



ESEM

INFO # 24
March 1995



- XI. ESEM, Rotterdam 1995
- Report on ESEM Oxford
- Report on 33rd ICTM Canberra
- John Baily: Afghanistan revisited
- News / New publications

Information bulletin of

**EURO-SÉMINAIRE D'ETHNOMUSICOLOGIE
EUROPEAN SEMINAR IN ETHNOMUSICOLOGY
EUROPÄISCHES SEMINAR IN ETHNOMUSIKOLOGIE**

European Seminar in Ethnomusicology (ESEM)

Founded in 1971 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 Euro. Half rates for students and conjoints, i.e. approximately (at the time of writing) £ 20 (Br. pounds), 30 DM, 170 FF, 30 US \$, 40 SF (francs suisses) or 4.000 Sp. pesetas. Send your payment to: Jeremy Montagu, ESEM, Royal Bank of Scotland, Oxford Branch, 32 St Giles, Oxford, sorting code 161013, account no. 10011342. 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 1.939.02 E Toulouse (PTT or French Post Office), in the name of Peter Crowe (Sec-Gen ESEM, 29 rue Roquetaine, 31000 Toulouse).

Officers of ESEM 1994-5

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Peter Rusané Crowe, Toulouse	Secretary-General
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Frank Kouwenhoven, CHIME Foundation, Leiden

The officers of the Secretariat (President, Vice-President, Treasurer, Secretary-General and Chairman) may take decisions for ESEM, provided they are unanimous, under the 1993 Constitution. These five officers constitute an executive within the CORD. The ordinary members of CORD are six in number, thus having the power to over-ride any decisions that may have been thought inappropriate. The CORD is constitutionally empowered to co-opt any members, to good standing, to fill any vacancy in its ranks on a temporary basis, either on the executive or among its ordinary (COED) members, to be submitted to re-election at the next plenary ESEM. Thus a nomination for a member to become, for example, pro-tem Treasurer requires (a) the accord of the CORD, and (b) confirmation by formal re-election at the next plenary, in order to continue in the post.



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Preparing for 'Rotterdam'

● In this edition of Info you will find more details on the forthcoming seminar in Rotterdam, The Netherlands. Please note the correct dates: 13 to 18 September 1995. We have listed some cheap and mid-price hotels in or near Rotterdam which you may want to contact if the choice of accommodation offered by the Rotterdam World Music Festival is beyond your budget. Pages 6-8.

● The first paper proposals for ESEM 1995 have reached us - some look very exciting! We expect to organize a series of coherent and well-balanced sessions on the three major themes which we proposed in Oxford last year. Please note the closing date for proposals: 30 April. For more information on programme themes, see page 9.

● Please renew your ESEM membership now, if you have not done so already. It will help us to carry out our 'office' work properly, and you will be sure of receiving further issues of the ESEM Info bulletin. (No.25 is due out in June).

● A CORD business meeting will be held in Leiden on 2 April, 1995. Ordinary ESEM members in good standing are welcome to participate. Read the notice on page 5.

● Info 24 includes a fieldwork report on Afghanistan by John Baily (page 16), reports on ESEM Oxford 1994 and 33rd ICTM in Canberra (pages 10 and 13) and is supplemented with more news, conference reports and a survey of new publications. For the diehards of ESEM business: the minutes of the Plenary Meetings held in Oxford last year are printed on pages 31-33.

● We would appreciate more contributions from ESEM members and colleagues for publication in future issues of the Info bulletin. Perhaps John's report on Afghanistan will serve as a stimulance. Send us reports on your own experiences in the field or on other issues worth reporting. Brief notices will be included in 'members' news', (see page 24).

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.

EDITORIAL

The rôle of ESEM in the discipline of ethnomusicology

Our Seminar, an annual forum, influences the practice and reputation of the discipline as a whole, and helps to reinforce the international reputation of national host organisations and departments. A good seminar encourages the presentation of research and a sense of scholarly community, and enriches the intellectual life of an institution by the involvement of colleagues and advanced students. Not merely institutions benefit, but also numerous private scholars working with their personal resources, because we do indeed provide an institutional alternative. Institutions are, we want to repeat, only collectives of individuals, although they are often considered to have a life beyond, as if they were more than the sum of their parts. In the retrenching climate of today, it is important to reaffirm these individual initiatives, at the same time as showing that seminar organisers should have the support of administrators and funding bodies for the benefits that hosting an ESEM surely bring them.

Our seminar works as a revitalising communal-publication process. It reflects, records and disseminates the latest enquiries, promoting discussion and communication. It helps legitimate research, thus is a proving-court for the development, transformation and advance of collective and individual ideas. It is a dynamic force working toward the maintenance of a chosen discipline, in the sense of maintaining a cultural ecology in health and good heart, and every ESEM member becomes a component in this interactive ecology. ESEM is thus an organism which demands the best work from all aspects of ethnomusicology, where every member is also part of a sort of editorial-board.

Running an ESEM plenary calls for skill, tact, vision and temperament. Making it "work" involves finding, developing and encouraging members through guidance, clear judgement, co-ordination, dissemination and practical facilitation. The Seminar takes on the complementary rôles of teaching and – using a word that needs revival in this brutal and greedy era – of altruistic service to the discipline.

As its names implies, ESEM encourages development of a particular European vision and voice in the discipline, distinguished from (say) the American, but this is not restrictively so because also international. The arrival of several Russian contributions of excellence and surprise was remarked widely at Oxford, and we wish for more like that. So too with four remarkable Australian contributions, each of European relevance. (See report by Wim van Zanten, p.10.)

The Seminar is important to the confirmation of steps taken in a member's career. It is established that citation of a paper-presentation at ESEM makes a valid unit in a CV or a bibliography. The suppleness of evolving referee-procedures in ESEM means that the Seminar is not a "gatekeeper" for faint-hearted selection committees, since it accepts pluralist views on the nature of ethnomusicology as part of active, modern thought. *

Peter Crowe
Secretary-General ESEM

* With acknowledgements for ideas and inspiration (and author's permission) to the CELJ Newsletter 1.2 (Autumn, 1994), "[Draft Statement on] The Learned Journal in the University, the Department, and the Scholarly Community", a revision by Estelle Irizarry (editor of Hispania).

From the Secretary-General's desk

Resignation of the Treasurer

Sra. Maria-Antònia Juan i Nebot of Barcelona resigned the post of Treasurer – as from 31 December 1994 – which she had effectively occupied since the CORD meeting at Leiden, April 1993, and confirmed by election at Calella in September 1993. A motion of appreciation and thanks to Sra Juan for her dedicated service will be proposed to the next plenary. President Jeremy Montagu is now the Acting Treasurer. Nominations for the post of pro-tem Treasurer are sought.

Subscriptions

Members are asked to send their 1995 subscriptions (and/or any arrears for past years) to Jeremy Montagu (ESEM, Royal Bank of Scotland, Oxford Branch, 32 St.Giles, Oxford, UK; sorting code 161015, a/c 10011342), or to Peter Crowe at Toulouse (a/c CCP 1.959.03.E Toulouse; this a/c is with La Poste Française). Although the full rate has been given as 25 ECUs, it is difficult and expensive to buy this "virtual" currency, and payment at the equivalent rate in any other convertible currency is by far the best (eg, Canadian dollars are OK, but roubles are not). The quotation in ECUs was intended as a Euro-sign only.

ESEM accounts

Full historic accounts (1990-93) and expenditures at the Secretariat during 1994 have been prepared, but await independent audit. It would be premature to publish the a/cs before the auditor has passed them as correct. Approximately 2/3rds of the historic debt to Peter Crowe 1990-93 has been settled. Expenditure exceeded income in 1994 in the order of 4700 FF (exact figures to come after audit). Approximately 186.000 pesetas was reported to be in two Barcelona a/cs for ESEM on 31/12/94 (equivalent to some 7500 FF), but the bank statements have not yet been seen at the Secretariat. The equivalent of 4600 FF has been paid to the Secretariat in January and February 1995 to cover past expenses and running costs, but running costs do not stop, and there is still an important deficit being coped with by the Secretariat (by personal "loans" without interest). We expect to publish the full audited accounts in INFO-25.

Cord meeting in Leiden

A meeting of the CORD has been called for 2nd April 1995, to be hosted by Frank Kouwenhoven at Leiden. All past and present members of CORD have been sent circulars. Any ordinary ESEM member in good standing is welcome to attend and participate in the debates, but to do so it is vital to advise Frank Kouwenhoven in advance. A circular with the agenda, plus practical information, is in preparation. Members are reminded that the terms of office of the President, Vice-President and the Secretary-General come to an end at the plenary ESEM in 1996. Neither Jeremy Montagu nor Peter Crowe wish to be renominated. Ordinary members of the CORD are elected on an annual basis. Please address your thoughts to the ESEM profile for 1997.

Officers of ESEM – Elections of 1994 (Oxford)

ESEM's Co-ordinating Committee for 1994-95, elected during the plenary meeting in Oxford in 1994, consists of 11 members. The 5-member Executive of CORD consists of: Jeremy Montagu (President, as from 1 January 1995 also Acting-Treasurer); Dr Anne Caufriez (Vice President); Sra Maria-Antònia Juan i Nebot (Treasurer, elected Calella 1993, resigned as from 31/12/94, post now vacant); Dr Wim van Zanten (Chairman of the 1995 Programme Committee); and Peter Russell Crowe (Secretary General).

The six ordinary members of CORD are Pr Anna Czekanowska, Dr André-Marie Despringre, Dr Susanne Fűrniß-Yacoubi, Pr dr Jeohash Hirshberg, Dr Irèn Kertész-Wilkinson and Frank Kouwenhoven.

XI. ESEM Holland, 13-18 September 1995, De Doelen, Rotterdam

In Info 23 we announced the 11th ESEM, to be held in Holland in September 1995. For those who have not received our previous announcements (in December and January): please note that the meeting runs from 13 to 18 September, and that we have chosen Rotterdam rather than Amsterdam as the site of our conference. These changes are in the interest of a close co-operation with the 3rd International Symposium on Teaching World Music (TWM)* and the Rotterdam World Music Festival.

4th John Blacking Lecture by Mantle Hood

ESEM and TWM will have their own separate activities in De Doelen, but there will be shared concerts and workshops, and some shared panels and key lectures, including the 4th John Blacking Memorial Lecture, to be delivered by Ki Mantle Hood. There is a music market (with instruments, books and CDs) in the fringe of the conference. With an expected two hundred people in Rotterdam - one hundred for each seminar - we will be seeing crowded corridors, but it will also offer a chance to meet new friends and reinforce contacts with many others. Be sure to come!

From Daoist monks to Chinese blues

Oxford will serve as a model for our panels and sessions in Holland, with a convener for each programme theme and ample time for discussions. There will be four days of sessions (14-17 September). Wednesday 13 September is 'arrival day' (with registration, an opening lecture and a concert in the evening). Monday 18 September is departure day (no meetings).

Preceding ESEM, CHIME will hold a conference on 'East Asian Voices' (11-14 September) at the same venue. (See separate announcement.) You may expect to see more scholars from the Far East participate in ESEM this year. CHIME will host the opening concert of the Festival, with (so we are being told) "thousand years of Chinese music, from Daoist monks to Chinese and Mongolian blues..."

Papers & presentations

If you wish to present a paper for ESEM or CHIME on one of the given themes (see below): please send an abstract (max. 1 page A4) to our Programme Committee. Papers can be allocated 10, 15 or 20 minutes. Do not forget to indicate the preferred length of your presentation & what kind of audiovisual equipment you need. Let us know if you wish to participate in a panel about one of the themes. *Closing date for proposals: 30 April 1995.* For further information, you can write, phone or fax us. Tel. +31-(0)71-133123. Fax: (0)71-123183. E-mail: zanten@rulfsw.leidenuniv.nl Our address: *ESEM/CHIME Progr. Committees, P.O.Box 11092, 2301 EB Leiden, Holland.*

* Teaching World Music is an international network of musicians and music educators in the field of world music. The group, which also involves (ethno-)musicologists, was started in 1992 on the initiative of the Netherlands Institute for Arts Education (LOKV). After our return from Oxford we discovered that TWM - together with the Rotterdam Conservatory and the Concert Centre De Doelen - had finalized plans for a major conference in Holland in the same period as ESEM. This compelled both parties to re-think their plans and to consider the possibility of co-operation. The main theme for TWM closely resembled our own. It also turned out that both organizations had planned a number of concerts and musical workshops, partly involving the same musicians!

We decided that the best solution was to join forces and to work together on a 'double-bill' for TWM & ESEM in Rotterdam. It would enable us to profit maximally from the expertise on both sides. Co-operation would also be instrumental in obtaining financial support from Dutch sponsors and governmental organizations. The alternative would have been to compete for resources and for participants, which seemed a very uninviting perspective.

Proposals will be judged very strictly to ensure coherent sessions. We hope for a spirit in which people come to ESEM first and foremost to listen to each other - and not just to deliver a report of their own. Strong emphasis will be placed on group or panel discussions. As in Oxford, it is our choice to avoid parallel sessions within ESEM and to keep everyone together as much as possible.

Support for participants from Eastern Europe

We have limited possibilities to help members from Eastern Europe (or elsewhere) who have difficulties to cover their travel or accommodation expenses. If you wish to be considered for support, please send us *specific information* (ie. a budget proposal, your own suggested financial contribution etc.) together with a paper abstract.

Registration

You can make use of the registration form and the hotel reservation form in the back of this issue of Info if you like. (More forms available from the Concert and congress centre De Doelen, World Music Festival, P.O.Box 972, 3000 AZ Rotterdam; tel. +31-10-2171.738, fax +31-10-2130.913. The conference fee is 200 Dutch Guilders. This includes full participation in two conferences, a series of workshops, a music market, four concert evenings, a book of abstracts, a festival guide and some other goodies. Excluded are an excursion to Amsterdam on Sunday (50 Guilders), as well as lunches and dinners.

You can buy lunch-tickets from De Doelen in advance (15 Gld), but this is not strictly necessary. You can also buy them on the spot. The same goes for dinners (which will be cheap, probably around the same price as lunches or cheaper). In the close vicinity of De Doelen there are various cafés where you may find even cheaper food. Important: *Don't forget to indicate on the registration form that you are an ESEM member!*

Accommodation

We have listed some fairly cheap or mid-price hotels below, for direct booking (ie. on your own initiative). Rotterdam expects to be overcrowded with foreign visitors in September: there is a big City festival in that period, so it is advisable to reserve a hotel in good time. Some of these hotels require a deposit (usually advance payment for one night or 20 percent of the total sum). Make sure to check prices given below. Some hotels may have cheaper rooms on offer. Alternatively, you may find a hotel via the Netherlands Reservation Centre NRC (see Hotel Reservation Form in the back of this Info.) The centre has a wide range of accommodation possibilities on offer, including youth hostels.

In our own list we include some hotels in Delft, a lovely little country town only 10 minutes by train from Rotterdam. Note that De Doelen in Rotterdam is only at 2 minutes' walking distance from the Central Railway Station. The hotels in Rotterdam are located in the centre, not too far from De Doelen. You may contact Frank Kouwenhoven or Wim van Zanten for more addresses or further suggestions. Obviously, youth hostels are about the cheapest places to stay. If you know a colleague who is coming to ESEM, you could consider sharing a double room in a hotel as another way of saving money.

Hotel 't Raedthuys

Markt 38,
2611 GV Delft - Holland
Tel +31-15-125115
Fax +31-136069
Deposit: only needed for late arrivals (after 18.00 PM).

Double room: FL 89.00 per night (2 pers)
Double r. + own shower: FL 99.00 per'n (2 p.)
Single room: FL 77.00 per night
Single r. + own shower: FL 87.00 per night
Prices include breakfast, all rooms have tv. The hotel has public showers & toilets on every floor.

Hotel Monopole
Markt 48a
2611 GV Delft - Holland
Tel & Fax +31- 123059
No deposit needed.

Double room: FL 99.00 per night (2 pers)
Single Room: FL 67.00 per night
Very small hotel in Delft's market place. Rooms have shower, toilet. Some have tv.

Baan Bondshotel Pension
Rochussenstraat 345
3023 DH Rotterdam - Holland
Tel.+31-10-4773127
or: 4770555. Fax +31-10-4769450

Double room: FL 113.40 per night (2 pers)
Single room: FL 78.00 per night
Prices include breakfast; all rooms have shower, toilet, radio, tv.

Hotel Bagatelle
Provenierssingel 26,
3033 EL Rotterdam - Holland
Tel. & Fax +31-467.6348
No deposit needed
Behind Central Railway Station

Double room: FL 68.00 per night (2 pers)
Double r.+ own shower: FL 88.00 per n (2 pers)
Single room: FL 45.00 per night
Prices do *not* include breakfast. There are cheap breakfast facilities nearby (FL 5,-). The hotel has public showers and toilets on every floor.

Hotel Roxinn
's Gravendijkwal 14,
3014 EA Rotterdam - Holland
Tel +31-10-4362944

Double room: FL 87.00 per night (2 pers)
Single room: ?
Prices include breakfast, no further details available at the time of writing.

Excursion & concerts

We have kept Amsterdam in the picture with an excursion on 17 September to the Tropical Museum and the Amsterdam World Music School, followed by an evening concert of Balinese and Javanese gamelan music and dance in the Soeterijn Theatre. This excursion costs 50 Guilders. It is highly recommended as a pleasant and musical finale of this year's ESEM conference.

As for the concerts in Rotterdam: an official programme is still in preparation. Among various names mentioned we note those of Carlos Matos (Cape Verdian music), Sextetto Canyengue (tangos from Argentine), Njava (traditional music from Madagascar), El Amal with Arabian festive music, Nueva Manteca with Cuban singer Mercedes Valdes, the Suzhou Daoist Ensemble from China, Dai Xiaolian from Shanghai with solos on the Chinese zither *guqin*, and many others.

ESEM Holland 1995 is kindly supported by: Research School CNWS, Leiden University; Royal Dutch Academy of Sciences (KNAW); International Institute for Asian Studies (IIAS), Arnold Bake Society for Ethnomusicology.

Themes for ESEM

'Music in a changing world'

In the TWM and ESEM conferences, this topic will be approached from both a practical and theoretical perspective. The 3rd International Symposium on Teaching World Music (TWM) will focus on the following aspects: 1) The globalization of music; 2) Teaching music in a multicultural society; and 3) Teaching methodologies. In the ESEM meeting, the complex processes of musical change and innovation in music will be viewed from the following specific angles: -

1. Musical evolution - shockwise versus gradual change
2. Creativity - traditional musicians versus contemporary composers
3. Man the musician - musicians' biographies

Last autumn, during the ESEM meeting in Oxford, members were given the opportunity to respond to our programme proposals. Originally there were four themes, but there was a request to drop 'music and nationalism' because it was going to feature in ICTM Australia. 'Indonesia' will not be a separate theme in XI.ESEM, but in view of Dutch ties with Indonesia and the 50th anniversary of the country's independence we hope to pay specific attention to Indonesian music.

1. Musical evolution - shockwise versus gradual change

*Each cause is the effect of its own effect
Ibn'Arabi*

Small and momentaneous changes in music (variations) are often interpreted as a consequence of the working of memory. Is it possible that such incidental changes and fluctuations have a lasting impact on the formation of a particular musical style? And how are they related to macro-changes in musical form (which are usually caused by outer-musical factors such as social transformations, large-scale migrations etc.)? There may be interesting parallels between musical change and organical evolution. We encourage contributors to look into this comparison. We expect papers to discuss musical evolution on the basis of recent fieldwork and practical examples.

2. Creativity - traditional musicians versus contemporary composers

*There are things in the psyche which I do not produce,
but which produce themselves and have their own life.
C.G.Jung*

Creativity can hardly be studied in an experimental or laboratory situation. Its very essence seems to be uniqueness. But 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 traditional musical piece. In this session we are tempted to contrast contemporary composition (by living composers) with musical creation in traditional (oral) music cultures. Some of the differences may be obvious. But to what extent are we looking at the *same* or at similar creative processes? One of the many possible approaches to this subject 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 in oral cultures? Inversely, would it be possible to look upon the activities of modern composers as a collective creative process? We invite papers which discuss these or other questions about creativity from practical angles, with respect to a particular (individual or group) repertoire.

3. Man the musician - musicians' biographies

*Der Mythos ist eine Geschichte, deren Frische mit der Wiederholung zunimmt
(Elias Canetti)*

In writings on music, we do not always meet musicians as individuals. Musicians' biographies or projects concentrated on single musicians in the realm of traditional music are still relatively rare, although the situation is changing. We invite papers which introduce individual musicians, their life stories and views on music in a rapidly changing world. We also expect contributors to discuss specific problems with respect to the editing of biographical materials.

CONFERENCE REPORT

Xth ESEM at Oxford, autumn 1994: one of the best!

by Wim van Zanten, Leiden University

The Xth seminar was held in the music-room of the Faculty of Music, Oxford University, from 29 August to 2 September 1994, and was organised by Gwen and Jeremy Montagu. The programme chairman was John Baily. The set-up was uncomplicated, and I found this to be one of the most pleasant of such events of the past few years. The schedule for the papers was disciplined, for having 30 presentations meant there were no parallel sessions, there was enough time for discussion afterwards, and with 60 or 70 participants it was a group process. Moreover, there was plenty of time to talk to each other after the official programme.

The themes were: (1) Musical instruments and the human body (John Baily as chairman, 12 papers); (2) Vocal performance and its social contexts (Peter Cooke, 12 papers); (3) Emotional expression, affective expression: from the tingle-factor to possession (Irén Kertész-Wilkinson, 6 papers). The themes were each well introduced by their chairmen. There had been a selection of the papers offered, but it was shown again how difficult it may be to direct a paper to a particular theme. Setting themes is useful in making people think about their contributions at an early stage, and may help to focus subsequent discussions. I rather like the "odd ones out" who cannot be accommodated easily in the given themes, and if accepted they stand a chance to have some costs paid by their institution. I was very pleased with the overall quality of the papers and discussions.

Most papers were allowed 30 mns for presentation (20 mns) and discussion. One session was only one hour, with four 10 mn papers and 20 mns general discussion. This worked very well indeed because the speakers kept to the tight schedule and, so to speak, restricted themselves to making just one point. By contrast, a session of 75 mns, with 3 papers of 15 mns, followed by a discussion of half an hour, did not work so well because the topics were too divergent and the treatment by each speaker was over-elaborate. Here, a separate discussion on each paper may have worked better. Nevertheless, the experiment with different lengths of paper was most instructive, and should be followed-up.

Tuning vegetables

In my report on the 1991 Geneva ESEM (van Zanten 1992:133) I said I found some contributions from the former Soviet Union rather weak: no attempt at theory, lack of social context, and local musicians' concepts ignored. Oxford was very much better. The contributions of Nadia Joulanova (Perm) on 'Pan-flutes with Komi-Permiaks: Life of instrument and person', and Katya Dorokhova (Moscow) on 'Lamentations in the Russian folk tradition' exemplified well-presented and interesting research. Joulanova explained how 3 to 5 separate (unbound) panpipes were made and played by women in the Urals. She cited comments: "That woman plays as if she can have five men during one night", and the sexual symbolism was clear in the video showing the construction of the pipes (hollow stems from a sort of tall "broccoli"), which were "eaten" to be tuned. On Dorokhova's video a woman sang a lament at her son's grave. Some reaction turned on whether to film people in distress, one person saying audio recordings would be more "in place". Katya explained she filmed only after consultation,

that it was agreed in advance, and she had a good rapport with the woman (as well, there exist professional mourners).

Agni Spohr-Rassidakis (Zürich) presented an interesting paper on "Emotion and female singing in Crete" in which she discussed ballads, laments and songs used for rituals. The women, not the men, are asked to express emotion in public, and when they do, they rather try to maintain the tradition than express themselves personally. Cretan women declare that laments are not "sung", but "said". Musical aspects become more important in the songs for rituals.

Remarkable papers from Australia

I found the contributions of Udo Will (France/Australia), on 'Structures of frequency organisation in Central Australian Aboriginal vocal music', and Catherine Ellis (Australia) on 'The "Two Women" series from Central Australia' to be remarkable. Will argued, by means of acoustic analysis, that in this music the difference between two tones is determined by the absolute difference in Herz (cps) and not by a ratio of frequencies (an interval in cents). Ellis had accurately measured the pitch of songs used in a particular ritual (sung unaccompanied). She did this twice, with a gap of four years, and found almost exactly the same series of frequencies. The pitch of the songs rose when a new phase of the ritual began. It was not a technical question of singing (as happens with Western choirs, rising or dropping in pitch), but a systematic relation between the pitch of the songs and the different parts of the ritual.

There were two more papers on the analysis of sound. Giovanni Giuriati (from Rome) showed what a number of bassoon players did at the opening of Stravinsky's *Sacre du printemps* on a very detailed scale, having used a Melograph. The present author tried to relate the precisely-determined sonic characteristics of several vocal genres in West Java to social characteristics of the performers and the performing situation. It appeared that an almost purely "intensity-vibrato" only occurs in genres greatly influenced by Islamic culture (in Java).

As bad as divorce

Irén Kertész-Wilkinson's (London) paper was 'Xatjares? Do you understand it/feel it?', about the solution of a problem at the beginning of her fieldwork. It was to be on Gypsy music in Hungary, partly to be done among her family there. Then there was an affair in which one of her relatives was kept at the police-station, and another woman accused her of theft. Irén's presentation analysed the evening when these problems were "discussed" and emotionally resolved in singing and dancing. She had video fragments of how the parties came to an agreement to live together again, and that she (Irén) could now start her fieldwork. In his paper 'I don't want to sing with Salvatore any more', Bernard Lortat-Jacob (Paris) also portrayed a situation where music and its organisation expresses ways in which people interact. Here, it was about groups of men in Sardinia who sing ensemble. The groups should be very cohesive, with the men eating, drinking and singing together — and of these forms of social interaction, singing is the most intimate. Not wanting to sing with Salvatore was as bad as divorce.

Anna Czekanowska delivered the 3rd John Blacking Memorial Lecture, which she called 'John Blacking, the ideal musical man'. Personal memories were her starting point. Anna spoke of the influence of Blacking on the development of ethnomusicology in Poland. In the 1970s, people were acquainted mostly with the approaches of Lomax and Merriam. Then Blacking showed them his methodology. "John Blacking was a structuralist, but, unlike us, he based his views on empirical research."

The printed version of the 1st JBML, given by John Baily, was presented to all participants at Oxford (cf. Baily 1994). [Plans have since matured to print the series, with Goldsmiths College as publisher. —Ed.]

Satisfaction with this seminar was expressed at the final business meeting. The ESEM membership list had been culled, and stood at about 225 paying members, who would all receive INFO and other communications. The financial situation was slightly

better but still not solid. Vice-President Anne Caufriez (Bruxelles) presented a report indicating that the EU may subsidise ESEM at about 8000 ECU (= c. US\$11.000), but nothing was yet in writing [subsequently, 4.000 ECU have been received as a "first slice"]. Plans for the XIth ESEM (published in INFO-23) were discussed, and 'music and nationalism' was dropped as a theme. Wim van Zanten was elected Chairman for the Holland ESEM 1995, and he expressed his gratitude to Frank Kouwenhoven, who will join in with the organisation. Possible venues for 1996 were put in order of preference: (1) Helsinki, (2) Jerusalem, and (3) Toulouse. Thessalonika is a candidate for 1997. Publication of the proceedings of X.ESEM.OXON.94 on computer disquette(s) was then discussed, with Peter Cooke of Edinburgh as editor-compiler. It could be supplemented by a photocopied booklet containing illustrations and/or a cassette tape.

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MEETING OF ICTM STUDY GROUP IN TURKU, FINLAND

'Music and Gender' (August 1994)

By Margot Lieth-Philipp *

A meeting of the ICTM Study Group on "Music and Gender" took place at the invitation of Pirrko Moisala in Turku, Finland, from 4 to 7 August 1994. The main topic was 'Theory and method of the gender-based studies of music'. In addition to four papers related to this topic, various discussion sessions were scheduled; formation of small discussion groups and reports from each group to the plenum at the end of the sessions provided opportunities for a vivid exchange of ideas. Fifteen other contributors presented their individual research results, and one of them introduced a project involving research in the history of ethnomusicology by applying methods of gender studies in music.

The conference coincided with the last days of the Nordic Forum, whose exhibitions and performances in classical and folk arts from the different North European countries provided opportunities for evening entertainment. Moreover, a beautiful evening cruise among the islands off the coast of Turku, with accommodation in the comfortable University guest-house, and a truly efficient conference organization, made the meeting an enjoyable event.

During the business meeting, steps for future directions were discussed. One strong concern was how to counter the false view — probably common in the wider circle of ethnomusicologists — that studies in music and gender involve women's issues only, and that the Study Group, therefore, is primarily a "ladies' club". The absence or low number of men participating in the Study Group meetings may be a reflection of this wrong impression; of the 30-odd persons present at Turku, one was male. Since studies in music and gender touch on questions of music and music-making as a function not only of sex-differences but also of men's and women's life-stages and of society in general — ie, questions central to ethnomusicology — one must wonder why our male colleagues seem to shy-away from communicating within the Study Group [but one is supposed to belong to ICTM, first—Ed.]. Anybody wishing to be kept informed may contact either of the two chairwomen: Marcia Herndon, University of Maryland, College Park, MD 20742, USA; Pirrko Moisala, Musicology, Turku University, 20.500 Turku, Finland.

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CONFERENCE REPORT

Well over 150 papers at 33rd ICTM World Conference in Canberra, January 1995

by Wim van Zanten, Leiden University

The 33rd World Conference of the International Council for Traditional Music (ICTM) was held in conjunction with the Musicological Society of Australia (MSA) at the Canberra School of Music, Australian National University, 5-11 January 1995. Some 160 papers were given, many in parallel sessions, upon these themes: (1) Spirituality, ecology and performance; (2) New directions in music cognition; (3) Music histories in Asian and Pacific regions; (4) Music, dance and migration; (5) Indigenous traditions and the state; (6) Music, ownership and rights; (7) Archives — purposes and techniques. Dieter Christensen (Sec-Gen. ICTM, chairman of the programme committee) said the number of papers offered was more than ever (c. 235), possibly because of the wide range of themes. Of these 60 were rejected, and 20 could not be given (problems of funding to attend). The organising committee (Stephen Wild as chairman, with Robyn Holmes, Peter Campbell, Grace Koch and Hazel Hall) did a wonderful job, so that it was a pleasure to attend. Student volunteers looked after the lecture rooms (reception, operation of apparatus).

Bush-dance

There were concerts and dances — such as a Greek evening, a Chinese evening, a "bush-dance", an Aboriginal concert (inc. a modern ballet), and a night of Indonesian shadow-theatre (in which some conferencees played in the accompanying gamelan).

During the first three days, parts of a Rom ceremony were performed by a team of Aborigines (14 dancers and 6 musicians) from Anbarra. The dances were accompanied by solo singing and by the didjeridu. The intention was to confirm friendship between the Anbarra of Amhemland (Northern Territory) and the Australian government, the city of Canberra, and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). At the conclusion, the Anbarra presented two decorated poles to the officers of AIATSIS, and received in exchange a computer and a quantity of fabric.

The MSA held sessions on "Australian Musicology", which included several papers on Aboriginal music.

Special panels were organised on these themes: (1) Oceanic music and dance in expatriate and relocated communities (chaired by Amy Stillman, USA); (2) Ritual music in China (Tsao Penyeh, Hong Kong); (3) The case of Sweden: traditional music and the state — migration, formalisation, ownership, rights and archives (Kristen Malm, Sweden); (4) History and present state of popular and folk music in Australia and the Asia-Pacific region (Margaret Kartomi and Philip Hayward, Australia); (5) Current trends in Papua New Guinea music research (Don Niles, PNG).

I was slightly disappointed with the panels I attended (nos. 1 & 4). Presentations were the same as in other sessions, followed by one or two questions, with no opportunity to discuss things more thoroughly. Had the presentations been kept to 15 or even 20 minutes, even after three of them there would have been time for a half-hour debate.

'Ideas are big business'

Some of the plenary sessions were very interesting. Timothy Rice spoke about 'Ethnographic approaches to music cognition in Bulgaria', discussing "common-sense"

fieldwork by participating in the music and dance, and then asking himself whether he had reduplicated the learning/cognitive processes of the Bulgarians. Anthony Seeger dealt with 'Audio-video archives and the complexities of rights to music and images'. "Ideas are big business", said Seeger, who prefaced each major point of his paper by singing a song. There is no course on applicable law in any ethnomusicological programme, he claimed. Archives in USA have to admit the general public to all materials; a refusal may mean jail. There are difficulties for researchers who wish to restrict access to certain material for a period. In Brazil, archival material may be used in evidence in the courts. Seeger recommended that permission be obtained to record, and to discuss the possible uses of the recordings beforehand. An agreement could be put in writing, or even recorded. Sherylle Mills's paper was connected to such issues: 'The conflict of indigenous music and Western law' attempted to address issues of jurisprudence. I should like to have more information about the practical problems in the field.

The Anbarra Rom ceremony was introduced by Les Hiatt (Australia) at a plenary session and then held over the first three days. Many people had questions, but they were not invited. The large room may have been intimidating. I was disappointed at the lack of information on the Rom: what were the song texts, exactly? when do women dance in the foreground, when the men? what is the rôle of the didjeridu? what can be said about the dance steps? if the Rom is about diplomacy, what are the other means of diplomacy? The ceremony was presented in one-hour segments on each successive day.

It is impossible to do justice to all the presentations, which ranged from playing on a eucalyptus leaf (Robin Ryan), to analysis of 9th-10th century Japanese lute playing by means of transtabulation (Rembrandt Wolpert), and the history of the Indonesian and Pan-Asian popular song Bengawan Solo (Margaret Kartomi). Southeast and East Asian countries, Australia and the Pacific were relatively well-covered, while Africa and the Americas were under-represented.

ICTM and Unesco

A meeting of national representatives discussed eliciting, evaluating and editing materials for the Unesco Collection of Traditional Music, a responsibility taken on by ICTM (cf. ICTM Bulletin LXXXV:24-26). It was felt that financial benefits were on the Unesco side, rather than to ICTM or the musicians involved. A new Directory of Institutions of Traditional Music will be compiled by Stephen Wild (the last one was issued in 1964). The possibility of a travelling fund for members in "soft currency" regions was suggested, but ICTM saw no chance of that at present. Unesco, with one exception, had refused to subsidise ICTM conferences, although always asked.

In the General Assembly, President Erich Stockmann said ICTM had for the first time had to cancel a study group meeting and a colloquium. There were now about 1300 members, 155 joining since Berlin (1993). 80 memberships are supported. ICTM remains affiliated to Unesco under category 'C'. A motion of support for IITM Berlin was passed. The next ICTM world conference will be in Slovakia, 22-28 June 1997, organised by Oskár Elschek, the year of the 50th anniversary of IFMC / ICTM.

STUDY MEETING OF SFE, OCTOBER 1994

Société française d'ethnomusicologie

By Peter Crowe, Toulouse

The Société française d'ethnomusicologie (SFE) held its *journées d'étude* at a small 18th-century château ("La Herceirie"), situated in a splendid park at La Croix en Touraine, beginning with luncheon on the Friday 7 October, and ending at luncheon the Sunday. Over 40 members attended, plus a number of guests (ie, persons not yet elected to SFE membership) and all were rewarded by a lively meeting and beautiful weather. Organisation was in the capable hands of Laurence Fayet.

The opening session was concerned with the editorial activities of the SFE. Mireille Helffer presented her new book, *Mchod-Rol, une musique d'offrande. Les instruments de la musique tibétaine*. She also spoke of the arrangements made with the *Cahiers de musiques traditionnelles* (Geneva) (see INFO-23, p.22), and then introduced the new collection «Hommes et musiques» and Bernard Lortat-Jacob, author of N°1 of the series, read an extract from it (see Notes & News, this issue). Hugo Zemp introduced the recent CDs issued through *Le Chant du Monde* (collection Musée de l'Homme). He discussed the limitations on the size of booklets inside the typical CD box, and proposed that a cardboard coffret (box) be designed for future CDs, wherein a booklet of up to 120 pages could slide-in alongside the plastic CD box. There would be extra expense in the production (translation, printing) of the booklet, and the need for main-d'œuvre to make the coffrets. It was proposed that SFE subsidise these expenses, to keep the CDs at the usual price at points of sale. This met general approval. The collection could only gain further renown by such a service to ethnomusicology, & authors would be able to present their research in greater detail (eg, complete song-texts and translations, transcriptions, diagrams).

Saturday began with a detailed and vivacious presentation by Gilbert Rouget (Honorary Life Member of ESEM) of his forthcoming book, 46 years in the making: *Un roi africain et sa musique de cour*. His talk asked: *une ethnomusicologie utopique?* Dr Rouget paid tribute to the transcription expertise of Trần Quang Hai, whose work makes a substantial contribution to the book.

After that, three students who had received help from the SFE gave reports on their fieldwork: Sylvie Le Bomin, among the Banda of the Central African Republic (xylophones); Marie-Barbara Le Gonidec, on pastoral music in Bulgaria; Emmanuelle Olivier, among the Bushmen of Namibia. Mlle Olivier went to Namibia with hardly any indication of where she might find traditional music still in full flower, in view of much recent socio-political and economic change. She had fantastic luck. The music showed strong resemblances to Aka (and other) pygmy music, posing again questions of possible diffusion as against independent invention.

Saturday afternoon was spent on rather mechanistic presentations by Emmanuel Bigand and Steve MacAdams on cognitive sciences and music (many examples from their recently edited collective text), which failed to attempt the general question: "Why do these people think (musically) like that?" In the evening there were informal concerts and video-film presentations.

On Sunday morning, the final session began with Jean During on questions of how to quantify rhythms in certain Baluchistan music. He brought informants from Norway to a laboratory in Marseille, aided by SFE funds. There was a problem of "fitting" the variable (etic?) performances into an "acceptable" transcription, and decisions (compromises) appeared to be based on the limits of practical perception. This was followed by a report by Jean Lambert on a large project called "Bibliographie critique des publications du monde arabe", to which contributions are invited (may be sent c/o Laurence Fayet, SFE, Musée de l'Homme, 75116 Paris, for forwarding).

TRAVEL REPORT

Afghanistan revisited

by John Baily, Goldsmiths, University of London

During a term's research leave last autumn I was able to spend seven weeks in the city of Herat, in western Afghanistan. This was my first opportunity to revisit the place where I carried out two years of ethnomusicological fieldwork before the communist take-over of 1978. Herat is a famous Islamic city which reached its apogee during the Timurid Period (15th Century AD), when it was the cultural centre of the Persian world, celebrated for its sumptuously decorated religious buildings, its philosophers, writers and poets, and the arts of the book (notably miniature painting).

The fighting between rival parties continues in Kabul but western Afghanistan is peaceful and relatively secure, under the leadership of Ismail Khan, former mujahideen leader and now Amir of Herat. The population has been disarmed, and the city is recovering from the destruction of more than a decade of civil war. There are a number of UN agencies and many NGOs operating in Herat. My visit was made possible by the United Nations' Office for the Coordination of Humanitarian Assistance to Afghanistan (UNOCHA), which runs flights in light aircraft from Islamabad (Pakistan) to Herat, and operates the UN Guest House in Herat. Veronica Doubleday, who shared my fieldwork experience in the 1970s, pioneered this route with a visit to Herat last spring, and established important official contacts for me.

Damaged but thriving

My intentions were manifold: to look for old friends, to assess and document on video the present state of the city and its inhabitants, to look at 'musical life' in post-war Herat, and to test the feasibility of a proposal to feed back field recordings of music and other verbal arts made 17-20 years ago (Herati Musical Heritage Project).

To my relief, I found that most of the people I had known and worked with had survived the war, either remaining in the city or taking refuge in Iran, only 80 miles away. The city itself was much less badly damaged by war than the common description of it as 'Afghanistan's Hiroshima' suggested. The city, indeed, was thriving, with a swollen population of refugees from Iran and other less peaceful areas of Afghanistan, and an impressive amount of investment in new buildings, especially commercial premises. This is not too surprising in a city that has for centuries been an important centre for trade and 'cottage industry' on the Silk Route, with a highly developed business culture.

This commercial activity is well-documented in the 25 hour of video footage shot during my stay, using a S-VHS Hitachi camcorder. I was greeted as an old friend by the local administration and given permission to film what I wanted apart from military installations. Clips from films I had made during my former fieldwork, showing places destroyed in the war, were screened on Herati television and I could not have asked for better access to the lives of the people.

Restrictions on music performances

Herat's local administration is supported by a powerful orthodox Islamic lobby which was a potent force during the *jihad* against the Russians. Music has a negative place in their ideology, and the old arguments about music being sinful have been revived. Prominent theologians appear on television and declare music to be unlawful. In marked contrast to the situation 20 years ago, there is little public music. Professional musicians are licensed but allowed to perform only songs about the war (*khândanhâ-ye jihâdî*), and mystical songs (*ghazâliât-e urfânî*), and then they must be played without amplification. Herat's celebrated women musicians are completely banned from perfor-

ming. Music gets some air time on local radio and television, but with interesting restrictions. On radio, the names of performers are never mentioned, while on television not only are the performers un-named, but their identity is obscured: instead of the musicians, viewers watch the image of a vase of flowers!

At the same time, Heratis in general are great lovers and patrons of music and there is an active hidden musical life, which takes place in private houses. I was able to attend and film several such occasions. Paradoxically, the pressure against music results in those involved in its patronage and production valuing it more highly. Certain subtle changes can be found in the music itself. Less 'light music' is performed, such as trivial love songs and dance music. There seems to be a revival of interest in Herat's own traditional music, probably because the cessation in the flow of new popular songs from Kabul on one side and Iran on the other means that Heratis are thrown back on their own resources. Perhaps it also says something about asserting a stronger Herati identity in the new Afghanistan.

Because so many of my former informants were alive and well, I realised it was premature to think about publishing my old field recordings for local consumption. Only in the case of my own teacher, the singer Ustad Amir Jan Khushnawaz, who died in 1982, did I find much interest in my tapes, these being the only recordings of him known to have survived. A gift of these to the local radio station resulted in sections being played (anonymously) over the air for the next three days. Two audio cassettes of this famous local musician should be published soon, as part of the Herati Musical Heritage Project.

Rubâb

I also had the opportunity to continue my study of the Afghan *rubâb*, the national instrument of Afghanistan, a short-necked plucked lute with a wonderfully resonant sound due to its sympathetic strings. I worked with Mohammad Rahim Khushnawaz, the son of my former teacher, one of the outstanding musicians in Afghanistan today. We spent many hours discussing music, recording obscure items of repertory, and filming the special techniques for playing the instrument. He and two other Herati musicians played a concert at the Theatre de la Ville in Paris on 27 February, sponsored by the French Ministry of Culture and Radio France. It is ironic that they should be the cultural ambassadors of a city where music is frowned upon by the authorities, but as one famous Herati painter remarked when I discussed this matter with him, 'Can you stop the birds from singing?'

2ND INTERNATIONAL MEETING OF CHIME

East Asian Voices

The European Foundation for Chinese Music Research (CHIME) proudly announces its 2nd international conference, "East Asian Voices", which will be held in De Doelen in Rotterdam, The Netherlands, from Monday 11 September to Thursday 14 September 1995. The conference focuses on living traditional vocal music and vocal rituals found in China, Japan, Korea and other countries in East Asia. There are two sub-themes:

1) *Voices addressing the gods*; 2) *Voices addressing mortals*.

The various sessions and workshops cover Buddhist, Daoist and Confucian traditions as well as several genres of lyric and narrative poetry, including *nanguan*, *pingtan*, rural work songs, marriage songs and funeral laments. One of the aims of the meeting is a cross-cultural comparison of some of these genres. Special attention will be paid to various 'minority' traditions. The CHIME conference 'East Asian Voices' aims at bringing together in a professional meeting, for the first time in Europe, specialists of East Asian folk literature and religion with musicologists and anthropologists who have collected musical materials in the field.

Proceedings will be published in two special issues of the CHIME Journal. In addition to papers and panels, there will be musical intermezzi, film and video reports on recent fieldwork in East Asia and some on-the-spot fieldwork in the form of interviews with musicians invited from E. Asia. Papers and presentations will be given in English. 'East Asian Voices' is organized in co-operation with the Research School CNWS of Leiden University and the School of Oriental and African Studies (SOAS) London. The meeting is kindly supported by the European Science Foundation (ESF).

Why 'East Asian Voices' ?

Up to now, few scholars in Europe have studied East Asian musical repertoires from a ritual and literary perspective, examining the many intricate links between music and religion, music and poems, music and stories - notably with respect to their combined impact in performance.

Chinese oral literature, for example - the cradle of a great many traditional music genres, from religious chants to epic songs and folk ballads, from opera to instrumental ensemble music - is a grossly underrated field of study in the West. It is respected in Western sinology, but mainly as a reservoir of raw materials for the Chinese popular novels and stories of the 16th century and later periods, not so much as a cultural world in its own right. The founding of the American-based journal *Chinoperl* ('Chinese Oral and Performing Literature') in 1969 and the Popular Culture Project undertaken at the University of California in Berkeley were very important steps in the upgrading of this field, but Europe has not followed suit - with the exception of the excellent work of a small number of folklorists and religion specialists.

New attitudes

Today, the songs of an East Asian Homer may live on in the Far East while few people in the West pay attention to them. The hardships and adventures of fieldwork in countries like Mongolia, China, Korea, Japan, Cambodia or Vietnam offer a challenge which not many scholars are willing to face.

One can only regret the situation. How can we collect music without paying attention to folk stories and ritual contexts? How can we hope to understand East Asian traditional music if we continue to think of it as 'music' in its narrow, 20th century Western sense of 'organized sound'? East Asian music is, in many ways, a form of literature, and it is frequently an important ritual medium. The projected 'East Asian Voices' meeting at De Doelen in Rotterdam is intended to stimulate new research and new attitudes in this field, and to renew or to tighten contacts with our colleagues in the Far East.

Immediately following 'East Asian Voices', The Doelen will host the 'Rotterdam World Music Festival', which incorporates the XIth ESEM and a meeting of Teaching World Music. It is possible to attend 'East Asian Voices' independently, or in combination with TWM and ESEM. There is a minimum overlap in time. CHIME will finish on Thursday morning 14 September.

Fees & Registration

The conference fee for 'East Asian Voices' is 150 Dutch guilders. These amounts cover full participation in the programme (papers, workshops, films, concerts) a book of abstracts, and two lunches (12 and 13 Sept.) For registration and hotel reservation, you may use the forms in the back of this Info bulletin. For more information about hotel accommodation and about where to send your paper proposals, see pp. 6-9.

Programme committee CHIME

Keith Howard, David Hughes, Stephen Jones (SOAS London), Frank Kouwenhoven (CHIME, Leiden), Barbara Mittler (University of Heidelberg), Kristofer Schipper (University of Leiden) and Jonathan Stock (University of Durham).

NEW PUBLICATIONS

1st John Blacking Memorial Lecture published

John Baily wrote on 24 October 1994 to the Secretariat in Toulouse as follows: "I am pleased to say that the Warden of Goldsmiths has authorised the 1st John Blacking Memorial Lecture [Geneva, 1991] as an official college publication..." This has been done, and the new booklet is of 20 pages, ISBN 0 901542 75X, © John Baily 1994. Some 200 copies have been printed, and we are looking into a way to send copies to all those ESEM members who were unable to attend X.ESEM.OXON.94, where a first printing of John's *John Blacking: Dialogue with the Ancestors* was distributed gratis. There are plans to translate Bernard Lortat-Jacob's 2nd JBML given at Cagliari 1993, then to publish Anna Czekanowska's 3rd JBML, and so on.

Roderyk Lange - Dance Studies Vol. 17

The Secretariat has received *Dance Studies Vol. 17* edited by Roderyk Lange, and published by the Centre for Dance Studies, Les Bois, St Peter, Jersey JE3 7AQ, Channel Islands. This issue contains 138pp, with illustrations and music. Main articles concern traditional play (children's games) in Greece (T. Yiannakis), the rôle of dance during a Pontic wedding (M. Zografou), and on the Romanian folk-musical "Jienii" (E. Popescu-Judetz). There is useful supplementary information, and a list of publications by the European Seminar for Kinetography (ESK). The Dance Centre offers various courses from elementary to professional level, including Laban notation and analysis, both class and individual. Interested persons should write for further information, or telephone +44 (0)534 481320. The price of Vol. 17 is £6, plus post and packing £1.50 (EU countries = c.90 FF posté). *Dance Studies* has ESEM's recommendation.

Bernard Lortat-Jacob: Musiques en fête

Musiques en fête is the title of the first volume to appear in the Société d'ethnologie series *Hommes et musiques*, by Bernard Lortat-Jacob. (The series name was thought "pas bon" by an American [PC] commentator...) In this book the author writes of his extensive field experience in Morocco, Sardinia and Romania. The series editorial committee is led by Mireille Helffer, assisted by Vincent Dehoux, Bernard Lortat-Jacob and Jean-Jacques Nattiez. The price of *Musiques en fête* is 120 FF and the book may be ordered from the Société d'ethnologie, Université de Paris-X, Nanterre, France.

On Luciano Berio

Giancarlo Stigliano of Montréal and Toulouse has published "Notes dis-cheminantes et anachroniques. Une lecture de : Luciano Berio - Chemins en musique" in *Nouveaux Repères* Octobre 1994 (ISSN 1242-3939). His "Musique et postmodernité: pratiques, théorisations et interférences" will appear in the soon-to-be-launched "electronic" journal *Trans*, edited by Ramón Pelinski, CSIC (*Musicologia*), Egipcíacques 15, 08001 Barcelona. This publication is to be offered on 3-1/2" disquette, in either PC or Mac formats. Cost of subscription will be advised. The Barcelona enterprise is not the first in Europe in our field. La Società Italiana d'Etnomusicologia has already published #1 of *ITEM*. Enquiries to: Pr Dr Tullia Magrini, Dipartimento di Musica e Spettacolo, Università degli studi di Bologna, via Galleria 3, 40121 Bologna, Italy. Dr Magrini kindly forwarded a copy to the Secretariat. See below.

Books by Martin Stokes and Stephen Jones

Among the announcements at X.ESEM.OXON.94 were two new books by members: Stokes, Martin (ed), 1994. *Ethnicity, Identity and Music. The musical construction of place*. Oxford (UK) & Providence (USA): Berg Publishers Ltd. (150 Cowley Road, Oxford OX4 1JJ). c.160pp, cloth £29.95, paper £14.95 [Collective work, ten authors]. Jones, Stephen, forthcoming in mid-1995. *Folk music of China. Living instrumental Traditions*. Oxford: Clarendon. "... designed as a practical guide ... with advice on musical travel ..." 432pp, 30 ill., 38 music exs., etc. ISBN 0-19-816200-6. £40.

Pèsèn Zemli records another CD

Laurent Aubert wrote on 21/09/94 to say: "As you perhaps know [the Russian vocal group] Pèsèn Zemli stayed in Geneva for a week [just after X.ESEM.OXON.94] - the ten of them! The job was hard (if I may say so) but really pleasant. Besides their concert together with Donnusulana from Corsica, they made a few improvised «apparitions» in various places of the Festival, and we also recorded a new CD on wedding songs with them (better than Simha's and Moscow's, no doubt). I guess it will come out next spring."

Double-CD: La Festa o Misteri d'Elx

The splendid and copious recorded editions which come from La Fonoteca de Materials de la Generalitat Valenciana, directed by Vicent Torrent, hitherto consisted of 21 vinyl LP albums. The latest, Vols. XXII-XXIII, are issued as a double-CD, in collaboration with RTVE (Radiotelevisión Española) of La Festa o Misteri d'Elx. The album is N° 65031, and a handsome booklet of 32 pages (in Catalan, Valencian dialect) is included.

Himalayan Magazine Vol.6 no.6

Vol. 6 N° 6 of HIMAL - *Himalayan Magazine* was kindly sent by Gert-Matthias Wegner from Nepal. It contains a number of articles on Nepalese traditional music, the current state of affairs (not always encouraging) and other useful information. Gert-Matthias is presently helping to establish a music department for Tribhuvan University, where culture-recovery or revival will be an active concern. He also sent us Part II of an application to the Government of Japan for a Cultural Grant - Electronic Equipment, which outlines the "Academic Profile of the Department of Musicology at Bhaktapur". Copies may be requested of the ESEM Secretariat. His address is: Dr Gert-Matthias Wegner, POB 25, Bhaktapur, Nepal; tel. [+997] (1) 610.980.

Publications from IRMA (Paris)

IRMA is the Centre d'Information des Musiques Traditionnelles at 21-bis, rue de Paradis, 75010 Paris, tel. [33] (1) 44.83.10.30, fax 44.83.10.41. "...l'Irma est devenu un centre de ressources indispensable au développement et à la professionnalisation des musiques actuelles." A number of guides are published (prices quoted include postage). L'Official 95 (8ème édition) 240 FF — Le Guide des Musiques et Dances Traditionnelles 100 FF — Profession Artiste (édition 94) 130 FF (nouveau) — Profession Manager 150 FF — Profession Organisateur (édition 94) 150 FF (nouveau) — Profession Editeur 180 FF — Le Producteur de Disques (co-édition Dixit) 300 FF (nouveau).

Bulletin of the ICTM

The latest *Bulletin of the ICTM* N° LXXXV was dated October 1994 and contained the preliminary programme for the Conference at Canberra, Australia, 5-11 January 1995. A number of ESEM names may be seen within. (See Report by Wim van Zanten.) This bulletin is 40 pages and contains much information of pertinence to ethnomusicologists.

It appears twice a year, and is sent separately from the Yearbook, all for the annual fee of US \$30 (ordinary membership). ESEM encourages members to belong also to ICTM, and the Secretariat will provide forms and information on request.

There are various national groups and 12 study groups (transnational, ten with chairmen within Europe) on different topics (eg, music-archæology, music and gender). ICTM study groups (STG) are autonomous. Some of them have become quite "closed" circles, while others continue to expand membership. This appears to be in function of the manner of operation that each STG has independently chosen. It implies that a newcomer to ICTM should approach each STG chairman, first, to find out the particular rules applying to that group, and whether new members can find a place in it.

Georgian Folklore (bulletin)

Georgian Folklore is an information bulletin published by the Coordinating Council of Folklore, Department of Language and Literature, Georgian Academy of Sciences, and the address for correspondence is Editor GF, N° 5 Kostava str., 380008 Tbilisi, Republic of Georgia, telephone (codes not given) 99-63-84. Vol. N° 1 (1994) has 40 pages in A5 format, is mostly in English, with sections of summaries on Fundamental Research, Discussions, Main Publications (in German), Perspectives and Conferences-Sessions-Seminars. The price is \$5 per issue, and subscriptions may be paid to the Savings Bank of Georgia a/c #9497538 (pp Georgian Folklore) via Deutsche Bank AG, Eschborn 1, Frankfurt W-6236 [this is an old postcode], Germany - or in North America via the Savings Bank of Georgia 01-25453-0001-00, Crédit Lyonnais Building, New York, NY 10019, USA [the address is incomplete...]. ESEM member Jozeph Jordania contributes two short pieces to Vol. 1 on "polyphonic cultures".

The Garland Encyclopedia of World Music

Mr Leo Balk, a Vice-President of Garland Publishing Inc. in New York, writes of *The Garland Encyclopedia of World Music* (10 volumes): "I think the encyclopedia is on a stronger footing now than at any time in its history. Profs. [Timothy] Rice and [James] Porter are 'Founding Editors'. Garland has hired a full-time managing editor, Richard Wallis (University of Michigan PhD in Ethnomusicology [Japan] plus 12 years publishing experience), to run the show. Major editorial decisions have mostly been made. Richard will guide the volume editors in their function as the Board of Editors. They will pass on future policy. Rice and Porter have retained editorship of the Europe volume. Books should begin to come in house in 1995. Africa in the Spring/Summer and Europe, Southeast Asia, and Oceania in the Fall/Winter. The remaining titles, led by Latin America, will come in in 1996. Consequently, publication dates will be mid-96 to mid-97. We hope." [To "pass on": to transmit or to avoid?]

In a previous letter, Mr Balk said: "The Encyclopedia of World Music is the highest priority for us. I think you will grant that it stands a chance of being the most important publication in ethnomusicology to date."

Meanwhile, Jacob Wainwright Love III, co-editor with Adrienne Kæppler of the Oceania volume, has been seeking contributions from selected, trusty authors under the general heading "Issues and Processes".

Six styles of science

Euro-ethnomusicologists, who like to describe ourselves as scientists, may wish to ponder the following: *Six styles of science. Theory and argument from the Ionians to the Darwinians*. Review by John North in the TLS of 20 January 1995 of A.C. Crombie, *Styles of scientific thinking in the European tradition*. 3 volumes, 2,456pp, Duckworth, £180, ISBN 0 7156 2439 3 We excerpt:

«Alistair Crombie's six styles are these: *postulation*, as used in Greek mathematics and the mathematical arts; the *experimental strategy* in the search for principles;

hypothetical modelling with its use of analogy; *taxonomy*, as the logic of ordering agreement and difference, and as a tool in the search for natural affinities and systems; *probabilistic and statistical analysis*, as a guide to reasonable expectation; and finally, *historical derivation*.

«By this last, Crombie refers to the genetic method, the way of looking at ostensibly unlike things and deciding on the grounds of their common characteristics what common "historical" sources they have — a method applicable in subjects as diverse as linguistics and biology, as geology and the history of science itself.»

May we add ethnomusicology?

Musik in Geschichte und Gegenwart

MGG is preparing an enlarged new edition. Like The New Grove (1980), it will contain ethnomusicological entries. There are some 1200 authors (incl. the Secretariat), who will be paid small amounts for their writings, and permitted purchase at 30 percent discount. It is some way yet off publication. A broadsheet mentions "contains German".

Leituviu Liaudies Dainyas

The Institute of the Lithuanian Literature and Folklore (Antakalnio str. 6, Vilnius, Lithuania) has sent a copy of their 1993 publication *Darbo Dainos 1*, being Vol. VI of *Leituviu Liaudies Dainyas*. It is difficult to be sure of the citation if one does not understand Lithuanian, and no ISBN is apparent. The price is given as US\$59. The book has 588pp, maps, copious musical transcriptions, and a summary in German on pages 563-72. 3000 copies were printed in hardback. The Institute would be interested in exchanging their publications with others, institutions as well as individual scholars, to build up their library, in view of limited cash. ESEM sent a copy of the report on SEEM à Valencia-I, and will follow up with No.2.

ITEM - a new electronic journal

News about ITEM (Italian Ethnomusicology) - a new electronic journal. What is ITEM and how to retrieve it? ITEM is the electronic bulletin of the Italian National Committee of the ICTM. The Bulletin is open to contributions from Italian scholars of ethnomusicology as well as foreign scholars who deal with Italian music, or issues of general interest. The bulletin publishes news, brief articles (eg, papers read at a conference, meeting, study group and so on — no more than 3000 words), reviews, comments and information. Contributions are welcome. Send your messages and files to Tullia Magrini (e-mail address: <MAGRINI@BIBLIO.CINECA.IT> [note use of < and >], subject: ITEM).

ITEM may be retrieved as a text from Ethmus-L@umdd.umd.edu or Ethmus-L@umdd (file name: BULL94A ITEM) or as an hypertext (Mosaic or X-Mosaic) from: <http://muspel.cirfid.unibo.it/ictm/home.htm> or <http://137.204.140.151/Actm/home.htm>

The ESEM Secretariat holds a print-out of 12 pages of issue no. 1 (24 Sep. 1994). The contents are: a Foreword; an article by Marcello Sorce-Keller, "Of minority musics, preservation and multiculturalism: some considerations"; a report, "Meeting of the SIE Study Group on [the] ballad"; news on the ICTM Study Group meeting in Venice, and Centre for African Studies — Torino; books and CDs received. The editor of ITEM is Tullia Magrini, and the advisory board is Marcello Sorce-Keller, Nico Staiti and Placida Staro. The fax number for Tullia Magrini is now +39/(51)/231183.

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« &&&&&&& ... end of ITEM 1... &&&&&&& »

Companion to contemporary musical thought

Messrs Routledge, the London publishers, have published a work entitled *Companion to contemporary musical thought* and INFO would like a paragraph or two for the next number, because the title in itself invites questions as to whether some of the pundits within would have any notions of the "contemporaneity" of ethnomusicological thought. Would a member of ESEM like to offer us comments? Routledge has not responded to a request for a review copy, so you would have to locate your own. See also the TLS of 05/08/1994 pp 14-15, for a review by Roger Scruton of *Companion to contemporary musical thought* (Paynter et al, eds), Routledge, 2 vols, £125, 0 415 03092 7. Routledge may be faxed on [44]-(0)71-583.0701

Ethnomusicology: Towards the holistic study of music

Written perhaps in a Blacking-tradition, we have been interested to read an offprint from the South African Journal of African Languages [Afrikatale], Vol. 10(4):173-192 (Nov. 1990) an article entitled *Ethnomusicology: Towards the holistic study of music*, by Rosemary M F Joseph, at that time with SOAS, London. The diagram shown as Fig. 2 contains five concentric circles, which reveals an ethnomusicological overview from a core of 'music-sound' rippling outwards in 'skins-to-be-peeled' (like an onion), which is original and clearly done. Rosemary was at ESEM in Oxford. Perhaps the paper unconsciously reflects the scope — implying also the limitations — of some mid-20th-century anglo-american schools of scholarship, within which Blacking largely operated. Just why was this article published in what may seem now to be an obscure source? Author's address: Flat 4, 8 Staverton Rd., Oxford; tel. [44]-(0)1865-59074.

The World Tourism Directory

Members contemplating fieldwork or other voyages may like to know about *The World Tourism Directory* due to be published in January 1995 by K G Saur Publishers. The editorial office is situated with: Burkhard Herbote Verlag, KJarastrasse 22, D-59269 Beckum, Germany; tel. [+49] (2521) 4794, fax 15684. "To date, some 45,000 addresses of varied tourist, foreign trade and foreign policy information centres from all countries throughout the world are listed in 1,460 pages." [Not likely to rival *Le Guide Routard*, but perhaps a useful supplement...]

NEWS FROM MEMBERS & COLLEAGUES

Jack Body and his 'spy-recorder'

The New Zealand ethno-composer *Jack Body*, who has mounted two Asia-Pacific music festivals in his country, writes to say he has completed a ten-year study on "The narrative traditions of Java". He says he did a "great interview" for radio [RNZ] with the shakuhachi-master Kazuko Takada, which was rejected on the grounds of being "too slooooooow !" ... He expects a visit from Zhang Xingong of the Yunnan Institute of Art, to prepare master-tapes to publish a recording (presumably CD) from "an amazing collection of instrumental music of the Minorities Nationalities of Yunnan". Jack also reports : "...another CD recently out ... is a collaboration by Herewini Melbourne and Richard Nunns — a kind of synthetic Maori music utilising all the instruments that they have rediscovered... Douglas [Lilburn] thinks it's terrific, and I also think it has a strong motivating spirit about it, but I feel it should be pointed out that it is only fantasy."

Jack Body invented the "spy-recorder" (shades of the formerly notorious Minox spy-camera !). He replaced the earphones of a walkman/balladeur with lapel or mini-microphones. He would pretend to have been listening to his favourite cassette, lower the headpiece around his neck, leaving the machine running, and nobody would notice that he was taping.

Wolfgang Laade: finally back in India

Honorary life member of ESEM Wolfgang Laade said in a fax of 20/10/94 (his tel/fax no. is [+41]-1-780.2883) that he had a visitor from the Conservatoire of Novosibirsk and "still do not know how she found her way. Suggested her to become Member of ESEM." And then : "The Indians keep me busy, and my head is now really spinning. Too many people from one and the same office write, give instructions and ask (silly) questions. They are wasting my time ! Now the Indian Embassy in Berne is handling the matter, and I hope I will soon know better [cf: INFO-23, pp 21-22]. I am too tired to explain the details. I had in mind to go to India again next month but have been asked to wait for "clearance" in Delhi, whatever that means. And I have been asked for the hundredth time to send my "bio-data" and explain this and that. I am patient, because India is the only country cheap enough to afford another trip [WL is retired]. I simply cannot afford going back to the Pacific much as I would like to. But, as you learned from my 'report', India confronts you with other problems. I thoroughly hope they will now be solved once and forever. The work with the tribals is terribly important which is only confirmed by correspondence even from Nagaland where we believe traditions would still be strong. Western colleagues, like their Indian counterparts, prefer to work on ragas, and a whole immense repertory of musical and other cultural traditions, the oldest traditions of the Indian subcontinent, is going to vanish before our eyes without our taking notice of it." Latest news is that Wolfgang is back in the field in India.

Catherine Geach reports from Cambodia

Catherine Geach of Cambodia sent material to be shown at X.ESEM.OXON.94, but the envelope was misplaced at the time. "The situation [here] has greatly worsened. The war has restarted, there is terrible, frightening corruption in the capital, provincial leaders are bandits, the government soldiers on the road that I travel recently killed 3 foreigners and then the Khmer Rouge recently took 3 others hostage... I wrote to

Josefina Roma to thank her for the donation she gave us... This month [August] I go to live in my school in Kampot. I shall watch with great care how all my students develop." Catherine's idea is to create musical professions for talented but handicapped children, often amputees. Her address is at the Khmer Cultural Development Institute : KCDI, c/o PACT, PO Box 149 (Central Post Office), Phnom Penh, Cambodia ; tel. [+855] (23) 2720, fax 26746.

Raymond Ammann investigates how *kanak* turned into *kaneka*

Raymond Ammann, installed as resident ethnomusicologist at the ADCK (Agence de développement de culture kanak) in Nouméa, Nlle-Calédonie (BP 378), writes (6/9/94) : "C'est quoi le sens du *kaneka* ? Young kanak musicians which played reggae, jazz, folk songs, had a meeting in 1986 and discussed the possibilities of playing the music of their grandfathers with modern 'western' instruments. The result is the *kaneka* (creation of the word KaNaK) [cf. K7 = kah-sept = cassette]. The kanak element in *kaneka* is formed by the percussion group which makes part of each *kaneka* band : stamping bamboos (difficult to produce a good sound on stage, because they should be stamped on the ground) and the 'battoirs en écorce' (two pieces of bark folded in the form of a triangular purse and filled with leaves, one in each hand and hit together). The traditional percussion instruments play what is called the 'rythme du pilou' in synchronisation with the strong metre pulses of the songs. The songs are composition in the European music system. This is in general the structure of the *kaneka* from the Grande Terre. On the Loyalty Island[s], where in traditional songs a kind of 'polyneesian' polyphony is recognizable, the *kaneka* musicians play their traditional songs as close as possible with the modern instruments. Also on the Loyalty Islands [Uvea, Lifu, Mare] the *kaneka* groups consist of a big number of traditional percussion instruments.

"Le sens du *kaneka* is the same on the Loyalty Islands and on the Grande Terre. It is strongly related with the political movement for independence. Many of the songs have political texts and the word *liberté* often occurs. Not all the songs are in a kanak language, many are in French. *Kaneka* is very popular at the moment and new groups are formed 'daily'. All the groups use more or less the same instruments and their musics shows little difference. At the moment some of the creators of the *kaneka* movement guided by Kalombat Tein from the famous *kaneka* band Bwan-jep search for new directions."

[In Mwà Vèè N° 6, published by the ADCK, Amman shows that the "nose-flute" of La Grande Terre (as described by Leenhardt) is in fact a transverse flute with two finger-holes, with which two sets of harmonics may be overblown, giving seven pitches. A "school for kanak flutes" was held in Nouméa, and the instrument - victim of the importation of cheap Japanese mouth-organs in the 1930s - is now in revival. Cf. notes re Maori instruments in the ¶ on Jack Body. Will they play polyphonically ?

Raymond Amman is from Bern in Switzerland and has studied arctic throat-singing among the populations on the Siberian side of the Bering Strait.]

Welcome to Britain...?

In preparing for a voyage from Somewhere in the East of Europe to Oxford, some ESEM members found that their official invitation letter was faulty, not containing all the visa-information required, eg : full names with date and place of birth. There wasn't time to send for a corrected and complete letter of invitation. This was solved by cutting, pasting and typing in the missing bits (including some typical spelling errors), then photocopying to remove evidence of pasting-up, and then refaxing the "forgery" to themselves. Armed with this (in)credible document, one of them asked for her visa. The British clerk at the British Embassy : "Madame, is it your intention to enter into intimate relations with a British citizen when you arrive ?" ESEM member : "But how can I know yet !" "I have difficulty believing you will read a scientific paper

in English. Will you kindly give me a demonstration." And so our ESEM member had to read a paragraph, the queue behind her overhearing and witnessing everything. Which ESEM members at Oxford were not clear in their presentations?

[*C'est vrai que les britanniques vivent des îles de surpeuplement.*]

Zsófia Pesovai in France to study folk song research methods

The inter-governmental and European Union schemes for exchanges, cooperation and study grants, such as Erasmus, are not perhaps as well-known and understood as they might be. INFO would be glad to have concrete information and comments from ESEM members. André-Marie Despringre of LACITO writes of a French Government bursary of support for 9 months to Zsófia Pesovai of Budapest (through the Hungarian Academy of Sciences) to attend the DEA (pre-doctoral) seminar held at Paris-IV on "Music and musicology". Zsófia's subject is "Comparaisons des méthodes d'analyse hongroises et françaises sur les chansons lyriques de tradition orale". Zsófia's arrival in France coincided with the journées d'étude of the SFE (see report elsewhere, this issue), and so from busy Budapest and a 14 hour car-ride to Paris, she was swept to deepest Touraine into parkland and a small 18th-century château, with 45 highly animated French people. Asked if she felt any culture-shock, she said, "No, but perhaps that will come later". On the subject of whether Bartók was a "gentleman", the term "bourgeois" was used, and Zsófia is sure he was not that ... but one is haunted by photographs of Bartók at a table with his recording materials, the villagers dutifully lined-up, awaiting each their turn. Was that "participant-observation"? - if, indeed, there can be any such thing!

NEWS (MISCELLANEOUS)

Quantum Theory of Music Group

Quant à QTM: Ki Mantle Hood regularly circularises members of "Les Six" (ie, those who presented papers at IX.ESEM.BARC.93 - Calella, in fact) to know more on developments with the Quantum Theory of Music, which he had launched at VII.ESEM. BERL.90 (Berlin). The putative theory makes some slow progress, but it needs to be represented in published form, to elicit comments from the wider membership. On this, we are disappointed to say that there is no action yet in Barcelona, chez the Dept. de Cultura at the Generalitat, and the reason is the usual matter of the local budget. Senyor Anguela retains his enthusiasm to see the *Acts of ESEM at Calella 1993* in print (to be co-edited by Josefina Roma and Peter Crowe) for which nearly all materials are in hand. Ki Mantle Hood also sent proof (we presume) pages from his new book, *The Challenge of North Bali*, and in the preamble he speaks of "using some features of ... local variation as my lever to shift some established views on Bali". (No bibliographic details to hand.)

ICTM-UK: "Musicians and Musicianship", 7-9 April

The annual conference of the ICTM-UK Chapter will be held at the University of Durham, Dept. of Music 7-9 April, 1995, on the single theme of "Musicians and Musicianship", for which a leaflet was distributed at X.ESEM.OXON.94 by Jonathan Stock, from whom further copies: J. Stock, Music Dept., University of Durham, Palace Green, Durham DH1 3RL, England; tel. [44]-(0)91 - 374.3228, e-mail: J.P.J.Stock@durham.ac.uk Participation is open to all (UK-Chapter members at slightly reduced prices). Abstracts of c.200 words for proposed 20 mn papers or longer roundtables were due by 27 January 1995 to Suzel Ana Reilly / Martin Stokes, Dept. Social

Anthropology, Queen's University, Belfast BT7 INN; tel. [44]-(0)232 - 245.133. Costs are moderate.

About the theme: Who are musicians in a given society? Can anyone become a musician? Are all musicians equal? Is there a concept of musicianship, how is it assessed and how is it reflected in terms of behaviour and status? Do musicians' concepts of musicianship concur with those of society at large? Is musicianship the mastery of technique and repertory? What kinds of arguments take place around these concepts, whether between individual, groups or schools of musicians or in society in general? What can an enhanced understanding of the individuals engaged in musical practice and deliberation bring to the explication of specific musical structures or processes?

ICTM(UK) is an autonomous body (independent of New York ICTM), which publishes the British Journal of Ethnomusicology. The first issue of BJE ("budgie") was reviewed in INFO-21. N°2 has since appeared (not seen at the Secretariat).

Colloquy on 'Music and Ethnicity', Barcelona 6-10 March

There will be a colloquy on "Music and Ethnicity" in Barcelona 6-10 March 1995 as the 2nd Encuentro de etnomusicólogos iberoamericanos. Further information may be had of Silvia Martínez or Ramón Pelinski at the CSIC (Musicologia), Egipcíacues 15, 08001 Barcelona, tel. [34] (3) 442.34.89, fax 442.74.24 (several languages spoken). Josep Martí will be spending much of 1994-95 in Germany; he says that a short meeting to reorganise the SIbE may be held during the Barcelona colloquy.

Study meeting on 'Voice and ritual', Moscow 12-16 May

The Folk Commission of the Russian Union of Composers plan (hope) to hold a conference on "Voice and Ritual" at a quiet venue near Moscow, 12-16 May 1995. Communications may be made with the organiser, Dr Ekatarina Dorokhova, by contacting the interpreter, Mme Tanya Zimenkova either by telephoning late at night [Moscow is GMT+3, or Paris+2] to [7] (095) 369.54.47 asking for "Tanya" very clearly in case her mother answers. Tanya's address is: Izmailovskoye-shosse, 47-73, Moscow 105. 187, Russia (CIS).

Sèmes recontres culturelles de l'Alta Rocca

The Sèmes recontres culturelles de l'Alta Rocca were held 3-4 September 1994 at Levie, in southern Corsica. Among the events around the theme of "L'Homme et son territoire: usages et aménagements de l'espace par les communautés rurales insulaires" was a "Spectacle de rue L'Aria d'un Tempu animé par Bernardu Pazzoni, Anghjula Doria Gavini et Anghjula Canarelli". Bernardu was among us at IX.ESEM.BARC.93. [*La Cinémathèque de Toulouse has been screening every Monday night the 30-minute episodes of Le secret d'Alta Rocca, by Octave Bernac (France, 1920).*]

Jornadas de la danza tradicionala

Eight jornadas de la danza tradicionala were organised at Toulouse, 28 October - 2 November 1994. Sometimes there are publications as a result of colloquies of these occasions, or from journées de travail. For further news contact the editors of *Pastel*, Pierre Corbefin or Jean-Luc Dominique, at the Conservatoire Occitan, BP 3011, 31024 Toulouse-Cedex, France. The latest issues of *Pastel* are Nos. 22 & 23. N° 22 contains a dossier on "La gaita de boto aragonaise". Laurent Aubert commented that these are the "most amazing" bagpipes he has encountered. N° 23 has a dossier on "Les ménestriers français sous l'Ancien Régime" by Luc Charles-Dominique, plus regular features.

Typological classification of Tunes

Rimantas Astrauskas of the Lithuanian Academy of Music (Gedimino pr. 42, 2001 Vilnius ; fax [370] (2) 22.00.93) sent news about an International Ethnomusicologists' Conference on "Typological classification of Tunes. Advanced systems for arranging folklore stocks", scheduled for Vilnius December 1-3, 1994. Was there any overlap with the ICTM study group on Analysis and Systematisation of Folk Music? Among other ESEM names listed we noted Anna Czekanowska, Laima Burksaitiene. Some 20 papers were scheduled. INFO would, in future, appreciate news of such meetings well in advance, so that interested members might plan to attend.

How musical was Boxgrove man?

BBC World Service (short-wave for Sth Europe on 12095, 9410, 6195, 3155 kHz ; medium-wave on 648 kHz is good in Nth France and Germany) continues reports in its science programmes on "Boxgrove Man". These hominids are estimated to have lived in SE England some 500,000 years ago. They were near 2 metres in height, and acted in bands to carry off the carcasses of large animals (eg, deer) killed by predators like lions and tigers, in competition with wolves and hyenas. "Boxgrovers" maintained an arsenal of special gear to prepare flint tools : eg, for butchery. Thus they were "curators" (to adopt the *musée-lingue* of the archaeologists), by the fact that they had developed a kind of "machine-tool" repertoire, and as the earliest "Europeans" (so far) might even be among the ancestors of ESEM ! The evidence of cooperative action is irresistible. Are there implications here for the origins of polyphony? Hominids in the mid-Pleistocene seem to have worked and lived together in "cultural" bands.

Traditional music on radio

There is a disappointing slump in the standard of traditional music programmes on radio *France-musique*, with incompetent and passionless presenters at times, who do not seem to have adequate notes at their disposal. On has the impression that programme time is virtually reserved as publicity for the catalogue of Ocora (a venture mounted by Radio-France to commercialise traditional music). Ocora does not always expect CD-notes of ethnomusicological quality and adequate length from its authors, as does the celebrated *Chant du Monde* series (general editor Hugo Zemp, for CNRS—Musée de l'Homme). In great contrast, traditional music programmes on radio *France-Culture* are lively, contextualised, with the voices of the author-fieldworkers, often on the job. That is where one may hear Simha Arom, for example. The approach here favours anthropological as much as musicological presentation.

INFO would welcome notes from other countries about the broadcasting (TV as well as radio) of traditional music. BBC World Service has, in its regular programmes, as in "Andy Kershaw's World of Music", often gone frankly pop, playing a good deal of Caribbean and East African stuff. However, we were delighted to hear on "Monitor" on 23 November 1994 at 10hrs GMT a 30 mn edition on the recent revivals of Chinese traditional music, with interviews featuring *Frank Kouwenhoven* and *Jonathan Stock* among others.

What does one hear from BBC Radio Three, or in Germany, or...? We heard that Radio Suisse-Romande (Geneva) axed Laurent Aubert's programme this year, the excuse being lack of funding.

Listening to radio on short-wave bands?

Ethnomusicologists who study radio broadcasts (a growing sub-tribe) by DXing (that is, scanning the short-wave bands) will be interested to know that the cheapest (and maybe among the best) HF active antenna amplifier, 150 kHz to 30 MHz (typical range, as on Sony ICF-7600 receivers), is obtainable as HOWES_KIT #AA2 from C

M Howes Communications, Eydon, Daventry, Northants NN11 6PT, England, tel. [44]-(0)327- 60178. The kit of components-only costs £8.90, or the kit with a pre-assembled PCB (recommended for beginners) costs £13.90 (prices include VAT), with post and packing being an additional £1.50 in UK, £2.50 airmail export. Access and Visa credit cards are accepted. This information from the autumn.1993 kit catalogue (ie, prices of that date).

The point of installing an active antenna will be appreciated by city-dwellers, because in a minimum space one gains access to wireless transmissions world-wide by signals that begin to emulate those of large outdoor installations. The fractious (and often temporary) republics of world trouble-spots, otherwise dangerous to fieldworkers, can thus be monitored in relative "armchair" comfort. Thus, too, material for "identity"...

The didjeridu and modern technology

The studio-wallahs or boffins are invading the musicological-encyclopædia world. An article on recording techniques for the Australian aboriginal *didjeridu* has come to our attention. The technicians say "the cultural production and use of the *didjeridu* relies on the interplay of sound and technology, at points that involve recording, remixing, and reshaping." This sounds rather like PC and "multicultural-rewiring" of attitudes. Is that what "reshaping" is supposed to be for? The instrument once was rather confined in distribution (Arnhem Land, for example) but has spread. Traditionally, it was made from a branch of hardwood (typically eucalyptus) that had had its interior eaten-out by termites (which abhor the light), and was then shaped with simple tools or fire, and finally a comfortable embouchure would sometimes be fitted, moulded from wild-bees-wax. The learned technicians did not explain the "bubble" effect when a player hums a tenth above the fundamental while he (yes, only he!) blows, with circular breathing.

Brazilians worried about decline of traditional music

A pioneer of campus-radio broadcasting of traditional music, *Ross Clark* (on Radio-B[osum] at the University of Auckland), always on the lookout for zee fascinante and zee exotique, found a Brazilian newspaper on a flight to Norway (Ross had been with us at ESEM in Oxford), and forwarded this cultural cutting (Ilustrada, 15/09/94, p5):

CD é arma de combate cultural (Da Reportagem Local) (LAG)

O CD savante é o quarto e melhor acabado produto de música indígena brasileira. Sem o ranço etnográfico, a preocupação documental fica em segundo plano. A ênfase é dada no registro artístico, no prazer do canto coral xavante. ¶ Antes de "Etenhittipã" foram lançados os LPs "Paite Merewa" (1985), em produção de Marluj Miranda, "Bororo Vive" (1990), realizado pela Universidade Federal do Mato Grosso, e uma coltãncados anos 70 organizada pelo selo Marcus Pereira. ¶ Foram trabalhos pioneiros, mas que padeciam de ecletismo. Marcus Pereira, por exemplo, incluía cantos xavantes, mas não conseguiu dar uma noção de conjunto da tradição da nação. ¶ O CD tem a virtude da amostra completa. Ali estão os hinos iniciáticos, os rituais de celebração dos turnos do dia e os cantos de trabalho. ¶ A música xavante tem como característica principal a forte marcação rítmica, apoiada em instrumentos de percussão leve. Os apitos e o canto grave, em uníssono, dominam as faixas. ¶ É um son dançante, que hipnotiza. Pode ser até utilizado como samples no pop. ¶ A faixa usada no clipe tem esse vigor rítmico. Mas não se trata de uma música de fácil audição. Para o ouvinte comun, é recomendável se habituar vagarosamente com o ambiente de gritos e palavras mágicas ininteligíveis (ignoradas até pela productora do disco, para a qual alguns segredos não foram revelados). ¶ O disco vale como arma cultural. Os

xavantes provam que uma extinção da música indígena significaria crime contra a humanidade. [! Que hipnotiza ! to type that without a Portuguese keyboard...]

Translations of ESEM information requested

ESEM's former Treasurer, Maria-Antònia Juan i Nebot of Barcelona, showed the ESEM flag at a conference at Salamanca, Spain. She made a Spanish translation of our "General Information on ESEM", with some supplementary explanations. [ESEM is always in need of translations of its information, in as many different languages as we can have, please !]

Copyright questions from the Vanuatu Cultural Centre

Warnings to the unwary. The Vanuatu Cultural Centre wrote to Laurent Aubert (producer) and to Peter Crowe (author) about the recent CD (Vanuatu : musiques coutumières, VDE-Gallo 796) on 30/08/94 : "...the first we at the Cultural Centre heard of the CD was over the Radio Vanuatu national news which was somewhat disconcerting. ... What sort of consultation process was followed as regards the use of music/songs on the CD : who were your contacts, was any remuneration made available, what was the distribution procedure for this remuneration ? ... we would like to be able to duplicate (from the CD) cassette versions of the album to sell from the Cultural Centre (as you noted, there are no copyright problems here)..." We replied to say 15% royalties had been paid direct to the principal fieldworkers in the outer islands (where the recordings were made, in the 1970s), well before the publication, and this also meant the pending CD was known-about well in advance. With frequent changes of personnel at the VCC, no consultation had been possible, even had it been appropriate. Vanuatu, like many new nations, does not belong to any international copyright convention, and in principle can reissue ("pirate") what it likes without having to ask. In 1992, we had offered Ambong Thomson of Radio Vanuatu a small "scoop" on the news of the publication of the CD, which he broadcast when he had the actual, physical disc in his hands and could therefore believe that it truly existed. On 28/10/94 the VCC wrote to Aubert (but not to PC) to say they were finally "satisfied everything was done correctly".

Music archaeology

The Secretariat is in possession of an almost illegible photocopy of a notice signed by Richard G Woodbridge, III, of Box 111, Princeton Junction NJ 08550 [USA]. It is headed *Acoustic Recordings from Antiquity*. Abstract : "Pioneering experiments establishing the principles of recalling ancient sounds from antiquity are reported." There are claims for "sound-recorded on pottery" and "sound-recorded in paint strokes". The notice comes from *Proceedings of the IEEE*, August 1969 (IEEE = Institute of Electrical and Electronical Engineers). In view of the illegibility, readers are advised to search for the original publication themselves, or contact the author direct, should they be interested. [*Hey! Who sent this stuff?*]

Meanwhile, Ellen Hickmann, who is chairman* of the ICTM Study Group on Music Archaeology, is thinking of a meeting in 1995, perhaps in conjunction with XI. ESEM.HOLL.95, and she has a proposal on "Music archaeology - a new approach towards rock art", sent in draft form to Frank Kouwenhoven. A professional guide at the Niaux caves remarked that experiments have begun with DAT recorders to examine the "acoustic quality" of Magdalenian sites (Niaux is a famous example) to make some comparisons with those in "secular" sites, such as the nearby Grottes de la Vache. (Alas, the Ariège council held an architectural competition and now an iron monstrosity protrudes from the entrance to Niaux. The price of admission has risen from 12 F in 1984 to 40 F.)

[* The New Shorter Oxford English Dictionary (1993, 2 vols, 3801pp, edited by Mme Lesley Brown) defines "chairwoman" as "a female chairman".]

Minutes of ESEM plenary meetings, Oxford, 29 Aug. & 2 Sept. 1994

Plenary Meeting I (29 August)

Minutes of the Plenary Meeting of ESEM, held at the Music Faculty of the University of Oxford, on Monday 29th August 1994

1 The President opened the meeting by welcoming all those present ; he asked the permission of the meeting for the minutes to be taken by Gwen Montagu, (not a member of ESEM) and this was approved.

2 Apologies were received from: Giuseppina Colicci, Richard Edwards, Romà Escalas, Susanne Fürniss, Paulette Gershen, Robert Günther, Anca Giurcescu, Joseph Jordanier, Margot Lieth-Philipp/ Bernard Lortat-Jacob, Tullia Magrini, Josep Martí, Zvi Malachi, Antoinet Schimmelpenninck, Marcello Sorce-Keller, Nino Tsitsishvili, Susanne Ziegler.

3 The Minutes of the previous meeting, held at Callella in September 1993, had already been circulated in INFO-22. Wim van Zanten moved that they should be taken as read ; Peter Crowe seconded this and it was agreed. The President said that he proposed to consider any matters arising from the Minutes together with discussion on the Reports.

4 Reports : The reports for the past year had been circulated, and were read (in part) by the President, the Secretary-General and the Treasurer.

5 Discussion : It was pointed out that at previous General Meetings those present had first stood in memory of deceased members ; the President therefore asked that those now present should stand in memory of John Blacking and other past friends.

5.1 On the selection of papers for Seminars, the difficulty of working from abstracts was referred to. It was felt that the present programme was better balanced than previous ones. John Baily pointed out that this year's Programme Committee had started work late, and that there had also been difficulties arising from having three conference themes ; he hoped to have discussions with next year's organisers to assist their own planning.

5.2 All suggestions for a substitute for INFO as the name of ESEM'S newsletter would be welcomed. Our name in German was also briefly discussed, as was the logo of Europa on her bull. Further suggestions for all these were requested for Friday.

5.3 On publication of papers, a number of suggestions were made : that papers were not always given in a form suitable for publication, and would need either much revision or editing ; that the papers should be placed in the journals of other organisations, such as The World of Music ; that ESEM should consider electronic publication, either on floppy disk or utilising e-mail ; it was important that wherever papers were published, the name of ESEM should be associated with them.

5.4 Decisions on these matters would be referred to the meeting scheduled for Friday morning, as were nominations for the CORD.

5.5 On the Treasurer's Report, it was agreed that the right action had been taken in removing from the membership lists those who had not paid subscriptions, and that possibly only one year's grace, rather than the present two, should be allowed to defaulters.

5.6 There was a general agreement that more details of the categories of expenditure should be included in the accounts. While it was sensible to hold payments in assorted currencies, the accounts would be clearer if they showed holdings in

pesetas. It was agreed that the accounts should be revised to take note of these points and presented again at Friday's meeting.

6 Wim van Zanten moved that the Reports of the President and the Secretary-General be accepted. This was seconded by Frank Kouwenhoven and agreed.

7 Anne Caufriez, Vice-President, then reported on her endeavours, during most of the past year, to secure financial support for ESEM from the European Union. This had been much complicated by the bureaucratic structure of the Union and the difficulty of finding the right line of approach. There was great competition among organisations for money for cultural projects, and ESEM's request was at first rejected. Anne had persisted in her efforts, however, and had finally received the promise of a budget of at least 8000 ECU's (about £6000 sterling). The money is not likely to be received before the end of the year.

7.1 The EU attaches great importance to the use of its funds for development of projects across the member states, and in this connection it was important to consider carefully the venue for ESEM's conference in 1997. The City of Culture then would be Thessaloniki; it might be good also to look into the possibility of Greek participation. The Professor of Music at the University of Thessaloniki was sympathetic to this. Anne's report was received with acclamation. In reply to questions, she explained that it would be necessary to re-apply each year, and we would need to demonstrate the international character of our work. The President repeated the thanks of the meeting for the hard work Anne had done on ESEM's behalf.

8 SEEM à València : Maria-Antònia Juan reported on the work of this group, and the encouragement they had been able to give to the development of ethnomusicology in the area. An increased number of people were coming to this year's Seminar in Alicante, SEEM à València's third meeting. Plans were being made for a fourth Seminar, and the publication of the proceedings of the 1992 meeting was in active preparation. It was unanimously agreed, at the President's request, that they should be permitted to continue to use the name SEEM.

9 ESEM XI Amsterdam : Frank Kouwenhoven said that it was hoped to hold the Seminar in Amsterdam, but it might have to be in Leiden on grounds of cost. Funding was being sought, but responses had not yet been received. It was planned to utilise the resources of the Koninklijk Instituut voor den Tropen. CHIME would hold its conference from September 2nd to 5th, and ESEM would follow from 5th to 10th. The proposed themes were to be found in INFO 23; these were still open to modification, but not to wholesale change. The President asked that there should be discussion among members in the course of this Seminar and points should be brought back to Friday's meeting.

10 ESEM XII 1996 : The President said that suggestions were needed for a venue for the Seminar in this year. It was important that there not be a blank year, especially since elections of officers would be due in 1996. Jehoash Hirshberg said that there was interest in Israel to host an ethnomusical conference, and he would discuss with his colleagues the possibility of inviting ESEM to meet in Jerusalem. The Secretary-General raised the possibility of a location in Southern France, or perhaps Corsica.

The meeting was then adjourned, and would reconvene at 9.15 am on Friday September 2nd.

Plenary Meeting II (2 September)

11 The Minutes of the meeting held on Monday August 29th had been circulated; Wim van Zanten proposed that they be accepted as a correct record; this was seconded by Jehoash Hirshberg and carried nem. con.

12 The President drew attention to the third section of his report, on extending ESEM's work. Peter Crowe suggested that it was important to form regional rather than national groups. Some efforts in this direction had been made in Moscow, but had run into financial problems.

13 Financial Report: The Secretary-General had prepared a conversion of the figures in the Report into French francs, as follows:

1993 Balance	4655
93/94 Income	14256
93/94 Expenses	14262
1994 Balance	4649

The greater part of the expenses were those of the Secretary General, who had been refunded 14262 frs; it was to be noted that there was a discrepancy on this matter between the Secretary-General's records and those of the Treasurer. Postage and stationery accounted for about 50% of total expenses, the rest being divided between photocopying and the printing and circulation of INFO. It was felt that it might be useful to set up a Finance Committee, which would continue the work begun during the past year to reorganise the accounts, and would try to put ESEM's funding on a proper basis. It was important that the Secretary-General's expenses should be properly covered. It was agreed that a properly detailed set of accounts should be published in a future edition of INFO; subject to this, Anna Czechanowska moved the conditional acceptance of the Financial Report. This was seconded by John Baily and agreed.

14 Elections to CORD : The following members of CORD had expressed their willingness to continue in office: Anna Czechanowska, André-Marie Despringre, Susanne Fürmiss, Iren Kertesz Wilkinson, Frank Kouwenhoven, Margot Leith-Phillip wished to stand down. Jehoash Hirshberg was nominated to stand. John Baily proposed and Wim van Zanten seconded the election to CORD of these six nominees and this was unanimously agreed. Frank Kouwenhoven proposed and John Baily seconded the election of Wim van Zanten as Chairman of the 1995 Seminar and this also was agreed.

15 ESEM XI : Frank Kouwenhoven reported that a number of suggestions had been brought to him for subjects to be included in the programme. These would be referred to the local programme committee, which would report in INFO-24, giving details of themes and deadlines for offers of papers.

16 ESEM XII and later meetings : The President suggested that Israel, which had been suggested, might better be deferred as a location until 1998 (ESEM XIV). Thessaloniki was suggested for 1997, though ESEM had as yet little contact with ethnomusicologists in the area. Finland had been suggested for ESEM XII, but it would be necessary to re-establish ESEM's contacts there and confirm whether there was a firm offer. Peter Crowe suggested the possibilities of Gascony. It was agreed after discussion that the decision should be left to CORD, who would explore the possibilities of Finland, Jerusalem or the Pyrénées area and would report by December 1994. The President thanked those who had made offers to host future Seminars.

17 ESEM X : The publication of the proceedings of this Seminar were further discussed. Peter Cooke agreed to work out the logistics of electronic publication, and would report in the next INFO. He asked participants to send him material on disk or by e-mail.

The President, in closing the meeting, expressed his thanks to the Programme Committee for their excellent work.

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11-18 September 1995, Rotterdam

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ROTTERDAM WORLD MUSIC FESTIVAL 1995

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 Chime concert: Wednesday evening September 13
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European Seminar in Ethnomusicology (ESEM)

The European Seminar in Ethnomusicology was founded in 1981 in Belfast. It is a meeting place for professional scholars and advanced students in ethnomusicology. Membership is also available to scholars outside Europe. There are no formal tests of eligibility - the quality of the membership self-selects by the nature of the forum. ESEM members receive the regular ESEM info bulletins and are entitled to attend the annual seminars.

Membership

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. Annual membership fees are now set at 25 Ecus, with half rates for students and conjoints. 25 Ecus is approximately (at the time of writing): 20 British pounds, 50 DM, 170 FF, 30 US \$, 40 SF (francs suisses), 4,000 Sp. pesetas or 50 Dutch gld. Send your payment to: Jeremy Montagu, ESEM, Royal Bank of Scotland, Oxford Branch, 32 St.Giles, Oxford; sorting code 161015, account no. 10011342. Bank charges are your own responsibility. Postal payments (mandats postals) 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).

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.

Annual meetings

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. 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.

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 and Oxford 1994. They last 4-5 days each and are usually held in September. A regional ESEM series began with *SEEM à València* in 1991, with subsequent meetings at Alicante (1992, 1994).

John Blacking Memorial Lecture

ESEM began with a meeting chaired by John Blacking (1928-90) at Belfast in 1981. In 1991, the first John Blacking Memorial Lecture was given by John Baily (UK). Subsequent JBM lectures were delivered by Bernard Lortat-Jacob and Anna Czekanowska.

ESEM Publications

Members receive the regular ESEM info bulletins, with news about conferences, research projects, books, films, CDs, world music courses, regional ethnomusicological societies in Europe etc. etc. From time to time a Directory of Members is published. A revised Directory is planned in time for the 1995 Rotterdam meeting. 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*.

The ESEM Constitution is available upon request.