

## **Editorial**

Dear ESEM Members,

In this issue of *ESEMpoint* you can find the program of the XXIII ESEM to be held in Lisbon, Portugal, October 2007.

The rest of the content of this bulletin is made of materials sent by ESEM members. I am most grateful to the CORD member Laura Leante who prepared her regular survey of ethnomusicological periodicals.

All the necessary information about ESEM, including membership form, can be found on our website ([www.esem-music.eu](http://www.esem-music.eu)).

If you would like to sponsor a colleague living in a country with no convertible currency (either a given person or someone anonymous to you), you are most welcome.

Ewa Dahlig-Turek

## XXIII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Instituto de Etnomusicologia  
(INET)  
Faculdade de Ciências Sociais e Humanas  
Universidade Nova de Lisboa

October 10 – 14, 2007  
Lisbon, Portugal

### **Venue:**

Universidade Nova de Lisboa  
Rectory  
Campus de Campolide

### **Program**

#### **Wednesday 10 October**

##### **Arrival**

#### **Thursday 11 October**

**8:30 – 18:30 Registration**

**9:00 – 9:30 Opening Ceremony**

**9:30 – 11:00 Panel 1**

**European Ethnomusicological Archives in the 21st Century: Strategies, Challenges, Threats**

**Chair and Organizer:** Lars Christian Koch (Germany)

- Susanna Ziegler (Germany), Historical Recordings: A Challenge for the Future
- Lars Christian Koch (Germany), Long-term Strategies for Conservation, Dissemination and Publication in Audiovisual Archives
- Maurice Mengel (Germany), Working with Ethnocentrism: Considerations on Knowledge and Power in Current Projects related to Digital Ethnomusicological Archives
- Ewa Dahlig-Turek (Poland), East-European Sound Archives and Pan-European Cultural Politics

**11:00 – 11:30 Coffee Break**

**11:30 – 12:30 Panel 2**

**“Three Tales of a City”: Immigrant Scenarios in Vienna**

**Chair and Organizer:** Ursula Hemetek (Austria)

- Ursula Hemetek (Austria), Bukharian and Georgian Jews, Turkish and Ex-Yugoslavian musical life in the “city of music”
- Gerda Lechleitner (Austria), A New Diaspora in Central Europe: The Activities of the Sephardic Centre in Vienna
- Hande Sadlam (Austria), New Identities in Diaspora: Turkish Hip Hop among Turkish Second and Third-Generation in Vienna

### **12:30 – 14:00 Lunch**

### **14:00 – 15:30 Panel 3**

#### **Music and Diasporic Communities in Lisbon**

**Chair and Organizer:** Susana Sardo (Portugal)

- Susana Sardo (Portugal), “Proud to be a Goan”: Colonial Memories, Post colonial Identities. Music among the Goan Diaspora
- Rui Cidra (Portugal), “Seeking a Life” (*pa ba buska bida*): Funaná, Transnationalism and the Places of Experience
- Jorge Castro Ribeiro (Portugal), “*Nós Somos Finka-Pé*”: Batuque Performance as Claim, Evasion and Resistance among Cape-Verdian Immigrant Women of Bairro da Cova da Moura, Amadora, Portugal.

### **15:30 – 16:00 Coffee Break**

### **16:00 – 18:30 Paper Session 1**

#### **Music Making and the Construction of Identities: Romani, Albanian and Jewish Diasporas in Europe**

**Chair:** Ewa Dahlig-Turek (Poland)

- Iren Kertesz Wilkinson (England) Roma Music Performance and Hungarian History
- Melissa Elliott (England), Relationships between Music and Racial Ideas in the Context of Romani Music Making in the Czech Republic: Diasporic Dimensions
- Susana Weich-Shahak, (Israel) Functions and Structures of a Sephardi Dance-Song from Tetuan and Rhodes and its Spanish Roots
- Ardian Ahmedaya (Austria), A Musical Group from an Old Albanian Diaspora in Sicily in the Age of the Global Cultural Industries
- Alma Bejtullahu, (Slovenia) Music and Dance of the Albanian Diaspora in Croatia and Slovenia

### **18:30 – 19:00 Coffee Break**

### **19:00 – 20:15 Film Session**

- Bernard Lortat-Jacob and H el ene Delaporte (France), Chant d’un pays perdu.

## **Friday October 12**

### **8:30 – 12:00 Registration**

### **9:00 – 10:30 Panel 4**

#### **The Crying Gatekeeper: Cultural Heritage and the Role of the Archivist**

**Chair and Organizer:** Dan Lundberg (Sweden)

- **Panelists:** Dan Lundberg (Sweden), Stefan Bohman (Sweden), Salwa El-Shawan Castelo-Branco (Portugal), Gunnar Ternhag (Sweden) and Märta Ramsten (Sweden)

### **10:30 – 11:00 Coffee Break**

### **11:00 – 13:00 Paper Session 2**

#### **Music and Dance in Portugal and the Lusophone World: Post-Colonial Trajectories, Transnationalism and the Performance of Identity**

**Chair:** Rafael de Menezes Bastos (Brazil)

- Kimberly Holton (USA), Ranchos Folclóricos and the Politics of Post-Colonial Colorblind Casting
- Luísa Roubaud (Portugal), Dance and Lusophone Identity: Eurocentrism, Post-Colonialism and Contemporary Dance
- Kate Brucher (USA), *Rapsódias Portuguesas: Filarmónicas* and the Performance of Transnationalism and Portuguese Identity
- Margarida Moura (Portugal), Dances with Tradition and Multiculturalism
- Ana Paula Batalha and Ana Macara (Portugal), Fandango in Portugal

### **13:00 – 14:30 Lunch**

### **14:30 – 15:30 Poster Session**

- Marziet and Sveta Anzarokova (Adygh Republic), Tradition “*ghy*” in the Adygh Dance Culture: specific function returned from Turkey
- Horacio Curti (Spain), Discourses and Legitimation Practices regarding a Transcultured Instrument: The Case of the Japanese Shakuhachi
- Ana Hofman (Slovenia), Nostalgia or Subversion? Shared Musical Identities of the Former Yugoslav Emigrant Communities in Slovenia
- Zoltán Juhász (Hungary), A Computer Aided Classification and Comparison of Different Folk Music Traditions
- Sebastián G. Lozano, Fernando Santonja, Alfonso Vargas, Manuel Canteras (Spain) Ana Macara (Portugal), The Influence of Ballet in Spanish Folk Dance
- Carla Minelli (Portugal), Inca Music as described by the Jesuit Blas Valera (1545-1619). The Role of Music in Cross-Cultural Processes
- Maria Samokovlieva (Bulgaria), Music and Dance of Karakachans Diaspora Community in Bulgaria
- José Rodrigues dos Santos (Portugal), Popular Chants from Alentejo: Towards the Constitution of Archives of a Popular Culture
- Elena Shishkina (Russia), The Role of Folk Music Forms in Modern Multiethnic Communities in the Lower Volga Area
- Janos Sipos (Hungary), Computer Aided analysis of Bektashi Religious Music
- Alla Sokolova (Adygh Republic), Circassian Records in Germany and Austria
- Alfonso Vargas, Sebastián G. Lozano, Jose Luis González Montesínos, Jesús Mora Vicente, Pablo Ruiz Gallardo (Spain), The Importance of Physical Demands in Contemporary Flamenco Dance
- Sławomira Żerańska-Kominek (Poland), Writing the Oral Tradition: Darvish Ali Changi’s Treatise on Music (XVII century)

**15:30 – 16:30 Paper Session 3****Creativity, Experience, and Meaning in Performance****Chair:** Maria de São José Corte-Real

- Ricardo Pinheiro (Portugal), Creative Processes in the Context of Jazz Jam Sessions
- Martin Clayton and Laura Leante (England), The Art of Listening: Indian Raga Music and its Audience

**16:30 – 17:00 Coffee Break****17:00 – 18:00 John Blacking Memorial Lecture****Philip Bohlman (USA), Herder's Cid and the Epic of Modern Europe****18:00 – 19:30 General Assembly****Dinner at a Fado restaurant****Saturday, October 13****9:00 – 10:30 Paper Session 4****Audiovisual Archives in the XXIst Century: Ethics, Social Relevance, Dissemination****Chair:** Salwa El-Shawan Castelo-Branco

- Samuel Araujo and Members of Musicultura (Brazil), Musicultura: Musicultura: Researching and Archiving Sound and Image from a Socially Interested Point of View
- Enrique Cámara de Landa (Spain), The project Multimedia Collection Management MULTI.CO.M: A new European Curriculum for Sound, Photograph, and Audiovisual Sources
- Pedro Félix (Portugal), From Zora to Bersabeia: The Sound Archive as an Invisible City. The Ethics and Politics of archiving.
- Marcus Wolff, Felipe Barros, Fabiana Doria Vital e Vivian Schmidt (Brazil), The Change in the Role of Music Archives in XXI Century Brazil

**10:30 – 11:00 Coffee Break****11:00 – 12:30 Paper Session 5****Music and Dance in Portugal and Spain: Revitalization, Transculturation and the Construction of Identities and Sociability Networks****Chair:** João Soeiro de Carvalho (Portugal)

- Susana Moreno Fernández (Spain), The Celtic Music Movement and “los pueblos del arco Atlántico” in Spain
- Daniel Tércio (Portugal), Dancing the Struggle, Dancing the Encounter
- Barbara Alge (Austria), Revitalizing the “Passion” for the *Bugiada* Dance-Drama: Enacting the *Bugio* or Blogging on the Web?
- Ana Filipa Carvalho (Portugal) Sociability Networks in Bairro Alto: A Study of 1980's Popular music in Portugal

**12:30 – 14:00 Lunch****14:00 – 16:00 Paper Session 6****Transcultural Processes, Expressive Behavior and the Construction of Identities in the Lusophone and Hispanic Worlds**

**Chair:** Enrique Câmara (Spain)

- Regine Allagayer-Kaufmann (Austria), Portugal and Brazil: Strong Flux and Weak Reflux: Ideology, Nationalism, and other Realities
- Larry Francis Hilarian (Malaysia), The Impact of the Portuguese and Spanish Colonization on the Malay Archipelago and its Influence on the Globalization of Musical Cultures
- Miquel Genè (Spain), Usages and Meanings of Candombe in Barcelona
- Gonzalo Fernández Monte (Spain), Identity Transformations in Jamaican music upon its arrival to Spain in the 1960's.
- Salvatore Rossano (Spain), The Construction of identity and the Representation of the *murga porteña*

**16:30 – 17:00 Coffee Break****17:00 – 18:00 Paper Session 7****Musical Cultures in Diaspora: Public Institutions, Documentation Strategies, and the Construction of Identities****Chair:** Regine Allagayer-Kaufmann

- Britta Sweers (Germany), Public Institutions and Migrant Music Performers in Germany: Some Insights from Rostock's *Polyphony of Cultures* Project
- Rebecca Sager (USA), Researching Cultures in Diaspora: A Case Study Employing Motional Capture Technology to Explore Movement and Rhythmic Identities

**18:00 18:30 Coffee Break****18:30 – 20:00 Closing Ceremony and Concert****Sunday 14 October****Departure**

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## REPORTS AND ANNOUNCEMENTS

### **Musical traditions from the Ottoman Empire: resonances and interculturality** **3 May 2007** **San Giorgio Maggiore, Venice**

A seminal one-day workshop was realized thanks to the collaboration between two major Venetian institutions: the Department of Eurasian Studies of the “Ca’ Foscari” University and the Intercultural Institute for Comparative Music Studies (IISMC) of the “Giorgio Cini” Foundation.

The scientific board was composed by Vera Costantini (University “Ca’ Foscari”), Giovanni De Zorzi (State Conservatory “Cesare Pollini”, Padua) and Giovanni Giuriani (director of IISMC). Their idea was to consider the many-sided cultural world of the Ottoman Empire from the perspective of its musical languages. In this sense Ottoman musical traditions were taken as the proof of a five-century-long multi-culturalism pervading the imperial leading class as well as its subjects.

Diversities coexisted in deep interaction, as demonstrated by Ottoman musical genres themselves: art music (*sanat muziği*), generated itself by the fusion between Arab, Persian, Byzantine and Timurid heritages, was composed by dervishes as well as sultans and high functionaries like, just to name a few, Sultan Korkut (1467-1513), Gazi Giray Khân (1554–1607), Sultan Murad IV (*r.* 1623–40), Sultan Selim III (1761-1808). The compositions and the theoretical writings came also by foreign diplomats and intellectuals accustomed to the tastes of the Sublime Porte, such as the Polish count Wojciech Bobowski (1610–c1675), renamed ‘Ali Ufkî Bey, the Moldavian prince Dimitri Cantemir (1673-1723), also known as Kantemiroğlu, or the Armenian monk Hamparsum Limoncyan (1768–1839).

Beside this élitarian musical culture, musicians/composers from the most diverse ethnic, social, linguistic and religious origin, animated the capital’s artistic life: art music was performed in monasteries, where it could be heard by everyone, at the Sultan’s court and in the palaces of the upper class. From such upper environments, *sanat muziği* circulated everywhere in town: eloquent is the case of the particular urban light/classical suites performed equally at the palace and in taverns (*meyhâne*). Gypsies (*roma*) were playing everywhere in town, together with Armenians, Greeks, Jewish, with their peculiar *ladino-sephardi* musical traditions. “Urban light genres” such as *şarki* made of Constantinople/Istanbul, as well as the many capitals of 18th-century trade (İzmir, Selaniki, Cairo, Aleppo) a true melting-pot of musical cultures. Such a lively urban musical life captured the attention of foreign ambassadors, travellers and historians between 17<sup>th</sup> and 18<sup>th</sup> centuries, such as the Venetian Giambatista Toderini, French Charles Fonton and Jean Antoine du Loir as well as the ‘native’ Ottoman traveller, historian and music lover Evliyâ Çelebi (1611-1683?) that in his vast *Seyahatname* describes musicians and composers of its time.

Cantors of sacred music circulated between mosques, Byzantine churches, synagogues and Sufi centres (*tekkes*). The area of folk rural musical traditions (*halk muziği*) spanned from Asia Minor and Eastern Anatolia to Central Asia, while epic cycles performed by troubadours (*aşık*, *ozan*) and storytellers united Armenia, Iran, Caucasus and Central Asian territories.

Far from being a separated and independent aspect of Ottoman culture, in the view of the curators musical traditions had to be considered as historical sources, phenomena, “events” in itself, whose analysis and interpretation might legitimately integrate a scientific approach towards the study of a specific area in a specific time. Convinced by the effectiveness of an interdisciplinary approach, the scientific board have assembled interventions of ethnomusicologists, social and diplomatic historians of the Ottoman Empire, literary historians and philologists of the many languages written, sung and spoken within the Ottoman borders.

The request was that every contributor would have to interpret, by his/her own scientific approach, a “musical event” occurred in his/her researches: the result was that everyone, literally, brought a recording, or a series of recordings, to the attention of the participants reconstructing their specific cultural background.

After the salutes of host Giovanni Giuriati, the methodological introduction by Vera Costantini and the panoramic vision of Ottoman musical genres by Giovanni De Zorzi, Feza Tansuğ (Yeditepe Üniversitesi, İstanbul) first introduced his paper: “The Musical Tradition of Ottoman-Turkish Minstrels (*aşık*)”, in which he traced the traditional figure of the wandering troubadour *aşık* in Ottoman epoch, between oral legend and history. After him, Mario Nordio (Department of Eurasian Studies, University “Ca’ Foscari” of Venice) submitted a paper entitled: ‘Notes on the ‘Turkish *tacabanda*’ Giuseppe Donizetti’ exploring the figure of the Italian composer Giuseppe Donizetti (Bergamo, 1797-Istanbul, 1856), brother of the better known opera composer Gaetano, appointed by Mahmud II in 1828 director of the musical life at the palace and reformer and director (*tacabanda*, as it was called in some Italian dialects) of martial musical repertoires after the dissolution of the Janissaries (*yeni çeri*) fanfares. David Bryant (Department of History of Art, University “Ca’ Foscari” of Venice) spoke on: ‘The musical compositions in different languages in Venetian XVI century: *greghesche* and *moresche*’. In its paper Bryant showed the satirical use of language nonsense imitation (*grammelot*, as would say Dario Fo) as an expressive tool against the Venetian traditional enemy, the Turk, by Venetian, and Italian, Renaissance composers. Vera Costantini (Department of Eurasian Studies, University “Ca’ Foscari” of Venice) examined the subject: ‘Ottoman music of Crimea and Venetian clothes: formation and transmission of a shared taste’. In her suggestive paper she traced some possible parallelisms between music and decorative arts, taking as starting point the commercial trades of precious clothes between Crimea and Venice. Caterina Carpinato (University “Ca’ Foscari” of Venice) ended the first session with a topic on: ‘Music and poetry in Greek language between 18<sup>th</sup> and 19<sup>th</sup> centuries’, in which she proposed a selection of Greek patriotic songs and lyrics showing the historical hostility of Greeks toward Ottoman rule.

The afternoon was opened by Aram Kerovpyan (Centre d'études du Chant Liturgique Arménien, Paris), who submitted a paper entitled: 'Musical relations between the various musical communities of Istanbul in 19<sup>th</sup> century', reconstructing the lively multi ethnic musical scene of Istanbul. Giovanni De Zorzi (Ethnomusicology Department, State Conservatory "Cesare Pollini", Padua) followed with the paper: 'Between court, taverns (*meyhâne*) and *Sufi* centres: music as a 'global language' in Hâmmamizâde İsmail Dede Efendi, 1778–1846.' According to the speaker, İsmail Dede can be viewed as a perfect example of musical multi-culturality: singer, *ney* flute player, *dede* ('father') of the whirling dervishes (*mevlevî*) and chief-cantor (*müezzin*) at the court of Selim III (1761-1808), he composed in all the genres experimenting all the musical languages of its epoch: from the long format compositions (*âyin*) of the ceremonies of the whirling dervishes to the light/classical suites known as *köçekçe* performed by adolescents (*köçek*) singers and dancers at the palace and in taverns (*meyhâne*). Piergabriele Mancuso (Boston University) had given a speech entitled: '*Ne'im zemirot Israel*: the tradition of Jewish singing in Ottoman world', making first a vast panoramic of Jewish traditions in Ottoman world and then focusing on Istanbul Jewish musical scene and, particularly, on the work of Rabbi Isaac Algazi Efendi, singer of religious genres as well as light songs (*şarkı*) in Ladino and of Ottoman classical sophisticated unmeasured *gazel*. After him Andrea Zinato (University of Verona) focused on subject: 'From the West to the East: the Sephardi *kantigas de bodas*'. *Kantigas de bodas* were marriage vocal genres that punctuated the several days long ceremony of the traditional Sephardic wedding, spanning from humour and punching erotic allusions to deep lyricism. Giampiero Bellingeri (Department of Eurasian Studies, University "Ca' Foscari" of Venice), together with Mario Miti, ended the workshop with a paper entitled: 'Notes and annotations on Fabrizio, Sinan and Mauro'. Taking as a starting point the Fabrizio (De Andrè) song 'Sinan Kapudan Pascià', in its album *Creüza de Ma* arranged with Mauro (Pagani), Bellingeri explored the fortunes and the misfortunes of the great Ottoman warrior, while Miti analysed the album in itself, with its use of the Ligurian dialect mixed with the adoption of acoustical instruments from all over the Mediterranean.

After the interesting closing open discussion of a successful workshop, a follow-up is now under discussion, while the publication of the papers are expected in 2008 thanks to the Department of Eurasian Studies.

Giovanni De Zorzi

**Button Boxes and Moothies: A Free Reed Convention**  
**26-28 October 2007**  
**Aberdeen, Scotland**

The University of Aberdeen's Elphinstone Institute will host *Button Boxes and Moothies* (26-28 October 2007), a unique celebration of small free-reed instruments, including mouth organs, concertinas, melodeons, diatonic button accordions, and Jews harps.

The Free Reed Convention will be just the place to enjoy the music of these instruments by some of the very best talents around, both local to Scotland and from further afield. It will be a great opportunity to find out more about the instruments and their music.

The weekend event will allow visitors to try a taster session, join an elementary workshop, or, if suitably experienced, learn about style and repertoire at a players workshop. There will also be several opportunities for informal sessions in local music-friendly pubs.

Full programme details will be available at <http://www.abdn.ac.uk/elphinstone> or telephone 01224 272996

#### **Guests at the Free Reed Convention:**

**George Current** is a highly respected moothie player from Edinburgh, who plays regularly in the sessions at Sandy Bell's Bar and leads an informal moothie group. He specialises in Scottish country dance and pipe tunes (he is also a piper), and has wide experience of leading workshops.

**Jackie Daly** (button accordion) comes from North Cork and plays in the style of Sliabh Luachra, the area bordering Kerry and North Cork, famous for its slides and polkas. Formerly a member of the Irish group De Dannan, he currently plays in Patrick Street.

**Fred Davidson** of Banchory is a well-known melodeon player in the North East. He has played at all the local festivals and won many competitions. He is also a favourite compère at local ceilidhs.

**Stuart Eydmann** plays English concertina and fiddle and has been a member of the Whistlebinkies since 1979. A highly respected researcher of the free reed instruments in Scotland (the subject of his PhD), he will be giving a presentation on his new online database initiative.

**Vic Gammon** is a senior lecturer at Newcastle University, where he is an expert on folk and traditional music. He is a melodeon and anglo concertina player, and will be giving one of the seminars discussing traditional music styles.

**Robert Harbron** is a leading light in the ongoing renaissance of English music, considered to be the finest concertina player of his generation. A member of the English Acoustic Collective and a duo with fiddler Emma Reid, he is acknowledged as a teacher and workshop leader.

**Katie Howson** is an expert on East Anglian Music, particularly stepdance tunes. She is a founder member of The Old Hat Concert Party, a group of singers, musicians, and stepdancers, and has led ceilidh bands for many years, notably Katie's Quartet. She has taught courses on the melodeon and is a director of the East Anglian Traditional Music Trust.

**Conor Keane** from Co. Clare plays two-row button accordion in the older 'push and draw style'. He is an outstanding player with a distinctive technique and has played with the Tulla Ceili Band, Shaskeen, Arcady, and Four Men and a Dog.

**Régis Lechatellier** is a Breton accordion player now living in Aberdeen. He is a beautiful stylist, and performs compelling tunes which will add extra spice to the programme.

**Spider MacKenzie** is 'the star of the bloos moothie'. Playing since age 13, he is a versatile musician with roots in blues, but also plays country, rock, jazz and folk harmonica. He will be accompanied by Steve Crawford.

**Mary MacNamara** is the leading exponent of the anglo concertina in County Clare in Ireland. Her playing is greatly admired. She has recorded two CDs, her debut being voted Traditional

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Music Highlight of 1994 by *The Irish Times*. She has also taught many people to play, both young and old. One of her former students, Kate MacNamara, will be with her for the festival.

**Doddie Murray** of Stuartfield has been playing mouth organ since he was a boy in the 1930s. He regularly plays on his own and with other instrumentalists, and is a great favourite at ceilidhs and festivals in the North-East.

**Simon Thoumire** from Edinburgh is a concertina virtuoso, composer, and educator. In 1989 he won the BBC Young Tradition Award and has featured on several CDs. He has also pursued interests in the industry side of traditional music forming Foot Stompin' Records in 1997, Scottish Traditional Music Trust (2000), and Hands Up for Trad (2003).

**Pip Murphy** is one of the legendary Murphy brothers from Co. Wexford who learnt to play the mouth organ from his father. He is widely acknowledged as one of the foremost players of the instrument in Ireland.

**Tom Roche**, originally from Mitchelstown, Co. Cork, but currently resident in Glasgow, plays C#/D button accordion. He teaches and plays Irish traditional music in Glasgow and is a member of the Irish-reggae fusion group Paddyrastra. Tom also plays Balkan-Gypsy music with the Jani Lang Band.

**Frances Wilkins** took up English concertina whilst living in Shetland, and this tradition lies at the heart of her repertoire and unique style. She is a founder member of the group Solan, performs locally with ceilidh bands Danse McCabre and Cabrach, and with the Pictones.

**Michael Wright** has been at the forefront of researching, playing and promoting the Jew's harp in the UK for the past ten years. Musically his interest is in the traditional, melodic use of the instrument and influences include Angus Lawrie of Oban. His research is focused on the history of the Jew's harp in the UK and Ireland.

And supported by Aberdeen City Council, the Blue Lamp, the Friends of the Elphinstone Institute, the Globe Inn, the Scottish Arts Council, SCaT, the Wood Group, and TMSA (Aberdeen Branch).

Ian Russell

**International Symposium**  
**Echoes of Diversity: Music from Turkey in the "Diaspora"**  
**University of Music and Performing Arts Vienna**  
**November 23-24, 2007**

UNESCO Working Group Vienna and Institute of Folk Music Research and Ethnomusicology in cooperation with Saz-Verein Vienna

Symposium organizers: Ursula Hemetek and Hande Saglam

Registration (no registration fee): [saglam@mdw.ac.at](mailto:saglam@mdw.ac.at)

Music and Minorities has been a longstanding focus of research and education in the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. These activities are in direct connection with "Cultural Diversity" as one of UNESCO's main topics.

In this symposium, we want to concentrate on the music of a certain minority group: immigrants from Turkey. The starting point for choosing this theme was first of all the socio-political situation in Austria concerning Turkish immigrants, which is determined on the one hand by a long historical tradition of cultural exchange between Austria and Turkey and on the other hand by prejudices and stereotypes as well as Islam phobia.

The experiences of the „minority-focus” at the Institute prove that the application of wellfounded research results can have beneficial effects on the acceptance of cultural diversity, by means of music.

In the symposium, we want to focus on music making of immigrants from Turkey in different areas of the world. The “music making” includes the different styles, the mechanisms as well as the social and political frame. As a point of departure we suggest a categorization of scenarios that has been stated firstly during the symposium “Cultural Diversity in the Urban Area: Explorations in Ethnomusicology“, 2006. These are internal practice, traditional music including teaching scenarios, public ghetto and world music.

These categories have been stated in relation to integration, and this should be an important aspect in this symposium as well. The presenters will deal with diverse aspects of these categories in different countries (Austria, Germany, Great Britain, Holland, France, USA, and Canada). We will have inputs by specialists from Europe as well as Canada and the USA who all have kindly accepted our invitation. Thus, we will be able to have a comparative overview concerning the state of music making of immigrants from Turkey in different regions of the world, their different musical expressions as well as the political framework.

The symposium will be mainly based on the methodology of ethnomusicology but as the discipline from its beginning has been interdisciplinary, there will be inputs from social sciences as well.

As this will be a symposium on music there will be a concert in the evening of the first day, presenting musicians from Turkey living outside their country of origin. They will perform traditional music styles from Turkey.

A round table discussion on "Music and integration", focusing on political circumstances and the framing conditions of music making at the end of the symposium will aim at collecting ideas of applying some of the results.

The symposium will try to provide communication in two languages– German and English.

### **Preliminary Program**

**Friday, 23.11.2007**

**09:00-10:00 *Opening Ceremony***

With welcome addresses by:

Vice Dean of the University of Music and Performing Arts Vienna

Ambassador of Turkey to Austria

President of the UNESCO Working Group Vienna  
 Chair of the Institute of Folk Music Research and Ethnomusicology  
 Symposium organizers

**10:30-11:30 Session 1**

- Bernhard Perchinig (Austria), *A Short history of Turkish immigration to Central and Western Europe*
- Kudsi Ergüner (France/Turkey), *Musical Winds of Turkey*

**12:00-13:00 Session 2**

- Andreas Gebesmair (Austria) & Hande Sağlam (Austria/Turkey), „*Cosmopolitans and Locals*” – *Music production in the Turkish diaspora in Vienna*

**15:00-16:30 Session 3**

- Irene Markoff (Canada), *Sustaining Traditional Music in Toronto’s Turkish Community: Textured Identities/ Communitas in Flux*
- Erol Ayhan (Canada/Turkey), *Reconstructing Cultural Identity in Diaspora: Musical Practices of the Toronto Alevi Community*
- Münir Nurettin Beken (USA/Turkey), *TurkFest and Music Making Among the Diaspora Cultures in Seattle*

18:30 *Concert presenting Turkish Musicians in Diaspora*

**Saturday, 24.11.2007**

**09:00-10:30 Session 4**

- Dorit Klebe (Germany), *The Festival Türkgünü [Turkish Day] in Berlin and its Musical Forms of Expression*
- Tom Solomon (Norway/USA), *Routine Transnationalism: Diasporic Networks and the Everyday of Turkish Rappers and DJs*
- Martin Greve (Germany), *Turkish Music in European Institutions*

**11:00-12:00 Session 5**

- Ivanka Vlaeva (Bulgaria), *Internal Practices of the Muslims in Bulgaria and Their Music*
- John O’Connell (United Kingdom), *The War of the Waves: Radio Broadcasts of the Cypriot Communities in London*

**14:00-15:30 Session 6**

- Eva Fock (Denmark)
  - *Cultural diversity: Basic education or minority projects?*
  - Martin Sigmund & Harald Huber (Austria)
  - *Fieldwork at the Dancefloor in Vienna*
  - Bernhard Fuchs (Austria) & Mansur Bildik (Austria/Turkey)
- Fourteen Years of musical pedagogy for Turkish music in Vienna*

16:00-17:30 *Roundtable on Integration and Music*

Ursula Hemetek

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**Hearing Israel: Music, Culture and History at 60**  
**University of Virginia**  
**April 13-14, 2008**  
**Call for Papers**

As the State of Israel approaches the sixtieth anniversary of its founding in the spring of 2008, academic scholarship continues to focus primarily on its political life, religious and ethnic diversity, and foreign policy. Much less attention has been devoted to the cultural life of Israeli society and its impact on evolving Israeli identities across generations. One of the most dynamic yet least studied spheres of Israeli culture to emerge in the six decades since statehood is its music, ranging from the worlds of pop music, rock, rap, and *musikah mizrahit* to classical, religious, and ethnic traditions. To examine these questions, the University of Virginia will host an historic international conference on Israeli music on April 13 and 14, 2008.

This conference aims to generate an interdisciplinary exploration of Israeli music from the multiple perspectives of ethnomusicology, history, sociology, literature, and cultural studies, among others. We invite all specialists in Israeli, Arabic, and Jewish culture to submit proposals for papers on topics related to music in Israel, broadly defined. Both historical and contemporary perspectives are welcome. Featured thematic rubrics for the conference include the role of music in national identity and nationalism among Israeli Jews and Palestinian citizens of Israel, the changing relationship between religion and secularism, popular culture and political ideology, and the evolution of *musikah mizrahit* in Israeli society. Along with the academic component of the programming, the conference will also feature two concert performances by major Israeli artists.

Proposals for papers should include names of participants with a brief c.v. and a 250-350 word abstract. The Jewish Studies Program at the University of Virginia will provide meals and discounted lodging for conference participants.

**Deadline for submission: October 15, 2007**

Please send proposals or inquiries via e-mail or post to:

Prof. James Loeffler and/or Prof. Joel Rubin  
Jewish Studies Program  
University of Virginia  
P.O. Box 400126  
Charlottesville, VA 22904-4126  
james.loeffler@virginia.edu  
joelrubin@virginia.edu  
<http://www.virginia.edu/jewishstudies>

Joel Rubin

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## NEWS FROM MEMBERS

### Musicology in Graz

Musicology in Graz is a Bachelors and a Masters program that is offered jointly by the University of Graz (Karl-Franzens-Universität Graz) and the University of Music and Dramatic Arts in Graz (Universität für Musik und Darstellende Kunst Graz, aka Kunstuniversität Graz or KUG).

Musicology in Graz (in German: Musikologie) is a quantum leap forward in musicology studies. For the first time, a regional centre offers both the highest international standards and unusual breadth and choice.

The duration of the Bachelor program is 6 semesters (3 years, 180 ECTS credits). The Masters program lasts a further 4 semesters (2 years, 120 ECTS credits). Teaching is confined to two semesters, which last from 1 October to 31 January (winter semester) and from 1 March to 30 June (summer semester) in each year. The degrees offered are Bakk. phil. and Mag. phil. Students may enrol in either of the two participating universities.

All students in the Bachelors program receive a thorough grounding in five main musicological subdisciplines. From the beginning of the third year, these subdisciplines are separated into modules and each student chooses two modules in which to specialise. The modules are:

- Western music (Abendländische Musikkulturen) (historical musicology) • Jazz and popular music (Jazz und Populärmusik) • Musical cultures of the world (Musikkulturen der Welt) (ethnomusicology)
- Music psychology and acoustics (Musikpsychologie und Akustik) • Aesthetics and society (Ästhetik und Gesellschaft)

The only prerequisite for admission to the Bachelors program is high school matriculation or equivalent (e.g. A levels in the UK, Abitur in Germany). There is no additional entrance examination. Practical musical skills are recommended but not mandatory. The prerequisite for entry to the Masters program is a Bachelors degree in Musicology or equivalent from any university in the world. Students holding a Bachelors degree in another discipline may be required to pass additional units before being admitted to the Masters program in musicology.

The working language of the program is German, but some courses may be held in English. Foreign students must demonstrate their German language skills before being admitted. The tuition fee is currently 363.36 Euro per semester for citizens of EU countries and 726.72 Euro per semester for citizens of non-EU countries.

Graz is Austria's second-largest city. Green and cosmopolitan, it is situated in South-Eastern Austria on the river Mur, two hours south of Vienna. It is home to 280 000 people, four universities (academic, technical, art, and medical), and a lively cultural scene.

Students interested in studying musicology in Graz should first contact one of the following:

- Studienabteilung der Karl-Franzens-Universität Graz

[www.uni-graz.at/communication/unistart/E/studienint/index.html](http://www.uni-graz.at/communication/unistart/E/studienint/index.html)

- Studienund Prüfungsabteilung (Registrar's Office) der Kunstuniversität Graz

[www.kug.ac.at/englisch/firstcontact\\_e.shtml](http://www.kug.ac.at/englisch/firstcontact_e.shtml)

For further useful information on studying in Graz see <http://www.uni-graz.at/4students/>

More information can be found at the official website

[www.musikologie.at](http://www.musikologie.at)

Gerd Grupe

### Publications

#### **Susana Weich-Shahak, *La boda sefardí: musica, texto y contexto***

Madrid 2007

Editorial Alpuerto

A book (in Spanish) about Sephardi wedding customs and Judeo-Spanish songs, with CD of field recordings from Sephardi Jews from the Balkans, Turkey and Northern Morocco.

Contact: [editorialalpuerto@gmail.com](mailto:editorialalpuerto@gmail.com)

#### **Susana Weich-Shahak**

A new CD, the articles included, can be read in English translation as: "Voces sefardies de Sarajevo", field recordings (in Israel and in Sarajevo) of romances, coplas and lyric songs from informants born in Sarajevo, published by Tecnosaga, 2007.

Contact: [tecnosag@tecnosaga.com](mailto:tecnosag@tecnosaga.com)

#### **Caroline Bithell, *Transported by Song: Corsican Voices from Oral Tradition to World Stage***

Scarecrow Press's Europea series

Details see: [www.scarecrowpress.com](http://www.scarecrowpress.com)

#### **Ursula Hemetek/Adelaida Reyes (eds.), *Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology***

*klanglese*, vol. 4, Institute of Folk Music Research and Ethnomusicology, Vienna 2007, 160 pages, + 2 CDs.

Proceedings of the international symposium held in March 2006, organized by the UNESCO Working Group Vienna and the University of Music and Performing Arts Vienna.

Price: 25 €

Orders to:

Institut für Volksmusikforschung und Ethnomusikologie

Universität für Musik und darstellende Kunst Wien

A-1030 Wien, Anton-von-Webernplatz 1

Tel: +43 (0)1 71155-4201

Fax: +43 (0)1 71155-4299

e-mail: [ive-versand@mdw.ac.at](mailto:ive-versand@mdw.ac.at)

[www.mdw.ac.at/ive/](http://www.mdw.ac.at/ive/)

Vienna and current research projects on the musical diversity in the capital of Austria were one stimulus for organising the symposium “Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology” as well as one focus of the presentations. Studies from other parts of the world 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.

Another stimulus for organizing the symposium is the focus on music and minorities at the Institute for Folk Music Research and Ethnomusicology since 1990. This focus also served as a starting point for activities on the international level, in an ICTM Study Group (founded in 1997). Adelaida Reyes, in her article, sees a clear connection between the concepts of research on minorities and those in urban ethnomusicology because “in a scholarly realm built on presumptions of cultural homogeneity, there was no room for minorities. These require a minimal pair – at least two groups of unequal power and most likely culturally distinct, both parts of a single social organism. Homogeneity does not admit of such disparate components... The conditions that spawn minorities – complexity, heterogeneity, and non-insularity – are ‘native’ not to simple societies but to cities and complex societies”.

Contributions by:

Adelaida Reyes, Philip Bohlman/Sebastian Klotz/Lars Koch, Ursula Hemetek/Hande Saglam/Sofija Bajrektarevic, Gerda Lechleitner, Barbara Kostner/Paolo Vinati and

Regine Allgayer-Kaufmann et.al.

The book is accompanied by two CDs. CD 1 includes the audio examples from the contributions. CD 2 is a live recording of the evening concert “Unexpected Viennese musical Worlds” which 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

Ursula Hemetek

Anyone who has a copy of **Jeremy Montague’s, Reed Instruments Catalogue** (Scarecrow Press, 2001) may like to know that the author has prepared a CD-ROM illustrating every instrument in that Catalogue. Anyone who would like a copy is invited to contact Jeremy, preferably by email (ask the ESEM Secretariat for address).

### **Studia Choreologica vol. IX (2007) edited by Roderyk Lange**

The volume contains three articles based on presentations made during seminars conducted at the Instytut Choreologii in Poznan, in September 2005 and 2006.

Agnieszka Kowarska reports in the first article on The Social and Cultural Role of Dance in the Life of Contemporary Gypsies (Roma) in Poland. This article is based on several years of fieldwork conducted among the Roma Gypsies in the territory of Poland and Lithuania.

Tomasz Nowak writes about The Function of Dance among the Polish Minorities alongside the Eastern Borders. The Results of Field Research conducted in the Areas around Vilnius (Lithuania), Hrodno (Belorussia) and Zhytomyr (Ukraine). This is a most revealing account on the dance culture of the Polish enclaves in this whole territory. The old written sources are scarce on the topic of dance. The fieldwork conducted by the author established the structure and the character of the traditional repertoire.

The final article by Jacqueline Challet-Haas, deals with Dance and Movement Notation and its Relevance in our Times. The author based her deliberations on the application of movement notation in various forms of dance, on the experience she gained in her work over many years. She arrives at the observation that the field of dance cannot afford any longer to stay illiterate.

The volume may be ordered from:

Instytut Choreologii - Fundacja

ul. Filipinska 1, 61-123 Poznan, Poland

Payment has to be included together with the order

Price per volume: Euro 15.00, plus p&p: Euro 5.00 - Europe

Euro 6.00 - International (Surface Mail) Euro 7.00 - International (Air Mail)

Payment accepted in sterling, U.S.\$ and Euro cheques

### **New records**

A new CD with field recordings collected by **Domenico Di Virgilio** in the Abruzzi (Central Italy) has been recently published by TARANTA Associazione Culturale Tradizioni Popolari, <http://www.taranta.it/TA026-presenta.html>

The project of video documents on the musical traditions of the Fraternities of Abruzzi, that started last year, is going on and a documentary will be ready within the next October. Some excerpts can be seen in: <http://h1.ath.cx/aevo/fieldworkmusic/t7.html>

### **Issam El-Mallah: CD-Collection "AL TARAB, Muscat Ud Festival"**

ENJA

[This beautiful edition deserves more detailed presentation which will be published as soon as the appropriate information reaches ESEM secretariat.]

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**Sound Documents from the Phonogrammarchiv of the Austrian Academy of Sciences  
The Complete Historical Collections 1899-1950.**

Series 10, OEAW PHA CD 25

**The Collection of Father Franz Mayr. Zulu Recordings 1908**

General editor: Dietrich Schüller, comments by Clemens Gütl & August Schmidhofer,  
editor: Gerda Lechleitner.

Vienna 2006: Austrian Academy of Sciences.

2 CDs, 1 CD-ROM, Booklet: 64 pages

Mayr's collection embraces a wide range of musical styles performed in Southern Africa at the beginning of the 20th century. While the greatest part of his collection represents various autochthonous styles, there are also several examples of European hymns and new compositions employing European musical techniques. They range from prayers and extempore speech to war and hunting songs as well as the European-influenced dance songs of the Christian Zulus, which, according to Mayr, were composed "by the young Christian Zulus themselves and not taught by missionaries". Other songs tell us about historical events like the Zulu or Boer Wars, or the Bambata "rebellion" and the relationship between the black population of Natal and the white colonialists. They also name and praise famous Zulu "kings" such as Cetshwayo or Dinizulu, offer some insights into social events like marriages and occasionally contain so-called izibongo, recited praises or eulogies.

Gerda Lechleitner

**Ahamer, Julia & Gerda Lechleitner (eds.): Um-Feld-Forschung. Erfahrungen,  
Erlebnisse, Ergebnisse**

Vienna 2007: Austrian Academy of Sciences.

This anthology is based on the series of lectures "field research in theory and practice". The articles, some of which are in English, result from the reports given during the period from 2001 to January 2005 at the Phonogrammarchiv.

It deals with the "environment" of "research" in a wider empirical sense, taking "field research" as the basis and looking at its contexts within the whole process of research. The book focuses on the experiences and results of field researchers from various disciplines who for many years cooperated with the Phonogrammarchiv, where their audiovisual recordings are preserved and kept for further study. Five chapters highlight the following topics: "general – individual: field research", "oral tradition – spiritual experience – surreal communication: ethnology", "multi-dimensional: ethnomusicology", "documentation – standardisation – analysis: linguistics and discourse analysis" and "traditional structure – virtual access – permanent availability: archivistics". The book serves as an impetus to revive and broaden the discussion of field research as a tool in cultural studies. As Andre Gingrich put it in his introductory essay: "On the one hand, we have become more modest and self-critical in our scholarly self-image. Yet at the same time this means that we have

learnt to listen and watch more carefully and flexibly. Numerous contributions in this book point to such self-reflective new forms of realism."

<http://www.pha.oeaw.ac.at>

<http://verlag.oeaw.ac.at>

Gerda Lechleitner

**Field Recordings from the Phonogrammarchiv of the Austrian Academy of Sciences, Vol. 1**

**FRELIK, SHER UN KHUSIDL ...**

Brass Bands from Podolia, Klezmer and other Jewish Music collected by Isaak Loberan

**EX-PHA 001**

CD with Booklet, 28 pp., comments in English, summaries in German and Russian.

This new CD series of the Phonogrammarchiv (<http://www.pha.oeaw.ac.at>) presents the results from field projects conducted in cooperation with the archive. Vol. 1 is dedicated to recent fieldwork by Isaak Loberan, the Vienna-based Klezmer musician and researcher.

Authentic recordings of brass bands in Podolia (Ukraine) and parts of Moldova, made between 1991 and 2002, document the influence of Jewish folk music on the musical tradition of neighbouring ethnic groups. The Ukrainian and Moldavian bands perform an important part of their current wedding repertoire – Jewish dances, like *frelík*, *sher* or *bulgar*, which the musicians themselves or their fathers formerly played together with Jewish *klezmorim*.

In addition, songs and violin music by elderly performers recall the once flourishing Yiddish musical culture; also featured are examples of the cultural revival encountered among the local Jewish communities.

A (reviewer's) copy of the CD EX-PHA 001 may be ordered from:

EXTRAPLATTE

Musikproduktionsund Verlags-GmbH

P.O.Box 2, A-1094 Wien

ph + 43 (1) 31 01 084 fax + 43 (1) 31 00 324

[info@extraplatte.com](mailto:info@extraplatte.com)

[www.extraplatte.com](http://www.extraplatte.com)

Gerda Lechleitner

**Anthology of Music Traditions in Israel** - a unique CD series of the Jewish music heritage

The Hebrew University of Jerusalem, Jewish Music Research Centre

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**Vol. 11** The Klezmer Tradition in the Land of Israel, \$20

**Vol. 14** Italian Jewish Musical Traditions from the Leo Levi Collection, \$20

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**NEW (2006)**

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\$30

**NEW (2007)**

**Vol. 20** A Song of Dawn The Jerusalem Sephardi Baqqashot, Mt. Zion Synagogue (6 CDs) \$50



Special 25% discount to members of ESEM

For additional CDs and JMRC publications in the Yuval Series: Studies, Monographs and Music Series, visit the JMRC website at: <http://www.jewish-music.huji.ac.il> or contact:

e-mail: [jmrc\\_inf@savion.huji.ac.il](mailto:jmrc_inf@savion.huji.ac.il)

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**Emap.**

FM Internet Radio for World Wide Ethno Music & Reports

<http://emap.fm> [radio@emap.fm](mailto:radio@emap.fm) [Emil Lubej]



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## REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE

January July 2007

As usual, the last pages of the bulletin are dedicated to a review of the most recent ethnomusicological periodicals published in Europe.

Since this section is prepared thanks to the help of members, we encourage everybody to keep us informed.

Laura Leante

### **Ethnomusicology Forum**

**Volume 16/1 2007**

#### ***Musical performance in the diaspora***

**Editor: Tina K. Ramnarine**

- |                   |   |
|-------------------|---|
| Tina K. Ramnarine | Musical Performance in the Diaspora: Introduction   |
| Edwin Hill        | <i>Adieu madras, Adieu Foulard</i> : Musical Origins and the <i>Doudou</i> 's Colonial Plaint                                       |
| Jennifer C. Post  | 'I Take My <i>Dombra</i> and Sing to Remember my Homeland': Identity, Landscape and Music in Kazakh Communities of Western Mongolia |
| Henry Johnson     | 'Happy Diwali!' Performance, Multicultural Soundscapes and Intervention in Aotearoa/New Zealand                                     |
| Gay Breyley       | Diasporic Transpositions: Indigenous and Jewish Performances of Mourning in 20 <sup>th</sup> -Century Australia                     |
| Javier F. León    | The 'Danza de las Cañas': Music, Theatre and Afroperuvian Modernity   |

### **Norsk Folkemusikklag**

**Skrift nr. 20 2006 (utg. 2007)**

#### ***Musikk og dans som virkelighet og forestilling***

- |                    |  |
|--------------------|--|
| Per Åsmund Omholt  | Tradisjonsområder – Konstruksjon eller realitet?   |
| Ingrid Åkesson     | Vem är musikalisk specialist? Några tankar kring vokalt, instrumentalt och genus i folkmusiken |
| Anna-Maria Nielsen | Folkedans – Et uklart begreb I riksscene-debatten  |

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Vidar Lande	Spelemannen frå bygland, nere Gunsteinson nese (1838-83) – Liv og musikk
Olav Sæta	Om Felestiller i feleverket
Steinar Ofsdal	Tonaliteten i folkemusikken

## Trans

Revista Transcultural de Música

Transcultural Music Review

Vol. 10 2006

(<http://www.sibetrans.com/trans/>)

*Dossier: Music, silences, silencings: music, violence and quotidian experience*

**Guest Editor: Ana María Ochoa**

Ana Maria Ochoa	La materialidad de lo musical y su relación con la violencia
Michael Birenbaum Quintero	"La música pacífica" al Pacífico violento: Música, multiculturalismo y marginalización en el Pacífico negro colombiano
T. M. Scruggs	Música y el legado de la violencia a finales del siglo XX en Centro América
Silent Jane	Beautiful Fragments of a Traumatic Memory: Synaesthesia, Sesame Street, and Hearing the Colors of an Abusive Past
Pablo Vila y Pablo Semán	La conflictividad de género en la cumbia villera
Alejandra Cragolini	Articulaciones entre violencia social, significante sonoro y subjetividad: la cumbia "villera" en Buenos Aires.
Samuel Araújo et alli	A violência como conceito na pesquisa musical; reflexões sobre uma experiência dialógica na Maré, Rio de Janeiro.
Helena Simonett	Los gallos valientes: Examining Violence in Mexican Popular Music
Hermann Herlinghaus	Narcocorridos: An Ethical Reading of Musical Diegesis
Louise Meintjes	Dispare al Sargento, Derrumbe la Montaña: La Producción de la Masculinidad por Medio del canto y baile Zulu 'Ngoma' en la Suráfrica Post-Apartheid
Suzanne Cusick	Music as torture / Music as weapon La música como tortura / La música como arma

*Textos evaluados por pares / Peer-Reviewed Papers*

- 
- Noriko Manabe      Lovers and Rulers, the Real and the Surreal: Harmonic Metaphors in Silvio Rodriguez's Songs.
- Luca Marconi      Trespasser or passerby? Per un'analisi Semiotica del Progressive Rock
- Gerhard Steingress      El trasfondo bizantino del cante flamenco. Lecciones del encuentro del flamenco andaluz con el rebético greco-oriental
- Julia Shpinitzkaya      Solaris by A.Tarkovsky: Music-Visual Tropic, Paradigmatism, Cognitive Stereoscopy

### **The World of Music**

**Volume 48/2 2006**

#### ***Echoes of Our Forgotten Ancestors***

- Victor A. Grauer      Echoes of Our Forgotten Ancestors
- Bruno Nettl      Response to Victor Grauer: On the Concept of Evolution in the History of Ethnomusicology
- Jonathan P. J. Stock      Clues from Our Present Peers?: A Response to Victor Grauer
- Peter Cooke      Response to "Echoes of Our Forgotten Ancestors"
- Victor A. Grauer      "Echoes of Our Forgotten Ancestors" – Author's Reply

#### *Miscellanea*

- Jeanne Zaidel-Rudolph      Musical Symbiosis in Jeanne Zaidel-Rudolph's Lifecycle and Martin Watt
- Marin Marian-Balasa      Ghizela/Gisela Sulițeanu: An Indicative Bio-Bibliography

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