

OFFICERS OF ESEM (Secretariat) - Elections of 1993 (Barcelona/Callela)

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Note: addresses and contact numbers for all members are held by the President, Treasurer and Secretary-General. Members are asked to send their up-to-date details to the Sec-General. It is very much hoped to print a revised Directory of ESEM Members for X.ESEM.OXON.94. Members should send corrections and updates by means of the Application Form in this issue.

X.ESEM.OXON.94

PRELIMINARY PROGRAMME

Please read "COMING TO OXFORD" by Jeremy Montagu, on pages 15 & 16

NOTE: The formerly proposed CHIME Conference on "East Asian Living Voices" (as announced in INFO-EXTRA, 21 November 1993) has been cancelled

MONDAY 29th August 1994

Arrivals, registration, business meeting in the evening (Barcelona minutes, see within)

TUESDAY 30th August

Theme: *Musical instruments and the body*
Convened by John Baily

Possible informal lunchtime gamelan concert in the Music Faculty
Organised by Jeremy Montagu

Evening: the John Blacking Memorial Lecture III, by Anna Czekanowska
(Title not yet fixed, but Professor Czekanowska's subject concerns John Blacking's work as perceived by Polish ethnomusicologists)

WEDNESDAY 31st August

Theme: *Vocal performance and its social contexts*
Convened by Peter Cooke

Evening: at present free, but events may be arranged

THURSDAY 1st September

Theme: *Emotional expression, affective impression: from the tingle-factor to possession*. Convened by Irén Kertész-Wilkinson

Evening: a convivial gathering, with Morris-dancers performing

FRIDAY 2nd September

Business meeting (elections, future policies)

Departures

NOTE: John Baily (Chairman) and the Programme Committee will decide on the papers to be presented (on the basis of abstracts and formal proposals), in what order, and for what length of time. Each day may be differently rhythmised, and include debates and panels, depending on the offers, with the aim of holding a stimulating seminar. Your abstracts and other proposals need to be in John Baily's hands by **April 14th**. (See addresses/contacts listed on page 2.)

AN ELABORATION ON THE PROPOSED THEMES FOR X.ESEM.OXON.94

from John Baily (Chairman),
for the Programme Committee

The following provisional comments are intended to flesh-out the bare bones of the proposed themes. Your further suggestions are welcome. The intention is that a full day shall be devoted to each theme, provided that sufficient papers of relevance and worth are offered, and the programme should include longer "keynote" addresses as well as shorter offerings. Thus papers planned for 30, 20 or 10 minutes will be considered. We have tried to distinguish what we consider to be central from subsidiary topics for each theme; the latter may well be covered in a series of short papers in the latter part of a day's session.

Each theme has a named Convenor who may or may not give a formal presentation, but who will certainly provide a framework to contextualise the various presentations. The themes will be covered in the order given below. The three themes are inter-related, and certain presenters may want to develop these connexions. Although there will only be one presentation each, potential participants may offer more than one paper, from which the committee will make its selection.

It is not intended to circulate papers before the conference (except perhaps keynote papers to others on

the same panel), so presentations should be written in a way suitable for reading aloud to an audience, rather than for publication.

1. Musical instruments and the human body Convenor : John Baily.

Since the seminar is in Oxford, home of two major collections of musical instruments, we wanted to have a theme which embraces some theoretical aspects of organology, and have decided to focus on musical instruments as expressions of the human body.

One way into this is through consideration of Baily's theories regarding the ergonomics of the "man/instrument interface", with a study of relationships between the spatio-motor characteristics of the human body, the morphology of the musical instrument, and music structure. Baily's ideas were developed around long- and short-necked lutes in Afghanistan. Various other authors, such as Stokes, Stock and Doring, have applied some of these ideas to other bowed and plucked lutes. It would be of some interest to see how these relationships work out with other instruments, especially where a single type of instrument is used for many kinds of music (e.g. violin / fiddle, guitar, accordion). One could look at the invention of new instruments and how they alter established morphology-movement-music relationships. There is also scope for the discussion of performance techniques, and matters such as virtuosity.

The theme can be interpreted in other ways. Thus one might be interested in (a) terminologies derived from the body for instruments (head, tail, belly, chest, arms, legs), or (b) the way certain instruments represent the body in their morphology (one thinks of certain African drums and harps), or are decorated with designs that represent the body, or (c) the use of body dimensions in the design of instruments (e.g. 'Are'are panpipes).

2. Vocal performance and its social contexts

Convenor : Peter Cooke

The central topic of concern here is an examination of the "song session" in terms of dynamic process. A number of studies have shown that vocal performance is highly sensitive to context, a matter most directly revealed in choice of "song" and song text. Songs may be directly addressed to individuals present in the "song session", an obvious manifestation of social discourse and interaction. We invite papers on this topic to give a broader view of what happens when people sing together. Of particular interest will be studies that demonstrate context sensitivity in non-verbal terms, i.e. in *musical* parameters.

There is also an opportunity to discuss the physiology of vocal production for specific genres, the measurement of the vocally produced sonic patterns, and the singer's cognitive representation of melody. And there is scope for discussing, in the light of current

ethnomusicological theory, the old idea that vocal and instrumental music are different in origin and conceptualisation.

3. Emotional expression, affective impression : from the tingle factor to possession Convenor : Irén Kertész-Wilkinson

If themes 1 and 2 can be seen as inter-connected, theme 3 straddles both. The question of music & emotion remains a central problem in ethnomusicology, perhaps because emotion itself is so poorly understood in scientific terms. We simply cannot explain why music, both instrumental and vocal, is so bound up with the communication of affect, from performer to listener. It seems extraordinary that this most abstract of symbol systems should have the power to move people in the way it does, from the most gentle of responses (the "tingle factor" — an awareness of automatic response), to the experience of overwhelming emotion. The role of music in stimulating trance and possession remains controversial. Most ethnomusicologists have some reasearch data addressing these issues, from folk views about affect and its terminology, to analytical statements about the role of musically transmitted emotion in the society with which they have worked. We hope that researchers who have addressed these issues directly in their fieldwork will offer the core presentations. Psychoanalytic approaches to questions of affect are especially welcome. ΣΣΣΣ

ESEM / SEEM - MINUTES OF THE PLENARY, 1993

- 1 Apologies for absence were received from Simha Arom, Max-Peter Baumann, Martin Boiko, Ewa Dahlig, Romà Escalas, Susanne Fülliss, Robert Günther, Anatoly Ivanov, Tullia Magrini, Pirko Moisala, James Porter, Artur Simon, Marcello Sorce-Keller, Izhtaly Zemtovsky.
- 2 Members stood in memory of John Blacking, Ernst Emsheimer, Edith Gerson-Kiwi, and other deceased members.
- 3 Minutes of the 1991 Plenary had been published in INFO-20 and were taken as read (proposed Jeremy Montagu, seconded Mantle Hood).
- 4 The Secretary-General said that some idea of the events of the past two years could be garnered from INFO-19 to 21. He reported that it had been a difficult period, due to the collapse of the 1992 Seminar in St Petersburg. A big exercise in public relations had been necessary to get a good response for Barcelona, and this had naturally been expensive. The result was an attendance of over 100 at Barcelona compared with 45-50 at Siena, some 90 at Berlin, and much the same at Geneva. Despite the two-year gap, ESEM had clearly been in people's thoughts, and, because of the great effort and money that the Barcelona organisers had put into it, it was a relief that Barcelona had been such a success. Even the increased number of apologies was a good sign. He reported also on the meeting of the CORD at Leiden and expressed ESEM's thanks to the hosts there, Antoinet Schimmelpenninck and Frank Kouwenhoven and to all the members who had attended at their own expense. The report was approved (proposed Mantle Hood, seconded Wim van Zanten).
- 5 Accounts were presented by Maria-Antònia Juan, who had been appointed Treasurer by the CORD at the meeting in Leiden, April 1993. These showed income from 1989 to 1992, and expenses for 1992 and 1993. A copy is annexed to these Minutes. Bernard Lortat-Jacob noted the large deficit for 1992, and Peter Crowe said that a similar deficit was probable for 1993. When asked to whom this debt was due, he admitted that it was himself. Jeremy Montagu asked members to help ESEM funds either by paying an extra subscription or by adding whatever they could afford to this figure to help those unable to pay, whose membership costs otherwise fell on ESEM. They were also urged to persuade new members to join and thus increase ESEM funds, both to pay our way without deficit and, as rapidly as possible, to clear past debts. Jonathan Stock asked what the Business Office represented, and Peter Crowe responded that it was an apportionment of expenses, of the telephone, and amortization of the computer; of these the telephone was the worst. Bernard Lortat-Jacob expressed the general concern that ESEM should be in debt to the Secretary-General to the extent of FF 20,000, especially in view of all his work. Suzel Rilly asked why there was no conference fee, which might have helped; Peter Crowe replied that thanks to the generosity of our Catalan friends none had been necessary. He added that Berlin had kept all the conference fee and had allowed over 50 to attend without paying an ESEM subscription, thus leading to a heavy loss. Geneva and now Barcelona had been so arranged that it had not been necessary to charge one, which had perhaps been an error; ICTM 1993 in Berlin had been four times as expensive, and some fee might have been acceptable. Laurent Aubert suggested that there should be a registration fee so that those who attend conferences should pay more than others; it was agreed to leave this to CORD to decide and to determine an amount with the organisers if approved. Jeremy Montagu pointed out that a major problem had been the number of members who had not paid for 1992 and who still had not done so, even though they had paid for 1993. Laurent Aubert suggested that the subscription should remain at the present level but that because of currency fluctuations it should be expressed as the value of 25 ECU, payable in Spanish pesetas since that is where the Treasury now is, and this was agreed. The accounts were approved (proposed Peter Crowe, seconded Mantle Hood).
- 6 Keith Howard reported that a Journal and other publications had been discussed at Geneva, and since then had been further discussed by him, Peter Crowe, Frank Kouwenhoven, and Margot Leith-Philipp. There had been four publications as direct results of ESEM Seminars,

but these had not always been properly associated with ESEM, which was why an ESEM publication was proposed, when finances permitted. The publication report in INFO-19 had produced no direct response, but some subsequent response was reported in INFO-21, and this had been discussed by the CORD at Leiden, including the suggestion that *Oideion* should become an ESEM Journal. Since 1991 the British Journal of Ethnomusicology had also been published. Should these be combined? If so, how should they be funded? There was as yet no money to pay for this. He hoped that the Generalitat de Catalunya might be able to assist with publication of this year's papers, and Antoni Anguela and Josefina Roma agreed to help in this. Perhaps only a selection of papers might be published, and all who wished to be included were asked to send a copy of their paper to Barcelona. He hoped also that SOAS might be able to assist next year, and Holland in 1995, after which our own journal might be practicable. Those who constituted the editorial board at present were Peter Crowe, Margot Leith-Philipp, Laurent Aubert, Wim van Zanten, Frank Kouwenhoven, Speranta Radulescu, and Keith Howard; other volunteers would be welcome. His report was approved.

7 Keith Howard invited ESEM to hold its next seminar at SOAS in London, and Wim van Zanten offered Holland for 1995. The organising committee at SOAS would be Keith Howard, David Hughes, Richard Widdess, and Lucy Durán. Dates would probably be September 10-15 or 13-17. Accommodation would probably be in International Hall, but meals would be flexible; people could either eat in the SOAS canteen or go outside. There would be four themes: Vocal Aesthetics, Technique and Production; Ritual Voices; Composers; Popular Music and our relationship to it as ethnomusicologists. Papers sessions would be until about 4.00 pm, after which there would be workshops covering Thai orchestras, Balinese gamelan, *shakuhachi*, *kayagum*, Indian vocal music, etc, and probably some concerts; there would be rooms for videos and for people to play recordings. He emphasised that funding for free places would be difficult and that those in need of support should write first to him and then to their local British Council. Titles should be submitted by March and papers, with a non-returnable deposit (because of the need to pay in advance for accommodation) by June; it would not be possible to guarantee places after June. There would probably be an overlap with the Chime Conference, and there would be a special rate for attendance at both.

There was prolonged discussion because so much of this programme was already fixed. Francesco Giannattasio suggested that a single theme for discussion would be preferable; Bernard Lortat-Jacob felt that to have four topics was far too diffuse. Frank Kouwenhoven pointed out that the Chime conference was also on voices, so that the two would interlink well. Mantle Hood suggested that chairpersons should be chosen with care, and that a few substantial papers, with short responses from others also chosen in advance, followed by general discussion, had been a successful format elsewhere in the past. Frank Kouwenhoven suggested that it was important to think further ahead, and that topics for 1995 should be thought of now; members were welcome to send suggestions to him. Bernard Lortat-Jacob said that we must change our customs and have the business meeting to discuss such matters at the beginning of our Seminar (this was agreed for future Seminars), and that programme organisers must listen to the assembly and not present us with a *fait accompli*, a sentiment with which there was much agreement. Keith Howard said that the meeting had been discussed by the CORD in April, and that if it had been left until now to discuss it he could never have got funding. Wim van Zanten suggested that Holland might withdraw its invitation for 1995 in favour of France if they would wish to organise a meeting on the lines suggested by Bernard Lortat-Jacob and Francesco Giannattasio. The invitation from SOAS was eventually accepted, with the reservation that the programme should be made more flexible. After a number of members complained of the lack of opportunity for discussion during the papers at the present Seminar, Jeremy Montagu said that had members adhered to the limit of 20 minutes for papers, there would have been ample time for discussion - to give a paper lasting 35 minutes was both unprofessional and unfair to

the other members in the session.

8 The new Constitution published in INFO-21 was placed before the meeting. Peter Crowe said that it replaced that published in INFO-16, the principle feature of which had been rotating responsibility, because that had broken down. The result was a compromise, incorporating the original ideas of the Seminar but including a little more formality, which would be necessary if we were to win aid from the European Community. It was essential that we adopt something solid like this, and while minor changes might be acceptable, to fail to do so would make things very difficult and further delay would be impossible. Anne Caufriez then described some of the problems involved in getting sponsorship from Brussels, which she had already started to investigate. To get funds we need to become an Association; they like federations of national societies, which was difficult because not all EC countries have an ethnomusicological society. There was also the possibility of financial help for trans-national cultural networks, and this might extend beyond the confines of the EC. So far such networks had not been defined. Unfortunately normal running costs were not usually covered, and sponsorship might be for only three years. She was still investigating and would report to the CORD.

Peter Crowe then led brief discussions through clauses 1 to 3 which, with slight reservations on 1.3, were approved. Clause 4 was intended to preserve the present rotating presidency in the position of Chairman of the Seminar; the position of Vice-President was intended to give status and power to someone to knock on doors in Brussels and elsewhere. Bernard Lortat-Jacob, with the signed support, avec agrément de principe, of Francesco Glannattasio and Jacques Bouët, presented the following written motion:

La lecture de la nouvelle chart du SEEM publiée dans INFO 21 appelle les réflexions suivantes:

- 1 Le succès du séminaire est lié à sa souplesse et à l'existence d'un groupe de pouvoir permanent.
- 2 Sa forme, qui n'est pas sans rappeler celle du compagnonnage, a fait ses preuves. Aspirant à explorer les ressources européennes sans exclusive, ce séminaire doit continuer de se fonder sur la rotation des responsabilités (accueil des membres par un pays membre assurant la gestion financière et scientifique).
- 3 La présidence du séminaire doit (continuer à) être assurée par le pays-hôte. Seul le secrétaire-agent de liaison devrait occuper une fonction permanente pour une durée déterminée et sur des tâches clairement définies.
- 4 Le chœur-émanation de l'assemblée générale devrait comprendre également une représentation des pays-hôte, selon des cycles de trois ans.
- 5 Le pays-hôte, en acceptant de prendre son tour pour une session, devrait s'engager à porter les dépenses qui, avec l'indispensable collaboration du secrétaire général, sont nécessaires à la préparation de la session (frais d'INFO, téléphones, voyages, etc...).

This was discussed, but the general feeling was that, after past experiences, some continuity in addition to the Secretary-General was required, and that the proposed new constitution would give us the best of both worlds. Wim van Zanten said that the society had changed a little over the years, with more members, and that the Secretary-General had difficulties without the support of some other continuing officers; we could not go on without some permanency. Prolonged discussion ensued. It was generally felt that past experience had shown that the present system was fallible and that some continuity was needed, and it was stressed that the post of Chairman of the Seminar, to be filled by the coming host, who would of course also be a member of the CORD, would combine the best of both systems. It was agreed to change clause 4.2.5 to read Chairman/woman.

Clauses 5 to 9 were approved. Mantle Hood suggested that a Constitution Revision Committee

SEEM-ESME

are to cultivate the line of ethnomusicology

regular Seminars and the proceedings ;
 of an official bulletin ;
 participation in any (inc. audiovisual) ;
 of national and nges ;
 programmes of cultural r maintenance initiated any part of the world) ;
 other organisations or these aims.

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APPLICATION FORM for individual MEMBERSHIP

ESEM

EUROPEAN SEMINAR
 in ETHNOMUSICOLOGY

SEEM

SÉMINAIRE EUROPÉEN
 d'ETHNOMUSICOLOGIE

ESME

EUROPÄISCHES SEMINAR
 in MUSIKETHNOLOGIE

ΣΕΣΕΣΕΣΕΣΕΣΕΣ

General information on ESEM/SEEM/ESME

The Seminar is a meeting place for professional ethnomusicologists, accepting advanced students in its ranks, most of whom live and work in Europe, or whose advanced studies were made in Europe. Membership is also available to professional ethnomusicologists living outside Europe.

There are no formal tests of eligibility—the quality of the membership self-selects by the nature of the forum (themes and topics, expectations). The Secretary-General will answer any enquiries.

Over 300 scholars have attended at least one major Seminar or shown practical support to ESEM in its first decade of existence. 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. A number of Members have expertise in archives and documentation.

The life of ESEM is above all during the annual Seminars, the much-prized time to meet colleagues. Languages are officially English, French and German, but these days there is plenty of Russian, Spanish and Italian to be heard too.

ESEM began with a meeting chaired by John Blacking (1928-90) at Belfast in 1981. In 1991, the inaugural *John Blacking Memorial Lecture* was given by John Baily and in 1993 the second was given by Bernard Lortat-Jacob. Full Seminars were held at Köln in 1983, Belfast 1985, London 1986, Paris 1987, Poland (Tuczno) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993. They last 4-5 days each, usually held in September. A regional ESEM series began with SEEM à València in 1991, with a second meeting at Alicante 1992.

Since many ESEM members live in countries having economic difficulties, policy is to keep Seminars as inexpensive as possible and to conduct affairs with a minimum of bureaucracy.

Occasional bulletins called INFO-ESEM/SEEM have been published, and Directories of Members appeared in 1984-86-89. A revised Directory is planned in time for the 1994 Oxford plenary ESEM.

Proceedings of the different Seminars have appeared in various forms, but ESEM is now actively looking for a more consistent publication policy, including a journal and/or a *Yearbook*.

Acts of the IX.SEEM.BARC.93 are in preparation, edited by Peter Crowe and Josefina Roma, intended for publication in 1994. Generalitat de Catalunya.

Annual fees are now set at 25 Ecus (compared with 100FFrs in 1981), with half rates for students (maximum 5 years), and "conjoins". Members in countries without access to "hard" currencies may benefit from special arrangements and receive assistance to come to Seminars in the West, *as far as can be arranged*.

The Chairman of each host group is effectively the president of the "scientific" committee. There is an 11-member CORD committee whose function is to ensure continuity between plenary meetings.

While there is pride of scholarship within ESEM, the seminar offers a *flexible structure* to pursue ethnomusicology in Europe itself : regular chances to meet colleagues, an amiable forum devoid of excessive academic competitiveness, sensitivity to the social architecture of multi-cultural meetings, all directed towards a modern European identity.

The Constitution is available upon request.

Please write clearly. See information overleaf

FAMILY NAME.....

FIRST NAME(S).....

TITLE(s), OR

Pr...Dr.....Other.....Male...Female...(Please tick)

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REGIONAL INTERESTS

THEORETICAL INTERESTS

FIELDWORK

OTHER INFORMATION (documentation welcome)

Date Signature.....

SEND THIS FORM WITH YOUR SUBSCRIPTION TO THE TREASURER (ADDRESS OVERLEAF) WHO WILL PASS ON YOUR FULL MEMBERSHIP DETAILS TO THE SECRETARIAT
See overleaf how to pay.

This edition February 94

cut off and post!

The full 1994 ESEM Annual Subscription is
based on 25 ECU

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France. Tel. [+33] 61 62 35.07), & *not* in the name
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ESEM-

AIMS AND OBJECTS:
professional discipline
in all its aspects by
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international excha
(e) cooperation in
development and/o
within Europe (for
(f) cooperation with
individuals sharing

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be established for future reference; Peter Crowe said that the Secretariat would be able to fulfil this function. The Constitution as a whole was then approved (moved Frank Kouwenhoven for the CORD, seconded Mantie Hood) with one member against and 7 abstaining.

- 9 The Secretary-General then called for elections. He asked for nominations from the floor and specifically asked for any further nominations in addition to those names already published in INFO-21. None being forthcoming for members of the Secretariat, those whose nominations had been listed were elected: as President Jeremy Montagu (proposed Mantie Hood, seconded Wim van Zanjen), Vice President Anne Caufriez (proposed Jeremy Montagu, seconded Mantie Hood), Treasurer Maria-Antònia Juan i Nebot (proposed Keith Howard, seconded Margot Leith-Philipp), Secretary-General Peter Crowe (nominated Jeremy Montagu, seconded Antoinet Schlimmelpennink), Chairman of the Seminar Keith Howard (automatically, as host at SOAS). Dr Howard's election as Chairman let a vacancy on the CORD, and Wim van Zanjen felt that there should not be two Dutch members. Susanne Fürniss and André-Marie Despringre were nominated and duly elected to fill these vacancies. The membership of the CORD is therefore Anna Czekonowska, André-Marie Despringre, Susanne Fürniss, Irèn Kertesz-Wilkinson, Frank Kouwenhoven, Margot Leith-Philipp.

There was some dissent, especially from Bernard Lortat-Jacob, Francesco Giannattasio, and Speranta Radulescu, at a lack of democracy in the elections, and Bernard Lortat-Jacob, while stressing that he was not against any of those elected, proposed the annulment of the elections. It was pointed out that, despite ample opportunity during the course of the Seminar, there had been no other nominations received for any of these posts, and that it was customary under normal parliamentary rules for elections to be a formality in such circumstances. When there were only single candidates nominated, it was normal simply to declare them elected without calling for proposers, seconders, and approval as had punctiliously been done here. Jeremy Montagu asked all members to support the new system for the present until we could see whether it worked and stressed that he saw his function as to place ESEM on a sound financial basis. There was a choice between doubling our subscription and doubling the number of paying members; he asked all members to share in the endeavour to achieve the latter.

- 10 Under any other business Susanne Ziegler sought support for the restoration of the Berlin Phonogram Archiv, which was approved by acclamation; a letter would be sent. Wolfgang Laade sought support for Minority Peoples; it was agreed to think about this in future meetings. Vlachoslav Schourov expressed thanks to ESEM on behalf of all those who had been assisted to attend, and the President emphasised that this help had come from the Generalitat de Catalunya rather than from ESEM. Susanne Fürniss said that it was essential that we continued to work together, and she encouraged future committees to have the courage to reject inadequate papers, irrespective of their author. Mantie Hood suggested the use of numbers instead of authors' name at the approval stage. Laurent Aubert stressed the importance of donations towards ESEM expenses and a number of members contributed as a result.

Peter Crowe thanked all our Catalan colleagues who had organised the Seminar. Jeremy Montagu expressed our thanks to the Generalitat de Catalunya for having made the Seminar so successful, and particularly for providing translation facilities, and to Antoni Anguela and his colleagues and to Josefina Roma and hers, and especially to Maria-Antònia Juan for all her work as liaison between Barcelona and Peter Crowe, and above all to the last. Josefina Roma and Antoni Anguela responded.

The Mayor of Calella and Antoni Anguela then made a presentation to each member of a decorative tile as a souvenir of the occasion, a crowning touch which gave much pleasure to all participants.

2nd international symposium on Teaching Musics of the World. Bâle, 14-17 Oct. 1993

After the first symposium (Amsterdam, June 1992) this was the second conference devoted to the teaching of traditional musics of the world. The event attracted 100+ people involved with teaching on various levels of music education from primary to conservatory. The opening address, "World Music—as it was in the beginning, is now and really should be" was given by Rbt E Brown of UCLA, who stressed the necessary unity of all music. This was followed by a concert of various formations of the Balinese gamelan of the Bâle Music Academy.

Friday morning was devoted to discussions of the problems of introducing musics of the world in general curricula of universities and conservatoria (chair: W P Malm, U/Michigan) & to presenting teaching material (chair: Keith Howard, SOAS, for Ki Mantle Hood U/ Maryland). The afternoon was filled with workshops and demos on themes as diverse as "Chinese music in the classroom" (Jennifer Walden, International School, Kuala Lumpur) and "Mbira music" (Mark Grimshaw, U/College Salford). P Cooke (U/Edinburgh), T. Temple Tuttle (of Cleveland-State/U) & Huib Schippers (LOKV, Utrecht) showed computer programmes on interactive learning (IBM/Macintosh). Late afternoon, Schippers was teaching sitar students in an open classroom.

In the evening a concert with music of Azerbaijan (J. Werbock), Beluchistan (J. Daring), then romances of Ecuador (J. Lopez Palacio) and Argentine tangos (sexteto Caryengue of Rotterdam).

On Sat. morning, 1st panel was devoted to "in-depth performance training" (chair: Robt. Brown, UCLA), with an introduction "World Music—the next phase" by J Boor of Rotterdam/Con. The second panel, "Community-based projects" was moderated by M. Koachlin (Swiss Radio DRB). The p.m. there were more workshops, on activities with children: Balinese gamelan & Indian with children (K. Richter, K. Zuckerman, Bâle) & African music for children (J. Mataré, Bâle), followed by a discussion on teaching Musics of the World in primary (chaired H Schippers). Andreas Gutzwiller (the conference organiser at Bâle) demonstrated shakuhachi teaching, in open classroom.

That evening, Indian music with A. Cuni (dhrupad singing), P. Brugière (rudra-vina), S. Gorn (bansuri), and A. Parikh (sitar). Geo. Ruckert of MIT led throughout the programme...

The final business meeting (chaired A. Parikh, Bombay) decided not to form an organisation but to keep in touch by newsletter. Margot Lieth-Philipp will publish the proceedings. Newsletter #1 is available from LOKV at PO Box 905, N—3500 AV/UTRECHT.

—Information from Andreas Gutzwiller (abridged)

ПИСМО ИЗ ШПАНИЈЕ

REPORT on IX ESEM.BARC.93 by NICE FRACILE, in Dnevnik, newspaper of Novi Sad, Yugoslavia, 20 October 1993, page 15

Стара музика и инструменти

Уз 9. европски семинар етномузиколога који је одржан у Калели

У дијелом туристичком граду Калели, на обали Медитеранског мора (60 км од Барцељоне), недавно је успешно окончан IX европски семинар етномузиколога у организацији каталонског Одсека за културу, се седмично у Барцељони. Овај научни скуп организован на иницијативу емиланског етномузиколога Бона Беккиња у Белфасту 1961. године, од самог почетка привукао је пажњу неколицине европских етномузиколога, да би касније конференције, одржане у више европских културних центара (Кали 1983, Белфаст 1985, Лондон 1986, Париз 1987, Сиена 1989, Берлин 1990, Женева 1991), прерасла у значајне научне интернационалне форуме. Тако, на овогдишњој конференцији у Калели забележен је рекордан број учесника — више од 60 етномузиколога из двадесетак европских земаља, Канаде, Сједињених Америчких Држава и Камбоџе. Нашу земљу представљао је аутор ових редова, који је говорио о појединим компаративним аспектима српског и румунског фолклора у Војводини односно Србији.

Музика и гранична подручја

У току шест дана расправљало се о следећим темама: музичка традиција на граничним подручјима, мултидисциплинарна етномузикологија, затим, музика и игра, као израз колективног идентитета и најзад органологија — еволуција и преносење одређене музике у њеном етничком и историјском контексту. Осим ових тема, у оквиру посебне сеси-

ја, говорило се о Квинтум теорији о музичким Ментал Худ покрету пре три године на конференцији истог овог удружења у Берлину. Веома занимљива дискусија одвијала се у оквиру тематске теме — Музичка традиција на граничним подручјима, укључујући на тињеницу да је у тим фолклорним зонама настала посебна музичка култура. Констатовано је да се она налази под снажним утицајем култура суседних народа са којима заједно живе, али да њено проучавање са једног ширег научног приступа, може да открије значајне резултате и за остале културе.

Посебну пажњу присутних привукло је предавање Сузана Шитлер из Немачке, која је говорила о етноромно значају Берлинске фонографске архиве, која постоје најстарије музичке снимке традиционалне музике на готово свих земаља Европе, Америке и Аустралије. Запнито је истакао да се у тој архиви чува и неколицина снимака српске традиционалне музике из Србије и Војводине, снимљене фонографом чак 1909—1910. године, в о којима се, на жалост, у кругу југословенских етномузиколога зна веома мало.

Архаичним инструментима

Тема истраживања овог скупа били су и традиционални архаични музички инструменти (нпр. Кавхлес, арханан дијатонски жичани инструмент са 5—8 клавира распрострањен у Лезонији, Финској, Русији, таља — традиционални му-

зички инструмент Каталонца), затим вокална музичка традиција европских и ваневропских земаља (нпр. споштење Катерине Гелх о Музички племена Хил из Камбоџе), па све до најновијих етномузиколошких истраживања о коришћењу афричких и азијских традиционалних ритмова у појединим композицијима рок музике и прожимања евро-америчке музичке културе. Отуда се намеће и закључак да се овај европски форум све више бави и ваневропским етномузиколошким проблемима, као и свим могућим видовима истраживања етномузиколошког феномена. Мултидисциплинарни етномузиколошки, реч је о новозачетном етномузиколошкој са другим научним дисциплинама помоћу којих се лакше може доћи до нових етномузиколошких резултата, као и Квинтум теорија о музици, као најновији тренд, и можда, у скорој будућности, нов начини експлоативања етномузикологије, привукло је велику пажњу присутних, али је, такође, изазвало и бурну, вонсавад, полемиичну дискусију.

Све већи интерес како европских, тако и ваневропских професионалних етномузиколога за овај научни форум (9. Семинар етномузиколога), безрезервно подршка овег скупа Министарства за културу више земаља широм Европе, као и све већи број научних публикација, најбољи је показатељ да ова конференција иде добрим путем, то да је Европски семинар у Калели широм отворено врата свим етномузиколозима света.

Нике Фрациле

ETHNOMUSICOLOGICA II. The Proceedings of the Vith ESEM held in Siena in August 1989 are now available under the title of Ethnomusicologica II - Atti del VI European Seminar in Ethnomusicology, a cura di G. Giuniani (ed.), Siena : Accademia Musicale Chigiana, 1993. The book, with papers in English and French, may be ordered at the cost of 52.000 Italian Lire (c.US\$31, 185FF) from Olshki Editore, Viuzzo del Pozzetto (V.le Europa), I—50126 Firenze.

From Moscow, 31/01/1994, ex Ekatarina Dorokhova: "Our project ESEM in Moscow cannot be realised at present. Right after my return from Barcelona I managed to find people who agreed to give us a considerable sum of money for the organisation of the seminar. However, one of these people disappeared during the October coup d'état and I do not know if he is alive. The other one later refused, referring to the instability and unpredictability of the situation. After the parliamentary elections in this country it has become impossible to plan anything at all. I am very sorry, but it looks like Russia will not be able to play host for ESEM, even in a chamber form. The Union of Composers seems to be having its last breath. Me and Nadya [Joulanova] as well as other employees work practically free of charge. In such a situation the only thing we can do is to dream of some wonderful castles in the air... for example, of going to Oxford." (We had talked about forming a regional ESEM, along the lines of SEEM à València. Dr Dorokhova's address is ul. Taganskaya 29-38, 109.147 Moscow.)

Francesco Giannattasio's new book IL CONCETTO DI MUSICA : contributi e prospettive della ricerca etnomusicologica is published with La Nuova Italia Scientifica (via Sardegna 50, 00187 Roma), 1992, 310pp, 46 musical examples, 681922 X [partial ISBN?], 40.000 lire (c.US\$24 @2/94). (Series : Studi Superiori NIS/131, Antropologia.) See notice in INFO-21, and reviews by Marcello Sorcello in Cahiers de musiques traditionnelles 6, 215-18 and by Stephen Blum in the ICTM Yearbook of Traditional Music 25, 169-70.

GRATEFUL ACKNOWLEDGEMENTS for CDs received by the Secretariat are due as follows : Nice Fracile, for the remastered Tamburaski Orkestar Radio Televizije Novi-Sad classic repertoire, on RTB-PGP 400377.

Jeremy Montagu, for "Music in the time of Christopher Columbus" reconstituted by the group he belonged to, Musica Reservata, CD Philips 432 821-2 Vyacheslav Shchourov for two CDs : "A peacock once went flying" (Belgorod region) PAN 2001 CD, & "Mother Volga" (Volga Ugrians) PAN 2008CD, recent Dutch issues. Ilse Reuter "Musik für Koto" CD on Ambitus amb 97 851.

Writing (4 Feb 94) to members of Ki Mantle Hood's QTM-group (the session at Calella-Barcelona), John Myers quotes Al-Farabi in an observation of a "geometric analogy for [the] phenomenon [of] linking time and space: as a point has no area, so a beat has no time". The only musical example presented at that session will be published on a CD of Vanuatu Custom-music, VDE-Gallo 796, on track 2, due to appear about Easter, 1994. In 1974, some slit-drum playing was played slowed-down through an electrocardiograph, when it was not possible to see rhythmic coincidences (being "on the beat") that one thought one was able to hear. What then of perception?(PRC)

Dance Studies vol. 17 (1993) is now available from the Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Islands JE3 7AQ, United Kingdom. The price is £6 plus post and packing, but do not send money with your order, as an invoice will be sent to you first, with correct p&p costs. Payment can be made in sterling, US\$ cheques or in sterling Eurocheques. Standing orders may be placed and back issues are available. Lists of other publications are available. The new volume contains three main articles, by Thomas Yiannakis, Madga Zografou, and Eugenia Popescu-Judet on , respectively, Greek children's games, a Pontic wedding, and the Romanian folk musical genre Jieni.

Le Guide des musiques et danses traditionnelles (en France) is now available from CIMT, 21-bis rue de Paradis, 75010 Paris, fax [+33] (1) 44.83.10.40, responsable Jean-François Duterte. The price is 90FF + 10FF postage per copy. The Guide has 296 pages and contains over 3000 references. The first of the three parts contains articles on the present scene in France, the second contains the listings on CIMT's computer (répertoires), the third part is called services and offers practical advice to performers and groups. An indispensable aid for "urban ethnomusicology".

PROPOSAL FOR ESEM JOURNAL as presented at IX.ESEM.BARC.93

by Wim van Zanten, Leiden (Netherlands)

At the CORD meeting of 24th April 1993 in Leiden, I was asked to investigate the possibilities of converting *Oideion* to an ESEM Yearbook. I already reported to Peter Crowe, and he informed the other CORD members about the possibilities. Here is some more information.

Oideion: The performing arts world-wide is a publication of the Centre of Non-Western Studies, University of Leiden, in cooperation with the Dutch Society for Ethnomusicology (Nederlandse Vereniging voor Ethnomusicologie "Arnold Bake" which is the Dutch chapter of the ICTM). The first issue appeared in March of this year [1993]. *Oideion* means 'platform', 'the building where contests in poetry and music were held', and the Greek word is sometimes written 'Odeum' in English or 'Odéon' in French. [The first few pages of *Oideion* were supplied, including the Editors' Preface.]

I spoke to the CNWS (Centre of Non-Western Studies) about the possibility of monitoring an ESEM Yearbook from Leiden. They agree that it is much more sensible to continue with *Oideion* as an ESEM publication and not to establish a new journal. The CNWS would in principle supply ESEM members—and also members of the *Nederlandse Vereniging voor Ethnomusicologie* "Arnold Bake" an issue for the cost price, and print some extra books, which they will distribute themselves. If the number of copies given to the members of the two societies increases, the cost price will of course decrease. The first issue of *Oideion* (viii+124 pp.) cost around 10fl. (ca. 30FF), without the postal charges. Although not expensive, this is also not very cheap.

If *Oideion* would also serve as an ESEM publication, I propose the following:

1. At least for the first two years (or two issues) the chief-editor should be someone living in The Netherlands, in order to establish the publication with the CNWS. The Editorial Board should become international.
2. ESEM should guarantee each year, before the issue is printed, a number of copies to be taken and paid for. This means that it should be (more or less) known how many members there are. The price to pay depends on the number of pages, and we shall have to discuss how much ESEM can afford for each issue.

3. I, and other people I consulted, think that the journal should be written in English only. We feel it is difficult to be an ethnomusicologist if you cannot communicate in English. If we want to be read by ethnomusicologists in the United States, India or Indonesia, we need to write in English. On the other hand, we have to face the problem that some ESEM members do not (yet) master English (sufficiently). We can arrange for editing the English. However, using French, German and English in the same issue makes things very complicated. Even printing abstracts in French and German adds very much to the burden of the editors, as Max Peter Baumann (editor of *The World of Music*) told me. I propose that we stick to English. Authors who have difficulties with English should use their own network, and find someone's help to produce an article in English.

HENNION, Antione, 1993. *La passion musicale (Une sociologie de la médiation)*. Paris: Editions A.M. Métailié (diffusion Seuil). 416 pp, 170 FF. (Vient de paraître).

La musique déconcerte l'analyse. Cet art de la présence, qui ne montre aucun objet, qui n'est qu'accumulation de médiateurs (instruments, langages, partitions, interprètes, scènes, médias...) semble pourtant être l'incarnation de l'imédiateté, l'expression même du collectif ou l'idéal d'un langage intérieur. Pour comprendre comment les musiciens installent la musique au milieu d'eux, Antione Hennion part du mouvement actuel de réinterprétation de la musique baroque: loin d'opposer entre eux les supports si divers de la musique, instruments anciens et disques compacts, médias modernes et traités oubliés, ce courant les a fait s'appuyer les uns contre les autres pour créer un objet noué, l'écoute moderne d'une musique ancienne.

Mais la querelle sur les moyens de la musique ne se limite pas à la reprise par les médias de répertoires disparus. En restituant de la même façon la diversité des intermédiaires, humains ou matériels, par lesquels passe la relation entre musique et publics, l'auteur analyse des dispositifs musicaux concrets, du concert rock au concert classique, de France-Musique à l'histoire de l'enregistrement, et à la constitution des genres actuels. La musique est un bon modèle pour un tel repeuplement du monde de l'art: on y parle peu de sujet ou d'objet, guère d'artiste (est "musicien" aussi bien le compositeur que l'interprète ou le mélomane); on y parle moins d'essence que de performances, d'œuvres que de versions, d'"être" que de jeu. Non pas la musique d'un côté, le public d'autre, et entre eux des moyens asservis: tout se joue chaque fois au milieu, dans la réussite d'un passage.

En montrant une réalité collective enfin remplie d'instruments, de corps, d'objets, la musique introduit à une sociologie de la médiation comme double dépassement, d'une pensée critique qui réduit les objets au social, et d'une pensée naturelle qui n'accepte d'objets que si elle les arrache au social.

—Extrait de la publicité

Antione HENNION est au centre de sociologie de l'innovation de l'École Nationale Supérieure des Mines de Paris.

PASTEL (Musiques et danses traditionnelles en Midi-Pyrénées) is published by the Conservatoire Occitan (BP 3011, F-31024 Toulouse-Cedex; tel. 61.42.75.79). No.19 (Jan-Mar 1994), 36pp, price 15FF. ISSN 0996-4878. This number contains an 11 pp dossier on the newly re-established polyphonic bagpipes of the Pyrénées, *la Samponha*, by J. BAUDOIN, with news of folk music events & publications that may not be widely known. *La Samponha* had a pair of similar overlapping chanters with drone: if C, the RH played CDEFG, the LH played C, then FGABbc. Two musical reconstructions (in score) are reproduced, mostly in parallel thirds (with a few P4s, P5s and one m6), based on pictorial evidence, dating from Esparros (1772), but this is not yet really thick evidence. One needs to ask if playing the "same" tune in parallel tones (3rds) and in the same rhythms is not more a matter of timbre than independence of the parts (polyphony).

Opinion has held that "traditional" music in France was not polyphonic. Corsica has now left la France, because of recent CDs (but really thanks to work by Wolfgang Laade as from 1958—cf. CD Jeckin-Disco JD 650-2, 1990); however, that island is ethnomusically related to Sardinia and to Sicily, if not to the Balears. Meanwhile, Béarnais enthusiasts have been holding an annual event at Ibos (near Tarbes) for fifteen years called *Hestayade de Bigorre*, where polyphonic choral singing is done for local competition, which has many indications of oral tradition, although overlaid with 19th-century influence, not dissimilar to the Swiss choral-group "dry-cleaning" of folk-elements (frowns on "not being in tune"). Basque song retains "older" (ruder) polyphonic traits, and Catalan areas in SW France seem "reduced" to occasional singing in parallel thirds. In the Pyrénées one may see circle dances moving in an anti-clockwise direction, often mixed with that which goes clockwise while all the rest (going northward) of France turns strictly clockwise.

Is there any sort of correlation between the presence of polyphony and chosen directions for circle-dancing? What similarities with the Alps? What weight historically lies behind the prevalence of drum-and-fife music in so many of the Franco-Iberian areas? Wars, and suitable lands on which to fight them? In any event, all the old maps of "polyphony" in the peasant music of West Europe (incl. Laade's) need revision. Is "peasant music" a "tradition" or an historic ethnomusicological confusion?

Might there be a connexion between the harmonies of *trompes de chasse* with Béarnais choral singing? What is the history? [P.C.]

The **DIRECTORY OF TRADITIONAL MUSIC 1993** published by ICTM contains names, addresses and interests of over 1300 individuals and institutions, and is available to non-members for US\$10 posted from ICTM Secretariat, Music Dept., Columbia University New-York, NY 10027, USA. ICTM's membership in European countries is Austria: 25 individuals + 5 institutions, Belgium 3+3, Bulgaria 8, Croatia 4, Denmark 14+6, Estonia 1, Finland 12+7, France 17+9, Germany 144+27, Greece 7+1, Hungary 11+2, Eire 3+3, Italy 23+6, Latvia 3, Netherlands 16+8, Norway 9+10, Poland 14+1, Portugal 5+1, Romania 3, Russia 6+1, Slovakia 4+1, Slovenia 1+1, Spain 10+5, Sweden 36+21, Switzerland 10+9, United Kingdom 34+30, Ukraine 1, Uzbekistan 3, Yugoslavia 2. Totals: 429 individuals + 157 institutions (counting national committees as institutions) = 586. To compare, USA and Canada: 228+181 = 409. Rest of World, total 307. Globally, there are fewer than 900 individuals; with the number doing fieldwork that implies about one ethnomusicologist for every ten million people. The *ICTM Yearbook for Traditional Music* No.25 (1993) contains eight articles, some country reports and a large number of book and record reviews (some book reviews are better researched than some articles, eg Linda Barwick on the *Maggio*). This Yearbook has 200 pages. ICTM also issues two bulletins a year, the latest No. LXXXIII, October 1993, 36 pp; it has details about the January 1995 Canberra (Australia) conference. There are 12 specialised Study Groups within ICTM, and it is interesting to see that 11 of them are chaired from within Europe. The 12th (Oceania) is chaired from Honolulu.

Members of ESEM who would like more information about ICTM may contact the Sec-Gen for an application form, or write to New-York (address above). Membership fees cost US\$30 a year (students \$20). At the last survey, about half the ESEM membership was also with ICTM.

New release: *Musik aus dem Bergland West-Neuguineas. Irian Jaya*. (Music from the mountainous region of Western New Guinea, Irian Jaya.) Recordings (ca. 1975), texts and photos compiled and edited by Artur Simon (Abteilung Musikethnologie, Museum für Völkerkunde, Arminiallee 27, D-14195 Berlin). Six CDs, Museum Collection Berlin CD-20, Vols. I & II, 1993. Box, booklet of 180pp, 22 music exs., 22 photos, notes in German and English. Duration: 6hrs 54'33"

