



european seminar in ethnomusicology

ESEM*point*

45

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

Membership

The annual membership fee for ordinary members is € 25, with half rates for students and conjoints, i.e. approximately (please check latest rates): £20, US\$ 25, or SF 40.

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

Please send your annual payment to one of the following accounts:

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

Please note that bank charges are your responsibility.

Payment by credit card is possible to our Norwegian account. A payment form is appended to this bulletin.

You can also pay through PayPal (please see the website, section Membership).

Annual seminars

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

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

ESEM web site: www.esem-music.org

ESEM logo by Nicole Despringre

Editorial

Dear ESEM Members,

Publication of this issue was postponed as last year we got not enough content from the ESEM members. However, we decided to include these few notes received, as they apparently have not lost their importance.

In this issue you will find the minutes of the General Assembly held at the ESEM XXV in Milton Keynes (September 2009). Please read this text particularly carefully as it contains changes to the ESEM Constitution proposed by the Secretariat in Milton Keynes. If the GA in Budapest approves the changes, CORD elections 2010 will proceed according to a new rule. Our Constitution says:

A two-thirds majority of all those members in Good Standing present at the meeting shall be required for any change to the Constitution to be passed. Postal votes and proxies from absent members in Good Standing will be valid for any such voting, and must be tabled at the opening of the relevant Plenary ESEM Meeting.

[ESEM Constitution: §8 Alterations to the Constitution]

You will also find the programme of the ESEM XXVI to be held in Budapest (22-25 September 2010) on the invitation of the Institute for Musicology of the Hungarian Academy of Sciences (chair: Pál Richter, assisted by Gitta Demeter).

I would like to thank the CORD member Laura Leante who kindly took the GA Minutes in Milton Keynes and made the regular survey of ethnomusicological journals.

Last year it was agreed that *ESEMpoint* will be no longer printed in paper. Instead, it will be published on the ESEM website and distributed among members in electronic format (as .pdf file), to save our finances.

May I remind you that all the necessary information about ESEM, including membership form, can be found on our website www.esem-music.org.

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

Ewa Dahlig-Turek

XXV EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Open University
Milton Keynes, UK
17-21 September 2009

MINUTES OF THE ESEM GENERAL ASSEMBLY

ESEM PLENARY MEETING

Open University – Sunday, September 20, 2009
Time: ca 19:10
Participants: approx. 40

Apologies and greetings received from: Bjørn Aksdal, Ingrid Bertleff, Maurice Mengel, Sławomira Żerańska-Kominek, Susanna Weich-Shahak.

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

1. MINUTES.

The minutes of the 2008 plenary were approved without amendment.

2. DAN LUNDBERG: PRESIDENT'S REPORT.

During the past year, the President was involved in a number of activities, including the discussion of possible changes to the constitution and arrangements for future meeting.

A new website has been designed by Maurice Mengel and is now accessible on-line at:
www.esem-music.org.

3. EWA DAHLIG: THE SECRETARY'S REPORT.

During the past year, the Secretary's duties included circulating news among members, updating files, publishing the bulletin, and keeping contact with members.

3.1 ESEMpoint.

ESEM *point* 44, edited by Ewa Dahlig, was issued.
ESEMpoint 45 has been postponed.

4. BRITTA SWEERS: TREASURER'S REPORT.

4.1 Bank account and membership.

ESEM has now one bank account in Germany (run by Britta Sweers); the accounts formerly held in Oxford and Norway have been closed.
Membership can be paid with a bank transfer or via PayPal, from the website.

4.2 Finances

Financial report for period September 15th 2008 – September 17th 2009

Balance (15.09.2008) € 11.477,96

Balance (06.11.2009); after fusion
with Oxford and Norway account € 10.713,93

Subscriptions € 1.203,00
Bank interest € 35,78

Exchange rate losses (GBP/NWK) –€ 764,03
EME mailing –€ 155,76
ESEMpoint (incl. mailing) –€ 958,00

Total € 10.838,95

Total funds available 15.09.2008 € 11.477,96
Total funds available 17.09.2009 € 10.838,95
Result 15.09.2008-17.09.2009 –€ 639,01

DKB internet account (IBAN DE87 1203 0000 1002 5082 14/ acc. 1002508214)

5. ESEM CONSTITUTION.

The following changes were proposed:

Current text: 1.2 DEFINITIONS: 'Europe' and 'European' refers to the region of geographic, political, and cultural entities accepted by any postal authority as part of Europe, now or in the past.
1.3 MEMBERS from outside Europe may consider themselves "European", no matter where they live, if (a) their studies were made in Europe, or (b) their professional interests are within Europe.
1.4 LANGUAGES for ESEM official purposes shall be English, French, and German, but any other language shall be acceptable for ESEM activities when translation is available to one of the official languages.

Proposed amendments: 1.2 The meetings of ESEM shall be held and its secretariat shall be based in Europe (defined broadly and inclusively). The organization is open to all members independently of nationality, place of work or professional interests.
1.3 LANGUAGES for ESEM official purposes shall be English, French, and German, but any other language shall be acceptable for ESEM activities when translation is available to one of the official languages [only change of number]

[“membership (b)”]

Current text: ORDINARY MEMBERS, being those who pursue European ethnomusicology in the professional sense;

Proposed amendments: ORDINARY MEMBERS, being those who pursue ethnomusicology in the professional sense;

[“membership (e)”]

New text: JOINT MEMBERS - any two partners may become Joint Members at a reduced rate, receiving one copy between them of each issue of the Bulletin and other material.

[the following sections will only be affected by a change of number:]

3.2.1->3.1.1 Membership in the categories above will not be valid without "Good Standing", except for Honorary Life Members. "Good Standing" means that subscriptions have been paid up to date in the calendar year or as determined by the Secretariat.

3.2.2 -> 3.2 VOTING RIGHTS are restricted to members in Good Standing.

3.2.3 -> 3.2.1 PROXY VOTING may be assigned from one member in Good Standing to one other in Plenary ESEM Meetings and at CORD (the Co-ordinating Committee) deliberations.

["secretariat 4.2 and 4.2.2"]

Current text:

The Secretariat shall consist of the President, [the Vice-President - *removed*], the Secretary-General, the Treasurer, and the Chairman of the Seminar, who shall also be ex officio members of the CORD. The Secretariat shall be responsible for the general business of ESEM and shall be empowered to take decisions on behalf of the CORD, provided that these decisions are unanimous. Should the Secretariat be unable to form an unanimous decision, a meeting of the CORD must be convened.

[4.2.2 The VICE-PRESIDENT shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for one additional term of three years]. - the *whole paragraph removed*

Proposed amendments: The Secretariat shall consist of the President, the Secretary-General, the Treasurer, and the Chairman of the Seminar, who shall also be ex officio members of the CORD. The Secretariat shall be responsible for the general business of ESEM and shall be empowered to take decisions on behalf of the CORD, provided that these decisions are unanimous. Should the Secretariat be unable to form an unanimous decision, a meeting of the CORD must be convened.

["elections 4.3.2"]

Current text:

The ordinary members of the CORD shall be elected at a Plenary ESEM Meeting after the members of the Secretariat have been elected and shall serve for a term of one year and may be re-elected for additional terms.

Proposed amendments: The ordinary members of the CORD shall be elected at a Plenary ESEM Meeting after the members of the Secretariat have been elected. They shall serve for a term of two years and may be re-elected for additional terms.
The terms of the CORD members should be overlapping so that approximately half of the CORD members is elected at one annual Plenary ESEM Meeting and the other half at the next.

The proposed changes will be discussed and possibly approved during the 2010 Seminar.

6. MEMBERSHIP

Members were reminded they can renew their membership by either filling the form available on the ESEM website or by contacting Ewa Dahlig at Ewa.Dahlig-Turek@ispan.pl.

7. PUBLICATIONS

7.1 ESEMpoint.

Ewa Dahlig proposed to publish future issues of the bulletin exclusively in electronic format. The proposal was accepted.

7.2 EME.

Volume 13 (edited by Sławomira Żerańska-Kominek and including some papers from the Warsaw seminar) has not been completed yet

Dan Lundberg reported on recent discussion about EME and ESEM's future publications.

It was agreed that EME will no longer be ESEM's official journal and it will be up to local organisers to decide if and in what format and media to circulate publications arising from seminars. However, ESEM could contribute financially to the production and circulation of publications, depending on the current financial state

7.3 ESEM Counterpoint.

Udo Will will still act as editor of the ESEM Counterpoint series.

7.4 Other publications.

A number of papers from the Warsaw seminar have been published in the Polish musicological quarterly *Muzyka* (edited by Ewa Dahlig).

8. ELECTIONS

8.1 Impact of proposed changes to the constitution on election procedures

If the changes to the constitution will be approved in 2010, the CORD proposed to automatically confirm for a second year the four members who would receive the highest number of votes in 2009. This would imply election of only three members in 2010.

8.2 Elections of CORD members.

Elected CORD members include: Martin Clayton, Serena Facci, Ursula Hemetek, Frank Kouwenhoven, Laura Leante, Maurice Mengel, Sławomira Kominek.

9. FORTHCOMING ESEM-SEMINARS.

9.1 ESEM 2010.

ESEM 2010 will be hosted by Institut of Musicology of the Hungarian Academy of Sciences, Budapest. The proposed dates are 22-26 September. Pal Richter will be organiser.

9.2 Other forthcoming seminars.

Possible locations for ESEM 2011 and 2012 include Aberdeen (Scotland) and Bern (Switzerland). Romania is another possible location for future seminars.

8. OTHER MATTERS

Ewa Dahlig brought to the attention of ESEM members "Europeana", Europe's leading digital library, which now includes collections of ethnomusicological interest (<http://europeana.eu/portal/>).

(Minutes taken by Laura Leante)

XXVI EUROPEAN SEMINAR IN ETHNOMUSICOLOGY
 “MUSICAL TRADITIONS: DISCOVERY, INQUIRY, INTERPRETATION AND
 APPLICATION”
 INSTITUTE FOR MUSICOLOGY, HUNGARIAN ACADEMY OF SCIENCES,
 BUDAPEST
 22-25 SEPTEMBER 2010

PROGRAMME (draft)

WEDNESDAY, 22 SEPTEMBER

8.30 – 9.30 ARRIVAL, REGISTRATION

9.30 – 10.00 OPENING

10.00 – 13.00 DISCOVERY –THEORY OF TRADITION AND RESEARCH

Chair: Dan Lundberg

COLIN QUIGLEY (USA): Tradition as Generative Process: Implications for European/Euro-American Fiddling

ILWOO PARK: The Irish music-session and rule following as a social practice

11.00 – 11.30 COFFEE BREAK

ZUZANA JURKOVÁ (CZECH REPUBLIC): Paradigm as a question of life and death (of tradition)

SARAH ROSS AND BRITTA SWEERS (SWITZERLAND): A Blank Field of Musical Traditions?
 (Re-)Constructing Ethnomusicology in Contemporary Switzerland

AUSTĖ NAKIENĖ (LITHUANIA): Creativity of songwriter and continuity of tradition. Me and historical others

13.00 – 14.00 LUNCH

14.00 – 17.00 DISCOVERY – ALTERING TRADITION

Chair: Frank Kouwenhoven

AUSRA ZICKIENE (LITHUANIA): Lithuanian Anthems in Search of ‘the Law of Conservation of Tradition’

RŪTA ŽARSKIENĖ (LITHUANIA): The origin, development and disappearance of
 tradition: brass bands in Lithuania

JACEK JACKOWSKI (POLAND): Musical Traditions of Mazovia Region (Central Poland). Historical relict or alive tradition?

15.30 – 16.00 COFFEE BREAK

FLORIAN BALL: Guggenmusik – imported Carnival Music in Southwest Germany

URSULA HEMETEK (AUSTRIA): Re-entering the field after 25 years: Changing traditions?

**17.00 – 18.00 “SHAMANIC MUSIC” – FILM AND CD PRESENTATION (HOPPÁL MIHÁLY–
 SIPOS JÁNOS)**

20.00 INFORMAL GATHERING

THURSDAY, 23 SEPTEMBER

9.00 – 11.00 DISCOVERY – SPECIAL ASPECTS OF MUSICAL TRADITION

Chair: Ewa Dahlig-Turek

JANA AMBRÓZOVÁ (SLOVAKIA): Gypsy string ensembles in Central Slovakia and their music performance

TARI, LUJZA (HUNGARY): Vocal and/or instrumental music? Remarks to performance style of village- and town gypsy musicians

ARLETA NAWROCKA-WYSOCKA (POLAND): The musical tradition of Lutherans from Cieszyn Silesia. Subject and methods of researches

TERESA NOWAK (POLAND): Women in Polish music tradition

11.00 – 11.30 COFFEE BREAK

11.30 – 13.00 INQUIRY – TRADITION AND ITS RESEARCH: INTERACTIONS, METHODS, OPTIONS #1

Chair: Ursula Hemetek

SIPOS, JÁNOS (HUNGARY): A Folk Music Research Series from Bartók to Our Days – The Music of the Karachay People

JUHÁSZ, ZOLTÁN (HUNGARY): Automatic motive identification in 25 folksong corpora

DORIT M. KLEBE (GERMANY): Re-contextualizing music and its performance out of Seljuk epochs by means of poetic and iconic sources – some methodological aspects

13.00 – 14.00 LUNCH

14.00 – 16.00 INQUIRY – TRADITION AND ITS RESEARCH: INTERACTIONS, METHODS, OPTIONS #2

Chair: Gerda Lechleitner

ILANA WEBSTER-KOGEN (UK): Cultural Capital and the Music Archive

BERND BRABEC DE MORI (AUSTRIA): Song Patterns and Sung Designs: the Invention of Tradition among Amazonian Indians as a Response to Researchers' Inquiries.

ALEXANDRA BALANDINA: The body behind the researcher: embodied understanding of musical traditions

16.00 – 16.30 COFFEE BREAK

16.30 – 17.30 JOHN BLACKING MEMORIAL LECTURE

17.45 – ESEM GENERAL ASSEMBLY

FRIDAY, 24 SEPTEMBER

9.30 – 12.30 APPLICATION – “APPLIED ETHNOMUSICOLOGY”, MEDIA, EDUCATION

Chair: Tari, Lujza

EWA DAHLIG-TUREK (POLAND): ‘New Tradition’ vs Tradition. Radio Festival and Its Impact on Polish Folk Music

ANJA BRUNNER (AUSTRIA): Approaching Balkan musical traditions in Austria. The Austrian Sandy Lopicic Orkestar and beyond

RYTIS AMBRAZEVIČIUS (LITHUANIA): Vocal training ‘in tradition’: Ethnomusicological methods at work

11.00 – 11.30 COFFEE BREAK

LÁZÁR, KATALIN (HUNGARY): Traditional music at the beginning of the 21st century

RICHTER, PÁL (HUNGARY): New Channels for Renewal of Tradition – Folk Music in the University Education

12.30 – 13.30 LUNCH

14.00 – 20.00 VISIT IN SZENTENDRE OPEN AIR MUSEUM (SKANZEN) – CONFERENCE DINNER

SATURDAY, 25 SEPTEMBER

9.00 – 13.00 INTERPRETATION – PROMOTED, CREATED, AND “INVENTED” TRADITION, NATIONAL IDENTITY

Chair: Martin. R. L. Clayton

GERDA LECHLEITNER (AUSTRIA): Can archives contribute to establishing traditions?

SHAI BURSTYN (ISRAEL): The Ethnomusicologist as Inventor of Musical Tradition – An Israeli Case Study

ERKKI PEKKILÄ (FINLAND): Finnish kantele. The creation of a tradition and myth in the 18th and 19th centuries

MANANA SHILAKADZE (GEORGIA): Problems Concerning the Protection of Musical Traditions in the Age of Global Communications

11.00 – 11.30 COFFEE BREAK

SŁAWOMIRA ŻERAŃSKA-KOMINEK (POLAND): The Musical Culture of Poland’s Lithuanian Minority Twenty Five Years Later

DR ANA HOFMAN (SLOVENIA): Sounds of Bordering and Mobility: Beltinci Folklore Festival

MIROSLAV (‘MIKA’) STOJISAVLJEVIĆ (AUSTRALIA): Chasing the tradition: Gusle and the Serbian immigrants to Melbourne, Australia

13.00 – 14.00 LUNCH

14.00 CLOSE

New publications

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

Series 11/1: "Croatian Recordings 1901-1936" (Lechleitner, Gerda & Grozdana Marošević, eds.). Wien: Verlag der Österreichischen Akademie der Wissenschaften (OEAW PHA CD 27, comprising 4 Audio CDs, 1 Data CD, Booklet 178p), 2009.

Series 12: "Judeo-Spanish from the Balkans. The Recordings by Julius Subak (1908) and Max A. Luria (1927)". (Liebl, Christian ed.). Wien: Verlag der Österreichischen Akademie der Wissenschaften (OEAW PHA CD 28, comprising 1 Audio CD, 1 Data CD, Booklet 78p), 2009.

[information received from Gerda Lechleitner]

Jürgen Schöpf: *The Serankure and Music in Tlôkweng, Botswana.*

Berlin: VWB—Verlag für Wissenschaft und Bildung, 2008 (INTERCULTURAL MUSIC STUDIES vol. 13, ed. by Max Peter Baumann, A Series of the Department of Ethnomusicology, Institute for Music Research, Julius-Maximilian University of Würzburg). - ISBN-978-3-86135-645-5

Web link:

http://www.musikwissenschaft.uniwuertzburg.de/publikationen/intercultural_music_studies_ims/ims_vol_13/

[information received from Gerda Lechleitner]

Nearly 1500 sound recordings made by Peter Cooke in Uganda during the years 1964-97 may be accessed for listening on-line by initially using the following url:-

<http://sounds.bl.uk/Browse.aspx?category=World-and-traditional-music&collection=Peter-Cooke-Uganda>

Peter Cooke is ESEM Honorary Life Member, Hon Research Associate, SOAS, Univ. of London and Honorary Research Fellow, Insitute for advanced Research in Arts and Social Sciences, University of Birmingham

**REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
January 2009 - May 2010**

The next pages include a review of the periodicals of ethnomusicological interest published in Europe from January 2009 until May 2010.

Laura Leante

Cahiers d'ethnomusicologie

Vol. 22 2009

Mémoire, traces, histoire

DOSSIER : MÉMOIRE, TRACES, HISTOIRE

- | | |
|---|--|
| Laurent Aubert &
Luc Charles-Dominique | Introduction |
| Luc Charles-Dominique | Ethnomusicologie et histoire: deux artes memoriae |
| Eva Guillorel | Complaintes de tradition orale en Bretagne sous l'Ancien Régime: apports d'une démarche pluridisciplinaire |
| Dominique Salini | Musiques traditionnelles de demain: entre anamnèse et injonction identitaire |
| Edouard Fouré Caul-Futy | La trace et le tracé: mémoires et histoires dans le Cantu a chiterra de Sardaigne |
| Fabrice Contri | Improviser sans trous de mémoire? Le jeu de la mémoire dans la musique carnatique |
| François Picard | Le cahier de musique de Zhou Wenting, un cahier de musique traditionnelle |
| Nina Reuther | La «mémoire chantée» des Secwepemc/Shuswap (Colombie britannique, Canada) ou comment transmettre par le chant des événements du passé au futur |
| Denis-Constant Martin | Traces d'avenir. Mémoires musicales et réconciliation en Afrique du Sud |

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- Emmanuelle Olivier Cr  er, transformer, oublier. L'art ju|'hoan de consumer la musique (Namibie)
- Anne Damon-Guillot La m  moire dans la musique liturgique de l'  glise chr  tienne orthodoxe unifi  e d'  thiopie    travers l'  criture, la performance et l'  change
- Sandrine Loncke M  moire et transmission musicale dans une soci  t   nomade. L'exemple des Peuls WoDaaBe du Niger
- Lorenzo Ibrahim Bordonaro La forme sonore des anc  tres. Hypoth  se pour une interpr  tation du langage rythmique du tambour kumbonki (Archipel des Bijag  s, Guin  e Bissau)

ENTRETIEN

- Nathalie Fernando Une ethnomusicologue    l'  coute du terrain. Entretien avec Monique Desroches

Ethnomusicology Forum

Volume 18/1 2009

Screened Music: Global Perspectives

- Miguel Mera & Anna Morcom Introduction: Screened Music, Trans-contextualisation and Ethnomusicological Approaches
- Christopher Letcher *Mbaqanga, Bollywood and Beethoven on the Beachfront: A composer's Perspective on Representation and Identity in the Film, My Black Little Heart*
- Holly Wissler Grief-Singing and the Camera: The challenges and ethics of Documentary Production in an Indigenous Andean Community
- John Baily The Art of the "Fieldwork Movie": 35 Years of Making Ethnomusicological Films
- Anna Morcom Interview with Shivkumar Sharma, classical Santoor Player and Hindi Film Music Comoposer
- Miguel Mera Interview with Canadian-Armenian Filmmaker Atom Egoyan
- Michael B. Bakan The Abduction of the Signifying Monkey chant: Schizophonic Transmogrifications of Balinese *Kecak* in Fellini's *Satyricon* and the Coen Brithers' *Blood Simple*

Shzr Ee Tan	Singapore Takes the “Bad” Rap: A State-Produced Music Video Goes “Viral”
Nicola Dibben	Nature and Nation: national Identity and Environmentalism in Icelandic Popular Music Video and Music Documentary
Mark Slobin	Central Asian Film Music as a Subcultural System

Ethnomusicology Forum
Volume 18/2 2009

Andrew Killick & Laudan Nooshin	Editorial
Laura Leante	The Lotus and the King: Imagery, Gesture and Meaning in a Hindustani <i>Rāg</i>
Juniper Hill	The Influence of Conservatory Folk Music Programmes: The Sibelius Academy in Comparative Context
Terry Miller	A Myth in the Making: Willie Ruff, Black Gospel and an Imagined Gaelic Scottish Origin
Lisa Iino	Inheriting the <i>Ghammāz</i> -oriented Tradition: D'Erlanger and Aleppine <i>Maqām</i> Practice Observed

Muzyka
Volume 8/3 2008

Ewa Dahlig-Turek	Editorial
Jeremy Montagu	It's Time to Look at Hornbostel-Sachs Again
Amatzia Bar-Yosef	Comparative Musicology Revisited: The Problem of Cross-cultural Comparison as Reflected in Sachs's Theory of Additive vs. Divisive Rhythm
Joseph S. Kaminski	Fusion Theory (<i>Verschmelzungstheorie</i>) and Asante Ivory Trumpet Music: Comparative Musicology and African Music in the Twenty-First Century

Piotr Dahlig	The Use of the Term Ethnomusicology in Ukraine and Poland between 1928 and 1939
Ursula Hemetek	The Past and the Present: Ethnomusicology in Vienna. Some Considerations
Gerda Lechleitner	Comparative Musicology as Reflected in the Historical Collections of the Vienna Phonogrammarchiv
Ewa Dahlig-Turek	Folk Music Archiving and European Projects: The case of ISPAN
Jacek Jackowski, Maciej Kierzkowski	Early Post-War Polish Folk Music Recordings (1945-1950)

Norsk Folkemusikklag
Skrift nr. 23 2009

Gjermund Kolltveit	Norden som folkemusikalsk region
Mats Johansson	Nordisk folkmusik som stilkoncept
Lene Halskov Hansen	De Splittergale på farten – I spændingsfeltet mellem gårdsang, galskab og kultur
Anne Murstad	Vidd, vrede og varme: strømninger fra folkelig sangkultur i 70-tallets kvinnevisebølge
Ruth Anne Moen	Ramsemelodier og runde toner. ”Formelsang” i Rogaland
Hans-Hinrich Thedens	Variantdanning i hardingfeleslåtter
Bjørn Akسدal	Hardingfela i kunstmusikken
Svein Egil Skotte	Kartlegging av importerte fløyter i norsk tradisjonsmusikk

Noterat – Journal of the Centre for Swedish Folk Music and Jazz Research
Volume 17 2009

Dan Lundberg	Med änglarnas röst. Musik och religion – ett kärleksförhållande
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| Ingrid Gjertsen | Sang og Mystikk. Mystikken som kilde til kunnskap om religiøs folkesang |
| Anders Hammarlund | Blå biljett till Kristianstad. Jona Schain, en judisk förebedjare i Skåne |
| Christina Ekström | "Vi har en broder till organist som lärt sig Gemeinmusik alltifrån ungdomen". Musikkivet i Brödrauniteten under 1700- och 1800-talen med fokus på Sverige |
| Karin Strinnholm Lagergren | Re-gregorianisering. Gregoriansk renässans i katolska kloster |
| Thomas Bossius | En skön sång om frälsning. En historisk översikt över den kristna pop- och rockmusikens framväxt i Sverige |

**Studia Choreologica
Volume 10 2008**

- | | |
|---|---|
| Ioannis Prantsidis,
Dimos Prantsidis &
Aristidis Prantsidis | Traditional Dance in Greece from the Foundation of the Neo-Hellenic State to the Present Day. A Historical Survey |
| Magda Zografou &
Stavroula Pipyrrou | Dancing in History: Socio-Political Aspects of Dance Identity of Two Distinctive Groups in Greece |
| Vasiliki K. Tyrovola | Influences and Cross-Cultural Processes in the Dance Tradition between Greece and the Balkans. The Case of the 'Hasapiko' Dance |

**Trans – Revista Transcultural de Música
Volume 13 2009
(<http://www.sibetrans.com/trans>)**

***Dossier: Música y estudios sobre performance*
Guest Editor: Alejandro L. Madrid**

- | | |
|----------------------------|---|
| Alejandro L. Madrid | Why Music and Performance Studies? Why Now?: An Introduction to the Special Issue |
|----------------------------|---|

Alejandro L. Madrid	¿Por qué música y estudios de performance? ¿Por qué ahora?: una introducción al dossier
Jnan Blau	More than 'Just' Music: Four Performative Topoi, the Phish Phenomenon, and the Power of Music in/and Performance
Arved Ashby	Tonality as Law, Contravention, Performativity
María Mercedes Liska	El tango como disciplinador de cuerpos ilegítimos-legitimados
Sofia Cecconi	Tango Queer: territorio y performance de una apropiación divergente
Nina Sun Eidsheim	Synthesizing Race: Towards an Analysis of the Performativity of Vocal Timbre
Michael Berry	Enhancing Musical Performance
Michael Eisenberg	Performing the Passion: Music, Ritual, and the Eastertide Labyrinth
Pieter Mannaerts	Observations on the Performance of Plainchant in the Low Countries (10th-18th centuries)
Pepa Anastasio	Pisa con Garbo: el cuplé como performance
Ramón Rivera-Servera	Musical Trans(actions): Intersections in Reggaeton

Peer-Reviewed Papers

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- Eva Ordonez Flores* Dance Improvisation Rules and Practice in the *Cuadro Flamenco*
- Eva Ordonez Flores & Marc Jeannin* Metrical and Rhythmic Interpretations in *Cante Flamenco*
- Sofia Barreto* Venezuelan Carnival Songs: Singing *Calipso* in El Callao
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- Carl Gombrich* Expressions of Inexpressible Truths: Attempts at Descriptions of Mystical and Musical Experiences

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