

Editorial

Dear ESEM members,

This issue of *ESEMpoint* includes the preliminary programme of the XXII ESEM, which will be held in Jokkmokk, Sweden, next September. This year, the Chairman of the Seminar, Dan Lundberg, and his colleagues have set up a very useful website (www.esem2006.com) that updates us all on the latest development on the organization, and provides all the information concerning the Seminar, both in its scientific content, and in organization.

Among the several news and reports of meetings organized by our members contained in this bulletin, I would like to draw your attention especially to the announcement of two publications that stem from our past seminars. The volume *The Musical Human: Rethinking John Blacking's Ethnomusicology in the Twenty-First Century*, that is published by Ashgate in the SOAS Musicology series, edited by Suzel Ana Reily, containing a selection of papers presented at the Sixteenth Annual Meeting of the European Seminar in Ethnomusicology held at the Queen's University of Belfast in 2000. Also, Marin Marian Bălașa informs us that he is the guest editor of a special issue of 'The World of Music', *Notation, Transcription, Visual Representation* containing a selection of papers presented at our ESEM 2003 held in Gablitz (Vienna), and chaired by Regine Allgayer-Kaufmann. The presence of ESEM in the international debate of our discipline is therefore steadily growing, and I take also this opportunity to inform you that the next issue of EME, n.12, the journal of our Seminar, containing selected papers presented at our last meeting in Cologne and edited by Ruediger Schumacher, is well under way.

I remind you that, in order to receive the next issue of EME you must be a member in good standing, that is, that you must pay the membership fee for the year 2006. You may do so to our three ESEM bank accounts or via credit card to our Norwegian account. All the details on how to pay can be found on the back cover of this issue of *ESEMpoint* and in our two enclosed forms. Let me remind you also of the possibility of sponsoring a membership for a colleague living in a country with no convertible currency. Silvia Delorenzi-Schenkel, Solveig McIntosh and Wim Van Zanten (also for 2007) subscribed this year in support of another member, and we are grateful to them for this sign of professional solidarity.

Finally, I remind you that the deadline for submitting materials and information for the next issue of *ESEMpoint* is November 30, 2006.

Giovanni Giuriati

XXII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Ájtte-museum - Jokkmokk
September 6 -10, 2006

Preliminary program

Wednesday, 6 Sep

Arrival

Registration opens at 16:00 in the Ájtte-museum

Presentation of the museum at 19:30 – followed by a reception

Thursday, 7 Sep

09.00 -10.30 Session 1

Jan Sverre Knudsen, Norway
What makes ethnicity matter?

Pirkko Moisala, Finland
Constructed people, place, and music transmission.

Naila Ceribašić, Croatia
UNESCO – Croatia – Istria – Peroj, a Musical Administering Excursion.

Ursula Hemetek, Austria
Minorities' Music "Going Mainstream"
Mechanisms, Purposes and Consequences – A Case Study from Austria.

10.30-11.00 Coffee break

11.00-12.30 Session 2

Anna Czekanowska, Poland
Polish Contribution to Siberian Studies in 19th century.

Galina Sytchenko, E. L. Krupich, Ju. S. Popova, Russia
Prospects of a study of intonational cultures of ethnic minorities.

Katalin Lázár, Hungary
Why and how to preserve the music of Finno-Ugrian peoples living in Russia?

Slawomira Zerańska-Kominek, Poland

A Musical Dialogue with Nature. Orphic Motifs in the Kalevala.

12.30-13.30 Lunch

13.30 -14.00 Poster session 1

Current research and projects in the form of poster presentations.

Detailed program to be announced later.

14.00-14.30 Opening of the XXIIth ESEM

Prof. Giovanni Giuriati, president of the European Seminar in Ethnomusicology

Director Kjell-Åke Aronsson, Ájtte Museum

Mayor Sixten Eriksson, Jokkmokk Municipality

14.30-15.30 Session 3

John Blacking Memorial Lecture

Professor Beverly Diamond, Memorial University of New Foundland, Canada

Music and the Project of Modern Indigeneity.

15.30-16.00 Coffee break

16.00-17.30 Session 4

Ayhan Erol, Turkey

The importance of the revived Alevi music in the reformulation of Alevi cultural identity.

Domenico Di Virgilio, Italy

Folklore and folklorisms: some remarks from the fieldwork in Central Italy (and beyond).

Hans-Hinrich Thedens, Norway

Norwegian Tatere and their visibility through music.

Anders Hammarlund, Sweden

Slavs, Czechs, Slovaks, Czecho-Slovaks? Music and identity politics in Central Europe 1918-1992.

17.45-19.00 Session 5

Elena Shishkina-Fisher, Russia

Musical and folklore heritage of the Volga Germans today: Archives, expeditions, festivals and conferences.

Britta Sweers & Bernd Clausen, Germany

Representing minority cultures within the public: Changes and conflicts.

20:30 Video session, Pub

Friday, 8 Sep

09.00 -10.30 Session 6

Rossella Ragazzi, Norway

"The yoik we are made by": the case of Adjagàs.

Olle Edström, Sweden

Some considerations: Jokkmokk 30 years later.

Ola Graff, Norway

The relation between sami yoik songs and nature.

Krister Stoor, Sweden

As Long as the World Shall Exist, an Old Man Yoiks the Pite River.

10.30-11.00 Coffee break**11.00-12.30 Session 7**

Auste Nakiene, Lithuania

Samogitia and Ancient Prussia on Internet.

Taive Särg, Estonia

Identity markers in South-Estonian popular music: The manifestation of being ethnically different.

Zhanna Pärtlas, Estonia

Some interethnic parallels in Setu traditional vocal polyphony.

Frank Kouwenhoven, The Netherlands

The limits of ethnic pride: a musical case study from China.

12.30-13.30 Lunch**13.30 -14.00 Poster session 2**

Current research and projects in the form of poster presentations.
Detailed program to be announced later.

14.00-15.30 Workshop – panel discussion, “I sing who I am”

A discussion between musicians and scholars:
Ola Graff, Ursula Hemetek, Inga Juuso, Krister Malm, Pirkko Moisala, Jörgen Stenberg,
Krister Stoor, Per Niila Stålka.

16.00-17.30

ESEM General Assembly.

19.00 Public concert in the church of Jokkmokk

Introduction: Per Niila Stålka

Performers: Inga Juuso, Jörgen Stenberg, Krister Stoor, Pieraş-Per-Ánne Ristin aka Biret Ristin Sara.

Saturday, 9 Sep**09.00 -10.30 Session 8**

Jarkko Niemi, Finland

Selkup singing style in the context of the musical styles of the Uralic Western Siberia.

Josefina Roma, Spain

Lost European Peoples and their Music through local legends.

Erkki Pekkilä, Finland

When folk and elite cultures meet: Armas Launis' Sami opera 'Aslak Hetta'.

Timo Leisiö, Finland

Music Grammar of the North Sami Yoik in Circumpolar Perspective. Introduction to a New Theory.

10.30-11.00 Coffee break

11.00-12.30 Session 9

Gerda Lechleitner, Austria

Intangible heritage: a discourse of the performer-researcher-archivist relationship.

Marko Jouste, Finland

The Characteristics of the Regional Sámi Music Cultures in Finland before 1970.

Susanne Ziegler, Germany

Historical Sound Recordings of Sami music in the Berlin Phonogramm-Archiv.

Tina K. Ramnarine, Great Britain

Musical 'calibrations' through an exploration of Carnival arts in museum spaces.

12.30-13.30 Lunch**13.30 -14.00 Poster session 3**

Current research and projects in the form of poster presentations.

Detailed program to be announced later.

14.00-15.30 Session 10

Maria Samokovlieva, Bulgaria

The ethnic group of karakachans and the organization of their musical life in Bulgaria.

Marin Marian Balasa, Rumania

Glimpses from the recent development of musical racism in Romania.

Triinu Ojamaa, Estonia

An attempt to modernize traditional music: a Khanty case.

André-Marie Despringre, France

Four different patterns of administering musical ethnicity in three French departments.

15.30-16.00 Coffee break**16.00-17.30 Session 11**

Belle Asante, Japan & Simone Tarsitani, Italy

Indigenous custodianship of musical legacies: Towards shared world heritage in Harar, Ethiopia.

Christine Dettmann, Germany

"Uma face diferente" - Brazilian musicians in Portugal.

Anna Plakhova, Russia

Traditional music as a factor of national self-identification of the Korean community in modern Russia.

Eva Fock, Denmark

Djembe or darbuka? Cultural diversity in Scandinavian music schools.

18.00 Conference dinner

Departure by bus to the Arctic Circle for dinner in a huge traditional Sami tent.
Remember to bring warm clothing and outdoor shoes.

Sunday, 10 Sep

Departure at 09:30 from Ájtte to Luleå airport. Earliest departure from Luleå (Kallax airport) 12:40 (SAS).

Optional for those that want to spend another day in Lapland:

- 1) A trip to Saltoluokta mountain station with bus for those who want to spend a day in beautiful surroundings;
- 2) Fishing tour in the lakes outside Jokkmokk.

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Ghizela/Gisela Sulițeanu**Obituary**

One of the most hardworking fieldworkers and fertile academics in the entire Central and Eastern Europe, our colleague (October 20, 1920–March 7, 2006) became a professional ethnomusicologist in 1949. At that date she joined the freshly founded Institute for Folklore (today's C. Brăiloiu Institute of Ethnography and Folklore) which she left only on her retirement, in 1980. From the early 1960s she had been internationally very active (including within the “International Folk Music Council”, the ICTM of that time), presenting papers and lecturing within various academic venues abroad. She was a pioneer in cognitive ethnomusicology (with a doctoral thesis on the psychology of musical folklore), and wrote extensively on the connections between cultural aspects of music and psycho-physiological fundamentals. She collected folk music from all over Romania, and was a reference expert (with books published) on epic songs, lullabies, dance music, and biographical customs. Impressed by Sulițeanu's writings, John Blacking invited her to Belfast, where, in 1980, she gave a series of ten lectures before Blacking's students and colleagues at The Queen's University. Then she attended several of the ESEM meetings, and since 2001 was elected an ESEM honorary/lifetime member. Gisela Sulițeanu left after her an incommensurable archive (pieces of Romanian, Jewish – both secular and synagogal –, Turkish, Tatar, Gypsy, Ukrainian musics), a grand number of published academic essays and books, a big library, manuscripts of many research papers, musical transcriptions, tape recordings.

Marin Marian Bălașa

REPORTS FROM MEETINGS

Cultural Diversity and the Urban Area: Explorations in Urban Ethnomusicology International Symposium in Vienna, March 24-26, 2006

**University of Music and Performing Arts Vienna
Unesco Working Group Vienna**

*Organiser: Institute for Folk Music Research and Ethnomusicology
Symposium Chair: Ursula Hemetek*

Vienna is sometimes called the “City of Music” at a crossroads of international flow and immigration. This unique condition of Vienna arises from its history as the capital of the Austro-Hungarian monarchy, its later position as the eastern-most outpost of Western Europe during the Cold War, as the nearest shelter for refugees during the Balkan Wars, and finally, as the centre of working immigration from south-eastern Europe. Vienna and current research projects on the musical diversity in the capital of Austria therefore were the stimulus for organising the symposium as well as one focus of the presentations. Studies from other parts of the world - Lisbon, Berlin, New York, Chicago, Kolkata - did foster a global perspective. Ethnomusicologists from Europe and the USA were invited to participate by giving presentations and joining the panel discussions.

Adelaida Reyes (New Jersey University) made quite clear in her keynote address (“Urban Ethnomusicology Revisited. An Assessment of Its Role in the Development of Its Parent Discipline”) that for most of its history, ethnomusicology neglected the urban area as field of research. Not until the early 1970s did this situation begin to change with the discovery of popular music as an urban phenomenon that also called attention to its socio-cultural context. The urban area has been and is a multicultural area because contemporary urban centres inevitably attract migration. She then unfolded beautifully the history and the methodological concepts of urban ethnomusicology, also out of her personal experience.

The following panel by Philip Bohlman, Sebastian Klotz and Lars Koch (“Tales of Three Cities: Berlin, Chicago, Kolkata at the Metropolitan Musical Crossroads”) reported about the beginning stages of a common research project that combines research in three cities which provided inspiring new perspectives: “As a medium of transformation on the urban landscape, music enters and opens the spaces between the local and the global. Indeed, musical practices – performing, listening, embodying, empowering human action – form along communicative networks within cities and stretch beyond them, again providing arteries along which musical exchange flows, transforming human agency.”(quote from Panel-abstract). Salwa El-Shawan Castelo Branco raised the important aspect of folklorism – the transformation of rural music styles in urban centers (“Folklore, Modernity and the Urban Area in Twentieth Century Portugal”).

The following papers mainly focussed on themes relevant for Vienna:

Christiane Fennesz-Juhász had searched the documents of the Phonogrammarchiv and gave a report of her findings (“Musical Worlds in the City of Vienna. A source-critical overview of documents in the Phonogrammarchiv”). Gerda Lechleitner reported on the musical life of a mostly unknown Viennese minority (“The community of Bukharian Jews in Vienna. A preliminary report”). Ursula Hemetek, Sofija Bajrektarević, Hande Sağlam reported on a recent research project on the two biggest immigrant groups in Vienna (“Musical practice of immigrants from former Yugoslavia and Turkey in Vienna”) and Barbara Kostner and Paolo Vinati spoke about “Italian Music in Vienna” meaning the music of recent Italian immigrants. Emil H. Lubej, Regine Allgayer-Kaufmann touched the important aspect of broadcasting, and urban phenomenon and extremely important in ethnomusicology (“Urbanization goes Global”. From Early Broadcast to Webradio. The Emap.FM – Example). Two panels followed, that involved students contributions, on “African Music in Vienna - Seen through the eyes of various African artists” (chaired by August Schmidhofer) and on a new Data-base (“The Online Content Management System for Vienna Music Institutions.”) (chaired by Regina Allgayer-Kaufmann). Both of these panels raised a controversial discussion about ethnomusicology in general, the methods of fieldwork, the approach to consultants and the presentation of results. This discussion also touched ethical issues.

The final roundtable on the third day tried to sum up the rich input of ideas concerning methodological and theoretical issues but very practical inputs for the management for urban musical diversity as well.

The evening concert “Unexpected Viennese musical Worlds” did foreground some of the cultural diversity of Vienna’s musical life, by presenting very different music styles of the immigrant communities from Turkey and the former Yugoslavia.

The atmosphere of the symposium seemed to be very inspired and the participants agreed that the scientific discourse on the topic definitely should be continued. We will contribute to that discourse by providing a publication of the proceedings which should be available in 2007 (in one of the series of the institute: *klanglese*).

Ursula Hemetek

Scientific Meeting about the Liturgical Music of Christian Orthodox Churches

Saint-Etienne (France), February 24, 2006

Department of Musicology of the Jean Monnet University (Saint-Etienne)

Pedagogical program in Ethnomusicology, Rhône-Alpes region

The meeting began with an introduction by Anne Damon-Guillot, teacher in Ethnomusicology at Jean Monnet University and organizer of the meeting. She asked the following questions:

“Is the musical liturgical material specific?” and “What approaches are possible?”

Three main points seem to be peculiar to many liturgical musics: diachrony, verbalization and musical notation. Firstly, diachrony, because the repertoires were formed over many years and take place in societies that are often conservative. That is why different forms were accumulated during the centuries. Thus, the repertoires are sometimes not uniform. Secondly, verbalization, because a lot of liturgical musics are theorized: the cantors explain their music precisely. This verbalization can become invasive and make the ethnomusicological experimentation difficult. The ethnomusicologist has to go beyond this theorization; he has to compare what the musicians say about their music with what they really do. Thirdly, the existence of musical notation gives to the researcher written sources. The notation makes the accumulation of the repertoire possible: it allows the conservation. Moreover, the notation reveals the musical conception of the cantors who wrote their music: the signs are a sort of theory.

After this introduction, Jean-François Colosimo, historian, writer and professor in Patrology (*Institut de Théologie Saint-Serge*, Paris), presented the documentary film *Le Silence des anges* (1998), of which he is the co-author. This film, directed by Olivier Mille, is a musical journey around the Orthodoxy: it shows the various musical practices of Russia, Aleph, Ethiopia, Egypt, Athens or Patmos. According to Jean-François Colosimo, the great variety of people, places and the numerous rites of oriental Christianity find their sense in the sacred songs, which express their unity.

Jean-François Colosimo recalled the history of the Orthodox Churches. He explained that Orthodox Christians are the witnesses of primitive Christianity, and that they conserve this form of oriental religion. Some Oriental Orthodox Churches were isolated from the others in 451 (Chalcedonian council) and we can assume that their rites remain unchanged until today, because of this isolation. They are: the Coptic, the Syriac, the Armenian, the Ethiopian and the Malabar (India) Churches. The Orthodox Christians claim God's incarnation and the presence of the Kingdom. Thus, the liturgy is a transfer of this Kingdom: for the Orthodox Christians, the celebration of God's incarnation is performed right here, not in other times, but here and now. The liturgical songs celebrate the Kingdom through the human voice, which is the expression of the whole human body. The body prevails in the Orthodox liturgy, with kneelings, prostrations, priest's ballet... Colosimo ended by saying that these traditions have known the horror of history and that they are threatened still today.

The following paper was presented by Anne Damon-Guillot and called: "The liturgical music of the Christian Orthodox Ethiopian Church"¹. An Ethiopian scholar and cantors' leader, from the Saint Mary's Church in Addis-Ababa, was there: Māri geta Mengistu Gebreab; he was wearing the traditional clothes of his Church and sung some musical examples. Daniel Assefa (*Institut Catholique*, Paris) was there as interpreter and theologian.

Three main points were discussed. Firstly, the musical systematic of *zemā* – generic term for the whole liturgical music – and especially of '*aq^waq^wam*', prayers sung with an instrumental and gestural accompaniment. The whole liturgy is sung in the Orthodox Ethiopian Church and the cantors consider that they reproduce the music of heaven in the earthly churches. Saint Yāred (VIth century) is the one who revealed *zemā* to Ethiopian Christians. Three rhythmic instruments – drum, sistrum and prayer stick – accompany the songs in the '*aq^waq^wam*' practice. Numerous types of liturgical songs exist. In the '*aq^waq^wam*' practice, some of these songs can be performed with different musical realizations: the same text will be sung several times but the music will change from step to step. The Ethiopian Christian liturgical music is like a huge ocean but you can find links between the songs, and common musical models. The musical system is based on a network of references and the textual – accentuation, length of words... – and musical references are deeply linked. The main point that gives this liturgical music its homogeneity is its polarity: this music is built on directions, on melodies that go towards suspensive and conclusive poles. Secondly, the cantors' and cantors' masters' function, and their traditional teaching and learning. Māri geta Mengistu is not only a church's cantor, he is also a scholar and a teacher. Church's cantors are great specialists of liturgical chant – they serve for hours –, they have learned it during fifteen years. When they master a part of the liturgy, they can teach it in specialized traditional schools. The teaching is performed by oral and written ways. Thirdly, the musical notation. Musical signs are written above the text in the liturgical books. You find neumatic signs and syllabic signs. Recently, Ethiopian cantors have created signs for the '*aq^waq^wam*' practice. Our opinion is that the musical notation reveals the musical conception of the cantors.

Aram Kerovpyan then spoke about "the liturgical chant of the Orthodox Armenian Church". Aram Kerovpyan is the director of the *Akn* liturgical chant ensemble, and of the *Centre d'études du chant liturgique arménien* (Paris). He explained the history of the liturgical Armenian chant, its transmission system and the modal system *oktoechos*. Aram Kerovpyan showed many examples of musical notation. The liturgical Armenian chant was developed during fifteen centuries as sacred art and was transmitted by oral way, although a neumatic notation system was used as *memento*. The musical notation was then mastered only by specialists. Around the XVIth century, the transmission system was broken and the knowledge of the neumatic notation then disappeared. Thus, the teaching of liturgical chant and the protection of musical theory – guarantor of the system of melodies-types – got weaker. Yet, numerous melodies from the liturgical Armenian repertoire were saved thanks to the creation, in the XIXth century, of the modern Armenian musical notation. However, the theoretical questions are still alive. Indeed, medieval Armenian manuscripts do not contain theoretical information. Consequently, the current oral practice, which perpetuates the ancient tradition, is the only way that the theory can be revealed. The system of melodies-types stayed intact in one repertoire: the *charagan* one. Thanks to this repertoire, you can understand the *oktoechos*

¹ This research was conducted in the framework of an international Unesco program: "Ethiopia-Traditional Music, Dance and Instruments: a systematic survey".

Armenian system. Aram Kerovpyan stressed the lack of research about Armenian liturgical chant, being a danger for its study, conservation and development.

Then, a discussion, conducted by Anne Damon-Guillot, took place about "the Orthodox liturgical music in diaspora". Constantin Krassakis, archpriest of the Greek Church of Saint-Etienne, said that traditional byzantine chant is practised in his church by a small choir. However, he expressed his sadness that his faithful are losing their tradition. Aram Kerovpyan noted that fewer and fewer people know ancient traditional Armenian chant. Priest Gurgen of the Armenian Church of Saint-Etienne explained that the chant sung in his church comes from the Gomidas' Mass. Priest Gomidas composed this Mass in the XIXth century. It was highly influenced by Western music.

The day ended with a concert by the Gomidas choir, from the Armenian Church of Lyon. The choir performed liturgical (Gomidas' Mass) and secular Armenian songs.

Anne Damon-Guillot.

Music of the Turkic-speaking world, performance and the Master-Apprentice system of oral transmission

International Workshop and Conference SOAS, University of London, UK (3-4 February, 2006)

The conference and workshop aimed to establish a new study group within the International Council for Traditional Music for regular meetings and workshops. In fact, as far as I learned from the participants in the previous Conference, the idea to run such an event came in August 2005 at the ICTM conference in Sheffield, when a large number of scholars were attracted by the unity of thought and approach applied to neighbouring areas of research. It was considered important to pool efforts to discover key issues of cultural phenomena of oral traditions expressed within the master-apprentice training system. The workshop and conference was advertised in autumn 2005, at the same time as the key speaker was invited.

This event sponsored by SOAS, the British Council and the Embassy of the Republic of Kazakhstan in UK was organised by Razia Sultanova (SOAS) and scientific board (Dorit Klebe University of Berlin, Germany; Janos Sipos, National Academy of Art, Hungary; Keith Howard, Alexander Knapp and Rachel Harris from SOAS). Using a network established within the Turkic speaking world, the aim of the first meeting was to bring to London distinguished scholars from West and East to build the theory, concept and practical model of area's training system in oral musical tradition. The forthcoming volume of edited book with Conference papers is to prove it.

The culture of the wide area of the Turkic-speaking world stretches from South Siberia to the shores of the Mediterranean and comprises the art and music of numerous different ethnicities (among them Yakuts, Tuvans, Hakassians, Kirghizs, Kazakhs, Uzbeks, Uyghurs, Turkmens, Karakalpaks, Azerys, Tatars, Bashkirs and Turks). Music within this vast (and little known) area of research is based on the phenomenon of oral transmission and on the particular setting of the master/apprentice (*ustâd/shagird*) relationship. Such relationship provides skills for the learning of performance through long hours of individual tutorial sessions: to achieve in music of the Turkic speaking world one needs a guide, a master, with whom a disciple learn how to play and perform music through personal contact, from hand to hand, from heart to heart.

The International Workshop and the Conference had had two parts: the Workshop and the Conference. The workshop on 3d February was introduced by the Keynote speaker Professor Hiromi Lorraine Sakata (University of California) in her talk on “The musical legacy” and was followed by the Concert at Brunei Gallery which brought together musicians from Turkey, Kyrgyzstan, Kazakhstan, Uzbekistan, Azerbaijan, China and UK. Among performers were the ensemble *Nihavend* (a London-based group performing traditional Ottoman Turkish art music), the well-known Kyrgyz bard (*manaschi*) of the *Manas* epic cycle Saparbek Kasmambetov, the lute *dutâr* duo composed by Razia Sultanova and Alyssa Moxley (*ustâd/shagird*) from SOAS, shaman based repertory of Galiya Kasymova (Kaleke) and Gulzhan Amanzhol from Kazakhstan, astonishing violinist Sabina Rakcheeva from Azerbaijan and the London Uyghur Music Group (featuring ethnomusicologists Stephen Jones and Rachel Harris).

The second day, 4th February, took place the Conference, as usual divided in sessions. During the first session, focused on Central Asian and South Siberian culture, Carole Pegg (Cambridge University) introduced her paper: “Situating the Altai Urianghai bard: inheriting talent and culture”. Galina Sytchenko (Novosibirsk Conservatory, Russia) spoke on: “The problem of ‘Master-Apprentice’ oral transmission in the epic and Shamanic traditions of Turkic people of southern Siberia.” Third in the group, Liesbet Nyssen (International Institute for Asian Studies, the Netherlands) examined the subject: “Oral transmission in music of Siberian Turks: how to become a Khakassian storyteller.” Alexander Knapp (SOAS) ended the first session with a topic on: “Learning to Chant the Bible in the Bukharian-Jewish Tradition.”

The second panel, focused on Central Asian and Caucasian area, was opened by Saida Elemanova (Kazakhstan State Conservatory) that exposed her research experience in a paper entitled: “Galiya Kasymova and the study of folk music.” Saida Daukeeva (SOAS) examined the questions of “Master-apprenticeship within conservatory training: revival of *qyl-qobyz* in Kazakhstan.” Fattah Khalig-Zada (Azerbaijan State Conservatory) spoke about: “The Master/apprentice relationship in Azerbaijani *ashiq* Music.” Rachel Harris (SOAS) had given a talk on “‘Like a kung fu school’: the master-pupil relationship in Uyghur music.”

Next panel was opened by Slawomira Zerańska-Kominek (Institute of Musicology, Warsaw University, Poland) with her paper entitled: “The model of musical training in Turkmen epic tradition.” Feza Tansuğ (Yeditepe University, Istanbul, Turkey) talked on the subject of “Classification and distribution of folk music in the Turkic sound world.” Dorit Klebe (University of Berlin, Germany), spoke about: “Master-apprentice training system among the

saz players of the Turkish Diaspora in Germany.” Giovanni De Zorzi (Conservatory “Cesare Pollini”, Padua, Italy) submitted a paper “The role and training system of *Ney* performance in the *Mevleviye Sufi* brotherhood under the Ottoman Empire.”

Last session, covering Afghanistan and Azerbaijan area, was opened by John Baily (Goldsmiths College) who had given a speech entitled: “Playing the *Ustad*: the rhetoric of musical legitimization in late 20th century Herat.” Michail Maltzev (SOAS) exposed his field research observations in a paper entitled: “*Hazaragi* music in Kabul: The case of *Ustad* Safdar Tawakuli.” Sanubar Baghirova (Azerbaijan National Academy of Sciences, Institute of Art) shared her experience on subject “Traditional music performance in Azerbaijan: stages from initiation to profession.” The panel and the conference were concluded by Janos Sipos (National Academy of Art, Hungary) paper entitled: “The preservation of the musical heritage of the Turkic speaking world by computer aided comparative software.”

The groundbreaking SOAS experience was successful not only in its Workshop-Conference scientific task, but also in making scholars meet each others, so that it’s really possible to announce to the world that a brand new study group entirely dedicated to the oral tradition music of Turkic speaking world is born: congratulations, good work and warmest wishes to the team!

Giovanni De Zorzi

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NEWS FROM MEMBERS

New Publication

It is a pleasure to announce our ESEM colleagues that one of the topics discussed within the Wien-Gablitz meeting (2003), namely, *Music to be Seen: On the Impact of Visualization*, is generously illustrated in the volume 47, issue 2 per 2005 of the seminal journal „The World of Music” (published by the University of Bamberg; Max-Peter Baumann, general editor).

The invited contributors re-wrote the papers presented in Gablitz (a review of that Seminar is on pp. 10-14 of this WoM issue), and some of the resulted articles passed the selecting, discussing-again, and re-formatting process required by editors and peer reviewers. Thus, under the general title *Notation, Transcription, Visual Representation*, the content of the 47/2/2005 WoM journal reads and offers:

Articles (Marin Marian-Bălașa, guest editor)

- *Marin Marian-Bălașa*: Who Actually Needs Transcription? Notes on the Modern Rise of a Method and the Postmodern Fall of an Ideology ... 5-29
- *Rytis Ambrazevičius*: The Perception and Transcription of the Scale Reconsidered: Several Lithuanian Cases ... 31-53
- *Triinu Ojamaa*: Throat Rasping: Problems of Visualisation ... 55-69
- *Regine Allgayer-Kaufmann*: From the Innocent to the Exploring Eye: Transcription on the Defensive ... 71-86
- *Gerd Grupe*: Notating African Music: Issues and Concepts ... 87-103
- *Wim van der Meer*: Visions of Hindustani Music ... 105-118
- *Nicolas Magriel*: Visualising North Indian Music: Looking at Khyal Songs ... 119-136
- *Frank Kouwenhoven*: Transcribing "Time" in Chinese Non-Measured Songs ... 137-162

Book reviews (Tina K. Ramnarine, editor)

- *Daniel Avorgbedor*: Charry, Eric. *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africas* ... 163-167
- *Tong Soon Lee*: Matusky, Patricia, and Tan Sooi Beng. *The Music of Malaysia: The Classical, Folk and Syncretic Traditions* ... 167-169
- *Jonathan McIntosh*: Stige, Brynjulf. *Culture-Centered Music Therapy* ... 169-174

- *Katherine Butler Brown*: Ruckert, George E. *Music in North India: Experiencing Music, Expressing Culture*; Viswanathan, T., and Allen, Matthew Harp. *Music in South India: Experiencing Music, Expressing Culture ...* 174-181

Recording reviews (Gregory F. Barz, editor)

- Geoffrey Whittall: *Masters of the Balafon: (1) Friend, Well Come!; (2) The Joy of Youth; (3) The Wood and the Calabash*. Produced by Hugo Zemp ... 183-184

Marin Marian-Bălașa

**AMMe ("Arbeitsgruppe Musikpädagogik-Musikethnologie"):
New study group of ethnomusicologists and music pedagogues in Germany**

Intercultural education has been a major issue within the recent public discussion in Germany. The importance of music education, as well as of ethnomusicological knowledge within this process is nevertheless still overlooked. On June 23, 2006, the "Arbeitsgruppe Musikpädagogik-Musikethnologie" (AMMe) was thus founded by ethnomusicologists, music pedagogues, and journalists who met at the Study Center of Worldmusic at the Hochschule für Musik und Theater, Hanover.

The "study group music pedagogy-ethnomusicology" is not only about to set up a comprehensive information network, but also plans various joint research and teaching projects for the future. The annual meetings will be accompanied by music workshops for students. A short film impression of this year's gamelan workshop with students from Bielefeld, Hanover, and Rostock can be found on the AMMe website.

Founding and council members are Bernd Clausen (Universität Bielefeld), Britta Sweers (Hochschule für Musik und Theater, Rostock), Raimund Vogels (Hochschule für Musik und Theater, Hannover).

Further details can be found at <http://www.amme-info.de>

Contact: Bernd Clausen (chairperson): amme_hp@arcor.de

Britta Sweers

Summer School at SOAS

World music Summer School programme, SOAS

SOAS (School of Oriental and African Studies, U. of London) and three partners are once again offering around two dozen short summer courses in the performance of a variety of "world musics". See <http://www.soas.ac.uk/summermusicschool/index.html> for details.

The focus is on Africa and Asia, but courses also cover Bulgarian choral singing, Afro-Brazilian and Afro-Cuban percussion, and various Jewish music traditions.

Many courses are taught by some of the great range of experienced and talented UK-based musicians representing these traditions (e.g. Kadialy Kouyate, kora; Dessislava Stefanova, Bulgarian singing – two examples at random). But for several courses, specialists are being brought in from abroad; for example, a four-day intensive shakuhachi masterclass series features eight teachers from seven countries covering traditional, jazz and avant-garde approaches to the instrument. We are proud also to include an Iraqi Music Week, mixing workshops, concerts and lectures, organized by Ahmed Mukhtar.

We look forward to welcoming you!

Emap.FM – Internet Radio for World Wide Ethno Music and Reports

Emap.FM is an independent Internet Radio for World Wide Music and Reports located in Vienna/Austria.

Emap.FM broadcasts 24 hours/7 days the week music of all cultures, regions and religions.

Emap.FM broadcasts also very intensive live concerts.

A selection of our program:

Monday	16:00 UTC	Eigenklang - Austrian Folk Music (Radio Orange)
	17:00 UTC	Radio Romano Centro (30min romanes/german)
Tuesday	16:00 UTC	Tuesday is Bluesday! altern. Blues Train Austria, Blues Voice & Zappa's Time
Wednesday	16:00 UTC	Fandaharana Baobab presented by Sheila (the first internet program in malagasy language)
	17:00 UTC	Spielräume with Albert Hosp (ORF)
Thursday	16:00 UTC	The Best of AFRS JUBILEE
	17:00 UTC	Echos du Capricorne (FPP)
Friday	16:00 UTC	Alf Lila we Lila – 1001 Nacht Music of the orientalic world from Adrian Vonwiller
Saturday	16:00 UTC	Music of Oceania with Filip Filami Lamasisi
	17:00 UTC	Zooma Capricorne (FPP)
Sunday	16:00 UTC	Balkan Stream hosted by Polly Islet
	17:00 UTC	Korea - Land of the Morning Calm

presented by Peter Duffy

Our programs and concerts are also **on demand**.

Concerts and Festivals:

Live broadcast from many locations in Vienna (Konzerthaus, Metropol, Szene Wien, Birdland, Porgy & Bess, etc.): Attwenger, Boban Markovic Orkestar, Donovan, Dubliners ... Jeunesse Festival Orient | Okzident, Salam.Islam, International Accordeon Festival, Balkanfever, KlezMORE Festival, Donauinselfest / Vienna, Ars Electronica, WOMEX ...

Cooperation with: UNESCO-Madagascar, ORF, RTSI, RNA, wanadoo/dts, Extraplatte, Tolimana, teleonline, University of Vienna ...

Emap.FM – Internet Radio
A-1090 Vienna/AUSTRIA, Schulz-Strassnitzkigasse 11
Tel/Fax: +43.1.3179267
<http://emap.fm> - radio@emap.fm



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BOOKS RECEIVED

The Musical Human: Rethinking John Blacking's Ethnomusicology in the Twenty-First Century

Edited by Suzel Ana Reily
SOAS Musicology Series
Ashgate, London, 2006

The book is made up of a selection of papers presented at the Sixteenth Annual Meeting of the European Seminar in Ethnomusicology held at the Queen's University of Belfast in 2000.

From the cover flap:

The musical human: without a doubt, this vision of the human species as naturally musical has become the most enduring legacy John Blacking bequeathed to ethnomusicology. The image aptly embodies his preoccupations, which integrated theoretical and methodological issues within the discipline with a deep concern for the physical and psychological well-being of humanity. Blacking believed sincerely in the power of music, and he contended that people's general health depended upon the musical opportunities made available to them. For this reason, he placed great importance upon ethnomusicology, the discipline that investigates the way different societies around the world organize their musical activities, and the impact of these diverse alternatives upon the people involved in them.

Each essay draws upon distinct aspects of Blacking's writings but complements them with quite different sets of sources. Themes include the role of fieldwork in the postmodern era; the role of music amongst subaltern communities existing in a rapidly changing social environment with particular reference to Vendaland; the manipulation of traditional performance settings in pursuit of political or social strategies; children's music acquisition as an indicator of the innate musical capacity of humans; the biology of music making; the creation of pleasure, pain, and power during dance; cognitive processes and the social consequences of the power of music, and a consideration of the method of applying ethnomusicological research methods to Western art music.

In this way, the volume provides fresh assessments of Blacking's work, taking up his challenge to push the boundaries of ethnomusicology into new territories.

Il raga che porta la pioggia

Pia Srinivasan Buonomo

Istituto Italiano per gli Studi Filosofici, Naples, 2005

Pia Srinivasan Buonomo's *Il raga che porta la pioggia* is an account of the author's first stay in India, in 1968 and 1969, written in the form of a collection of diary pages and of letters she wrote to her family.

Translated from the cover flap:

Many books describing travels to India are based on "impressions": in our case, though, the author stays in India for an extended period, and for most of the time in just *one* city, Madras; she learns Tamil and studies Indian classical music, getting to know intellectual and traditional life.

The book can be obtained free of charge from the Istituto Italiano per gli Studi Filosofici at the following e-mail address:

segreteriaiisf@tuttopmi.it

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE January - June 2006

Following is a review of ethnomusicological journals published in Europe in the period January – June 2006.

Like in the past issues of our bulletin, we thank members we have provided useful information and we strongly encourage everyone to keep us updated about periodical publications from their respective countries

Laura Leante

Chime

Journal of the European Foundation for Chinese Music Research

Volume 16/17 2006

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|--------------------|---|
| Frank Kouwenhoven | Towards an 'early music movement' in China |
| Alan R. Thrasher | The Changing Musical Tradition of the Taipei Confucian Ritual |
| Yang Hon-Lun | 'Angry Old Man' Wang Xilin's Symphonic Odyssey |
| Wang Zhengting | How to Improve the Sheng as a Concert Instrument? A Modern Player's Perspective |
| Jeremy Taylor | Images of the Hometown: The Clash of City and Village in Taiwanese Popular Songs |
| Mark Bender | 'Assistant' Tanci Storytellers; Personal Narratives and Insights |
| Ulrike Middendorf | The Fate of Spring Willow Society and the 'Enlightened Theatre' Movement as Remembered by the Actor Ouyang Yuqian |
| Lam Ching Wah | A Highlight of French Jesuit Scholarship in China - Jean-Joseph-Marie Amiot's Writings on Chinese Music |
| Anders Hansson | The Return of Yellow Music |
| Daniel L. Ferguson | Cantonese Opera Performance in Rural and Urban Contexts |

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| Andrew Killick | Changguk: A Hybrid-Popular Musical Theatre of Korea |
| Shinko Kagaya | Chinese Patterns of Reception of Japanese Theatre During the Time of Modernization |

Ethnomusicology Forum

Volume 15/1 2006

The Past in Music

Guest Editor: Caroline Bithell

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|-------------------------|--|
| Caroline Bithell | The Past in Music: Introduction |
| Kay Kaufman
Shelemay | Music, Memory and History |
| Suzel Ana Reily | Remembering the Baroque Era: Historical Consciousness, Local Identity and the Holy Week Celebrations in a Former Mining Town in Brazil |
| Carol A. Muller | The New African Diaspora, the Built Environment and the Past in Jazz |
| Jonathan Shull | Locating the Past in the Present: Living Traditions and the Performance of Early Music |
| Caroline Bithell | Musical Archaeologists: the Revival and Reconstruction of Polyphonic Settings of the Latin Mass in Corsica |

The World of Music

vol. 47/1 2005

Contemporary Musical Reverberations from the Encounter of Local and Global Belief Systems

Guest Editor: T.M. Scruggs

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|-------------------|--|
| Gregory Barz | Soundscapes of Disaffection and Spirituality in Tanzanian Kwaya Music |
| Carol Muller | “Reading” the Book, Performing the Words of Izihlabelelo zamaNazaretha |
| Anne K. Rasmussen | The Arab Musical Aesthetic in Indonesian Islam |

- T.M. Scruggs (Re)Indigenization?: Post-Vatican II Catholic Ritual and “Folk Masses” in Nicaragua
- Zoe Sherinian The Indigenization of Tamil Christian Music: Musical Style and Liberation Theology

The World of Music

vol. 47/2 2005

Notation, Transcription, Visual Representation

Guest Editor: Marin Marian-Bălaşa

- Marin Marian-Bălaşa Who Actually Needs Transcription? Notes on the Modern Rise of a Method and the Postmodern Fall of an Ideology
- Rytis Ambrazevičius The Perception and Transcription of the Scale Reconsidered: Several Lithuanian Cases
- Triinu Ojamaa Throat Rasping: Problems of Visualisation
- Regine Allgayer-Kaufmann From the Innocent to the Exploring Eye: Transcription on the Defensive
- Gerd Grupe Notating African Music: Issues and Concepts
- Vim van der Meer Visions of Hindustani Music
- Nicolas Magriel Visualising North Indian Music: Looking at Khyâl Songs
- Frank Kouvenhoven Transcribing “Time” in Chinese Non-measured Songs

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