



# **ESEM***point*

**47**

The **European Seminar in Ethnomusicology** (ESEM) was founded in 1981 in Belfast by the late John Blacking (1928-1990). ESEM is a platform for professional scholars and advanced students in ethnomusicology. Membership is open to all scholars around the world. Members receive regular bulletins and are entitled to attend the annual seminar.

## **Membership**

The annual membership fee for ordinary members is € 25, with half rates for students and conjoints.

Members in countries without access to "hard" currencies, who have professional status, may benefit from special arrangements and receive assistance to come to Seminars, as far as can be arranged.

Please send your annual payment to:

Britta Sweers (ESEM)  
Deutsche Kreditbank AG, Germany,  
bank code: 120 300 00  
account no.: 1002508214  
IBAN: DE87 1203 0000 1002 5082 14  
BIC: BYLADEM 1001

Please note that bank charges are your responsibility.

## **Annual seminars**

ESEM takes place annually in different countries of Europe. ESEM is a Seminar rather than a conference that hosts collegial meetings in which researchers from around the world can gather to share ideas and discuss recent work in ethnomusicology, in an intimate and informal setting. Main languages are English, French, and German, but any language is acceptable if translation is possible. Meetings are open to ethnomusicologists from all parts of the world without restriction. Over 400 scholars have attended at least one major Seminar or shown practical support to ESEM. Members' fieldwork is conducted in all corners of the globe; for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. Full Seminars were held at Köln 1983, Belfast 1985, London 1986, Paris 1987, Tuczno (Poland) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, Toulouse 1996, Jyväskylä (Finland) 1997, Jerusalem 1998, London 1999, Belfast 2000, Rauland (Norway) 2001, Druskininkai (Lithuania) 2002, Gablitz (Vienna) 2003, Venice 2004, Cologne 2005, Jokkmokk (Sweden) 2006, Lisbon 2007, Warsaw 2008, Milton Keynes 2009, Budapest 2010, Aberdeen 2011). They last 4-5 days each and are usually held in September.

The status of ESEM with the European Commission is that of a Scientific Network.

ESEM web site: [www.esem-music.eu](http://www.esem-music.eu)

ESEM logo by Nicole Despringre

## From the Secretary General

Dear ESEM Members,

In this issue you will find the minutes of the General Assembly held at the ESEM XXVII in Aberdeen (September 2011).

This year the ESEM General Assembly will elect the ESEM CORD members for the term 2013-2014.

I would like to thank Ingrid Åkesson who kindly took the GA Minutes in Aberdeen, and Laura Leante who made a survey of contents ethnomusicological journals.

All the necessary information about ESEM, including membership form, can be found on our website [www.esem-music.eu](http://www.esem-music.eu) (section Membership). It is a new website, and the old one has been closed.

If you wish to sponsor a colleague living in a country with no convertible currency, you are most welcome!

Ewa Dahlig-Turek  
ESEM Secretary General

# XXVII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Elphinstone Institute  
University of Aberdeen  
September 16, 2011

## MINUTES OF THE ESEM GENERAL ASSEMBLY

**[PLEASE READ TO APPROVE IN LJUBLJANA!]**

### ESEM PLENARY MEETING

Elphinstone Institute, University of Aberdeen, Friday September 16th 2011

Participants: approx. 25

The plenary commemorated John Blacking and those who died during the past year.

#### 1. Minutes

The minutes of the 2010 plenary – published in *ESEMpoint* 46 – were approved without amendment.

#### 2. Dan Lundberg: President's report

During the past year the President has been in contact with several possible future organisers. Since the changes of constitution last year, there are from now on different terms for the election of cord members and election of President and Secretary General. The new Guidelines for local organisers have been sent out to the relevant persons.

#### 3. Ewa Dahlig: Secretary General's report

3.1. During the last year the Secretary's duties included circulating news among the members, updating of the ESEM files, publishing the bulletin and contact with members.

3.2. ESEMPoint 46 was issued in electronic form as a pdf file.

#### 4. Britta Sweers: Treasurer's report.

4.1 Costs for Musicology Today are recently paid and will be in the next report.

4.2. Finances - approved.

Financial period: September 20th 2010 – September 13th 2011		
Balance (20.9.2010)	€	<u>12.833,28</u>
Subscriptions	€	1253,00
Bank interests	€	67,32
<b>Total</b>	€	<b><u>14.153,60</u></b>
<b>Result 2010-2011</b>		
Total funds available 13.09.2011	€	14.153,60
Total funds available 20.09.2010	€	12.833,28
<b>Result 20.09.2010-13.09.2011</b>	<b>+ €</b>	<b><u>1320,32</u></b>

#### 5. Membership.

Participants in the Aberdeen Meeting were encouraged to become permanent members of ESEM. Information on how to become an ESEM member is available on the ESEM website [www.esem-music.eu](http://www.esem-music.eu) or can be obtained by contacting the Secretary.

## **6. Publications**

Publication of selected papers from seminars depend on the local organiser and publishing possibilities. The Budapest publication is calculated for January 2012 and will be distributed to all members in good standing. Ian Russell states that a publication of Aberdeen papers is planned; further information will be forthcoming. The John Blacking lecture by Anthony Seeger will be published on the ESEM website.

## **7. Elections**

The CORD includes up to 11 members. Four in the Secretariat (President, Secretary General, Treasurer and the Chair of the next seminar) + up to seven ordinary members.

### 7.1. Election of President.

Dan Lundberg, the only nominee, was re-elected for a second term.

### 7.2. Election of Secretary General.

According to the Constitution the Secretary general can be re-elected after two terms. Consequently Ewa Dahlig was re-elected for another term.

### 7.3. Election of CORD members.

As new members of the CORD Ardian Ahmedaja and Ian Russell were elected. Laura Leante and Martin Clayton were re-elected.

## **8. Forthcoming seminars**

### 8.1. ESEM 2012.

The 2012 Meeting will by invitation from Ana Hofman be held in Ljubljana 19-23 September, at the Institute of Ethnomusicology, Slovenian Academy of Sciences. Themes proposed are: 1. Past in music/musical past. 2. Music and cultural memory.

Ana Hofman sent a Power Point with presentation of the venues which was shown.

8.2. For ESEM 2013 there is an invitation to Bern from Britta Sweers, who will check up possibilities for funding. Possible themes might concern Music, nature and tourism.

For 2014 there is an invitation to the University of Limerick and the Irish World Academy of Music and Dance by Colin Quigley. Time probably late August rather than September.

## **9. Other business**

The Assembly decided that the official letterhead will include the web address, [www.esem-music.eu](http://www.esem-music.eu).

The size and character of ESEM were discussed; the wish of including many interested persons versus the advantages of the hitherto small-sized seminars where communication is a central issue. The Meeting was reminded that the question of succession of president and secretary is to be attended for the future.

Ewa Dahlig brought to the attention of ESEM members "Europeana", Europe's leading digital library, presenting digital cultural heritage to the world [www.europeana.eu/portal](http://www.europeana.eu/portal)

Among other things there is a possibility to show contents of archives in Europeana.

The Assembly thanked Ian Russell and the staff of the Elphinstone Institute for the very well-organised meeting including numerous experiences of Scottish music and culture, and a very welcoming and friendly atmosphere.

(Minutes taken by Ingrid Åkesson)

# XXVIII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

19-23 SEPTEMBER 2012

LJUBLJANA

The XXVIII European Seminar in Ethnomusicology (ESEM) will take place from 19 to 23 September 2012 in Ljubljana, Slovenia, and will be hosted by the Centre for Interdisciplinary Research and the Institute of Ethnomusicology of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts.

## **Programme committee**

**Ana Hofman (Slovenia) - chair**

Slawomira Kominek (Poland)

Ardian Ahmedaja (Austria)

Mojca Kovacic (Slovenia)

All the information on the ESEM conference 2012 can be found at [www.esem-music.eu](http://www.esem-music.eu)

## **Important:**

The ESEM General Assembly will take part on Friday, September 21st, in the afternoon..

This year we will elect three CORD members for 2013-2014. The CORD Members whose term ends this year are:

Ursula Hemetek, Maurice Mengel and Sławomira Żareńska-Kominek

**Entitled to take part in the ESEM General Assembly and to vote are ESEM members in good standing.**

**All the speakers at the conference should be registered ESEM members.**

According to the ESEM tradition, Honorary Life Members and guests invited to deliver a John Blacking Memorial Lectures are welcome without any formal requirements.

## BOOKS

Joseph S. Kaminski

*Asante Ntamera Trumpets in Ghana: Culture, Tradition, and Sound Barrage*

Ashgate (October 2012)

37 b&w illustrations, 27 musical examples, 226 pages, Hardback

ISBN: 978-1-4094-2684-4

SOAS Musicology Series

The author's ethnomusicology fieldwork in Ghana with the Asante *ntamera* trumpeters draws on interviews, field recordings, oral traditions, written accounts, archaeological evidence, transcriptions, and linguistic analyses, to situate the Asante trumpet tradition in historical culture. The Asante trumpets are made from elephant tusks and are symbols of Asante strength. They have an important role in Asante cosmology. Surrogate speech is performed via lipped tones through a tusk in praise of the Asante royal ancestors and the living Asante king. The book contains transcriptions and analyses of surrogate speech texts and their accompanying ensemble songs. When several ensembles play simultaneously as a representation of power, they make staggered entrances, beginning separate songs in order. This results in a simultaneous performance of separate songs. The phenomenon, termed 'sound-barrage', is an ancient aesthetic, and is performed to protect the kingdom and the ancestors. It is both spiritual and acoustical. **Contents:** Introduction to the Asante and the ivory trumpets; Origins of the *ntamera* trumpets; Anthropological evidences of ivory trumpets in Ghana and West Africa; Early descriptions of Gold Coast ivory trumpets; Asante ivory trumpets in culture; The sound barrage; Asante trumpet groups; Ivory trumpet surrogate speech; Transcriptions and analyses of *ntamera nnwom*; Transcription and analyses of *nkontwema* and *amoakwa nnwom*; Epilogue - Philip Asamoah Bonsu and the postmodern condition; Appendix; Notes to the CD tracks; Bibliography; Index.

[http://www.ashgate.com/default.aspx?page=637&calctitle=1&pageSubject=409&sort=pubdate&forthcoming=1&title\\_id=10823&edition\\_id=14303&lang=cy-GB](http://www.ashgate.com/default.aspx?page=637&calctitle=1&pageSubject=409&sort=pubdate&forthcoming=1&title_id=10823&edition_id=14303&lang=cy-GB)

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In 2012 the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna has published two volumes of the series *Schriften zur Volksmusik*:

Ursula Hemetek, Evelyn Fink-Mennel, Rudolf Pietsch (Hg.): *Musikalien des Übergangs. Festschrift für Gerlinde Haid*. (= Schriften zur Volksmusik Bd. 24) Böhlau, Wien Köln Weimar 2011

Ardian Ahmedaja (ed.): *European Voices II*. (Schriften zur Volksmusik Bd. 23) Böhlau, Wien Köln Weimar 2011

Further on we want to announce that Gerlinde Haid, longstanding head of the Institute has resigned in 2011. On this occasion the Institute organised a big event as farewell celebration



including the presentation of the *Festschrift*. Ursula Hemetek has overtaken her duties as the head of the institute since January 2011.



Photo 1: Gerlinde Haid at her farewell celebration  
Photo by Lisl Waltner, Archive of the institute

In 2012 the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna has been able to publish a new volume of the series *klanglese*, for the first time as an internet-publication: Ursula Hemetek (ed.): *Music and Minorities in Ethnomusicology: Challenges and Discourses from Three Continents* (= *klanglese* 7), Institut für Volksmusikforschung und Ethnomusikologie, Vienna 2012

<http://www.mdw.ac.at/ive/?PageId=3650>

There were co-organized two ICTM Study Group meetings by members of the institute: *Multipart Music* in Tirana/Albania (April 2012), chair: Ardian Ahmedaja and *Music and Minorities* in Zefat/Israel (August 2012), chair: Ursula Hemetek



The institute was also active in hosting lectures of respected colleagues from abroad: Britta Sweers (University of Bern/Switzerland), Brigitte Bachmann-Geiser (Bern/Switzerland), and Mark Slobin (Wesleyan University/USA)

A cooperation with the Georgian embassy in Vienna enabled the institute to invite the well known Georgian Rustavi Choir for the presentation of the book *European Voices II*.



Photo 2: The Georgian Rustavi choir at the book presentation May 18 2012, Photo: Nicola Benz, Archive of the institute

Ursula Hemetek

## **AWARDS**

### **Ethnomusicology honored by the International Musicological Society**

Prof. Simha Arom, Director of Research, Emeritus at the French National Centre for Scientific Research (CNRS) and founding member of ESEM, has been appointed Honorary Member of the International Musicological Society. This distinction was bestowed at the 19th Congress of the institution - founded in 1927 - held in Rome at the beginning of July 2012.

Through Simha Arom, the first ethnomusicologist to receive this honor, our entire discipline is acknowledged.

<http://www.ims-international.ch/content/index.php/about-ims#honorary>

### **Koizumi Fumio Prize for Ethnomusicology**

The prize was established in 1989 to honour individuals and organizations who have made significant contributions to the field of ethnomusicology.

**The 23rd Annual (2011) Koizumi Fumio Prize was given to Izaly Zemtsovsky**  
(Former Visiting Professor, Music & Slavic Depts., Stanford University)

In recognition of his contribution to elucidation of fundamental concepts about music in oral traditions as well as of his publications concerning extensive information of Soviet ethnomusicology.

This is a good opportunity to remind also other honorable ESEM members awarded this prize.

**1st Annual (1989) Koizumi Fumio Prize**

**John BLACKING**

(Professor emeritus, Queen's University, Belfast, United Kingdom)

In recognition of his achievements in research in ethnomusicology and activities in international education.

**6th Annual (1994) Koizumi Fumio Prize**

**Tran Van Khe**

(Professor emeritus, Université de Paris Sorbonne-Paris IV; director, Centre National de la Recherche Scientifique)

In recognition of his contribution to the study of Vietnamese music as well as his achievements in education of ethnomusicology.

**18th Annual (2006) Koizumi Fumio Prize**

**Krister Malm**

(Professor, Gothenburg University)

In recognition of his achievements in research and activities in international organizations and networks in ethnomusicology.

**20th Annual (2008) Koizumi Fumio Prize**

**Simha Arom**

(Directeur de recherche émérite au Centre national de recherches scientifiques)

In recognition of his long standing research on African music, especially his creative research on African polyphonies and polyrhythms and his efforts to establish rigid methodologies in ethnomusicology.

**21st Annual (2009) Koizumi Fumio Prize**

**Joseph Jordania**

(Honorary fellow, University of Melbourne, Professor, Head of the Foreign Department of the International Research Centre for Traditional Polyphony at Tbilisi State Conservatory)

In recognition of his contribution to systematic analysis of folk polyphonies of the world, proposing a new model for the origins of traditional choral singing in a broad context of human evolution.

## REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE Autumn 2011 - September 2012

The next pages include a review of the periodicals of ethnomusicological interest published in Europe since the last ESEM seminar in 2011.

Laura Leante

### **Ethnomusicology Forum**

**Volume 20/3 2011**

#### *The Ethnomusicology of Western Art Music*

- |   |   |
|---|---|
| Laudan Nooshin                            | Introduction to the Special Issue: The Ethnomusicology of Western Art Music   |
| Rachel Beckles<br>Willson                 | Music Teachers as Missionaries: Understanding Europe's Recent Dispatches to Ramallah  |
| Tina K. Ramnarine                         | The Orchestration of Civil Society: Community and Conscience in Symphony Orchestras   |
| Melissa C. Dobson &<br>Stephanie E. Pitts | Classical Cult or Learning Community? Exploring New Audience Members' Social and Musical Responses to First-time Concert Attendance |
| Amanda Bayley                             | Ethnographic Research into Contemporary String Quartet Rehearsal  |
| Eric Martin Usner                         | 'The Condition of Mozart': Mozart Year 2006 and the New Vienna  |
| Pirkko Moisala                            | Reflections on an Ethnomusicological Study of a Contemporary Western Art Music Composer   |

### **Ethnomusicology Forum**

**Volume 21/1 2012**

- |   |   |
|---|---|
| Trevor Wiggins &<br>Eleni Kallimopoulou | Editorial   |
| Fernando Rios                           | The Andean <i>Conjunto</i> , Bolivian <i>Sikureada</i> and the Folkloric Musical Representation Continuum |
| Catherine Grant                         | Rethinking Safeguarding: Objections and Responses to Protecting and Promoting Endangered Musical Heritage |
| Willemien Froneman                      | She Danced Alone: Jo Fourie, Songcatcher of the Groot Marico  |

Jesse Samba Wheeler Rock, Refrain and Remove: Hearing Place and Seeing Music in Brasília

**Ethnomusicology Forum**

**Volume 21/2 2012**

***Ethnomusicology, Archives and Communities: Methodologies for an Equitable Discipline***

- Carolyn Landau & Janet Topp Fargion We're all Archivists Now: Towards a more Equitable Ethnomusicology
- Don Niles The National Repatriation of Papua New Guinea Recordings: Experiences Straddling World War II
- Thomas R. Hilder Repatriation, Revival and Transmission: The Politics of a Sámi Musical Heritage
- Noel Lobley Taking Xhosa Music out of the Fridge and into the Townships
- Samuel Kahunde Repatriating Archival Sound Recordings to Revive Traditions: The Role of the Klaus Wachsmann Recordings in the Revival of the Royal Music of Bunyoro-Kitara, Uganda
- Birgitta J. Johnson Gospel Archiving in Los Angeles: A Case of Proactive Archiving and Empowering Collaborations
- Emma Brinkhurst Archives and Access: Reaching Out to the Somali Community of London's King's Cross
- Carolyn Landau Disseminating Music amongst Moroccans in Britain: Exploring the Value of Archival Sound Recordings for a Cultural Heritage Community in the Diaspora

**Musiké**

**Volume 5/6, III, 1 2009**

***Sacred Singing and Musical Spirituality***

**Guest Editors: Ian Russell and Frances Wilkins**

- Fiorella Montero Diaz Danza de Tjeras through Modernity and Migration
- Nicholas Ng 'I love the starry sky at night-time': Singing and Signing in the Buddha's Light International Association, Sydney
- Richard Widdess Dapa: Dancing Gods, Virtual Pilgrimage and Sacred Singing in Bhaktapur, Nepal
- Davide Torri Shamanic Traditions and Music Among the Yolmos of Nepal

- Simone Tarsitani Melodic Analysis of the Performance of Islamic Hymns in Harar, Ethiopia
- Emmanuela Kavvadia Aspects of Stylistic and Musical Diversity in Religious Music in two Jewish Communities in Greece
- Marin Marian-Balasa The Musical Experience of the Sacred and the Concept of Hierophony
- Mary Low Singing Prayers in Secret: The Gaelic Hymn Rann Roimh Urnaigh (rune before prayer) and its Introductory Note.
- Ian Russell Between the Sacred and the Secular: Vernacular Performance in a North-East Scottish Coastal Community
- Frances Wilkins Percenter-led Praise in Northern Scottish Congregations
- Sara M. Ross How Does one Sing to a God who isn't the Lord? Sacred Singing in American-Jewish Feminism

**Musikk og tradisjon**  
**Skrift nr. 25 2011**

- Atle Lien Jensen Tungehornet – et norsk rørbladinstrument
- Per Åsmund Omholt Rytmen i kryllingspringar
- Nils Øyvind Bergset Danseformene i Numedal – levende tradisjon i endring
- Margunn Bjørnholt Kilder til begjær – inderlighet til besvær? Om tradisjon, fornyelse og faglig refleksjon i folkedansen
- Ove Larsen Nordområdenes musikk – om folkemusikkens rolle og stilling sett fra nord

*Diskusjon*

Sigbjørn Apeland, Alf Arvidsson, Ola Graff og Hans-Hinrich Thedens: Kommentarer til «Nordområdenes musikk – om folkemusikkens rolle og stilling sett fra nord»

**Studia Choreologica**  
**Volume 12 2011**

- Agnieszka Dąbkowska “Modern Educational Dance” Rudolfa Labana – charakterystyka koncepcji edukacji tanecznej [Modern Educational Dance – the concept of dance education]
- Aneta Wira Recepcja zjawiska hip-hopu w Polsce (Reception of hip-hop in Poland)
- Hanna Raszewska Wpływ programów telewizyjnych na wzrost zainteresowania tańcem w Polsce. Rezultat przeprowadzonych badań [The impact of television on the increased interest in dance in Poland. The result of the study]
- Karolina Bilaska Ginocentryzm w twórczości Marthy Graham [Gynocentrism in the works of Martha Graham]
- Aleksandra Dziurosz Fenomen twórczości Piny Bausch [The phenomenon of the work of Pina Bausch]
- Renata Lesner-Szwarc Taniec balijski jako część atrakcji turystycznej [Balinese dance as part of a tourist attraction]
- Teresa Nowak Rola i funkcja kobiet w tradycyjnych tańcach na terenie Polski w perspektywie obrzędów cyklu dorocznego i rodzinnego [The role and function of women in traditional dances in Poland territory in view of the annual- and family-cycle of rituals]
- Tomasz Nowak Mazur w XIX-wiecznej polskiej kulturze tanecznej [Mazur in the 19th C. Polish dance culture]

**Trans – Revista Transcultural de Música**  
**Volume 15 2011**  
(<http://www.sibetrans.com/trans>)

***Dossier: Música y estudios sobre las mujeres /Music and Women's Studies***  
**Guest Editor: Susan Campos Fonseca & Josemi Lorenzo Arribas**

- Susan Campos Fonseca & Josemi Lorenzo Arribas XX Aniversario de *Feminine Endings* (1991-2011): Presentación del dossier
- Susan McClary *Feminine Endings* at Twenty
- Colleen R. Baade Two Centuries of Nun Musicians in Spain's Imperial City



Nieves Hernández Romero	Educación musical y proyección laboral de las mujeres en el siglo XIX: el Conservatorio de Música de Madrid
Leticia Sánchez de Andrés	La actividad musical de los centros institucionistas destinados a la educación de la mujer (1869-1936)
Susan Campos Fonseca	La revolución silenciosa de <i>Caperucita encarnada</i> (Costa Rica, 1916)
Josemi Lorenzo Arribas	¿Dónde están las tocaoras? Las mujeres y la guitarra, una omisión sospechosa en los estudios sobre el Flamenco
Isabel Porto Nogueira & Francisca Ferreira Michelin	Mulheres intérpretes: representação e música em fotografias em branco e preto do acervo do conservatório de música da UFPEL
Matilde Olarte Martínez	La mujer española de los años 20 como informante en los trabajos de campo pioneros españoles sobre el ciclo vital
Isabel Ferrer Senabre	Canto y cotidianidad: visibilidad y género durante el primer franquismo
Isabel Ferrer Senabre	Cant i quotidianitat: visibilitat i gènere durant el primer franquisme
Rosa Iniesta Masmano	Directoras de orquesta: práctica y desarrollo del Liderazgo
Eduardo Viñuela	La subversión de los roles de género en la música popular: Mónica Naranjo como artista inapropiada/ble

***Dossier: Objetos sonoros-visuales amerindios /Amerindian Sonic-Visual Objects***

**Guest Editors: Deise Lucy Montardo & Guillermo Wilde**

Deise Lucy Oliveira Montardo & Guillermo Wilde	Introducción: Objetos, lenguajes y estéticas sonoro-visuales amerindios
Jonathan D. Hill	Fashioning Plants: An Amazonian Materiality in Three Movements
Irma Ruiz	Aborígen, sudamericana y transgresora: la ingeniosa flauta de pan de las mujeres <i>mbyá-guaraní</i>
Acácio Tadeu de C. Piedade	Análise musical e contexto na música indígena: a poética das flautas
Rosângela Pereira de Tugny	Reverberações entre cantos e corpos na escrita Tikmũ'ün

Miguel A. García	Esbozos de la estética musical pilagá
Alexandre Herbetta	Entre a terra e o espaço: modos indígenas de ir para o céu
Edmundo Pereira	Música indígena, música sertaneja: notas para uma antropologia da música entre os Índios do Nordeste brasileiro
Deise Lucy Oliveira Montardo	A música indígena no mundo dos projetos: Etnografia do Projeto “Podáali – valorização da música Baniwa”
Rafael Menezes Bastos	Etnomusicología, producción de conocimiento y apropiación indígena de la fonografía: el caso brasileño hoy en día

### ***Peer-Reviewed Papers***

Sagrario Martínez Berriel	El género de la música en la cultura global
Christian Spencer Espinosa	Finas, arrogantes y dicharacheras. Representaciones de género en la performance de los grupos femeninos de cueca urbana en Santiago de Chile (2000-2010)
Guadalupe Becker	Las mujeres en la música chilena: diálogos entrecruzados con el poder
Maria do Rosário Pestana	A “fala” é a voz das mulheres: textos e contextos do feminino em Manhouce (1938-2000)
Felipe Trotta	Sexualidad, moral y humor en la telenovela brasileña actual: casamiento, traición, seducción y simpatía
Juliana Braz Dias	Entre Virtudes e Vícios
Victoria Cavia Naya	Tradición popular y lenguaje académico: Mariemma en la <i>Bolera de la danseuse espagnole</i> (1943)
Marcus Straubel Wolf	Signos de la Brazilianidad en una canción de Camargo Guarnieri: análisis semiótico del “Prelúdio nº 2” (1927)
María Luisa de la Garza & Héctor Grad Fuchsel	“Soy como tantos otros muchos mexicanos”, o de las características que comparten los protagonistas de los corridos de narcotráfico y de migración
María Luisa de la Garza & Héctor Grad Fuchsel	“Soy como tantos otros muchos mexicanos”; or, On the shared characteristics of the protagonists of drug-trafficking and migration corridos

**The World of Music**

**Volume 51/3 2009**

*Ethnomusicology in the Academy: International Perspectives*

**Guest Editor: Simone Krüger**

- Simone Krüger            Ethnomusicology in the Academy: An Introduction
- Aaron Corn              Sound Exchanges: An Ethnomusicologist's Approach to  
Interdisciplinary Teaching and Learning in Collaboration with a Remote  
Indigenous Australian Community
- Alvin Petersen           Teaching African Musics: Personal Reflections in a South African  
University Setting
- Britta Sweers            Toward a Framework for a Pedagogically-Informed Ethnomusicology:  
Perspectives from a German *Musikhochschule*
- Samuel Araujo &            Musical Knowledge, Transmission, and Worldviews:  
José Alberto Salgado    Ethnomusicological Perspectives from Rio de Janeiro, Brazil  
de Silva
- Eleni Kallimopoulou    Ethnomusicology and Its Greek Meanings: Practices, Discourses, and  
Pedagogies in the University
- Simone Krüger            The Ethnomusicologist as Pedagogue: Disciplining Ethnomusicology in  
the United Kingdom

**The World of Music**

**Volume 52/1-3 2010**

*Readings in Ethnomusicology*

**Editor: Max Peter Baumann**

*Aspects of Music History: Archaeology, Iconography, and the Transcultural Interest*

- Arnd Adje Both            Aztec Music Culture
- Gerald Groemer           The Rise of "Japanese Music"
- Bonnie C. Wade        Performing the Drone in Hindustani Classical Music: What Mughal  
Paintings Show Us to Hear
- Bruno Deschênes        The Interest of Westerners in Non-Western Music

*Musical Instruments: Between Re-contextualization, Imagination, and Modernity*

- Karl Neuenfeldt        Good Vibrations? The "Curious" Cases of the *Didjeridu* in Spectacle

and Therapy in Australia

Toru Seyama The Re-contextualization of the *Shakuhachi* (*Syakuhati*) and its Music from Traditional/Classical into Modern/Popular

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