabism.

My research on the Judeo-Spanish Romancero and its internal communal function has been greatly enriched by the identification, gathering, classification and analysis of historical archival recordings and edited and unedited manuscript songbooks from the early twentieth century until today. I propose to present a paper that demonstrates the changing social relationships to the Sephardic Romancero throughout this last century using materials gathered for the KHOYA archive: historical recorded and manuscript materials and contemporary oral histories. These changes, which are radical when looked at externally are a consequence of larger historical trends that caused the disbandment of the communities of origin. The primary function of this repertoire is its relationship to identity, memory and sanctity. Today, the Romancero exists as a shadow of its original, but continues to appear at key ritual moments which are charged with symbolic meaning. This paper will track this transformation through the sources.

Panel: Evaluation of historical sound recordings made during WWI in German prison camps

Nice Fracile, Adelajda Merchan-Drazkowska & Susanne Ziegler

In the focus of this panel is a collection of sound recordings made on wax cylinders between 1915 and 1918 in German prison camps on behalf of the Royal Prussian Phonographic Commission. This collection is the most comprehensive among the holdings of the Berlin Phonogramm-Archiv, it comprises more than 1000 wax cylinders with music recordings of 66 different ethnic groups.

Within a research project, running for 3 years and funded by the German Research Foundation (DFG) all cylinders have been digitized and will be accessible in a database. However, providing access to this valuable material is only one task, to make use of it is another and more important task.

In this panel we shall provide insight into different kinds of successfully using the material on the example of three different ethnic groups: Nice Fracile will present the recordings of the Serbian prisoners from an insider’s perspective; Adelajda Merchan-Drazkowska presents her experience with the Greek recordings from the Archive’s perspective; Susanne Ziegler’s paper summarizes thoughts and discussions connected with the publication of the Georgian songs in cooperation between the Berlin Phonogramm-Archiv and colleagues in Georgia.

Evaluating the phonographic recordings of Serbian traditional music

Nice Fracile, Academy of Arts, University of Novi Sad

As early as at the beginning of the 20th century, the researchers in Serbia who studied traditional music pointed out the necessity of using a phonograph in their work in order to record the musical-folklore material as precisely and truthfully as possible. Yet this device was not available to them before the early 1930's. It was in this decade that Serbian researchers – ethnologist Borivoje Drobñjaković and composer Kosta Manojlović – made the first recordings of the Serbian traditional songs. Unfortunately, most of the wax cylinders from those times have been damaged, and the number of those which can be deciphered and used for scholarly purposes is rather small. But there is one unique and outstandingly valuable source – in terms of quantity, quality and scientific approach – providing material about Serbian folklore from early 20th century: phonographic recordings of traditional music performed by Serbian prisoners of war during World War One (1915–1918) in the German

camp of Königsbrück near Dresden. These recordings of traditional Serbian songs and instrumental tunes were made by the German musicologist Georg Schünemann on the spot. This paper will focus on the examination of the basic poetic/musical features of that material, on the difficulties concerning deciphering and identification of the informants, and also on the continuity and change in the style of performing those songs and instrumental tunes which can still be heard sung and played in Serbia – in comparison to the musical-folklore material from early 20th century. Moreover, the significance and current relevance of the material for Serbian ethnomusicology will be highlighted, considering the fact that it has not been accessible to the scholarly public so far.

Sounds of an endangered people in the “Belgian Congo”: Researching the contexts of magnetic tapes recorded in the late 1960s

Clemens Gütl, Phonogrammarchiv, Austrian Academy of Sciences, Vienna

This paper will reflect on the general value and challenges of historical sound recordings for research and for musicological and linguistic purposes in particular. While focusing on methodological considerations it will exploit magnetic tape recordings of a current research project, namely the collection of Anton Vorbichler. This collection is kept at the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna together with handwritten protocols. In the late 1960 the Austrian missionary and Africanist spent several years in the Ituri Forest in the eastern part of what is now the Democratic Republic of the Congo in order to study the language and music of people who were for a long time pejoratively referred to as “pygmies”. Vorbichler died in 1999. He left quite a number of published books and articles but also a bulk of unpublished archival sources (such as letters, drawings, photographs, ecc.). Without a source-critical evaluation of these historical documents, I would argue, the *contents* on the tapes can only be understood selectively, but not in their entirety. Thus, an attempt will be made to cover the historical contexts which are related to this unique recording series of a meanwhile endangered people, the Efe. In my opinion one – but not the only – possibility of approaching the contents is a careful study of Vorbichlers biography and social networks, with special emphasis on the analysis of his motives and personal academic interests.

“Don't fall asleep, your shoes may be stolen”: The Compendium of ,Ali Ufukî as a Mirror of Music and Life at the Ottoman Court

Judith Haug, Institut for Musicology, Westfälische Wilhelms-Universität Münster

The so-called Compendium of Alî Ufukî (Paris, Bibliothèque Nationale de France, Ms. Turc 292) is a source of eminent historical value in various respects. Heterogenous, spontaneous and personal, it contains Ottoman and European material from ceremonial music of the Ottoman court to folksongs of the Anatolian Aşık tradition notated in a modified five-line staff notation, from culinary recipes to performance indications to plague case histories.

Born as Wojciech Bobowski around 1610 in Lwów (today Ukraine), Alî Ufukî was taken to the Ottoman palace as a captive. There he underwent extensive training as a „page of the innermost“, eventually rising to an elevated position as court musician and interpreter. Although chronology is difficult as important biographical details remain unknown and dates are very scarce in Turc 292, the manuscript can play a crucial role in the reconstruction of mid-17th century life and music-making at the Sultan's court.

Historically relevant information can be extracted from the rich and varied musical repertoire as well as from the non-musical content. This pertains for instance to the individuals and groups Alî Ufukî met in the Seraglio - captives and devşirme children, court officials and personnel, European diplomats and travellers -, i.e. the social circles in which a „renegade“ would converse, the knowledge he would get in touch with and the transmission processes he

would benefit from. One example is the influence of the Janissaries and their strong connection to the Bektaşi religious group, or the close interaction of court and folk vocal repertoires represented by the genres *Murabba'* and *Türki* often understood as mutually exclusive.

Alî Ufukî's bicultural view on a multicultural environment, his curiosity and his diligence in recording detail make his compendium an extraordinary source for insights into a specific segment of human history: the mid-17th century Ottoman court.

Rebound Legacies: Western Balkans Historical Recordings as the Mediator in Developing Cultural Politics and Research Strategies

Rastko Jakovljević, Music Department, University of Texas at Austin

The connections of three major centers, Belgrade, Vienna and Budapest, could be regarded as crucial for the development of cultural politics, research strategies, and preservation of cultural heritage of this region. The historical values of this collaboration have been concentrated on establishing and safeguarding the collections of the wax plates and wire recordings, which are situated in Belgrade Institute of Musicology SASA.

During the 1930s two prominent researchers, an ethnologist Borivoje Drobñjaković, and composer Kosta Manojlović made first folk music recordings in areas of South Serbia (today FYR of Macedonia), and Kosovo and Metohija. This significant collection of over 180 wax plates represent high value historical sources, being regarded as the oldest folk music sound recordings collection of this region. The recording equipment, however, came from Vienna, since the relevant institutions in Serbia at the time had no economical power to enable the same purchase.

As the wax plate collection remained in Belgrade, the lack of original equipment and capacities for restoration and digitization prevented further access to this significant historical materials. With the establishment of digitization and cataloguing project in 2006. in Belgrade, and great support and to some extent continuation of cooperation with Viennese Phonogrammarchiv and Institute of Musicology in Budapest, the collection has been digitized successfully. Valuable historical sound sources of the East-European music tradition thus became revealed and available with the help of the same institution that provided the recording equipment almost century ago.

Therefore, the main argument of this research is to examine the connections of mentioned European institutions in the first decades of the 20th century, and their further struggle to safeguard sound heritage for the future. Establishing this dialogue, the main argument facilitate a debate on particular aspects of historical recordings preservation and its mediation potentials, while articulating issues on research politics, cultural legacies, and influencing historical process.

Syria, one song, and forging a different narrative of the Middle East

Tala Jarjour, Institute of Sacred Music, Yale University, New Haven

The existence of Christian music in the Middle East is a strange notion for people unfamiliar with the region's pre-Islamic history. Yet, and while associating majority-religion with a part of the world in which religion is a particularly poignant issue is hardly surprising, associating a 'minority' group with dominant cultural norms raises eyebrows. Consequently, studying religious music, or any type of Middle Eastern music for that matter, follows similarly common habits and assumptions. Questions of permissibility, gendered practices, the relationship between music and language, the nature of maqam, difference and similarity between regional traditions, are but some of the questions with which music studies in the Middle East deal, thus fulfilling expectations which much of pioneering, modern, as well as contemporary western scholarship has established.

Taking a different perspective, this paper examines the hypothetical nature of dominant narratives in Middle Eastern historiography and music studies. In departing from ascribed categories for contextualized description, the paper highlights permeability in the boundaries scholarship establishes when it attempts to understand musicality in the Middle East. Through analyzing “To Our Countries,” a home-made song video released by two Syrian sisters in 2014, the argument shows the illusiveness of boundaries within/between theoretical paradigms, and argues that this illusiveness reveals a much more interesting narrative of the region’s social and cultural history. The paper thus interrogates the function and dominance of such categories as gender, ethnicity, self/other, scholar/subject, temporality, morality, power/survival, sacred/secular, individual/collective, inside/outside, and East/West, through a different narrative created by one song.

The sources of ethnomusicology: a collaborative project between BnF, Quai Branly Museum and CREM

Julien-Da Cruz Lima, Aude (1), Pascal Cordereix (2), Joséphine Simonnot (1), Audrey Viault (2) & Claire Schneider (3)

(1) Research Center for Ethnomusicology (CREM), National Center for Scientific Research (CNRS), Nanterre; (2) **Phonothèque, Bibliothèque Nationale de France**; (3) Médiathèque, musée du quai Branly, Paris

The project entails the digitization, documentation, and promotion of ethnomusicological sound and audiovisual archives conserved at the National Library of France (BnF), the Quai Branly Museum, and the Center for Research in Ethnomusicology (CREM) of the Laboratory of Ethnology and Comparative Sociology (LESC). The objective is to pursue the digitization and documentation of emblematic archival collections (great scientific events, exhibitions, and producers), and to make them available to different audiences by creating links between complementary but disparate collections.

On this occasion, a common ethnomusicological frame of reference (music instruments, voice, dance, etc.) will be developed, thereby constituting a first step for the sharing of data. What is at stake with this project is the facilitation of access to these heritage collections, the wider distribution of the world’s oral musical traditions, and innovative modes of digital access through semantic network and linked data.

Building on this first step, other French and European institutions with similar collections can become program partners.

“Look What They’ve Done to My Song”. Interpretation of Historical Audio Material at the Institute of Ethnomusicology ZRC SAZU

Drago Kunej, Institute of Ethnomusicology, Research Center of the Slovenian Academy of Sciences and Arts, Ljubljana

The optimal playback and use of ethnomusicological audio recordings are often difficult. This is especially true for historical audio carriers with ethnomusicological material because the majority of such material was recorded in the field often using inexpensive and poorly maintained equipment by researchers that lacked the necessary technical skills and were unable to utilize the full potential of the recording standards of the time. In addition, the field recording procedure and technology were frequently poorly documented.

The article discusses various problems in interpretation of historical audio material in the case of early sound recordings kept at the archive of the Institute of Ethnomusicology in Ljubljana (Slovenia). Using different audio and visual material, the article presents specific irregularities that may occur if the playback parameters are selected superficially or incorrectly, demonstrates their influence on the interpretation of the recorded content and presents experiences of revitalization of old singing tradition, which is based on recordings

preserved on wax cylinders. Attention is drawn to the fact that the evaluation of historical recordings requires interconnection and cooperation at various levels – that is, between various experts (such as ethnomusicologists, technicians, archivists, historians, and so on), between audio archives and the local communities in which the recordings were made (to obtain metadata in content, history, and other areas), and between various audio archives (exchange of knowledge, experience, and technology).

The sound archives of the Cairo Congress (1932): history and identity in the Arabic music

Jean Lambert, Research Center for Ethnomusicology, National Museum of Natural History (MNHN), Nanterre

The Congress of Arabic music which was held in Cairo in March-April 1932, stands out in the history of music in the XXth century. This was one of the first large-scale scientific event which was dedicated to a non-western music, and it allowed fruitful exchanges between western and oriental musicologists. It also was one of the first conference in musicology which spent an important part of its efforts to the recording of live performances. It is in this context that the Egyptian branch of the English firm His Master's Voice-Gramophone recorded 334 faces of 78 rdp disks. In 2015, the French Bibliothèque Nationale published an integral version of these recordings, i.e. eighteen hours of sound archives, accompanied with comments based on the documentation of the historian Bernard Moussali (disappeared in 1996).

By reflecting from the Arabic music an image very different from the one which had been given by the organizers during the Congress itself, the rediscovery of these recordings allows to reconsider the historic meaning of this major intellectual and artistic event. Establishing a comparison between these recordings and the scientific debates at the Congress allows to restore the accuracy of certain historic facts, and to reconsider the positions of some participants which were often marked by ideological or identical considerations: Egyptian modernists vs Western orientalist, modernists vs traditionalists, Arabs vs Orientals, musicologists vs ethnomusicologists. This reevaluation allows in particular to measure better the impact the egyptiano-centrism which had marked the debates of the Congress, but also the real weight of the geopolitical centrality of Egypt in the revival of the Arabic musical cultures at that time.

The contribution of phylogenetic musical analysis to the reconstruction of history of populations with oral tradition

Sylvie Le Bomin & Jérémy Gardent, Musée de l'Homme, National Museum of Natural History (MNHN), Paris

Several studies about the evolution of contemporary cultural artefacts have contributed to the reconstruction of the history of populations with oral tradition. Using a comparative approach, they tested different cultural transmission models: common ancestor, borrowing, or convergent evolution.

These studies explored the relevance of methods borrowed from life sciences to reconstruct evolutionary processes of cultural elements. The application of these methods to ethnomusicological data, however, is still in its infancy. First, it requires uncovering rules of musical categorization. Second, it requires developing a systematic approach for transposing life sciences methods to musical data.

In collaboration with systematists from natural sciences, we applied a phylogenetic approach to test different models of cultural transmission based on the categorization of musical traits among populations from Gabon.

There are very little reliable sources that can be used to trace back the long-term history of populations in Gabon. Two main hypotheses have to be tested: 1) the existence of a common

ancestral group that could have given rise to the current ethnolinguistic groups through a process of cultural fragmentation; 2) independent waves of migration that could have resulted in contacts between populations and cultural borrowing of different orders.

We were able to determine that the majority of musical traits share a common origin, thus corroborating the first hypothesis that all music patrimonies descend from the musical heritage of a common ancestral population. This ancestral population may have subsequently undergone fragmentation, gradually giving rise to the current populations and their specific musical heritages. We were also able to highlight different levels of borrowing processes. Data reveal that geographically distant populations have had historical contacts, during which they borrowed musical elements from each other's patrimonies.

Our talk illustrates the application of phylogenetic analysis tools to the comparative study of musical heritages from 50 Gabonese populations.

Publishing an unpublished field research after 70 years: a view back on the history of our discipline, as well as on a musical tradition

Marie-Barbara Le Gonidec, Institute for the History of Cultural Institutions (LAHIC), Ministry of Culture and Communication, Paris

I wish to present the critical edition of the field-research conducted in Lower Brittany in 1939 by the Musée national des Arts et Traditions Populaires (MNATP, founded in 1937). Its paper edition (DVD-book, ed. CTHS-Dastum, 2009) would have brought nothing new had its purpose had been to publish a field research. But it was never published during the lifetime of the researchers (C. Marcel-Dubois and F. Falc'hun), nor analyzed by them and what we published are their archives in their entirety, that is to say not only the collection (records, photos and films made on the field), but also, thanks to the site (<http://bassebretagne-mnatp1939.com/>) which prolongs the book, all what had been written by Marcel-Dubois and Falc'hun before, during and after the research.

If it is certain that the publication of the collection deepens our knowledge in the field of traditional music, Breton in that case, as an object of our discipline, the archives of researchers sheds light on the epistemology of a science which, at that time, tends to set itself up as a real discipline away from the outdated practices of folklorists of the nineteenth century. I will show therefore that this collection is not in itself an absolute novelty: for a hundred years already 'folklore' had been the business of scientists. What was innovative at the end of the 1930s is that the field-work was institutional, multidisciplinary, had a problematic, a good scientific preparation and finally, was modern for its time in regards to technology.

In the end, we can say that if the Europeanist ethnology is concerned, among other approaches, about collecting the memory of the folk traditions, memory of his own discipline has become nowadays a separate subject of study. These sources deserve to be re-examined in terms of epistemology : what does this pioneer field tells us especially about the methods and questions of that time?

The “Place” of the Vienna Phonogrammarchiv

Gerda Lechleitner, Phonogrammarchiv, Austrian Academy of Sciences, Vienna

Founded in 1899, the Phonogrammarchiv was the first research sound archive worldwide. Covering those issues in introduction, a short summary of the leading ideas and the implementation concerning the practical work (technique and content-related aspects) will be given.

A view back to the beginnings more than 115 years ago will address (historical) connections and relationships to other archives, to archives founded around 1900 (e.g. Berlin), to “sister archives” (cf. Bachmann 1909, Brunot 1912), and to those founded after WWI (e.g. Zagreb,

Budapest, Belgrade), emphasizing similar or different interests in collection strategies and research fields.

Based on these historical facts I would like to rethink the situation today: why sound archives today could be perceived as “of interest”, which collections (contents) are used for what purpose (e.g. the “memorial culture” regarding persons, occasions or remarkable dates), and what is the effect of exchange and cooperation between archives today (e.g. mutual support in technical matters and exchange of knowledge e.g. in evaluating historical sound documents). These questions will be discussed from the Phonogrammarchiv’s perspective, using particular examples.

With the Archive back to Field. Re-interpretations and Re-contextualizations of Theodor Koch-Grünberg's (1911) recordings in the circum-Roraima region (Venezuela/Brasil).

Matthias Lewy, Music Department, University of Brasilia

The German linguist and anthropologist Theodor Koch-Grünberg recorded 86 wax cylinders during his expedition (1911-1913) in the circum-Roraima area with different Amerindian groups.

Over the last 10 years my research focus lies in the re-interpretation and re-contextualization of Koch-Grünberg's recordings together with Amerindian specialist and informants. This field practice reveals new forms of ethnomusicological, anthropological and even linguistic methods presented in three topics.

First, it needs to be mentioned that the main problem is the lack of song lyrics. Koch-Grünberg did not note them arguing that they are not intelligible, but our recent hearings came to another result.

So there are two groups of song types. One group of songs has intelligible lyrics making interpretations clear. A second group includes songs with problems of identifying words, a fact that opens up possibilities of interpretation.

A point that leads on to the second topic with the question about categorization of musical genres or sound structures. Both, musical/sound structures and song lyrics as well as dance or musical instruments are inseparable when identifying an Amerindian genre. Therefore, recent audio and video recordings of the author help to rethink and/or reconfirm categories transmitted by Koch-Grünberg.

The third topic deals with keywords or ontological markers that refer to elements of a cosmological concept called “pia” when all beings are humans communicating with each other through a special language. Today only a few specialists as “piasan” (shamans) or “ipukenak” (wise people) have knowledge about these ontological markers.

The mentioned analyses of wax cylinders show the new role of the historic significance of sound archives within the discourse of cultural/ontological memory which will be discussed in the conclusion.

“The Greek recordings: evaluation and revitalization”

Adelajda Merchan-Drazkowska, Independent Scholar, Berlin

In July 1917 Georg Schünemann, a member of the Prussian Phonographic Commission, made 70 phonograph recordings of traditional Greek music played and sung by the members of the 4th Greek corps that was interned at that time in a camp in Görlitz. These cylinders display a unique repertory of musical traditions in Greece in the beginning of the 20th century. The uniqueness of this collection that contains e.g. the first recording worldwide of the Greek instrument bouzouki, makes it highly interesting and inspiring both for researchers and musicians.

The wax cylinder collection of the Phonographic Commission has only recently been made audible and widely available in the course of the digitization project (2013-2016). Several

groups of persons from the source community showed different kind of interest in the Greek recordings. On one hand, there were university institutions, archives, single researchers and publishers, e.g. from Crete, interested in getting the newly digitized recordings and in publishing them. Strong interest in the unique historical recordings was also expressed by a number of musicians; they wanted to use this material for revitalization and started their own reinterpretation.

My paper deals with the revitalization of the Greek traditional songs from the Görlitz camp on the example of the band Paradoxon. This group, consisting of Greek and German musicians studied the old songs and performed some of them in a public concert that took place in September 2014 in the Ethnological Museum in Berlin.

Retrospective listening of an oral tradition sound archive

Marie-France Mifune, Musée de l'Homme, National Museum of Natural History (MNHN), Paris

This study aims to show how the use of archives for research raises new questions and issues on the study of the history of musical oral traditions.

This study is based on recordings that I have collected during my PhD. in 2008 with several harpists in Gabon. I have used the recordings for my PhD., and now, these recordings are archives.

In 2015, as part of a new research project, I started to work with a Gabonese musician that I had recorded back in 2008 and who currently lives in France. I gave him my recordings from 2008 to listen, and he later told me that he was very surprised by them. He was astonished not only by hearing himself playing for the first time, but he also considered that his performance on the 2008 recording was very different from how he plays now. Thus, by giving him the archive, I allowed him to have a retrospective listening on his own musical performance.

This study focuses on the musician's perception of his own musical practice in an historical perspective. I will show that this retrospective listening allows us to study the perception of the musician on the evolution and transformation of his own musical practice. What does this retrospective listening can reveal on the memories of the musician, on his past performance, and also on his perception of the past more generally? How this retrospective listening could impact his current playing of the harp and his own perception of it? Finally, this experiment could shed light on how history is perceived and built in oral traditions.

"Before the final silence": Creative aged women in Estonian historical oral culture

Janika Oras, Estonian Folklore Archives, Estonian Literary Museum, Tartu

The paper discusses the historical oral singing culture from the perspectives of social history, more specifically historical gerontology, and women's history. The focus is on the aged female singers who were the outstanding creators and ritual leaders of their community. I will analyse the representation of aged female singers in the archival documents created in the modernisation era, from the second half of the 19th century to the first half of the 20th century, and ask how these documents reflect the singers' social position and performative strategies in pre-modern oral culture. The main question is how the roles of an outstanding creator, an aged person and a woman intersect in the women's personality and behaviour. Or, how the women who represent oral culture have actualised their creative talent and performative skills, acquired through lifetime learning, in their later years.

In addition, I will tackle some problems encountered in interpreting historical material. Firstly, the written records and sound-recordings held in folklore archives are fragmentary – there are virtually no records available about the earlier period of the singers' life course – and they are conditioned by ideologies of collecting and recording situations. Another range of problems is connected to various historical and/or contemporary gender and age stereotypes and the ideological aspects of studying marginalised social groups.

Folk Music and Folk Dance Archives of ZTI (Institute of Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences)

Pál Richter, Institute of Musicology, Hungarian Academy of Sciences, Budapest

The Folk Music and Folk Dance Archives of the Institute of Musicology grew up from the background material of folk music and folk dance research during the last century. Our collection has been becoming the central, or the national one of Hungarian folk music, and as well folk dances since the 1960s. The archive possessing sound recordings of folk music and audiovisual recordings of the folk dances has been systematically set up and has won outstanding renown in Europe. The sound recordings of the Archive include 18,500 hours of music including the phonograph cylinders (1896–1950) of the Museum of Ethnography, which are available both in analogue and digital form in our Archive. Bulk of the dance recordings are on films. We are storing about 700 hours of films from the beginning of the 1930s, in the 1950s, till 1990s. Above this the Archive owns 200 hours of analogue and digital video recordings. Building a remarkable part of the collection, there is an extensive paper based data in sum 300.000 sheets, containing field work transcriptions without recordings, notebooks of collections, transcriptions of sound and dance recordings, copied data of publications from the 19th century. The collections also include some 80.000 photos, mainly negative frames.

The archive represents itself in broad international context, too. It is a member of international associations, research faculty and staff took part in EU projects in the last ten years, and our researchers are members of ethnomusicological and ethnochoreological councils etc.

Every day we face the growing interest in sound, and film collections. Besides the researchers school-teachers, dancers, local intellectuals, amateur historians, and students showed interest for our Archive. Smaller or bigger communities make inquiries after their traditional culture (songs, dances), customs, etc.

In the context of neighbouring archives there is a need to emphasize the technical and human conditions, special solutions, relationships requiring for multi-purpose archives of the 21st century.

Âşık Tradition: Musicians and Poets as an Important Source of Anatolian Collective History

Hande Sağlam, Institute of Folk Music Research and Ethnomusicology, University of Music and Performing Arts, Vienna

Âşıks are Anatolian folk musicians and poets who transfer the history, artistic tastes, living practices and rituals of their society. They play a very important role in their communities because they are responsible for passing on its history to their younger generations through their songs and lyrics. At the same time they are an essential part of numerous rituals, such as religious ceremonies, weddings and festivals. This common position of Âşıks gives them a unique role: transmitting the Anatolian philosophy and history orally and being a voice of the collective history of their own communities.

Anatolian folk music and also Âşık tradition has been passed on orally to this day. This orally-transmitted singing tradition was first documented in the late 19th century in western, in other words written form. After the founding of the Republic of Turkey in 1923 the government has gone through a strong process of Europeanization and as a consequence there has been a marked tendency towards the collecting, archiving, and “writing” of Anatolian history. This process has also played a significant role in the transmission of Anatolian music tradition. This tendency, which is undoubtedly to be welcomed, has, however, led to the creation of a divide between the academic approaches of European collecting- and writing-based transmission methods and oral forms of transmission of Âşık tradition. The Âşıks prefer

to transmit their tradition orally rather than in written form because they want to avoid misinterpretations. European collecting- and writing-based transmission methods have also the same intention.

Starting out from these two different methodologies of transmitting and archiving, this presentation will try to illustrate the advantages, disadvantages of both transmission traditions. The main goal of this paper will be to find some ways to combine these two methods of collection and transmission.

My songs are my archive. Goan catholic songs as historical sources for goanity.

Susana Sardo, Institut of Ethnomusicology (INET-md), University of Aveiro

The colonial profile of Goan territory, in India, is debtor from the Portuguese domination process that lasted for 451 years (1510-1961). During colonial period, social policies acquired different contours according to the political and religious history of Portugal. From the mid-nineteenth century, especially in areas that historically are named as "Old Conquests," the recognition by the colonizer of the existence of a bourgeois elite, of a local profile but clearly accomplice of political power, also led to a process of permissibility for the maintenance of local performance practices, seemingly "harmless" to the colonizer's eyes. The appearance of a repertoire of "Goan music" composed by Goan composers, sung in Konkani and performed mainly in domestic intimacy contexts, is a paradigmatic example of this process.

This paper seeks to show, by analysing some *mandde* and *dulpodam*, how Goans ensured through the sung words, the setting of an imaginary, which contributed to the preservation of the language and, above all, to the construction of an archive of memory, which records and describes a particular way of being Goan. I argue that some repertoire of songs – like in the case of the catholic Goan's songs - can define a community archive, as a place of domiciliation and consignment of memory, as proposed by Derrida.

Zunûj history through oral and written sources on music: The case of the leiwah possession rite in Eastern Arabia

Maho Sebiane, Research associate, Eco-anthropology and ethnobiology, National Museum of Natural History (MNHN), Paris and Research Center for Ethnomusicology (CREM), National Center for Scientific Research (CNRS), Nanterre

My recent research in the Sultanate of Oman (2015) shows that the leiwah is a rite of possession practiced by descendants of East African slaves: the Zunûj. They consider it as native from the Swahili coast (Bilâd as-sawâhili). Indeed, their presence in Eastern Arabia dates from the late nineteenth century as a result of the Indian Ocean Slave trade.

However, the presentation of the leiwah by the current cultural institutions is purged of all links to Africa especially the history of the Zunûj slavery. The leiwah is known best as an entertaining dance and perceived by the younger urbanized generation in Arabia as a secular and local tradition of Arabic inspiration. Finally, the Zunûj themselves have difficulties explaining clearly who the leiwah spirits (the sawâhili) are, what their origin is, as well as the specificities of their rite and history. Who are these sawâhili spirits? Where do they come from? What does leiwah mean for those who practice it?

Through oral and written historical sources on music, possession rites and the history of Slavery in the Indian Ocean, this paper clarifies the relationship between the Eastern Arabian leiwah and some Swahili possession cults in East Africa such as the bara and kipemba cults in Tanzania and Kenya. We will see that the leiwah is an expression of the ancient possession rite Pepo lewa known in the German Tanganyika Territory, which probably disappeared in the early twentieth century. Finally, we will see what the study of the leiwah can teach us about the lost history of the Zunûj.

The web platform Telemeta: New tools and perspectives for the use of ethnomusicological sources

Joséphine Simonnot (1), Aude Julien-da Cruz Lima (1), Thomas Fillon (2), Guillaume Pellerin (2), Julien Pinquier (3), Lionel Feugère (4) & Emeline Lechaux (5)

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For many years, one of CNRS's objectives is to improve access and to facilitate data sharing to the entire academic community, through a toolbox of open source softwares (HumaNum service). In anthropology, ethnomusicology and linguistics, researchers work on multiple kinds of documents such as sound recordings. The need to preserve and to easily access, visualize and annotate these materials is problematic because of their diverse formats, contents and the increasing quantity of data. With new audio technologies, questions linked to the preservation, the archiving and the availability of these audio materials have arisen. Since 2007, French ethnomusicologists and engineers have joined their efforts to develop a collaborative web platform for managing and improve access to digitized sound archives. This platform, called Telemeta, is an open-source web audio Media Asset Management System (MAMS) dedicated to digital sound archives. It is developed through the expertise of the Parisson Company. This system is able to produce various visualization, annotation, segmentation, etc. Since 2013, automatic musicological analysis tools have also been developed in a national interdisciplinary research project called DIADEMS (Description, Indexation, Access to Documents of EthnoMusicology and Sound). The benefits of this collaborative platform apply to numerous aspects of the field of ethnomusicology, ranging from musical analysis to comparative history and anthropology of music, as well as to the fields of anthropology, linguistics and acoustics. This paper introduces how cutting-edge tools are being implemented to fit new ways to access and indexing sound libraries, while managing collaborative content analysis. The results of this experiment are being tested on the ethnomusicological database, and new tools, which will be available as open source in 2016, will be presented in preview in this paper. We will also introduce a study case about new uses of ethnomusicological sources with this web platform.

Historical Sound Recordings of Folk Music and a Typology of Their Users in Slovakia

Hana Urbancova, Institute of Musicology, Slovak Academy of Sciences, Bratislava

In Slovakia sound recordings of folk singing and music are concentrated in a number of institutions. The most extensive collection of sound recordings is located in the Institute of Musicology of the Slovak Academy of Sciences (SAS), Department for Ethnomusicology, in Bratislava. The sound recordings located in this collection come from the second half of the 20th century, with the largest concentration in the period from the 1960s to the 1980s. They were made for the most part by past employees of the Institute of Musicology SAS, who performed this work of documentation as part of that department's long-term research projects. Currently the collection of folk music sound recordings is being reconstructed technically and in content, with updated record-keeping and database processing.

The collection of sound recordings in the Institute of Musicology SAS originally had the status of an internal collection, which was formed in the context of the department's research work. It served scholarly purposes and was used exclusively by employees of the Institute. Gradually the collection came to be valued as historical material, and interest in it, not only among scholars but particularly among the broader public, has increased enormously in the

recent period. At present the collection has to confront new expectations and demands from the broader public which are not always in harmony with the original mission and task of the Institute: exclusively to conduct basic research in the fields of musicology and ethnomusicology.

Taking this collection as an example, we will produce an approximate typology of those using and applying to use the historic sound recordings of folk music currently in Slovakia. The aim of the paper is to outline a number of topical problems and open questions raised by the wider public's interest in access to these historical sound documents, which are deposited in an institute of basic research and not in an institution of the memorial type (archives, museums).

Documenting Russian panpipes tradition: historical sources and archival recordings

Olga Velichkina, Independent Scholar, Paris

In this paper, based on my dissertational research I will discuss the historical sources on Russian panpipes, confronting them with the contemporary information, and also provide an account and comparison of archival records with my own field materials. The geographical distribution of panpipes in Russia presents a riddle: the panpipes are known in two different localities that do not demonstrate any connection in terms of other musical or ethnographic features; there is also no historical documents proving direct migrations of population from one locality to another. Can the presence of this instrument, with its specific terminology and overall similarities in the way of playing be taken as an indicator of possible historical contact or migration of the population? If so, how the different cultural contexts shaped the ways of further evolution of this instrument?

The ritual songs of the Suruí of Rondônia (Brazilian Amazon) as historical sources

Cedric Yvinec, Laboratoire d'Anthropologie Sociale, Collège de France, Paris

Among the Suruí, a Native Amazonian people who had their first peaceful contact with Western society in 1969, the songs that are composed on some specific occasions, both regularly (beer festivals) and irregularly (wars, love affairs) are the very substance of historical memory. Most narratives that deal with the past quote one or several songs of this kind. I recorded, transcribed, and translated a corpus of about 200 songs, which I collected from about ten individuals, between 2005 and 2015; some were sung spontaneously in the course of a conversation, some were sung on my request.

This corpus has been very useful for my ethnohistorical research. Indeed, in this cultural context, songs are almost the only way to have people evoke their historical memories. Moreover, when dealing with the past prior to the contact of the Suruí with Brazilians, songs are the basis of the chronological ordering of events evoked. For every quoted song, most native hearers are able to identify the event that accounted for composing that song. The musical air allows them to recognize the kind of event; some stylistic features help them to identify the author; and some metaphors enable them to pinpoint the event in the ritual and musical annals – indeed, each of these metaphors refers to a ritual cycle, and for any ritual cycle, everybody knows where it took place, while most significant places (historical villages) were named after a song that had been composed there and remained famous. Moreover, the composition of a song always indexes a ritual and political relationship between two Suruí clans or factions. Thus, on the basis of a corpus of these songs, we can get a glimpse at the history of the political tensions within the Suruí people since the late 19th century.

Therefore, in this paper I propose a case in which we may gain knowledge of the history of a society through the study of its oral musical sources.

The Attempt to Revive Meskhetian Polyphonic Songs. On the Example of Archival Recordings of the 1940s-80s

Baia Zhuzhunadze, International Research Center for Traditional Polyphony, Tbilisi State Conservatoire

Since 1901, rich collections of recordings of Georgian traditional music have existed, preserved in different audio archives of Georgia. Within them, Meskhetian songs are among the least recorded and therefore, Meskhetian music is one of the least studied Georgian musical dialects.

Ethnomusicological study of Meskhete started only in the 1930s for the following reasons: from the 1830s this region was the site of a territorial dispute between the Tsarist Russian and Ottoman empires, succeeded by one between the USSR and Turkey. Entrance to this region was strictly controlled by the Soviet KGB. Therefore, scholars had limited fieldwork conditions. According to the data provided by two expeditions (in 1930 and 1949), in Meskhete national musical traditions had sunk into oblivion, and the Meskhetians hardly remembered and performed Georgian songs. Only in the 1960s was an in-depth study of Meskhetian folk music undertaken, by Valerian Maghradze. His fieldwork recordings cover 54 Meskhetian village and include approximately 800 examples. This data is preserved at the Tbilisi State Conservatoire's audio archive. The majority of these materials are monophonic songs, while polyphony is presented in all other Georgian musical dialects. However, traces of polyphonic singing are obvious in them, and Maghradze dedicated almost 30 years to reconstruct polyphony in this dialect.

Recently there has been a lack of interest towards these recordings on the part of ethnomusicologists and singers in their stage practice. The repertory from Meskhetian recordings is performed very rarely, and only in polyphonized versions.

Why do scholars and performers prefer reconstructed Meskhetian polyphony? Is it the only option to revive the musical traditions of this region?

As such issues have not been studied until now, this paper is the first attempt to answer these and related questions.

“Echoes from the Past” – discussing and publishing the Georgian recordings

Susanne Ziegler, Berlin Phonogramm-Archiv (retired)

My paper focuses on historical recordings from Georgia made in German prison camps during WW1 which have recently been published in cooperation between the Berlin Phonogramm-Archiv and the Conservatory in Tbilisi. These recordings are especially meaningful for Georgian people: they are mostly songs sung in polyphony by singers-prisoners stemming from different regions in Georgia. The publication, funded by the Georgian Ministry of Culture, is accompanied with two CDs, one presenting the audio examples, the other presenting historical documents which have been written down during the recording sessions. Besides an introduction into the history of these recordings, their content and specific value for Georgian people today is described by Georgian colleagues. Detailed information on the singers as well as song texts and comments on the songs form also part of the publication.

As initiator and one of the editors I shall present my experience in discussing and preparing the recordings together with the accompanying written documents for publication and reflect on the difference in the acceptance in the West and in the source community in Georgia.

CULTURAL PROGRAMME

Wednesday 6 pm

Film "Simha" by Jerome Blumberg, France 2015, 78 min.

Thursday 2:30 pm

Éric Gonthier: The lithophones of the Musée de l'Homme

Friday 7 pm

Conference dinner

Saturday 4.15 pm

Bal-conference with Quaus de Lanla

Sunday afternoon

Free visit of the Musée de la Musique

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