

European Seminar in Ethnomusicology (ESEM)

Founded in 1981 in Belfast (First chair: John Blacking). A platform for professional scholars and advanced students in ethnomusicology. Membership is also available to scholars outside Europe. Members receive our regular info bulletins and are entitled to attend the annual seminars.

Membership

Annual membership fee: 25 Ecus. Half rates for students & conjoints. 25 Ecus is approx. (at the time of writing): £ 20 (Brit. pounds), 50 DM, 170 FF, 30 US \$, 40 SF (francs suisses) or 4,000 Sp pesetas. Send your payment to: M. Antonia Juan, Esem Treasurer, C/Pinar del Rio, al 2a, 08027 Barcelona, Spain. Banca Catalana, Barcelona, in the name of ESEM/SEEM. A/c no. 0815 4023.65.0100456226. Bank charges are your own responsibility. New members are kindly requested to fill in the application form in the back of this bulletin. Postal payments (mandats postaux) may be sent to CCP 1.959.03 E Toulouse (PTT or French Post Office), in the name of Peter Crowe (Sec-Gen ESEM, 29 rue Roquelaine, 31000 Toulouse).

Officers of ESEM 1994

Dr. Jeremy Montagu, Faculty of Music, Oxford	President
Dr. Anne Caufriez, Mus. Instrumental, Brussels	Vice-President
Mrs Maria-Antonia Juan, Barcelona	Treasurer
Pr. John Baily, Goldsmiths' College, London	Chair '94 programme committee
Mr. Peter Russel Crowe, Toulouse	Secretary-General

Cord (Coordinating committee)

Pr. Anna Czekanowska, Institute of Musicology, Warsaw
 Dr. André-Masle Despringre, LACITO-CNRS, Paris
 Dr. Susanne Furniß-Yacoubi, LACITO-CNRS, Paris
 Mrs Irén Kerecsz-Wilkinson, Goldsmiths' College, London
 Mr. Frank Kouwenhoven, CHIME Foundation, Leiden
 Dr. Margot Lieth Philipp, Philipp Verlag, Affaltersbach



EUROPÄISCHES SEMINAR IN ETHNO-MUSIKOLOGIE
EUROPEAN SEMINAR IN ETHNOMUSICOLOGY
EURO-SÉMINAIRE D'ETHNOMUSICOLOGIE

Office: 29 Rue Roquelaine,
F-31000 Toulouse, France
Telefax: +33 61.63.67.30

Editor Info: Peter Crowe
Lay-out Info: F.Kouwenhoven

Contents Info 23

Coming up: Oxford & Amsterdam.....	1
10th ESEM, Oxford 1994, Provisional Programme.....	2
Business Meeting.....	6
Coming to Oxford.....	7
SEEM à València III, Sept-Oct 1994.....	8
Plans for 11th ESEM, Sept. 1995 Amsterdam.....	9
Chime Conference 'East Asian Living Voices'.....	13
Conference reports:	
Ethnomusicology of the Muslim Mediterranean.....	14
Music of the Turkic Peoples.....	14
Curso Manuel de Falla, Granada.....	16
Publications Received.....	17
Recordings Received.....	19
Miscellaneous:	
New Studies Degrees at SOAS.....	19
Colloque international sur les langages sifflés.....	20
Scuola Interculturale di Musica, Venezia.....	20
Teaching World Music, LOKV Newsletter.....	21
Studio für aussereuropäische Musik, Basel.....	21
Wolfgang Laade in India.....	21
Société Française d'Ethnomusicologie.....	22
Ki Mantle Hood offered seminars in Bali.....	22
Russian Dictionary for Ethnomusicologists.....	22
Anniversary Dutch Society for Ethnomusicology.....	23
Phonoteque de la Corse.....	23
Franco-Catalan Exchanges.....	24
General Information on ESEM.....	26

Addresses ESEM

John Baily, Music Dept, Goldsmiths' College, Lewisham Way, New Cross, London SE14 6NW, Great Britain. Tel. [+44] (81) 692.7171 ext. 2268 or 2158 ; fax 694.8911 (work) . E-Mail: mua01jb@scorpio.gold.ac.uk (Note : 01 = zero-one). Tel. home: [+44] (273) 693995, address 6 Sudeley Tce., Brighton BN2 1HD, UK.

Anne Caufriez, Musée Instrumental, 17 Petit Sablon, B-1000 Bruxelles, Belgium. Tel. [+32] (2) 511.35.95 ; fax 512.85.75.

Peter Russell Crowe, see ESEM office address in Toulouse (right-hand page).

Anna Czekanowska, Director, Institute of Musicology, University of Warsaw, Zwirky i Wigury, P-02.089 Warszawa, Poland. Tel. [+48] (22) 22.30.51 extn. 124.

André-Marie Despringre, Lacito-CNRS, 44 rue de l'amiral Mouchez, F-75014, Paris, France. Tel. [+33] (1) 45.80.11.20.

Susanne Fürniss-Yacoubi, Lacito-CNRS, 44 rue de l'amiral Mouchez, F-75014, Paris, France. Tel. [+33] (1) 45.80.96.73 ; fax 45.80.59.83.

M. Antònia Juan, see membership details. Tel. [+34] (3) 351.36.27 ; fax 340.34.46.

Irén Kertész-Wilkinson, c/o Music Dept., Goldsmiths' College, Lewisham Way, New Cross, London SE14 6NW, Great Britain. See Baily's numbers, above.

Frank Kouwenhoven, Chime Foundation, PO Box 11092, N-2301 EB Leiden, The Netherlands. Tel. [+31] (71) 133.123 ; fax 123.183.

Margot Lieth Philipp, Dorfweissen 22, D-71563 Affaltersbach, Germany.

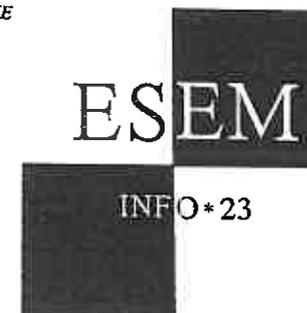
Tel. [+49] (7144) 35203 ; fax 331581.

Jeremy Montagu, Bate Collection, Fac. of Music, St. Aldate's, Oxford OX1 1DB, UK. Tel. [+44] (865) 276.139 ; 276.128. On e-mail : jeremy.montagu@music.oxford.ac.uk



EUROPÄISCHES SEMINAR IN ETHNO-MUSIKOLOGIE
EUROPEAN SEMINAR IN ETHNOMUSICOLOGY
EURO-SÉMINAIRE D'ETHNOMUSICOLOGIE

Office: 29 Rue Roqueleine,
F-31000 Toulouse, France
Telefax: +33 61.63.67.30



Coming up: Oxford & Amsterdam

- In this edition of Info you will find provisional programme details of the forthcoming seminar in Oxford (29 August to 2 September at the Faculty of Music, St. Aldate's). Professor Anna Czekanowska has been invited to present the 3rd John Blacking Memorial Lecture. We reprint some information from our previous bulletin about 'coming to Oxford', with additional details. Please read them carefully. *Pages 2-7.*
- There is an announcement of the forthcoming third meeting of the national ESEM-group in Spain, *SEEM à Valencia* (Seminari Europeu d'Etnomusicologia), to be held at El Campello, near Allicante, from 29 September to 2 October 1994. Members will recall that this group began in 1991, holding its first meeting in the city of València itself. There is a steadily growing interest in ethnomusicology throughout the Mediterranean: witness the modest success of ESEM at València, but also the creation of La Sociedad Ibérica de Etnomusicologia, the creation of an ICTM Study Group, the attendances at the *Curso Manuel de Falla* at Granada, and ideas recently mooted for a future ESEM to be held at Thessalonika, Greece. Scientific cooperation in ethnomusicology thus expands in this region. *See page 8.*
- In this Info, we also look ahead at plans for the XIth international ESEM, to be held at the Tropical Institute in Amsterdam, 5 to 10 September 1995. XI.ESEM will be preceded by a conference of the European Foundation for Chinese Music Research (CHIME, 2 to 5 September). ESEM members are welcome to attend both meetings. Please take a careful look at our ESEM theme proposals for Amsterdam. Let us know whether you like them or not. If we receive your responses *before* Oxford, this will give us time to rethink or modify the themes, if necessary. *Pages 9-13.*
- Info 23 (with a new lay-out) is supplemented with news and conference reports. Please note that we hope to print a revised Directory of all ESEM Members for Oxford. Members are asked to send corrections & updates to Peter Crowe as soon as possible.

« Note about the addresses: country codes [+nn] and city codes (nn) given for telephone nos. must also be used before the fax nos. City codes are given as from the exterior ; from inside a country, there may be a digit in front : e.g. 0 in UK and 9 in Spain. In France, there is only one city code ; eg Paris : (1) from the exterior, (16-1) from the interior.

10th ESEM, Oxford 1994 Provisional Programme

MONDAY 29 AUGUST

Arrivals, registration, business meeting in evening.

TUESDAY 30 AUGUST (DAY 1)

THEME 1 - MUSICAL INSTRUMENTS AND THE HUMAN BODY

09.15 - 09.30 Opening remarks by John Baily [Convenor]
09.30 - 11.00-----20 minutes presentation +10 min. discussion each:

- Eva Dahlig *Man-Instrument-Music and the Levels of Temporality.*
Giovanni Giuriati *Research on sound. The performer/ instrument combination in an example of sonic analysis.*
Sylvie Le Bomin *Interpretation and techniques in performance of banda gbambiya music for two xylophones, Central Africa.*

11.00 - 11.30 TEA / COFFEE

11.30 - 12.30-----10 minutes each + 20 min. open discussion:

- Peter Crowe *'Pulling' and 'straightening' the song. Posture and intent in Oceanic singing.*
M^a-Antònia Juan *The castanets: terminology and symbolism.*
Jeremy Montagu *Instruments as Voices and Voices as Instruments.*
Yves Défrance *Suggestions for a classification of musical instruments from the perception of the player's body.*

12.30 - 14.15 LUNCHEON *

14.15 - 15.45-----20 minutes +10 min. discussion each:

- J. Claude Chabrier *Comparison of vocal and instrumental versions of Iraqi maqam Panjughah.*
Laudan Nooshin *Instrument Logic, Body Logic. The Aesthetics of Motivic Structure in Dastgah-ye Segah.*

Saule Utegalieva *The anthropomorphic conception of the musical instruments of the Turkic peoples.*

15.45 - 16.15 TEA / COFFEE

16.15 - 17.00-----Paper plus performance, fiddle & gardon:

Laszlo Poth *The gardon: String-percussion instrument and the manner of playing.*

EVENING:

Anna Czekanowska *John Blacking Memorial Lecture III. (Title to be announced).*

WEDNESDAY 31 AUGUST (DAY 2)

THEME 2 - VOCAL PERFORMANCE & ITS SOCIAL CONTEXTS

09.15 - 09.30 Opening remarks by Peter Cooke [Convenor]
09.30 - 11.00-----20 minutes plus 10 min. discussion each:

- Björn Aksdal & Egil Bakka *Context sensitivity in children's singing games.*
Linda Barwick *Context sensitivity in vocal and movement style of the Tuscan maggio.*
Josep Jordania *Performers and listeners: social aspects of polyphonic performance traditions.*

11.00 - 11.30 TEA / COFFEE

11.30 - 12.30-----10 minutes each + 20 min. open discussion:

- Nice Fracile *The social contexts of the continuity and the changes in the vocal music tradition of Yugoslavia's Roumanians.*
Denis Laborde *La fabrication d'une musique basque.*
Sanja Rajjevic *Newly-composed folk music in Bosnia and Herzegovina : a rôle of vocal part and its socio-cultural background.*
V. Shchourov & Maria Marquise *Russian folk tradition of Belcorod Prioscolye in modern conditions.*

V. Shchourov & Maria Marquise *Russian folk tradition of Belcorod Prioscolye in modern conditions.*

12.30 - 14.15 LUNCHEON *

14.15 - 15.45-----20 minutes + 10 min. discussion each:

Allan Maret *Singing for Whitefellas? The structure of song sessions by Alan Maralung, an Aboriginal singer from Northern Australia.*

Catherine Ellis *The 'Two-Women' Series from Central Australia.*

Udo Will *Structures of frequency organisation in Central Australian Aboriginal vocal music.*

15.45 - 16.15 TEA / COFFEE

16.15 - 17.30-----15 minutes each + 30 min. open discussion:

André-M. Despringre *Professionnalisation des musiciens traditionnels des régions de France et recomposition instrumentale de la musique vocale.*

Hervé Rivière *Regular and Irregular Rhythmical Structures in Breton Religious Hymns.*

Nino Tsitsishvili *Monophonic elements in social environment of polyphonic culture (East Georgia).*

EVENING: FREE

THURSDAY 1 SEPTEMBER (DAY 3)

THEME 2 VOCAL MUSIC & ITS SOCIAL CONTEXTS: [Continued]

9.30 - 11.00-----15 minutes each + 30 min. panel discussion:

Frank Kouwenhoven *Singing dialogue songs in Southern Jiangsu (P.R. of China).*

Wim van Zanten *Singing in Sunda, West Java.*

Slawomira Zeranska-Kominek *Towards a typology of vocal styles in Turkmen music analysis.*

Susana Weich-Shahak *The Judeo-Spanish Vocal Repertoire: Context and Functionality in the Sephardic Society.*

11.00 - 11.30 TEA / COFFEE.

THEME 3 - EMOTIONAL EXPRESSION, AFFECTIVE IMPRESSION - FROM THE TINGLE FACTOR TO POSSESSION

11.30 - 11.45 Opening remarks by Irén Kertész-Wilkinson [Convenor]

11.45 - 12.45-----20 minutes + 10 min. discussion each:

Jeohash Hirshberg *Parameters of Emotional Expression in the Liturgy of the Karaites Jews: The Emic Vantage Point.*

A. Spohr-Rassidakis *'Emotion' and female singing in Crete (Greece).*

12.45 - 14.15 LUNCHEON *

14.15 - 15.30-----15 minutes each + 30 min. open discussion:

Emanuelle Olivier *Polyphonies vocales et rituel de transe chez les Bushman (Namibie).*

Josefina Roma *The use of songs in mystical experience. New apparitional groups in the surroundings of Barcelona.*

Béla Máriás *New songs from Former Yugoslavia: the ethnomusicologist as refugee.*

15.30 - 16.00 TEA / COFFEE

16.00 - 17.00-----20 minutes each + 10 min. discussion:

I. Kertész-Wilkinson *Xatjares? Do you understand it/feel it?*

Bernard Lortat-Jacob *'I don't want to sing with Salvatore any more.'*

17.00 - 18.00 Final discussion on all three themes

EVENING: MORRIS [dance]

FRIDAY 2 SEPTEMBER

Business meeting (morning); followed by visit to the Pitt-Rivers Museum. Departures.

* Luncheon in Oxford is possible at various venues, at choice. We have calculated one hour for lunch, plus 15 minutes to walk there and back again.

Business Meeting

• Any member in good-standing who is unable to attend X.ESEM.OXON.94 in person has the right to raise any relevant matter by means of a written submission to the Business Meeting, and to put a motion in absentia provided that there is a seconder from the floor of the Meeting. Any member in good-standing may submit a form of "proxy" for validation to vote in his/her name, in writing (signed and dated), naming the person who has the right to cast this additional vote with the proxy-form. All proxy-forms will be presented to the Meeting for prior acceptance, so please send them to the President (Jeremy Montagu), to arrive before 29 August 1994.

• Any member in good-standing may nominate any other member in good-standing for any position as an officer of ESEM (the CORD), with the secondment of a member present on the floor of the Meeting, provided that the acceptance of the nominee is apparent. In the case of positions on the CORD for which there is a single nomination, the person nominated will be declared elected - without a vote being required, if all procedures have been correctly respected.

• Would members please try to clarify "points of order" in advance, to avoid misunderstandings. (All this implies that members unable to come to Oxford should ensure that they are represented at the Meeting/s by another member who is actually present.) The election to Honorary Life Membership of ESEM is customarily passed by acclamation after the speeches of nomination (in practice for distinguished retiring members) and secondment, followed by a live Rejoinder from that person, speaking to the ESEM as a whole. Questions or Points of Order for discussion or resolution, before "being put", may be sent to the Secretariat for comments in advance of the Meeting.

Coming to Oxford

Transport

People should reckon to arrive at Oxford during the Monday afternoon (29 August), going to Wadham College, which is about 15-20 minutes walk from the railway station and 10-15 minutes from the bus station. Most of the time there are taxis in the railway station yard, and fairly close to the bus station. Oxford City buses, nos. 51 & 52, start in the railway station yard and run every ten minutes or so. Take one of these to Queen's College, walk back to Cattle Street, go up through Radcliffe Square, straight across the traffic lights by the King's Arms pub, and Wadham is then on your right. This is less than 5 minutes walk. Buses also stop (if you ask the driver) at Queen's coming up from London or London Airport—walk on, cross the road at the pedestrian traffic light, which is on the corner of Cattle Street. The College porters will give out room keys, and there will be an ESEM presence, so come to Wadham even if you're not staying there. For those coming to London Airport at Heathrow, buses run to Oxford about once an hour; but from London Airport at Gatwick, the buses are about every two hours. From anywhere else, get to central London and either take a train from Paddington Station (there are one or two an hour) or a bus from Victoria Station (every 20 minutes). We will send maps.

Little time left to book accommodation

There is now very little time left to book for accommodation at Wadham or, if you are finding your own accommodation, for evening meals at Wadham if you wish to be with everyone else. Requests for either or both should be sent to Jeremy Montagu immediately please. In particular we urgently want to know how people in Eastern Europe are getting on with travel arrangements; we have three free places at Wadham waiting now.

If necessary, you can decide to come up to the very last minute, (provided that you are willing to arrange your own accommodation in the town). However, we would, if possible, like to know (also as soon as possible) *if you are coming*. This is partly to make sure that there are enough chairs, etc., but chiefly so that we can prepare the right number of folders, badges, etc. So, if you have decided to come and you have not yet said so, please tell Jeremy as soon as possible.

If you are giving a paper, would you be kind enough to tell Jeremy what audio-visual gear you need; this is to avoid last-minute hunting around for unusual machines.

Reminders

• Arrival: Wadham College, Monday (afternoon) 29 August 1994; thereafter at the Music Faculty, at St. Aldate's.

• Accommodation (including breakfast and dinner) in Wadham: £200. Dinners-only at Wadham: £15 per meal. Lunches (not included above) will be in different pubs, restaurants, at choice.

• Subscription to ESEM (if not already paid for 1994); the equivalent of 25 ECU (students 12.5 ECU). We are now close enough to all deadlines that it is probably easiest to bring cash with you and pay on arrival, although deposits (£100) for accommodation at Wadham are still welcome in advance.

• Postal address: Jeremy Montagu, Bate Collection, Faculty of Music, St. Aldate's, Oxford OX1 1DB; telephone +44 (0)865-276139, fax +44 (0)865-276128. E-mail address: jmontagu@vax.ox.ac.uk

SEEM à València III, 29 September – 2 October 1994

This group began in 1991, holding its first meeting in the city of València itself. SEEM à València is a national group affiliated to ESEM. (SEEM = 'Seminari Europeu d'Etnomusicologia'). The second meeting was held in 1992 at El Pueblo Acanilado, in the village of El Campello, a few kilometres north of Alicante (Alacant).^{*} There was no meeting in 1993, on account of the plenary ESEM at Calella (Barcelona).

ESEM at València III will take place at the same astonishing venue as in 1992, El Pueblo Acanilado, with its luxurious conference-room, intimate outdoor "roman" theatre, the (clean!) blue sea below the cliffs, the four-star accommodation (and cuisine!), all at very, very reasonable rates. Some translation facilities may be available. The themes of the meeting are:

1. Fixed forms, variation and improvisation formulas in Mediterranean music and folksong.
2. New methods of fieldwork: technological & methodological aspects.
3. Round table: the conduct of fieldwork, and ethical aspects.

Papers will be 20 minutes duration, plus 10 minutes discussion. At the time of writing (1st July), some 20 communications are expected. A few more could still be accepted, but it is important to contact the Secretary with all speed: Sra M^a-Antònia Juan, Pinar del Río 66-àt 2a, E-08027 Barcelona, tel. +34-(9)3-351.36.27, fax 340.34.46.

(It may be noted that La Sociedad Ibérica de Etnomusicologia [SIbE] was formally constituted in December 1991, but there have been problems in arranging its first plenary seminar, which was last scheduled, but abandoned, for Gijón in February 1994. Meanwhile, an ICTM Study Group on Mediterranean ethnomusicology has been formed: a first meeting was held in Venice, coinciding with SEEM à València II, and a second is believed to be in planning – no dates are yet given in the most recent ICTM Bulletin LXXXIV, April 1994. Enquiries re Venice may be directed to Professor Tuilia Magrini, via San Mamolo 99/2, I-40134 Bologna, tel. +39-51-213.183.

^{*} The acts of SEEM à València I are in print (175 pages) and available from Sr Vicent Torrent, Direcció General de Patrimòni Cultural, Av. Campanar 32, E-46015 València, for 1000 Ptas plus postage (circa US\$ 10 altogether). A report on SEEM à València II appeared in Info-20 (December 1992, pp. 11-13).

Plans for XI.ESEM, 5-10 September 1995, Amsterdam

Preparations are under way for the eleventh ESEM. It is planned to be held in Holland in the autumn of 1995. The prospects look good. Currently we are still sorting out possibilities for funding. The proposed dates are 5 to 10 September 1995, at the Tropical Institute in Amsterdam. The proposed overall theme is 'Music in a changing world', which is meant to cover the following aspects:

1. Musical Evolution – shockwise versus gradual change
2. Music and Nationalism
3. Creativity – Folk Musicians versus Contemporary Composers
4. Man the Musician – Musicians' Biographies

These themes – one for each day of the seminar – will be introduced in more detail below. Please let us know whether you like them or not. If we receive your responses before Oxford, this will give us time to rethink or modify the themes, if necessary.

XI.ESEM will be preceded by the CHIME Meeting on East Asian Voices, originally planned for September this year. CHIME will take place from 2 to 5 September 1995, at the same venue. (See below.) The organizing hosts for ESEM are the Centre for Non-Western Studies CNWS of Leiden University, the Dutch Society for Ethnomusicology "Arnold Bake" and the European Foundation for Chinese Music Research (CHIME).

Pre-conference Book & Musical Activities

We hope to be able to publish a pre-conference book on 'Ethnomusicology and World Music in the Netherlands'. This is a compilation of essays on world music activities in Holland, including a directory of university departments, music organizations and collections of traditional musical instruments.

On the final day of the ESEM conference, we hope to organize a 'world music market' in which Dutch world music schools, societies, research institutes, instrument builders etc. will present themselves.

In addition, we have planned a number of brief recitals and concerts, both during the day and in the evenings, primarily featuring world musicians living in Holland. The programme will vary from African ensembles to Indonesian gamelan. If we can manage, there will also be some practical workshops in the afternoons, as well as a video programme. ESEM 1995 will have four full conference days. As in Oxford, we hope to have 10, 15 and 20 minute presentations, with ample time for discussion.

Organization

Naturally, we can only go ahead with these plans if we succeed in securing sufficient money. We have applied to various national and European funds which support research and cultural activities in the field of traditional music. The Organization Committee for Holland consists of:

- Pr. Dr. Rokus de Groot, Music Dept., University of Utrecht
Ms. Renée Heijnen, LOWO, Dutch Institute for Music Education
Dr. Jean Hellwig, Anthropology Dept., Amsterdam
Mr. Frank Kouwenhoven, CHIME Foundation, Leiden
Dr. Marjolein van Roon, Music Dept., University of Utrecht
Ms. Henrice Vonck, Music Dept., University of Amsterdam
Dr. Wim van Zanten, Anthropology Dept, Leiden University

The programme committee consists of:

Pr. John Baily, Goldsmiths' College, London
 Dr. Susanne Fürniß, LACITO CNRS, Paris
 Pr. Rokus de Groot, Music Dept., University of Utrecht
 Mr. Frank Kouwenhoven, CHIME Foundation, Leiden
 Dr. Wim van Zanten, Anthropology Dept., Leiden University
 Dr. Susanne Ziegler, Museum für Volkerkunde, Berlin

For all enquiries, contact (until further notice): Frank Kouwenhoven, Vliet 35, 2311 RD Leiden, The Netherlands, or Wim van Zanten, Noordeinde 63, 2445 XB Aarlanderveen, The Netherlands. Tel. +31.71.133.123 (Frank) or +31.71.273465 (Wim).

About the themes

The 20th century has witnessed the birth of an unprecedented musical pluralism, with substantial cross-fertilizations between different cultures (Western and non-Western), bridging vast distances in time and space. Musicologists may soon have to relegate distinctions like folk, jazz, rock, classical and avant garde to the annals of musical history. The 'globalization' of music has resulted, not so much in a unification, but in a growing diversity of new genres and idioms. Not only musical styles have changed, but also the functions of music, the cultural identities of the musicians and the composition of their audiences.

Changes in music do not only occur on a global level, but also within traditional and isolated cultures, on a local and regional level. Musical transformations are not necessarily a matter of 'globalization' or of 'Western influence' - new regional forms and new cultural patterns may also arise from very different factors. In XI.ESEM, in a series of short panels and paper sessions, we hope to look at the complex processes of musical change and innovation from a number of specific angles.

1. Musical evolution - shockwise versus gradual change

Evolution is not a popular topic in musicology. Music is essentially immaterial, which makes it difficult - if not impossible - to trace its development over a longer period of time in the past. The enormous diversity of music traditions in the world has discouraged many scholars to embark on wide-ranging comparative music research projects. (Cf. Lomax's 'Cantometrics' and the criticisms it evoked.) Moreover, 'evolution' has frequently been associated in a questionable way with 'progress'. We are now moving away from such value-laden terms, but the question remains whether or not it is possible to discern general dynamic processes.

In order not to overburden this session with an unlimited variety of possible approaches (historical, philosophical, aesthetical etc.) we propose to focus on one particular topic: morphological changes in music which occur in the course of the process of transmission. While we encourage papers which take into account recent developments in evolutionary studies (e.g. in the fields of biology, physics and mathematics), contributors to this session are explicitly requested to illustrate their ideas on the basis of *recent fieldwork* and *practical examples*. We encourage proposals for papers in which historical field recordings are analytically compared with recent recordings from the same area.

Changes in musical form can be big or small, slow or fast. Small and momentaneous changes in music (variations) are often interpreted as a consequence of the working of memory. (Treitler, 1974). It is possible that such incidental changes and fluctuations have a lasting impact on the formation of a particular musical style (Bowen, 1993), but the question is when, and how? Another important question is how these small (and sudden?) changes are related to big changes in musical form.

Big musical changes are usually caused by outer-musical factors, such as social transformations, changes in the economy, large-scale migration of local populations, the in-flux of foreign cultures etc. It is usually the big changes which result in attempts at a periodization of music history. How do these big changes relate to the small ones?

2. Music and Nationalism

In the process of nation-building we can often see the 'invention of tradition', that is, new elements are added, while certain traditional elements may disappear. A 'national identity' is created with new symbols, like a flag or a national anthem. Nation-building has influenced local performance traditions, especially of the smaller ethnic groups. Their traditions often change more rapidly than they did before in time. Cultural policies are no longer a question left to the local authorities, but are now to a large extent designed by the national authorities. National languages are standardized, and in the performing arts we see the same attempts to construct standardized theory.

In the process of nation-building the balance between unity and diversity has not always been very well kept. Scholars have used the term 'cultural violence' to describe cultural policies of some national governments with respect to the different ethnic groups, and in particular the minorities. On the other hand, 'national culture' may be a very useful tool in the communication with other ethnic groups in the same country, or with other countries, because it shows the cultural richness of a country.

In recent years we have seen federal states like the Soviet Union and Yugoslavia fall apart in a number of smaller nations. In a way, this is the reverse of the process of the nation-building that took place in Europe in the 19th century, and on a large scale in Asia and Africa after World War II. The boundaries of the smaller nations are very much determined along ethnic lines. In this new process the smaller nations are again 'inventing tradition'. Stressing unity within one group necessarily means accentuating differences with other groups.

In this section we invite papers which concentrate on these questions with respect to music, and to other performing arts. How are musical cultures defined and re-defined in larger or smaller groups/nations? What are the mechanisms behind the processes of standardization and diversification? To what extent is music - like other cultural elements - used as a camouflage to serve other purposes - especially in nationalistic movements?

3. Creativity - folk musicians versus contemporary composers

Hard science is usually concerned only with phenomena that are (or can be) repeated. This is one reason why 'creativity' is such a difficult subject to investigate. It can hardly be studied in an experimental or laboratory situation. Its very essence seems to be uniqueness. However, it is possible to study the creative process indirectly, for example by going through musical sketchbooks of composers, or by comparing improvisations or variations in subsequent performances of a folk musical piece. In this session, we are tempted to contrast contemporary composition (by living composers) with musical creation by folk musicians in oral cultures.

Some of the differences may be obvious, but to what extent are we looking at the *same* or at similar creative processes? Composers can remodel and rework their musical materials over an extended period of time, while folk musicians appear to (re-) shape their music on the spot. But are the forces which guide folk musicians intrinsically different from those which guide avant-garde composers when they labour over their scores? How can we objectively examine the creative process in both realms - provided it can be studied at all?

A separate angle is the question of individual versus collective creativity. Are the ideas of Constantin Brailoiu about collective musical composition (1949) still valid or should we reject them because of their denial of individual artistry among 'the folk'?

Inversely, would it be possible – and if so, to what extent – to look upon the activities of modern composers as a collective creative process?

Again, we explicitly invite papers which discuss one or more of these questions from *practical* angles, with respect to a *particular* (individual or group) repertoire.

4. *Man the musician – musicians' biographies*

In writings on music, we do not always meet musicians as individuals. We may learn a lot about musical forms, musical rituals or cultural contexts, but not necessarily much about the individual people who breathe *life* into the music. In the realm of traditional music, musicians' biographies or projects concentrated on single musicians are still relatively rare, although the situation is changing. Here are some arbitrary examples: Alan Lomax wrote biographies of F. 'Jelly Roll' Morton (1950) and a black American preacher and folk singer (The Rainbow Sign, 1959). Master drummer and griot Adama Dramé from the Ivory Coast wrote his own biography, together with the Swiss author Arlette Senn-Borloz. Jenny Cathcart (UK) wrote a popular book on the Senegalese musician Youssou N'Dour (1989). Huib Wilkes (Holland) wrote a successful biography in Spanish about his teacher, the flamenco guitar player Niño Ricardo (1990). Jos Gansemans (Belgium) published CDs with music of the Twa-pygmies, including one CD which focused entirely on the repertoire of the famous musician Rujindiri, who died in 1990 at the age of 90. Rujindiri was an influential artist at the Tutsi court.

Much remains to be done. How soon can we expect biographies about prominent musicians like Oum Kalsoum, Fela Kuti or Salif Keita? And what about the 'nameless' folk singers and instrumentalists who figure in so many field recordings of ethnomusicologists? Is it not about time for them to be spotlighted? There have been encouraging steps in this direction. Take for example J. Vander's portrait of five Shoshone women (1988) or Bernard Lortat Jacob's literary book about his experiences with singers in Sardinia (1990). But again, these are rare examples of a still relatively little explored genre.

In this section, we invite papers which introduce individual musicians, their life stories and views on music in a rapidly changing world. But we also expect contributors to discuss the specific problems that may arise in the process of collecting and editing biographical materials about folk and popular musicians.

Chime conference 'East Asian Living Voices' (1995)

From 2 to 5 September 1995, the European Foundation for Chinese Music Research (CHIME) will organize a three-day conference on 'East Asian Voices – living folk traditions in China and adjacent countries.' The conference will take place at the Tropical Institute in Amsterdam and will be held in conjunction with the XIth European Seminar in Ethnomusicology (5 to 10 September, same venue.) The meeting is organized in co-operation with the Centre for Non-Western Studies of Leiden University, the School for Oriental and African Studies (SOAS) in London and the Dutch Society for Ethnomusicology 'Arnold Bake'.

Major workshops will be devoted to 'Voices addressing the Gods' and 'Voices addressing Mortals'. There will be live demonstrations by vocal folk ensembles. The conference is open to scholars in the field of music, anthropology and sinology and to others with a scholarly interest in the vocal folk music, living folk-mythology, epics and vocal rituals of China and adjacent areas. There will be special emphasis on minority cultures, and special attention will be paid to interdisciplinary research, cross-culture studies and research with the help of audiovisual materials (film, video and sound recordings).

Arrival and registration on Friday afternoon (2 September), followed by two full days of papers and concerts plus a final session on Tuesday morning. Accommodation will include bed, breakfast and dinner at the International Centre of the Tropical Institute. Scholars who wish to present papers (maximum time 15 minutes plus participation in panel discussion) are asked to send a one-page abstract of their paper to the CHIME Foundation, c/o Programme Committee East Asian Voices. The programme committee consists of Frank Kouwenhoven (CHIME, Holland), Stephen Jones (School for Oriental and African Studies, London), Jonathan Stock (Music Department, University of Durham UK), David Hughes (SOAS London), Kristofer Schipper (Sinological Institute, Leiden) and Barbara Mittler (Sinology Department, University of Heidelberg, Germany). For all enquiries, contact the CHIME Foundation, P.O. Box 11092, EB Leiden, The Netherlands, Europe. Telephone: +31 - (0)71 - 133123. Fax: +31 - (0)71 - 123183.

International Seminar on Ethnomusicology of the Muslim Mediterranean

III Colloquium-course, Barcelona, 21-23 March 1994

Under the auspices of the Institut Català d'Estudis Mediterranis, the Institut Català d'Antropologia, and the Universitat de Barcelona, the third colloquy-cum-course in ethnomusicology was organised by Professor Josefina Roma i Riu in the week before Holy Week (now the "traditional date" for the series), 1994. There were up to 40 participants to hear nine communications by Romà Escalas (Barcelona), Mahmud Guettat (Tunisia), George Sawa (Toronto), Habib Hassan Touma (Berlin) and Jeremy Montagu (Oxford). The opening session was introduced by Josep Crivillé (of the Barcelona Fonoteca), Josefina Roma (University of Barcelona) and M^a Angels Roque (Inst. Català d'Estudis Mediterranis, Barcelona). The final session was a debate/round-table, in which all invited speakers participated, on (we quote) "The Arabs' mentality".

A ring-bound photocopied edition of 106 pages of all the lecturers' notes, texts, diagrams and reprinted articles was made available to ESEM, often with authors' corrections added in hand-writing. This "ephemeral" edition contains, for instance, a reprint of Sawa's paper for Progress Reports in Ethnomusicology I(9), 1983-84 (Baltimore, SEMPOD Laboratory), on "al-Fārābī's theory of the *lqāc*: an empirically derived medieval model of rhythmic analysis". It will be recognised that many publications in ethnomusicology run the risk of becoming like incunabula in a brief span of time, to gain a status of quasi-manuscript materials by their rarity and comparative inaccessibility.

Professor Roma has indicated that the IVth Colloquy of Barcelona, 1995, will probably have "Music of the most-distant peoples" as its theme. She plans contributions from Siberia and the Antipodes ("most-distant" being by geographical reference to Barcelona, one imagines). For further information write to Pr. Roma (Pau Claris 105-3on, 08009 Barcelona).

1st Internat. Symposium: Music of the Turkic Peoples

Almaty (Alma-Ata), Kazakhstan, 3-8 mai 1994

Depuis l'éclatement de l'Union soviétique, les Etats de l'Asie centrale veulent développer des contacts directs avec le monde "occidental" et s'efforcent d'organiser des colloques internationaux en dépit de moyens très limités. Ainsi ont été conçus les colloques d'Ufa et de Dušanbê, ce dernier avec publication d'acta. Durant l'été 1993 a été annoncé un "First International Symposium: Music of the Turkic Peoples", qui s'est déroulé à Almaty (Kazakhstan) du 3 au 8 mai 1994.

La précarité des moyens et la bonne volonté des organisateurs frappent le visiteur dès l'arrivée. Un vieil autobus et une ancienne voiture Volga, toujours à court de carburant, assurent difficilement les transports tandis que les participants étrangers sont logés chez l'habitant. Quelques privilégiés ou initiés disposent d'une voiture et d'une hôtesse personnalisées. Suivant la coutume ex-soviétique, les interprètes sont tout-à-fait au niveau linguistique... et même esthétique (Laural). Un programme de onze pages en anglais et un livre de 193 pages donne la liste des participants et le sommaire des communications - en caractères latins et cyrilliques (bravo!). Après la séance inaugurale pompeuse, cent communications sont réparties en séances en fonction des thèmes annoncés (je cite):

1. Musical Archaeology. Written Monuments.
2. Genres of the Traditional Music (ritual music, epos, lyrics).
3. Musical Instruments and the Instrumental Music.
4. Traditional Music and Religious Systems.
5. Problems of musical phenomena Migration. Interaction of the Cultures of the Nomadic and Settled Peoples. Musical Folklore as a source of the Historical Information of the Ethnogenesis of the Turkic Peoples. (Migration and Integration of musical cultures.)
6. General and Methodological Problems of musical Turcology.

Les séances sont présidées par Kaseinov, Gafurbekov, Karomatli, Vikar, Tsuge, Isazadé, Pacholczyk, Yunusov, Chabrier, Ikhtisamov, Reichl, Mukhambetova, Klebe-Wontroba, Galitskaya, Gedikli, Djumaiev, etc. Les locaux et l'équipement technique permettent à tous les intervenants de s'exprimer, fût-ce par le truchement d'interprètes.

Les séances sont complétées par des concerts de musiques traditionnelles des Etats "turcs" de l'Asie centrale dont le bon niveau permet aux néophytes de découvrir le variété et la richesse des instruments et des techniques vocales. Bizarrement, on a oublié de produire les musiciens venus de Turquie qui finiront par obtenir cinq minutes pour trois instruments. Des libations champêtres et une excursion dominicale (bien arrosées) aboutissent à la découverte du chameau.* Et le jour de Pâques, la cathédrale orthodoxe d'Almaty est rouverte après soixante-quinze ans de persécutions en présence de cinq mille fidèles russes.

Suivant le rite, la dernière réunion est consacrée à l'élection (visiblement concoctée à l'avance) d'un comité d'organisation. La pérennité du pouvoir vaudra à Faizullah Karomatli (Tashkent) de s'imposer et de se faire entourer d'une dizaine de personnes représentant des Etats où résident des minorités turques, parfois infimes. Puis, le Comité, qui a besoin de la puissance de l'ICTM (International Council for Traditional Music), fait appel à Pacholczyk (Baltimore), Tsuge (Tokyo) et Vikar (Budapest). Et comme on apprend au même moment que l'ICTM vient d'obtenir de l'UNESCO-CIM le monopole de la production phonographique des musiques traditionnelles, on peut subodorer la raison d'être de ce colloque et de la formation du Comité visant l'aire turque.

Le Comité tente d'annexer le terme de "turcologie" tandis qu'il semble ignorer la présence de pays hébergeant des peuples turcs comme l'Allemagne (2 millions), la France (un demi-million) et... la Turquie (soixante millions). Chabrier (Paris), qui est diplômé de langue turque et parle couramment, proteste contre le projet d'usurpation du terme "turcologie" qui doit être réservé à des titulaires d'études et de diplômes de langue. Par ailleurs, Chabrier fait remarquer qu'il serait temps de prévoir au Comité la présence, sinon d'un Allemand et d'un Français (c'est sûrement prévu en coulisses), du moins d'un représentant de la Turquie, pays par excellence, sinon des "peuples turcs", du moins du "peuple turc" (Türk Halkı). On fait alors appel à Ahmed Yurur, qui enseigne l'ethnomusicologie à l'Université Mimar Sinan d'Istanbul. Et pourtant, le Comité enfin réuni ne retiendra pas la langue turque de Turquie (türkçe) comme langue de discussion. C'est donc en russe et en anglais qu'on parlera des musiques des "peuples turcs" - khorochko? Turkish Delight!

Jean-Claude C. Chabrier
(CNRS, Paris-Sorbonne)

* *Postscript added by Peter Crowe*: Un Français, un Anglais, un Allemand furent chargés d'une étude sur le chameau. Le Français alla au jardin des Plantes, y passa un demi-heure, interrogea le gardien, jeta du pain au chameau, le taquina avec le bout de son pa-raplue, et, rentré chez lui, écrivit, pour son journal, un feuilleton plein d'aperçus pi-quants et spirituels. L'Anglais, emportant son panier à thé et

un confortable matériel de campement, alla planter sa tente dans les pays d'Orient, et en rapporta, après un séjour de deux ou trois ans, un gros volume bourré de faits sans ordre ni conclusion, mais d'une réelle valeur documentaire. Quant à l'Allemand, plein de mépris pour la frivolité du Français et l'absence d'idées générales de l'Anglais, il s'enferma dans sa chambre pour y rédiger un ouvrage en plusieurs volumes, intitulé : *Idee du chameau tiré de la conception du moi.* [Source: Le Pèlerin, 1-9-1929, p.13.]

Curso Manuel de Falla, Granada, 25 juin - 2 juillet 1994

Colloque 'Ethnomusicologie: entre Anthropologie, Folklore et Musicologie'

L'ethnomusicologie actuelle connaît aujourd'hui un renouveau considérable grâce à son ouverture vers d'autres disciplines et à un déploiement de nouvelles stratégies critiques. C'est bien ce qu'a réussi à démontrer cette heureuse initiative pilotée par Ramón Pelinski, professeur à l'Université de Montréal et au C.S.I.C. de Barcelona. A titre de coordinateur, il a pu faire de ce colloque à Granada un lieu particulièrement stimulant où plusieurs langues, nationalités et horizons théoriques ont été représentés.

Les participants ont été assez nombreux; la plupart venaient d'autres villes espagnoles telles Cadix, Bilbao, Sevilla et Barcelona, entre autres. Les enjeux, théories et méthodes les plus influents de la musique populaire ont été étalés avec clarté, enthousiasme et un souci éthique de traduction, compte tenu des différences linguistiques de la plupart des intervenants. Car les professeurs Faustino Nuñez et José Antonio González Alcantud de Granada - concernés, respectivement, par le flamenco et la politique du bruit - étaient les seuls hispanophones hormis Ramón Pelinski dont l'exposé inaugural a dressé un tableau pluriel et hétérogène de l'actualité ethnomusicologique. En alternant de l'espagnol à l'anglais, la canadienne Jocelyne Guilbault de l'Université de Ottawa a traité le Zouk antillais ainsi que la politique de la représentation dans une perspective postmoderne alors que Susan McClary de l'Université de Californie à Los Angeles a présenté des modèles féministes et narratologiques de la critique sociale de l'oeuvre musicale. Max Peter Baumann de Berlin a abordé certaines pratiques instrumentales boliviennes avec une attention particulière portée à l'usage des flûtes de Pan et du charango. Salwa El-Shawan Castelo-Branco a traité en langue portugaise le thème de la musique comme processus dynamique tel qu'exemplifié par la vie musicale d'El Cairo.

Les interventions ont abouti à une séance de questions adressées à chacun des professeurs lesquels ont répondu avec attention et générosité; mais le temps qui leur était accordé à peine a-t-il suffi à effleurer les thèmes abordés. Il serait souhaitable, lors d'une prochaine occasion, de mettre en relief cet aspect afin de permettre des échanges plus fructueux entre élèves et professeurs.

Giancarlo Siciliano

PUBLICATIONS RECEIVED

Lortat-Jacob, Bernard - *Indiens chanteurs de la Sierra Madre. L'oreille de l'ethnologue.* Paris, 1994, Hermann Editeurs (293, rue Lecourbe, 75015 Paris). ISBN 2 7056 6242 1. 169 pages, 15 x 21 cm, 280 gm, 88F.

«À tue-tête, à toute ouïe»

«Depuis de longues années, Bernard Lortat-Jacob cherche la musique avec la patience de l'orpailleur. Un camion l'a hissé chez les Moutaléros. Il a écouté Alma chanter de tout son corps pour faire danser les hommes et, par la voix brouillée de Charango, le chaman, il a appris à comprendre leur musique. Une musique dense et sensible, qui bat avec la régularité d'un cœur, aussi nécessaire que lui.

«Ces Indiens sont très vraisemblables, même si leur comportement est plus berbère que guatémaltèque, leur convivialité plus sarde que cakckhique, même s'ils dansent comme des Bretons et chantent comme des Tsiganes.

«Au fur et à mesure que l'enquête progresse, l'ethnologue se transforme au rythme de ses recherches et découvre que "les Moutaléros pensent leur musique comme ils pensent le monde". Sur un ton faussement badin, ce livre est un véritable traité d'ethnologie musicale.»

Despringre, André-Marie - *Fête en Flandre. Rites et chants populaires du Westhoek français 1975-1981.* Paris, 1993, Institut d'ethnologie (Musée de l'Homme, 75116 Paris). ISBN 2-85265-122-X. 21 x 27 cm, 188 pages, xli pl.-photos, 580 gm, 285F.

«Les différents modes expressifs des fêtes calendaires qui sont décrites dans cet ouvrage (carnavals, Saint-Martin, Epiphanie) appartiennent à une tradition flamande dont l'originalité géo-culturelle tient à sa position transitoire entre les cultures germanique et latine. Que les éléments festifs proviennent de villes ou de villages comme ceux de Houtland intérieur ou, à l'inverse, de l'importante agglomération dunkerquoise (Blooiland), ils offrent une variété de représentations que l'auteur s'emploie à répertorier et à confronter.

«L'interprétation culturelle qui est donnée (par exemple de l'orgie ou des présentations indentitaires) vise à mieux pénétrer l'essentiel de ces fêtes. Elle s'appuie sur la comparaison de situations festives examinées aux filtres du temps, de l'espace territorial investi et des acteurs impliqués. Ainsi certaines formes poético-musicales subsistent-elles en puisant dans le conservatoire flamand des traditions comme dans la culture occidentale moderne, à l'image même de la fête flamande.»

Monzó, Quim - *La Magnitud de la tragèdia.* Barcelona, 1993, Quaderns Crema, S.A. (Diputació, 250 - 08007 Barcelona). (Col.lecció Quinze Grans Exits.) ISBN 84-7727-110-0. 184 pages, 14 x 20 cm, 300 gm, 900 Ptas.

«Un trompetista aconseguix finalment el somni que ha acariciat durant setmanes: sortir amb la vedette del teatre on treballa. Per agafar coratge, durant el sopar, beu molt més del que ell mateix considera recomanable. La magnitud de la tragèdia és una caricatura grotesca dels desigs, les passions i les contradiccions quotidianes, i una al·legoria del desconcert absolut de l'home.»

Chime No.7, 1993, Jrn. of the Eur. Foundation for Chinese Music Research, PO Box 11092, 2301 EB Leiden, Holland. Eds. F.Kouwenhoven & A.Schlimpenninck. ISSN 0926-7263. 162 pp, format A4, 400 gm; Individ. subscr. outside Holland (2 issues per year): US \$27 - other rates on application.

This issue, besides 40 pages of news and announcements, contains five major articles: "Musical Instruments in the Wall Paintings of Dunhuang" by Zheng Ruzhong; "Great Music of Few Notes - «West River Moon»" by Marnix Wells; "Change and Continuity in Qing Court Music" by Keith Pratt; "The Tianjin Buddhist Music Ensemble's European Tour" by Frank Kouwenhoven; and "Nanguan Ballads and the Musical Culture of Fujian - The Ocora Series of Recordings" by Stephen Jones.

Cheng Shui-Cheng & Hsu Tsang-Houei - *Musique de Taiwan*. Paris, 1992. Editions Guy Trédaniel (76, rue Claude-Bernard, 75005 Paris). ISBN 2-85707-512-X. 314 pp, illus., musique, cassette C90 d'exemples, cartes, 16 x 24 cm, 700 gm (prix inconnu).

«Ce n'est que depuis plus d'un demi siècle qu'à vu le jour "L'Histoire de la musique chinoise" écrite par des auteurs chinois et japonais tels Hisao Tanabe (Musique chinoise dans l'histoire des musiques d'Asie - 1930), Tai Chui-Lun (Anthologie sur l'histoire de la musique chinoise - 1968) etc. Leurs ouvrages décrivent bien l'histoire de la musique à certaines époques ou traitent d'un genre musical déterminé; les théories musicales y sont étudiées, mais ils omettent les pratiques musicales et les notations. Ces auteurs ont mis l'accent sur la musique de Cour, la musique de l'aristocratie, la musique du qin (cithare à 7 cordes) et la poésie. La musique vulgaire et ses compositeurs n'y sont pas même mentionnés.

«L'ouvrage en deux volumes du Professeur Yang Ying-Liu — Les manuscrits de l'ancienne histoire de la musique chinoise (1981) — est à notre connaissance le plus complet, touchant l'histoire de la musique chinoise. La partie consacrée à la musique vulgaire y est plus importante que celle concernant la musique de Cour et de l'aristocratie: mais il ne traite pas encore de la musique régionale de Taiwan.

«Il existe bien quelques ouvrages, thèses, mémoires, et articles en langues occidentales sur la musique chinoise, mais aucunement sur celle de Taiwan.

«Les sources de cet ouvrage proviennent non seulement d'archives, de documents historiques, de publications très récentes, mais aussi de recherches de longue haleine d'après certains enregistrements audio-visuels, et d'enquêtes sur le terrain.

«Les aspects importants de la vie musicale de Taiwan ont été étudiés: l'histoire musicale, les instruments et genres musicaux du peuple majoritaire et des minorités [Australiens], les recherches ethnomusicologiques, les chansons de variétés et la nouvelle musique du style occidental d'aujourd'hui.

«Les auteurs témoignent de l'évolution musicale de leurs pays natal par leurs observations de l'intérieur et de l'extérieur. Ce livre expose pour la première fois, au public francophone — connaisseur aussi bien qu'amateur — une musique régionale chinoise, demeurée inconnue en Europe jusqu'alors.»

PASTEL N°21, paru (juillet-septembre 1994): ISSN 0996-4878, 15F.

Subscriptions to: Centre des musiques traditionnelles en Midi-Pyrénées, BP 31024, Toulouse-Cedex, France. This issue (40 p.) contains a dossier on "l'évolution de la lutherie". See also Info-22, p 13.

RECORDINGS RECEIVED

Géorgie - Polyphonies de Svanétie. Enregistrements réalisés 1991 et texte de Sylvie Bolle-Zemp. CD, Le Chant du Monde (Paris) LDX 274990, 1994. Colln. CNRS-Musée de l'Homme. Notice (français/anglais) de 52 p. Durée 54'20".

Iles Salomon - Ensembles de flûtes de Pan 'Aré'aré. Enregistrements (nouveaux, en stéréo) réalisés 1974-77 et textes de Hugo ZEMP. 2 x CD, Le Chant du Monde (Paris) LDX 274961-62, 1993. Colln. CNRS-Musée de l'Homme. Notice (français/anglais) de 92 p. Durée totale 2hrs 10".

Maroc: Musique berbère du Haut-Atlas et de l'Anti-Atlas. Enregistrements réalisés 1975-79-90 et texte de Miriam OLSEN (sauf page 4, enregistrée 1969 par Bernard Lortat-Jacob). CD, Le Chant du Monde (Paris) LDX 274991, 1994. Colln. CNRS-Musée de l'Homme. Notice (français/anglais) de 52 p. Durée 67'49".

Vanuatu (Nilles-Hébrides) - Musiques coutumières. Enregistrements réalisés (avec collègues) les années 1970 et texte de Peter Crowe. CD, VDE-Gallo CD 796, 1994. Colln. AIMP - N° XXXIV (Genève). Notice (français/anglais) de 32 p. Durée 62'56".

NEWS (MISCELLANEOUS)

New Music Studies Degree at SOAS

In September 1995, SOAS (the School of Oriental and African Studies, University of London) will launch a new three-year modular BA degree in Music Studies. This is an unusual and encouraging new development, because the focus is on World Music. Western music provides only a minor input but, importantly, will be taught jointly with the prestigious King's College, London.

SOAS has a long history of research and teaching in World Music and current lecturers include David Hughes, Richard Widdess, Owen Wright, Keith Howard and Lucy Duran. The new degree will run alongside the existing dual subject BA, in which music can be taken with a discipline (e.g. Anthropology, Geography, Art and Archaeology, Religious Studies) or language (chosen from five departments: East Asia, South-East Asia, South Asia, Near & Middle East, Africa).

Single subject students will take four modules (course units or cu) per year. This is the basic structure:

- Year 1 has four compulsory elements: Western Music History (at King's College) (1 cu); Introduction to Asian and African Musics (1 cu); Transcription and Analysis (0.5 cu); and Group Performance (0.5 cu). The performance segment is chosen from Balinese and Javanese gamelan, Korean samul nori, African drumming and kora, with occasional options in qin, shakuhachi, Persian singing, and Indian and Middle Eastern instruments. Students additionally take one 'floater' in a discipline or language chosen from amongst SOAS courses.

- Year 2 & 3 have a total of five compulsory elements: Ethnomusicology 1 (1 cu); Ethnomusicology 2 (1 cu); Transcription and Analysis 2 (0.5 cu); Two 'Area Courses' chosen from the following regions: Africa, The Middle East, India, South-East Asia, Japan, China, and Korea. Other courses are offered as electives: Popular Music; Sociology of Music; Performances 2 & 3 (each 0.5 cu). Here, students work individually outside SOAS with teachers of specific (non-western) instruments.

Furthermore: Independent Study Projects (either 0.5 cu or 1 cu); and additional 'Area Courses' Options also include up to two further western music courses taken at King's College, and up to two further 'floaters' in non-music subjects at SOAS. The degree is extremely versatile, allowing students to mould their course of study to their own

regional and disciplinary interests. What if you want to focus on, say, Indian music? Students can basically take eight of the total twelve modules - five in music and three 'floaters' - specifically on a single region. Generalists are also catered for, and although one module on western music is compulsory, up to five units are available. So, choose what you want.

For further information, contact: The Chairman, Centre of Music Studies, SOAS, Thornhaugh Street, Russell Square, London WC1H 0XG, UK, tel: 00 44 71 323 6286, fax: 00 44 71 436 3844. [Report: Keith Howard.]

Le Sifflé - Colloque international sur les langages sifflés

An international colloquy on whistled "languages" took place at Albi (France) 26-28 Nov. 1993, although the brochure hinted also at "music" (and whistled dance-music). It appears to have been largely the inspiration of Xavier Vidal and Daniel Loddo, of the Groupement d'Ethnomusicologie en Midi-Pyrénées. The themes treated were:

- *Sifflé comme instrument*: "Les coucoux du printemps" (C. Méchin); "Sicile, le répertoire actuel des artisans du sifflé" (S. Bugaretta); "Les appeaux de Carpentras" (J. Arlaud).

- *Sifflé comme performance vocale*: "Les siffleurs du village d'Aas" (R. Arripe); "A propos du film «Paroles, langages et langues sifflés»" (G. Busnel); "Du langage sifflé des navires" (M. Duval); "Les enfants des rues et le sifflé" (L.F. Soares, São-Paulo); "Du sifflement chez les Maya dans le rituel du carnaval" (A. Monod-Bequelin); "Le sifflé comme mode d'expression affectif" (J. de Andrade, São-Paulo).

- *Sifflé comme langage commun homme/animal*: "Charmeurs d'oiseaux et siffleurs de danses" (D. Loddo - X. Vidal); "La chasse aux alouettes en Gascogne" (B. Traimond); "Les relations aux oiseaux dans le Trégor" (D. Giraudon); "Les concours des chants de pinsons" (R. Pinon); "Les combats de coqs" (M. Cégarra); "Papageno, l'oiseleur énoisé; approche anthropologique d'un personnage de la «Flûte enchantée» de Mozart" (A. Paradis); "Fille qui siffle et poule qui chante le coq..." (D. Fabre).

There were also daily "animations/spectacles" too numerous to list here, an exhibition of "documents hétéroclites et surréalistes" and a concert Roger Murano, with works by Liszt, Ravel and Messiaen. There was even a warning: Pendant le colloque, sonorisation des rues du Centre Ville - Chants et œuvres musicales inspirées des oiseaux. Meanwhile, the whistlers of Aas, in the Ossau Valley of the Pyrénées, can communicate at distances up to 2.500 metres, presumably without "sonorisation". Publications and recordings are in print, and further details may be had of the Secretary-General, ESEM.

Scuola Interculturale di Musica, Venezia, Direttore: F. Giannattasio

Under the auspices of the Istituto Interculturale di Studi Musicali Comparati (IIMC), Isola di S. Giorgio Maggiore, I-30124 Venezia (tel. +39-(0)41-528.9900 / 523.0555), a series of courses, some possibly of interest to ESEM members, is being offered, as follows:

- Theoretical-Practical Courses for sitar (Prof. Budhaditya Mukherjee) and tabla (Prof. Sankha Chatterjee) and a Course of Classical Indian Singing (Prof. Sangeeta Chatterjee) from 22 August to 03 September;
- A "stage" on Bharata Natyam (Indian) Dance (Prof. Savitry Nair), 05-17 September;
- A course on Classification and Analysis of Polyphonic Processes (coordinated by Pr. Maurizio Agamennone) from 06 October to 25 January 1995, with a Seminar from 23 to 25 January (Profs. S. Arom, M. Agamennone, M. Baroni, S. Facci, J. Molino). The brochure states of the latter (on polyphony) "al corso sono ammessi uditori liberi / free admittance to course", which does not seem to be quite the same thing, as further on there is mention of a "quota sociale / membership fee" of Lit. 85.000 (ca. US\$50)

for each week of "the course" (but which ones?). Anyone interested is asked to send a brief CV (application forms from address above).

Teaching World Music - LOKV newsletters

Since the "Second International Symposium on Teaching Musics of the World", held in Basel, Switzerland, in October 1993, three issues of an "International newsletter on education in non-western music in the West" have been issued (N°1 Autumn 1993, N°2 Spring 1994, N°3 Summer 1994). The newsletter is informative & concise, printed on a folded A3 sheet. For further information, please contact: Huib Schippers, world music projects, or Lia Pot, project assistant, at LOKV (Netherlands Institute for Arts Education), PO Box 805, 3500 AV Utrecht, Holland (tel. +31-(30)-332.328; fax +31-(30)-334.018).

Margot Lieth-Philipp of Philipp Verlag in Germany has started the editing work on the publication of the papers and discussions of the second symposium, which will include some thirty contributions. For last-minute contributions and further info, contact Margot Lieth Philipp, Dorfriesen 22, 71563 Affaltersbach, Germany. Tel. +49.7144.331.581, fax +49.7144.352.03. About the Basel symposium, see also Info no.22, p.10.

Studio für aussereuropäische Musik (SAM), Basel

In the Fall of 1992, an institute for non-western music was formally started at the Music Academy of Basel (Bâle) in Switzerland. SAM is the initiative of a small group of non-western music supporters who have been active as teachers at the Music Academy since the early 1980s. SAM made its first appearance on the occasion of the celebration of the seventieth birthday of Ali Akbar Khan in November 1992. The institute has managed to secure a budget of its own, enabling it to extend its range of activities beyond the regular courses. This year, the institute is offering courses and workshops in Balinese dancing, Javanese singing (tembang sunda style), a tabla workshop with Zakir Hussein, biphonic singing with Tran Quang Hai, South-African music (Dave Dargie), and the Turkish flute ney with Kudsi Erguner. [Source: Andreas Gutzwiller, LOKV Newsletter April 1994].

Wolfgang Laade in India

The handout from the International Centre for Cultural Relations (Bombay) indeed "presents and honours a celebrated International Cultural Personality from Switzerland", none other than ESEM's Honorary Life Member, Dr Wolfgang Laade. The meeting was "at Big Community Hall, Behind Water Tank" on 27 March 1994 at 5.00 pm. (sharp). Well, funny things might sometimes happen behind the Water Tank (especially in a country like India), but as usual Dr Laade was there with a very serious purpose.

The Music of Man Archive, founded by Wolfgang Laade, has issued a Report on a Preliminary Visit to India, 1 January to 29 March 1994: Concerning the Documentation of Tribal Songs and Music (Project "Music of the Earth"). This report is of 15 pp photocopied, available on request from the author, Holzmoosrütistrasse 11, CH-8820 Wädenswil, tel. +41-(0)1-780.28.83. An updated version of the 31 pp.ms. (revising the version of 1992) The "Music of Man Archive", its Past, Present and Future is also now available from Dr Laade, on application (kindly describe your interest in a letter).

The India Report mentions (pp. 2-3) that "tribal India is one of the least documented but most fascinating and important areas of the world, with hunters and gatherers, gardeners, agriculturalists and groups which live chiefly on fishing or the production of certain handicrafts (eg basket-making), tribes living on inaccessible mountains, in jungles, deserts and on remote islands, with tribes of Indo-Aryan, Dravidian, Austric and Sino-Tibetan languages, representing historical relationships which reach far beyond the borders of the country and far back in time". It is surely astonishing that "Indian music" in most ethnomusicological writing is concerned with the dominant

cultures, as if the whole sub-continent has been equally civilised for several thousand years... or long enough to count as "ethnic" for western musicologists. It appears that no-one in India does any kind of ethnomusicology of the "tribal peoples", although there is some tentative anthropology conducted. When the Laades (Wolfgang working with his wife Dagmar) - after misadventures, appointments "forgotten", bureaucratic insanities, days of going and getting nowhere, etc. - appeared to arrive at a promising situation, they were ordered out by the police (as at a Munda village, some 100 kms from Ranchi) because Bihar state was held to be a sensitive area.

There are said to be 450 "tribal" populations in India, and there is indeed a government department called the Anthropological Survey of India (whose name sounds Edwardian, and on a plane with geology and hydrographics). A list of 19 organisations supposed to be concerned with the welfare of "minority peoples" was compiled by Laade, and all were approached, without success. One is left with the feeling that, as far as the third-world-aid "industry" goes, it is rather like an actor going for an audition, to be told "don't call us - we'll call you".

A California survey found 50 dollar billionaires in the world in 1993. In 1994, it can now report 358 individuals or families with assets over US\$1,000,000,000 (a billion). [BBC World Service news item.]

Société Française d'Ethnomusicologie

The SFE has Vincent Dehoux as its president, with Pribislav Pitoëff as secretary, and Laurence Fayet directing the office (address: abs du Musée de l'Homme, 75116 Paris). The last AGM was held on 12 February 1994, with 27 members present and 19 signed proxies in hand. Ten new candidatures for membership were examined and accepted, plus one application for re-admission, but one candidature was set aside for want of the presence of the proposer and seconder (the "parrains"). The transactions of the SFE surpassed 350,000FF in the year 1993 (c.US\$60,000), with its active teaching programme (paid through the SFE) at Nanterre (Université de Paris X), its publication-support programme, and its practical aid to promising young fieldworkers. The SFE appears to be unique in such positive action.

A decision was taken to augment the annual subscription, so that all SFE members will receive the current edition of the Geneva-published *Cahiers de musiques traditionnelles* at an effectively reduced rate (ie, subsidised).

SFE mounts "journées d'étude", the last being held at la Croix en Touraine, with 30 participants, from 11 to 13 June 1993. The organisation and intensity of discussion is a model. The next will be held from 7 to 9 October, again at la Croix en Touraine. The accommodation is spartan, mais la cuisine est très bien pensée. You must be an elected member of SFE to attend, on the usual member's footing. Outside enquiries (eg, to come and observe) may take time to consider; one would need to be adept in French. SFE's very useful publication *Ethnomusicologie en Europe: Répertoire des Institutions et Ressources* (Muller Ed. 1992) may eventually be updated.

Ki Mantle Hood in Bali: Seminars on The Arts of Bali

A series of nine whole-day seminars on Balinese arts was organised by Ki Mantle Hood at Denpasar between 23 June and 9 July 1994, covering documentation, literature, paintings, music, dance (Ms Hazel Chung, ie Mrs Hood), contemporary choreography, archaeology and sculpture. The price of tuition was US\$750 (or a group of three seminars for \$300, or one individual seminar \$150), in the USA publicity.

Russian Dictionary for Ethnomusicologists

Below we print a call for information, sent by Izaly Zemtsovsky, Russian Institute for the History of the Arts, Isaakiyevskaya 5, St. Petersburg 190,000, Russia (CIS), tel. +7-812-315.2893, fax 314.9003. 24 August 1993:

Dear Colleagues,

As you know, there exists no literature on ethnomusicology in Russian - no handbooks, no textbooks, no histories, no dictionaries. Aware of the urgent need of information, I took upon myself the task of compiling a *Russian Dictionary for Ethnomusicologists*, the first Russian encyclopaedia of world music of oral tradition and world ethnomusicology. This will be based on my personal materials amounting to over 100,000 entries, which I have been collecting these 35 years. I intend to include not only information on the classic names and notions, but also all data available on the scholars now living and working in this field. For this, I need your assistance. I appeal to my colleagues in all countries, on all continents, to contribute to the *Russian Dictionary*. I invite you to send me your Curriculum Vitæ with lists of your significant publications and other relevant materials including photos of yourselves to be reproduced in the *Russian Dictionary*. All this will be gratefully acknowledged in the preface to the book. I shall appreciate it if you can send any reference material: lists of publications on ethnomusicology that may have been compiled by libraries or university departments, photos, obituaries from the national papers in European languages, etc. On my part, I promise to do my best to satisfy any requests you may want to make. This will be done with the help of the Consultative Centre on Ethnomusicology now in the process of being established in St. Petersburg on the basis of my personal library and files. I thank you all in advance. Sincerely yours, [signed] Izaly Zemtsovsky.

10th Anniversary Dutch Society for Ethnomusicology Arnold Bake

The Dutch Society for Ethnomusicology Arnold Bake celebrates its 10th Anniversary in December this year with a combined meeting and concert. The official date of the anniversary is 21 December, but the meeting will take place in the building of Radio Bangsa Jawa, Oostelijke Handelskade, Amsterdam, on Saturday 10 December, starting at 14.00 PM. There will be brief presentations of the various traditional music ensembles affiliated to the Society, as well as some audiovisual presentations and short workshops. A special issue of the Arnold Bake Newsletter - a biannual publication, mainly in Dutch - will be devoted to this anniversary. For information about the event, contact Ms. Elsje Plantema, 3e Oosterparkstraat 218hs, 1092 EJ Amsterdam, telephone & fax +31.20.693.9146.

In September, the Society will continue its monthly open lectures on traditional music in the PC Hooftuis, University of Amsterdam. A lecture programme will be published in August. (For further information, contact Ms. Carla van Ginkel, Prinsengracht 822, 1017 JM Amsterdam, tel. +31.20.627.4649). The current board of the Arnold Bake Society consists of Carla van Ginkel, Elsje Plantema, Marjolein van Roon, Hans van Straten and Wim van Zanten (chair). A new volume of *Odeion*, a publication on traditional performing arts issued by the Centre of Non Western Studies of Leiden University and edited by members of the Society, is currently in preparation.

Phonothèque de la Corse

Wolfgang Laade and Peter Crowe were guest speakers at the opening of the Phonothèque de la Corse, at La Citadelle, Corte, on the eve of the day of St John the Baptist (23rd June for the 24th), having been invited by le responsable, Bernardu Pazzoni. Wolfgang Laade presented film and video illustrating his voyages as an ethnomusicologist, from Lapland to Australia. He brought his complete recordings and annotations of the fieldwork trips he carried out in Corsica, so that the whole collection could be dubbed and photocopied for the new Phonothèque's archives. A CD (Jecklin-Disco JD 650-2) in the Music of Man Archive series was published in 1990 of selections from Laade's field recordings of 1958 and 1973.

Peter Crowe read a paper entitled "Histoires inachevées de l'ethnomusicologie en Europe: un exemplaire pour la Corse", in which he paraphrased some pertinent

writings by Zemtovsky on Serov and Asafyev, two Russian pioneers in the scientific study of folk music, virtually unknown in the West. Giovanna Marini gave a vivid extemporised account of her introduction to folk music in the 1950s, and the immense changes made to her singing techniques, after her earlier conservatorium training. She recalled working with the late Diego Carpitella and others, and spoke of the need of tact and care of approach in her fieldwork methodology: for instance, to never give an impression that an informant's cultural property was being "appropriated" by being recorded and annotated.

In the evening a fine concert was given by Giovanna Marini (guitar, narration, vocals, compositions) and her all-women group, leading Laade to remark, "The traditions of Orazio Vecchi have not been forgotten!" The evening finished with a session of improvised poesies, *chiam'è rispondi*, for which one participant remarked that "One needs to be fuelled first for this!" Although this is normally a masculine activity, Rosalia Martínez (who comes from Chile) was challenged to participate, and she captured the musical form perfectly and then deftly turned it into an Andean dance, to much mirth and applause. Bernardù Pazzoni's wife Angeladoria, herself a poet, also contributed, with Peter Crowe adding a line to "nail" it (being also thanked for a surprising vocal *fiortura*) and then the men would allow no further departures from custom. The next day, on rehearsing a 1950s recording of *chiam'è rispondi*, it seemed that the formula — of proposition / consequence / further consequence... — i.e., the basic narrative sequencing, had not been fully recovered in the previous evening's session, but this may depend on a group being well-known each to each other, at a particular time and place. An interesting and vigorous revival, though.

Franco-Catalan exchanges

A series of Franco-Catalan ethnomusicological exchanges has commenced between the Musilingue group of LACITO (CNRS, Paris), led by André-Marie Despringre, and a group organised by Josefina Roma through the University of Barcelona (Anthropology). Among the aims of the exercise are exchanges of views on fieldwork methods and approaches. The Catalan group intends to explore the current situation in selected areas on the basis of recently returned archives of missions carried out in the 1920s and 1930s (some 40,000 documents were sent to Switzerland for safe-keeping because of the Civil War), only a fraction of which had been published. The village of Torà, to the west of Barcelona, has been selected for preliminary surveys, and at least one important informant, now an old lady, has been "rediscovered" (to her great pleasure!). The contemporary reports tend to be rather dry, reporting on songs and dances as 'objects', without social context (which may have been "taken as read", at the time), but the notations (musical and linguistic) appear to have been made with precision. Unfortunately, there do not appear to be any recordings. The photographs published are all technically good, but are nearly all of the "posed portrait" type, and scenes of performances in action are so far lacking. The Catalan team is trying to understand what is expected of them by the Musilingue group. The very notion of "international scientific exchange" is once more being put to the test, with its inevitable language mix-ups and contrasts of approach. As regions of investigation are different for each side, one supposes that a comparison of methodologies could eventually be heuristic. The Musilingue group now has considerable collective experience behind it, with a number of publications (see notes on Despringre's *Fête en Flandres*, this issue), but the Catalan group is young and breaking new ground (except that this has to be seen in the context of much vigorous local work by associations such as Carrutxa). A paper on the problematics of this kind of exercise has been proposed by Peter Crowe for ESEM à Valencia III (see notice, this issue page 8).

ESEM - APPLICATION FORM for individual MEMBERSHIP

Please write clearly.

FAMILY NAME.....

FIRST NAME(S).....

TITLE(s).....or

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

WORK ADDRESS.....

.....

.....

TEL / FAX.....

HOME ADDRESS.....

.....

.....

TEL / FAX.....

REGIONAL INTERESTS

THEORETICAL INTERESTS

FIELDWORK

OTHER INFORMATION (documentation welcome)

Date..... Signature.....

Send this form with your subscription to the Treasurer, Sra M. Antònia Juan, C/Pinar del Río, 66 - at.2a, 08207 Barcelona, Spain. Bank account: Banca Catalana, in the name of ESEM/SEEM, A/c no. 0015.4023.65.0100456226. For payment details see inside cover of this issue of Info.

[This edition July 1994.]

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.

Annual seminars since 1981

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.

Bulletins & Proceedings

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.

Membership fees

Annual fees are now set at 25 Ecus (compared with 100 FFrs 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*.

Flexible structure

The Chairman of each host group is effectively the president of the 'scientific' committee. There is an 11-member CORD (coordinating) 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 ESEM Constitution is available upon request.*