

# *Kommission für Volksdichtung (KfV)*

International Ballad Commission

Commission internationale pour l'étude de la chanson populaire

[www.KfVweb.org](http://www.KfVweb.org)

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(editor: David Atkinson)

Thank you to all who attended KfV Akyaka in October. It was an absorbing conference, not least because of the number of scholars attending who offered wide-ranging insights into Turkish ballad and song traditions. I hope we will see many of these new faces at future conferences.

We owe a great debt of thanks to Gülay Mirzaoğlu and Zehra Kaderli and their team for superb organization and planning, to the committed management and staff of the hotels and to the technical support team, as well. Akyaka must be our most well-documented conference yet, with one of the regional television stations filming a number of events and interviews; we hope to be able to post a few selections on our website at some stage. Finally, it was great to see that the range of cultures represented by our delegates – always one of the great strengths of our conferences – shows no sign of diminishing.

Next year, we meet in Stellenbosch, on the Western Cape in South Africa, a spectacular venue for our first meeting in the southern hemisphere. Though attending may be a challenge for a lot of us, I encourage as many as possible to make the trip for what promises to be a unique, fascinating, and memorable occasion.

*Tom McKean*

## **Elections**

Marjetka Golež Kaučič's term as Vice President expires at the end of 2012. Following the Call for Nominations, there was one proposal, but the candidate chose to withdraw upon learning that Dr Golež Kaučič was willing to stand again (nominated by Thomas McKean, seconded by Ingrid Åkesson). Marjetka Golež Kaučič is therefore duly elected to serve as KfV Vice President 2013–17.

## **Minutes of the Business Meeting of the KfV**

Akyaka, Turkey, 11 October 2012

### **1. Present**

Thomas A. McKean (President), Marjetka Golež Kaučič (Vice President), Louis P. Grijp (Vice President), Ingrid Åkesson (Treasurer), David Atkinson (Secretary)

Ardian Ahmedaja, Işıl Altun, Robert Bouthillier, Matilda Burden, Anne Caufriez, S. Bilge Çetintaş, Simona Delić, Arbnora Dushi, Metin Eke, İlhami Gökçen, Éva Guillorel, Chris Heppa, Maria Herrera-Sobek, Sabina Ispas, Christine James, E. Wyn James, Zoja Karanović, Marija Klobčar, Anne Maier, Gülay Mirzaoğlu, Oksana Mykytenko, John Niles, Ali Osman Öztürk, Isabelle Peere, Gerald Porter, Karl Reichl, Andy Rouse, Larry Syndergaard, Larysa Vakhnina, Olimbi Velaj, Keiko Wells, Erich Wimmer.

### **Greetings from absent friends**

Barbara Boock, J. J. Dias Marques, W. F. H. Nicolaisen, Stefaan Top.

## **2. Obituary announcements**

**Roger Pinon** (1920–2012) was a co-founder of SIEF and the KfV. He taught folklore at the universities of Indiana and Pennsylvania, and at Université Laval. He combined Dutch, English, and German language teaching with folklore collecting and indefatigable research. Appointed a member of the *Commission belge de la vieille chanson populaire*, he was responsible for the correct spelling of Walloon songs.

The first Walloon folk collector, Roger Pinon saw himself as a ‘rescuer’ of popular phenomena in French and Walloon dialects. His interests extended from popular songs, tales, legends, foodways, folk medicine, and rites of passage to games, calendar traditions, and material culture. Vice President of the *Musée de la Vie Wallonne* and a member of numerous Belgian and international learned societies, his publications amount to hundreds of articles relating to Walloon folk traditions. Last but not least, his ardour and exactness at work were equalled by his cheerfulness, humour, and generous friendship.

*Isabelle Peere*

**Alexandru Amzulescu** (1921–2011), distinguished Romanian folklorist, author of more than 100 studies, compiler of the typology of Romanian ballads and oral literature, editor of *Revista de etnografie și folclor*, died 2011. Among his books are *Cântecul epic eroic* (Heroic Epic Song), *Tipologie și corpus de texte poetice* (Typology and Corpus of Poetic Text), and *Balada familială. Tipologie și corpus de texte poetice* (The Family Ballad: Typology and Corpus of Poetic Texts).

**Maja Bošković-Stulli** (1922–2012), folk narrative scholar, director of the *Institut za narodnu umjetnost*, Zagreb (Institute of Ethnology and Folklore Research in Zagreb) and editor of *Narodna umjetnost*, died 2012. Among her publications are the editions *Narodne pripovijetke*, *Zakopano zlato*, and *Žito posred mora*, and scholarly books *Usmena književnost kao umjetnost riječi* (Oral Literature as the Art of Words), *Usmeno pjesništvo u obzorju književnosti* (Oral Poetry in the Horizons of Literature), and *Priče i pričanje* (Stories and Storytelling, 1997).

**Gerlinde Haid** (1943–2012) – highly esteemed Austrian folk music scholar, well known in the KfV (took part in the Freiburg meeting 2006). She taught in the „Universität für Musik und darstellende Kunst Wien“ (University for Music and Arts Vienna) as head of the „Institut für Volksmusikforschung und Ethnomusikologie“

(Institute of Folk Music Research and Ethnomusicology) after she had helped to establish Folk Music Research as a field of scholarship at the „Mozarteum“ in Salzburg (1989–94) and Innsbruck. Apart from her qualities as scholar and university teacher, she was admired and highly estimated for her tolerance, understanding, justice, civil courage and kindness.

*Barbara Boock*

### **3. Publications**

BASIS 8 Balmacara (2007) conference papers, *Songs of People on the Move*, ed. Thomas A. McKean, is now available.

Cardiff (2008) papers due 2013  
Terschelling (2010) papers due 2013  
Faro (2011) papers due 2014

In the BASE series, *What to Do with Folklore* due 2013.

Publication of the Akyaka papers is planned, either in the BASIS series or through Hacettepe University.

### **4. Treasurer's report**

After the Akyaka meeting, the account stood at €1996.

### **5. Future conferences**

**2013 Stellenbosch**, South Africa, October 2013, organized by Matilda Burden.  
This will be the first-ever KfV conference to be held in the Southern Hemisphere.  
Suggested themes: Social Issues in Ballads and Other Songs.  
A Call for Papers will be circulated separately, in December 2012.

**2014 Pécs**, Hungary, organized by Andy Rouse.  
Suggested themes: Ethnic fluidity.

2015 onwards: possible offers include Kosovo, Belgrade, Ireland, and North America.  
Other proposals are welcome.

### **6. Website**

Please send suitable photos from Akyaka and other conferences to Tom McKean.

### **7. International Congress on Medieval Studies**

The KfV sponsored three very successful sessions on the ballad at the 2012 International Congress on Medieval Studies at Western Michigan University, organized

by Larry Syndergaard:

Old Ballads, New Perspectives Presider: Larry Syndergaard

Jews, Gypsies, School Wives, and Green-Clad Neighbors: Sir Hugh's Murderesses in the "Difficult Middle" in Child 155 "Sir Hugh of Lincoln" – Sandra Bailiff

Straubhaar (University of Texas-Austin)

The Origins of "The Battle of Otterburn" – Richard Firth Green (Ohio State University)

Parallel Pan-European Ballads and Their Transmission Across Linguistic Borders –

Bobby D. Nixon (Denison University)

The Picture Language of the Swedish and Danish Ballads: An Analysis – Sigurd

Kværndrup (Linné University)

The Music of the Ballads I: Evolution and Variation Presider James Massengale

Norwegian Medieval Ballads: Variation and Stability in Music and Text – Astrid Nora

Ressem (Norsk Visearkiv)

"The Wind Blows Cold Today": Melodic and Environmental Variation in Child 78

"The Unquiet Grave" – Sarah Harlan-Haughey (University of Maine)

The Music of the Ballads II: Analysis and Adaptation Presider: Sarah Harlan-Haughey

Ballads and Melodies à la mode: The Church Modes in Ballad Theory by Bronson,

Laub, and Haffner – James Massengale (University of California-Los Angeles)

An Analysis of Musical Influence on Individual Interpretations of "The Gypsy Laddie"

(Child 200) – Lynn Wollstadt (South Suburban College)

I'm especially glad that, after several years of talk about the prospect, two of our sessions were on the music of the ballads. A good sign in 2012 was the presence of new names and younger scholars. We also continued the tradition begun by my late wife Ardis, of a ballad-mongers' dinner at my house for the participants, with pleasant company, Michigan wines, and good spirits.

*Larry Syndergaard*

## **8. SIEF**

The 2012 SIEF newsletter <http://www.siefhome.org/images/PDF/sief-news-may-2012.pdf> has announced the expulsion of the KfV from SIEF. The KfV executive considers that the account given there is a one-sided misrepresentation of the circumstances surrounding the disagreement, and that SIEF made little effort to understand our position on their recently passed requirement that working group members must join SIEF in order to be considered members of their own group. Nor did they accommodate the fact that the KfV had been operating successfully since 1966. Historically, the KfV was established independently of SIEF, being first affiliated with the International Folk Music Council's text group. Members will be familiar with long-running discussions surrounding this matter and there is little point in elaborating them further here. We look forward to prospering as an independent body.

## **9. Closing**

The Business Meeting closed by offering thanks on behalf of all delegates to Gülay Mirzaoğlu and Zehra Kaderli, and all of their organizing team, who enabled the conference to run so smoothly.

## Conference report

The 2012 conference of the KfV was held at Akyaka in the south-west of Turkey, with sessions taking place in the Yücelen Hotel. Delegates attended from Albania, Austria, Belgium, Bulgaria, Canada, Croatia, England, Finland, France, Germany, Hungary, Ireland, Japan, Kosovo, the Netherlands, Romania, Scotland, Serbia, Slovenia, South Africa, Sweden, Turkey, Turkish Republic of Northern Cyprus, Ukraine, the USA, and Wales. Akyaka is a delightful small town on the south-west coast of Turkey, offering opportunities for swimming, excursions by boat, good food – everything the discerning ballad scholar could wish for.

The conference theme for this year was ‘Symbols in Folk Songs and Ballads’. Proceedings began with an address on symbols in Turkish folk songs, explaining in particular the meaning of the carnation, which was adopted as the conference symbol. This was followed by a scene-setting talk on the history of folk song studies in Turkey, and a performance of Turkish music by the Anatolian Sun Quartet. The following day, a further plenary paper was presented on musical symbolism in Turkic oral epic poetry. All of the conference papers adhered well to the theme, lending a coherence to the proceedings, and a number of people commented on the academic standard that was maintained throughout.

Dinner on the Monday evening was courtesy of Akyaka municipality, followed by a Turkish music recital. On Tuesday the municipality treated us to dinner again, featuring the traditional – and delicious – foods of Akyaka, again followed by Turkish music and dancing, and featuring performances by KfV members, Metin Eke, Gülay Mirzaoğlu, and Kemal Silay. The boat trip to the islands on Wednesday took us across astonishingly clear waters to Cleopatra Island (quite what she was doing there never became entirely clear), a visit to ancient church ruins, and opportunities to swim or to drink beer, according to taste. On the Thursday we visited the Muğla district by bus. Among the highlights were the visit to Gevenes village, the scene of the tragic real-life events recounted in the ‘Forester Song’, and in Muğla itself the visits to the Turkish bath (*hamam*), reputedly founded in 1344, and the Culture House, a small museum featuring a middle-class house of the early twentieth century. We were back in time for the conference banquet, and in bed in time to be up again on Friday for a full-day excursion to the Marmaris region.

But this was not just a holiday – even though the sea and sunshine were more than welcome after a miserable summer in northern Europe. Symbolism in ballads takes many forms – from the symbolic status of the ballad itself, through sociological and political meanings, to gendered and erotic meanings, symbols related to the specifically musical aspects of the ballad, and contemporary cultural dynamics. The chosen theme proved a particularly rich one, reminding us how ballads belie the seeming simplicity of the surface narrative and melody.

At one point someone said, in relation to some organizational detail: ‘Anything is possible in Turkey.’ It certainly was. Thank you once more to Gülay and Zehra, and to everyone who ensured we had such an enjoyable and productive time there.

*David Atkinson*

## NEWS AND PUBLICATIONS

*Exigentele si utilitatea lecturii etnologice: In onorem Nicolae Constantinescu* (Bucuresti: Ed. Universitatea, 2012). ISBN 978-606-16-0103-5. €24.00.

**Barbara Boock**, 'Volkslieder als Medien der Volksbildung' ('Folk Songs as a Medium of Folk Education'), in *Volksbildung durch Lesestoffe im 18. und 19. Jahrhundert: Voraussetzungen – Medien – Topographie / Educating the People through Reading Material in the 18th and 19th Centuries: Principles – Media – Topography*, ed. Reinhart Siegert, Peter Hoare, Peter Vodosek (Bremen: edition lumière, 2012). ISBN 978-3-943245-03-5.

**Barbara Boock**: Andere Lieder? - Das wiedererwachte Interesse am deutschen Volkslied bei den Festivals der 1970er-Jahre. In: *Festivals populärer Musik*. Tagungsbericht Köln 2010 der Kommission zur Erforschung musikalischer Volkskulturen in der Deutschen Gesellschaft für Volkskunde e.V. Hrsg. von Klaus Näumann und Gisela Probst-Effah. München, Allitera Verlag, 2012. S. 95 - 102, III. (Musik - Kontexte - Perspektiven. Schriftenreihe der Institute für Musikpädagogik und Europäische Musikethnologie an der Universität zu Köln, 2)

*Traditiones* 40/3 (2011), ed. by **Marija Klobčar** and **Ingrid Slavec Gradišnik**, includes some of the papers from the International Interdisciplinary Symposium *What to Do with Folklore*, held in Ljubljana in September 2009. The title of the volume is *Real and Virtual Spaces of Folklore Studies*: <http://isn.zrc-sazu.si/index.php?q=sl/node/294>

*Island Songs: A Global Repertoire*, ed. by **Godfrey Baldacchino** (Scarecrow Press, 2011) ISBN 978-0810881778.

**Astrid Nora Ressem** (ed.), *Norske middelalderballader. Melodier. Bind 1. Naturmytiske ballader, legendeballader og historiske ballader* (Oslo 2011). [Translated as: *Norwegian Medieval Ballads. Tunes. Vol 1. Ballads of the supernatural, legendary ballads and historical ballads.*] The volume has an English introduction and contains about 300 tunes.

[http://www.visearkivet.no/sider/artikler\\_og\\_dokumenter/Ballademelodier.html](http://www.visearkivet.no/sider/artikler_og_dokumenter/Ballademelodier.html)

**Simona Delić**, *Silva Hispanica: Komparativna studija o žanru balade u modernoj hrvatskoj i u španjolskoj usmenoj tradiciji* (Zagreb: Institut za etnologiju i folkloristiku, 2011). [*Silva Hispanica: A Comparative Study on the Ballad Genre in Modern Croatian and in Spanish Modern Tradition*].

**Simona Delić**, *Barca Bela. El Género de la Balada en el Mediterráneo: Los Aspectos Teórico-Literarios y Literario-antropológicos de la Tradición Oral Croata e Hispánica del Siglo XX* (Saarbrücken, Editorial Académica Española, 2012).

**Simona Delić**, 'Recordando al profesor Diego Catalán', *1616: Anuario de Literatura Comparada* (2012).

**John H. McDowell**, 'Coaxing the Corrido: Centering Song in Performance', *Journal of American Folklore* 23 (2010), 129–49.

**John H. McDowell**, 'The Ballad of Narcomexico', *Journal of Folklore Research*, in press.

**David Atkinson**, 'The Ballad Revival and National Literature: Textual Authority and the Invention of Tradition', in *Folklore and Nationalism in Europe during the Long Nineteenth Century*, ed. by Timothy Baycroft and David Hopkin (Leiden and Boston: Brill, 2012), pp. 275–300.

The Solway Centre for Environment and Culture at the University of Glasgow, Dumfries, has been established with **Valentina Bold** as its first Director <http://www.gla.ac.uk/schools/interdisciplinary/research/solwaycentre/>. There will be a traditional song dimension as the Centre develops, and collaborative ideas are very welcome.

