

“Young musicians relationship with source material : new oralities and transmission ?”

In our round table we discussed real epistemological issues with researchers, educators and artists and I am very happy that in the TUNE project community we developed such difficult issues as music tradition, identities and artistic creation in this area.

Speakers :

André Gladu, independant filmmaker (Quebec)

Emmanuel Turpin, traditional music student-pôle Aliénor

Benjamin Rygh, artist teacher-University of South Eastern Norway

Xiana Teixeira (Chiana Teicheiro), artist teacher-Conservatorio Superior de Vigo, Galicia (Spain)

Moderator : George Kokkonis, ethnomusicologist teacher-university of Ioannina (Greece)

Our starting point was that young people's ease and speed access to local, national and international repertoires is changing their cultural approach from those and belongs, in fact, in a different time and space of the traditional music revival. New systems to be invented ? Irreversible loss or new orality ?

Our four speakers presented their own experience and practices in this field and tried to redefine this debate on oral transmission, dissemination and the learning process regarding different kinds of traditional music and oral cultures.

André Gladu (Québec – Le son des français d'Amérique) Talked about the human relationship with sources, comparing the many tools with the hammers that a master has at his disposal and pointing out that a master can achieve his goal without too many hammers that can confuse him. He proposed to look for the life of traditional music in his own culture. So it is not enough for young people to use only tools and to be away from this life. It becomes chaotic with so many repertoires and so many instruments. Help young people to find the real sources. He also pointed out that in the evolution of traditional music, we have to see what we can lose and what we can gain.

The relationship of young musicians and pedagogues with sources.

Emmanuel Turpin (France/ Ile de la Réunion, student in Pole Alienor)

Point out that in each generation we have a lot of type of tools but cultures disappears and it is essential to find people who practice traditional music and not to defined it like a museum where everything is gonna be present in a static form like immovable objects. He also observed that we have to admit that certain elements have disappeared for good, and that we have to carry on with what remains. Inventing new things, but without straying too far from the roots.

Xiana Rei Teixeira (Espagne/Galice, Higher Conservatory of Music of Vigo)

Presented Galician song books with transcription of trad. music by questioning who useful could be if dont have the originals recordings. He spoke about research of Dorothe Schubart, Lomax and presented database concluding that Young people must always understand the differences between sources.

Benjamin Rygh (Norvège/Rauland, University of South-East Norway, Department of traditional Arts and traditional music)

Musical traditions outside the Institutions. And point out that: When we learn from people more than the tune, dance etc. We learn all the framework of the music, all the culture in which this music is included. He emphasized that young people can be informed by sources to enrich the traditions today and must know that recording's content elements some times are non-present today.

An in conclusion:

We agreed that tradition is not static, but evolves with social, political and economic change. Young musicians must seek creativity and innovation, while being informed by sources about what has come before. Evaluating sources (books, recordings, videos, etc.) but at the same time understanding the cultural context on which music has an important role.