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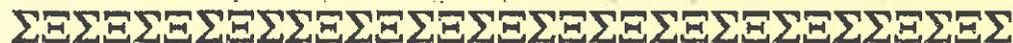
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ESEM

INFO * 25
August 1995



- With preliminary programmes of:
- XI. ESEM, Rotterdam 1995
- CHIME 'East Asian Voices'
- 3rd Teaching World Music Meeting
- Where to stay in Rotterdam ?
- Details on registration & payment

Information bulletin of

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

European Seminar in Ethnomusicology (ESEM)

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

Membership

Annual membership fee: 25 Ecus. Half rates for students and conjoints, i.e. approximately (at the time of writing): £ 20 (Br. pounds), 50 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 161015, 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 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).

Officers of ESEM 1994-5

Jeremy Montagu, Faculty of Music, Oxford	President / Treasurer
Dr Anne Caufriez, Mus. Instrumental, Brussels	Vice-President
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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-rule any decisions that may have been thought inappropriate. The CORD is constitutionally empowered to co-opt any member in good standing to fill any vacancy in its ranks on a temporary basis, either on the executive or among its ordinary (CORD) 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.



EUROPÄISCHES SEMINAR IN ETHNOMUSIKOLOGIE
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EURO-SÉMINAIRE D'ETHNOMUSICOLOGIE

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Info 25, August 1995

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LATEST NEWS

- The Research School CNWS organises a Post-conference meeting in Leiden, *Re-invention of Musical Traditions*, on Monday, 18th September. Admission free for ESEM members.
- INFO-26 will be dated September 1995, and will be placed in the conference folders of those who are coming to Rotterdam. Those who cannot come to Rotterdam will receive their copies by post, afterwards. This will make a third issue of our ESEM bulletin during 1995. We have to thank Frank Kouwenhoven for upgrading the appearance of INFO. There will be a number of reports in INFO-26 (Laade on India, Christara on Greece, Chabrier on Turkey, Trãn Quang Hai in Central Asia, etc.) and a section of reviews of recent books and discs, plus hot news, views and editorials. There will be the preliminary proposals for the XIIth ESEM at Toulouse, 8-14 September 1996, which must be put to the plenary at Rotterdam for approval of modification. (The venue will in fact be at L'Isle Jourdain, 35 kms west of Toulouse, route d'Auch.) We are trying to make INFO a lively source of the latest news in the world of ethnomusicology. If any reader has some new material worth sharing in INFO-26, please fax it immediately to Peter Crowe at [+33] 61.63.67.30. Deadline: 25th August.

11th ESEM, 'Music in a Changing World' Rotterdam, The Netherlands, Sept. 1995

EAST ASIAN VOICES (CHIME) 11-14 SEPTEMBER,
MUSIC IN A CHANGING WORLD / ESEM-TWM, 13-17 SEPTEMBER

To ESEM members and colleagues
To readers of the CHIME Journal
To members of the Netherlands Society for Ethnomusicology 'Arnold Bake'

Twenty-two live performances, six panel discussions, ten special interest sessions, fifteen practical workshops and over fifty papers will make up the four-day programme of the Rotterdam World Music Festival '95, which includes the 11th European Seminar in Ethnomusicology (ESEM) and the 3rd International Symposium on Teaching World Music (TWM). The event is preceded by 'East Asian Voices', a conference organized by the European Foundation for Chinese Music Research (CHIME). Four separate programme committees have selected the most distinguished and inspiring contributions from almost 200 proposals for presentations in words & music.

The Rotterdam World Music Conference will start on Wednesday 13 September. After registration, from 4.30 PM, Anil Ramdas, a distinguished author and thinker on multiculturalism who lives in Holland, will speak on the globalisation of cultures (at 7 pm). His keynote address will be followed by a spectacular presentation of 'East Asian Voices, a 1000 years of East Asian Music' - a concert including not only folk music from Mongolia, ancient Daoist temple music, and classical Chinese and Japanese music for zither and lute, but also folk songs mixed with experimental jazz, and Chinese blues. This concert is presented by CHIME.

The next three days form the core of the symposium 'Music in a Changing World', with parallel programmes of ESEM and TWM during the day, and concerts in the evenings. On the final day, Sunday 17 September, there is a very attractive excursion to Amsterdam, with visits to the Tropical Museum & the Amsterdam World Music School, and a special evening concert of gamelan music in Soeterijn, theatre of the Royal Tropical Institute. Departures are on Monday 18 September (there are no further activities on that day).

Note that the CHIME conference starts on Monday 11 September, with a concert and a film. CHIME finishes on Thursday, 14 September. There is a minimal overlap with the ESEM and TWM conferences (Thursday morning only). It is possible to attend CHIME separately, or in combination with the other meetings.

This edition of Info is entirely devoted to the three forthcoming conferences. For a general outline of the CHIME, ESEM, and TWM meetings, see pp. 6-12. The overall programme makes clear which activities are shared and which ones are scheduled as separate sessions. Apart from this outline, Info 25 consists of the following sections:

1. Information about how to get to Rotterdam (see next page);
2. Details about payment and registration (p.4);
3. Information about hotels and booking possibilities (p.4 and p. 23 ff);
4. A detailed preliminary programme of XI.ESEM (pp. 13-18);
5. A detailed preliminary programme of the CHIME meeting (pp.19-22);
6. A registration form for the conferences.

About Rotterdam, and how to get there

Rotterdam, current population 570,000, is the second largest city of the Netherlands and the world's largest seaport. Its historical centre (with numerous 17th century merchant houses and picturesque canals) was largely destroyed in the Second World War. The city was rebuilt after the war, but not in the old style. It has become a testing ground for modern architecture and for innovative town planning. Its current skyline features huge office buildings with shining glass and steel. Rotterdam has developed into one of Europe's major post-war industrial centres, with its own airport (Zestienhoven) and important goods transport connections to other cities on the continent.

The town has much to offer for lovers of contemporary architecture (from houses in the shape of tilted cubes to suspended steel bridges) and for people addicted to shopping in overcrowded areas. The Euromast with Space Tower (180 m) offers an impressive view of the city and harbour and reveals the countryside with green meadows and wind-mills beyond. If you are fond of historical places and an intimate atmosphere, go and see Delfshaven, a lovely area not too far from the city centre. It was from Delfshaven that the Pilgrimfathers started on their journey to England in 1620, and one of Holland's biggest naval heroes, Piet Heyn, was born here in 1577. His birth-house can still be visited. Lovers of the visual arts will enjoy the Museum Boymans van Beuningen, which has a very attractive collection of old and modern paintings, combined in unorthodox ways. The Concert & Conference Centre De Doelen functions as the most important music centre in Rotterdam, with concerts of classical music, jazz, pop and rock, as well as world music.

● De Doelen is conveniently located at only 2 minutes walking distance from the Central Railway Station (CS). There are railway connections to Rotterdam from every major city in Europe. (Travelling by train from abroad, you are most likely to reach Rotterdam via Brussels, or via Cologne or Osnabrück.)

● If you come by air to Schiphol Airport, Amsterdam, you can take a direct train from Schiphol to Rotterdam CS. The travelling time is 45 minutes; a single ticket costs Dfl 17.50.¹ In the daytime, direct trains leave from Schiphol every 13 and 43 minutes past the hour; there are further trains to Rotterdam in between, at the same price, but note that these require a change of trains in The Hague.

● If you come by air but land at Zestienhoven Airport, on the outskirts of Rotterdam, you must take a bus to Rotterdam CS (no other means of transport available here, except taxis). There are buses from Zestienhoven to the city every 15 minutes. The travelling time is the same as from Schiphol Airport, 45 minutes. You can buy a small 'strippenkaart' in the bus for Dfl 4.50, which should cover the trip.

● If you expect to make further use of public transport in Rotterdam or elsewhere in Holland later during the week (bus, streetcar or underground, even if you take a few rides only), it may be more profitable to buy a bigger 'strippenkaart' for e.g. 11 guilders. The bigger cards are usually not available from bus drivers. They can be bought at the airport or in railway stations, post offices, or cigar shops, and are valid for public transport (except trains and boat services) everywhere. The biggest format 'strippenkaart' costs Dfl 32.25 but is useful only if you stay in Holland for a longer time.

● If you come by car, note that parking in the centre of the city is expensive. Parking is free in many areas outside the centre. For a map which shows the position of the Rotterdam CS (Centraal Station) and De Doelen in the city centre, as well as the locations of a number of cheap hotels, see p.26.

¹One Dutch guilder is approx. equivalent to £ 0.40 British pounds, or 0.89 DM (Deutsche Mark), or 3 FF (French Francs), or 0.74 SF (Swiss Francs) or 78 Spanish Pesetas or 0.64 US \$.

Registration & payments

Registration for ESEM-TWM starts on Wednesday 13 September, 16.30 PM. May we advise you to check in at your hotel (if you have booked one) before coming to the registration desk in De Doelen. Registration is followed immediately by a welcome reception, a dinner and various evening activities.

• Registration for CHIME starts on Monday 11 Sept., 15.00 PM. Early registration for ESEM is possible on that day (if you plan to attend both meetings).

If you have not pre-registered already: please fill in the pre-registration form in the back of this Info (p.28) and send it to:

Rotterdam World Music Festival,
Concert & congress center de Doelen,
P.O. Box 972, 3000 AZ Rotterdam, The Netherlands.

The fee for participation in TWM/ESEM (including all concerts!) is Dfl 200,- (roughly US\$ 130,-). Lunches and dinners are not included. The fee for the CHIME conference (including two lunches, a film and the concert of 13 September) is Dfl 150,- (roughly US \$ 95). Note that the organizing committee has decided not to raise the fee for conference registrations received after July 1st.¹

If you plan to come to ESEM, do not forget to indicate on the form that you register as an ESEM member (or will become a member). Advance registration does *not* oblige you to pay in advance but is very important for the local CHIME and ESEM committees because it helps us to prepare the conferences and the catering in a proper way.

• The registration fee covers participation in the full programme of papers, panels, work-shops and evening concerts, and also covers a programme guide and book with abstracts. Lunches & dinners are available in de Doelen, but are not included in the ESEM/TWM fee (see also below, under 'Food').

Excursion to Amsterdam

We recommend the excursion to Amsterdam on Sunday 17 September as a worthy finale of this year's ESEM. It includes a dinner and a special *gamelan* concert with music from Java and Bali, (both traditional and contemporary compositions). The concert takes place at the Soeterijn Theatre of the Royal Tropical Institute. Be sure not to miss this visit to Holland's best-known city, with opportunities to see the Amsterdam World Music School in full swing and to take a look at the musical instruments collection of the distinguished *Tropenmuseum*. The dinner remains a surprise. It is also in Amsterdam that ESEM member Rüdiger Schumacher will be presented with the Jaap Kunst Award by Mantle Hood, honorary chairman of the Jaap Kunst Foundation and life member of the ESEM. We round off the 11th ESEM with music (rather than with business!)

Attending only a part of the event ?

Those who have no time to attend the full programme but would like to come for one or two days only can do so for Dfl 75,- per day. (A day-ticket covers all the sessions and music activities on one day, including evening concerts.)

¹ If you have already sent us advance payment *plus the uprate*, we will make restitution of the uprate amount (Dfl 50,-) when you arrive at the registration desk in Rotterdam.

Hotels & catering

You may book your hotel via the Netherlands Reservation Centre (NRC) by returning the hotel reservation form which was included in Info 24. (For extra forms, you can contact De Doelen, telephone +31-10.217.1738, fax +31-10.213.0913.) The NRC offers hotels in three price categories; the cheapest category is from 75 to 125 guilders for single rooms, or 100 to 150 for double rooms.

Alternatively, you may book your own hotel or reserve a place in a youth hostel directly, without making use of the NRC service. In this Info we provide a list of cheap and mid-price hotels which are all fairly close to De Doelen. Prices range from 45 to 80 guilders for a single room, and from 68 to 120 guilders for a double room. For the list see pp. 23-25. A bed in the youth hostel is 32.50 per night (for non-members).

For your convenience, the hotels in the list are also shown on a map (p.26). Please note that you are expected to make your own bookings. If you contact a hotel, make sure to check prices and other details, since they are subject to change.

In the list we have included three small hotels in Delft. Delft is a lovely and intimate historical Dutch town only 13 minutes by train from Rotterdam C.S., an interesting alternative for those who prefer this to the modern and business-like environment of the centre of Rotterdam. If you stay in Delft, there is no need to miss out anything of the ESEM programme because of transport problems. There are trains to the city (and from Rotterdam back to Delft) every 10 or 15 minutes. The last train to Delft leaves Rotterdam C.S. at about 3 o'clock in the morning, which allows you to participate in the late night and early-morning concerts scheduled in de Doelen on Thursday, Friday and Saturday (until 1 or 2 o'clock in the early morning!)

Food

Lunches in de Doelen, and in the restaurants around the Doelen, are about Dfl. 10-15. Dinners can be bought in de Doelen and other places for about Dfl. 15-20. There will be Indian, Indonesian and other types of food available from de Doelen. Alcoholic drinks in De Doelen can be a bit pricey, but some near-by pubs and cafés offer cheaper (but high-quality) alternatives. For a taste of fine old gin, visit the grounds where it is manufactured: Schiedam, a few minutes by train or tram from the centre of Rotterdam.

Epilogue

Since we are talking about the good things of life anyway: if you join XI.ESEM, you are expected to pay your ESEM membership fee for 1995 when you arrive at the registration desk in Rotterdam, (if you haven't paid up already). Please avoid blacklisting and more serious evils and make the ESEM treasurer and yourself happier persons.

We hope to see you all in Rotterdam!

Wim van Zaaten
Frank Kouwenhoven

CHIME MEETING - EAST ASIAN VOICES - PRELIMINARY PROGRAMME

Wednesday 13 September

Monday 11 September

15.00 h Arrival and registration

16.30 h Key note paper
David Holm, Macquarie University, Sydney, Australia

17.00 h Reception with music

20.15 h Film: 'Broken Silence'
(Elaine Flipse, Netherlands, 1995.)
This documentary follows five contemporary Chinese composers in New York, Paris, and during visits to their native villages in China, where they get in touch with local musicians.

Tuesday 12 September

09.00 h Session I: Narrative Singing
Chair: Frank Kouwenhoven

11.45 h Panel on Story-telling Traditions

14.00 h Session II: Ritual music
Chair: David Holm

16.45 h Panel: Gods or Mortals?

EVENING: FREE

09.00 h Session III: Folk Song
chair: Keith Howard
(includes:)

11.35 h Interview U. Chaharughchi
A. Schimmelpenninck in conversation with this Mongolian folk singer.

12.15 h Interview Ou Xiaosong
About the use of traditional vocal styles in contemporary Chinese music

PARALLEL SESSIONS

14.00 h Session IVa: Ritual music
chair: Kyle Heide

16.00 h WORKSHOP 1
Modern Chinese percussion [with Ou Xiaosong]

19.00 h Keynote address
Anil Ramdas on the globalization of cultures

20.15 h Concert East Asian Voices
Suzhou Daoists, Trio Tai Nung
Dai Xiaolian, Junko Ueda, Liu Sola & Wu Man.

14.00 h Session IVb: Recent traditions
chair: Wang Yingfen

WORKSHOP 2
Guqin (Chinese zither) music [Dai Xiaolian]

MUSIC IN A CHANGING WORLD - PRELIMINARY PROGRAMME

Wednesday 13 September

16.30 h Arrival and registration

19.00 h Keynote address
Anil Ramdas

20.15 h Concert East Asian Voices
Suzhou Daoists, Trio Tai Nung
Dai Xiaolian, Junko Ueda, Liu Sola & Wu Man.

Thursday 14 September

ESEM

09.00 h Session I: Mus. Evolution
chair: Susanne Führl

10.30 h Panel →

TWM

10.30 h Joint Panel
ESEM / TWM / CHIME:
"Globalisation of Music / Teaching Music in a Multicultural Society": Is the rapid cultural and geographical diversification we see today leading to homogeneity or to musical enrichment and innovation? What happens to music education in multicultural contexts. Do one-culture settings still exist?"

12.30 h Lunch

CHIME (concluded)

09.00 h Session: Ritual Music
Chair: David Hughes (Room A)
Session: Chinese Opera
Chair: Michael Gissenwehner (Room B)

10.30 h WORKSHOPS
Shomyo singing (Junko Ueda) (A)
Ritual percussion (Suzhou Daoists) (B)

12.30 h CHIME: Closing Ceremony

MUSIC IN A CHANGING WORLD - (CONTINUED)

Thursday 14 September (afternoon)

<p>ESEM 14.00 h <u>Session II: Musical Evolution</u> Chair: Susanne Fürmb</p>	<p>TWM 14.00 h <u>Presentations</u> followed by <u>Panel/general discussion:</u> <u>The Study of Music Outside Culture</u> There are two contrary lines of thought in world music education: one says that the cultural context should be recreated or at least explained as much as possible while teaching music from different cultural areas (or eras), while the other thinks that music should speak for itself. What are the pros and cons of these views, and how do they apply to different settings and levels of teaching? [Chair: Keith Howard]</p>	<p>TWM 14.00 h <u>Practical workshops</u> followed by discussions: Gamelan, Chinese drums, Bewa xylophones</p>
<p>15.30 h <u>Tea/coffee</u></p>	<p>15.30 h <u>Tea/coffee</u></p>	<p>15.30 h <u>Tea/coffee</u></p>
<p>16.00 h <u>Session III: Musicians Biographies</u> Chair: Veit Erlmann</p>	<p>16.00 h <u>The Study of Music Outside Culture (continued)</u></p>	<p>16.00 h <u>Practical workshops</u> followed by discussions</p>
<p>17.00 h <u>Panel/discussion:</u> <u>Musicians' Biographies - a matter of fact?</u> Writing musicians' biographies involves more than presenting biographical information. Is it at all a task for ethnomusicologists? What actually constitutes a good biography? And how do we go about with 'facts'? [Chair: John Baily]</p>	<p>17.00 h (end of TWM panel)</p>	
<p>17.30 h (End of ESEM panel) Dinner</p>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>From 17.30 h: *** WORLD MUSIC MARKET***</p> </div>	
	<p>19.00 h <u>John Blacking Memorial Lecture</u> by Mantle Hood [Joint ESEM/TWM]</p>	<p>17.30 h (End of workshops) / Dinner</p>

MUSIC IN A CHANGING WORLD - (CONTINUED)

Thursday 14 September (Evening)

20.15 h Concerts (until 01.00 AM)
Cuba Special with arrangements of songs, chachas and danzones for string quintet by the Escuela Nacional de Musica, street organ music by Orqunto Oriental, and rumbas, toques and caraballs by Folklorioma. Music from the Orient in the small auditorium by Vidyadhar Vyas (khyal; North Indian classical vocal music); Nürsac Doğanışık and Güner Karabacak (Turkish vocal music), and Sanquita (Indian/Andalusian fusion).

Friday 15 September

<p>ESEM 09.00 h <u>Session IV: Mus. Evolution</u> Chair: John Baily</p>	<p>TWM 10.30 h <u>Joint Panel ESEM/TWM:</u> <u>'Teaching Methodologies'</u> Changes in societies and cultural surroundings have raised discussions all over the world about ways of teaching. Where do the different musical traditions of the world stand in the continuum from oral to notated forms of transmission, and the parallel line from holistic and analytic approaches to teaching music? [Chair: Andreas Gützwiler]</p>	<p>Other meetings 10.30 h <u>Small independent producers</u> (until 11.30 h)</p>
<p>10.30 h <u>Tea/Coffee</u></p>		
<p>11.00 h <u>Session IV continued</u></p>		
<p>11.45 h <u>Panel: Musical Evolution</u> Are there parallels between musical change and organical evolution? What can we learn from biology, if anything? Is it useful to look for parallels? Or misleading, and perhaps dangerous? Looking at musical evolution in terms of structure: how are micro- and macro-changes in musical materials related?</p>		
<p>12.30 h <u>Lunch</u></p>	<p>12.30 h <u>Lunch</u></p>	<p>12.30 h <u>World music & media (STOA)</u> Until 15.30 h</p>

MUSIC IN A CHANGING WORLD - (CONTINUED)

Friday 15 September (Afternoon)

ESEM	14.00 h	<u>Session V Musical Evolution</u> (The role of Musical Instruments) Chair: Marjolijn van Roon	TWM	14.00 h	<u>TWM in Community Projects</u>
	15.30 h	<u>Tea/Coffee</u>		14.00 h	<u>PARALLEL WITH:</u> <u>General Introductory Courses</u> Chair: Peter van Amstel
	16.00 h	<u>Session VI Creativity</u> Chair: Marjolijn van Roon		15.30 h	<u>Tea/Coffee</u>
	17.15 h	[short break]		16.00 h	<u>Workshop Turkish Folk Music</u> Ceylan Ulu
	17.30 h	<u>ESEM Business Meeting</u>		16.00 h	<u>PARALLEL WITH:</u> <u>Workshop Russian Polyphony</u> Irina Raspopova
	18.30 h	<u>Dinner</u>		18.00 h	<u>Dinner</u>
	20.15 h	<u>Concerts (until 02.00 AM)</u>			

Fuzué (dance music from the North-East of Brazil).
Nostalgia (music of Cabo Verde). Nueva Manteca (fusion of Cuban rhythms and jazz). El Amal (popular Moroccan music).
Small auditorium: Mohammad Atai, rubab (Afghanistari).
Bisserov Sisters, polyphonic singing from Bulgaria.
Sexteto Canyengue: Argentinian tango, and Njava, traditional music of Madagascar.

MUSIC IN A CHANGING WORLD - (CONTINUED)

Saturday 16 September

ESEM	09.00 h	<u>Session VII: Creativity</u> Chair: Keith Howard	ESEM	09.00 h	<u>Session VIII: Musicians</u>
	10.30 h	<u>Tea/Coffee</u>		10.30 h	<u>Panel: Teaching World Music in the Classroom</u> [Chair: Huib Schippers]
	11.00 h	<u>Creativity (continued)</u>		11.00 h	<u>Tea/Coffee</u> <u>Musicians (continued)</u>
	11.45 h	<u>Panel: Creativity</u> How does 'composing' by modern composers differ from musical creation in traditional oral cultures? To what extent are we looking at similar creative processes? Panel with composers Zygmunt Krauze, Jack Body and others. (Chair: Keith Howard)		11.45 h	<u>Panel (see left)</u>
	12.30 h	<u>Lunch</u>		12.30 h	<u>Lunch</u>
	14.00 h	<u>Session IX: Musical Evolution</u> Chair: Ellen Hickmann		14.00 h	<u>Practical workshops (until 14.45)</u> Camelán // Djembe (Ponda O'Bryan) // Singing 'world' repertoire (Stan Lokhin)
	15.30 h	<u>Tea/Coffee</u>		15.00 h	15.00 h Saz (Ceylan Ulu) // Kompang Drumming (Jennifer Walden) // Latin Percussion (Chris Norton) (until 15.45)
	16.00 h	<u>Musical Evolution (continued)</u>		16.15 h	<u>Special Interest Sessions</u> Camelán in the classroom World percussion in the classroom Singing 'world' repertoire in the classroom Indian music in the Classroom Teaching world music/computers
	17.30 h	End of session		18.00 h	<u>Dinner</u>
	18.00 h	<u>Dinner</u>			

from 17.30 to 02.00 h:
WORLD MUSIC MARKET

MUSIC IN A CHANGING WORLD - (CONTINUED)

Saturday 16 September (Evening)

20.15 h Concerts (until 02.00 AM)
 Sapho (sings Oum Kalsoum), Manfila Kanié (acoustic music from Mali), Arvind Parikh (Indian sitar).
 In the festival hall: Grupo Zamankioiki (Antilles) and Surinam special, with baithak gana by Droeh Nankoe,
 kawina by Krijort Pritiri, and Afro-Caribbean jazz by the Fra Fra Big Band.

Sunday 17 September

ESEM
 10.30 h Tea/Coffee
Session XI Musical Evolution
 Chair: Laurent Aubert

12.00 h Joint Panel TWM/ESEM

13.00 h Lunch

TWM
 10.30 h Business Meetings
 TWM

12.00 h Joint Panel TWM/ESEM
 With brief reports on various
 special interest sessions

13.00 h Lunch

14.00 h Excursion to Amsterdam
 With visits to:
 Royal Tropical Institute
 Amsterdam World Music School

17.00 h Presentation Jaap Kunst Award
 By Mantle Hood

20.30 h Gamelan Concert, Soeterjin Theatre
 Ensemble Widosari & percussion group (Central
 Javanese Gamelan, traditional & contemporary);
 Ensembles H.Vonck & H.Nageiberg (Balinese Gamelan)

11th ESEM, Rotterdam 1995
 Preliminary Programme

The XI.ESEM, Rotterdam 1995, focuses on processes of change and innovation in music. There are three major themes. Theme I, *Musical Evolution*, runs like a basic thread through the entire conference, with special interest sessions on subjects like the impact of musical instruments on the shape of music, and the interface between musicology and biology. Read Darwin and join the discussion!

Theme II, *Creativity*, contrasts contemporary composition with musical creation in traditional (oral) music cultures. This subject is addressed on Friday and Saturday. Some prominent composers of contemporary music have shown an interest to offer their ideas in ESEM: Zygmunt Krauze from Poland, Jack Body from New Zealand, and Qu Xiaosong from China, amongst others. There will also be time to look at creativity in traditional genres of Persian, Indian, African, Indonesian and European music.

Theme III, *Musicians Biographies*, is the subject of a panel on Thursday afternoon, and a series of papers on Saturday. ESEM will consist of papers (15 minutes each plus 5 minutes for discussion), interviews and musical demonstrations. The end of every morning is reserved for panel discussions. To accommodate extra papers, we have one day of parallel sessions (on Saturday). The 1995 John Blacking Memorial Lecture will be presented by Professor Mantle Hood on Thursday. ESEM business will be discussed in a meeting on Friday afternoon.

Below we print a preliminary programme which includes all the papers which have been accepted by the ESEM programme committee.

Important: inclusion of individual papers in this programme does not necessarily imply financial support for those individuals who have applied for assistance and whose papers have been accepted. We are currently still investigating possibilities to accommodate applicants. It won't be possible to honour every single request!!!

Wednesday 13 September

- 16.30 ARRIVAL AND REGISTRATION
- 19.00 KEYNOTE ADDRESS
 Anil Ramdas
- 20.15 - 22.30..... CONCERT EAST ASIAN VOICES
 Suzhou Daoists, Trio Tal Nutag, Dai Xiaolian,
 Junko Ueda, Liu Sola & Wu Man

Thursday 14 September

- 09.00 SESSION 1: MUSICAL EVOLUTION
[chair: Sussane Fürniß]
- Marjolijn van Roon..... Jaap Kunst: *Vergleichende Musikwissenschaft* or *Ethnomusicology*; Kunst's attitude towards musical change and the influence of evolutionary theories on his work.
- SESSION 2: PANEL: AUSTRONESIAN MUSIC
Austronesian musical substrates, Melanesian musical fractals: The problematics and the evidences.
- With: Raymond Amman,
Peter Crowe, Mantel Hood,
and Dana Rappoport.
- 10.15 Tea / Coffee
- 10.30 SESSION 3: JOINT PANEL ESEM/TWM/CHIME:
'Globalisation of music / Teaching Music in a Multicultural Society':
Is the rapid cultural and geographical diversification we see today leading to homogeneity or to musical enrichment and innovation? What happens to music education in multicultural contexts. Do one-culture settings still exist?
- 12.30 Lunch
- 14.00 SESSION 4: MUSICAL EVOLUTION
[chair: Susanne Fürniß]
- John Myers..... Prime number meters in jazz; 40 years of musical evolution in compositional practice and cultural symbolism.
 - Silvia Garcia Martínez.... Making *heavy metal* in Barcelona, Spain.
 - Trevor Wiggins..... The biggest shock-education? The Naa Polkun effect.
 - Gregory Booth..... Changing practice and changing meaning.
- 15.30 Tea/Coffee
- 16.00 SESSION 5: MUSICIANS' BIOGRAPHIES
[Chair: Veit Erlmann]
- John Baily..... On the relevance of biography in ethnomusicology.
 - Ann Schuurmsma..... Archival aspects of musician's biographies.
 - Peggy Duesenberry..... Musicians' biographies in the construction of oral history: case studies from the Scottish fiddle tradition.
 - Hans-Hinrich Thedens... Hardanger fiddle playing of Salve Austenå.

- 17.00 - 17.45 SESSION 6: PANEL ON BIOGRAPHIES
[Chair: John Baily]
Musicians' Biographies - a matter of fact?
Writing musicians' biographies involves more than presenting biographical information. Is it at all a task for ethnomusicologists? What actually constitutes a good biography? How do we get about with 'facts'?
- With: John Baily,
Ann Schuurmsma,
Huib Schippers & others
- 18.00 Dinner
- 19.00 - 19.45 SESSION 7 (Joint ESEM/TWM):
- Mantel Hood..... JOHN BLACKING MEMORIAL LECTURE
- 20.15 CONCERTS (until 1.00 AM)
(See general schedule)

Friday 15 September

- 09.00 SESSION 8: MUSICAL EVOLUTION
[Chair: John Baily]
- Jan van Belle..... *Madâ* in Tadjik Badaxshân: a particular style in the corpus of Sûfi music.
 - Frank Kouwenhoven.... From bird song to human song - music as the defense of form.
 - Udo Will..... Timeframes and topography - comparative aspects of musical (cultural) and biological evolution.
 - Nice Fracile..... In the wake of Bartók's recordings.
- 10.30 Tea / Coffee
- 11.00 SESSION 9: MUSICAL EVOLUTION (CONTINUED)
- Jehoash Hirschberg..... Immigration as stimulus for ideologically motivated creativity.
 - Ekaterina Dorokhova.... Ethnical islands: ways of musical evolution.
- 11.45 SESSION 10: PANEL: MUSICAL EVOLUTION
Are there parallels between musical change and organical evolution? What can we learn from biology, if anything? Is it useful to look for parallels? Or misleading, perhaps even dangerous? Looking at musical evolution in terms of structure: how are micro- and macro-changes in musical materials related?
- With: Jehoash Hirschberg,
Frank Kouwenhoven,
Udo Will and others.

- 12.30 Lunch
- 14.00 SESSION 11: MUSICAL EVOLUTION
[Chair: Marjolijn van Roon]
- Sylvie Le Bomin..... De vingt-neuf lames à sept cordes.
 - Sussane Fümüß..... Organological repercussions on musical structure.
 - David Trassof..... Researching the evolution of a musical instrument in modern India.
 - Roberto Catalano..... Reasons for change in function and performance of a Sardinian Cane clarinet.
- 15.30..... Tea / Coffee
- 16.00 SESSION 12: CREATIVITY
[Chair: Marjolijn van Roon]
- Paula Bos..... Individual creativity in making text and melody of songs in Flores, Indonesia.
 - Edischer Garakanidse... Improvisation in der Georgischen Vokalmehrstimmigkeit.
 - Anne Caufriez..... Composers of traditional music in Portugal.
 - Jack Body..... A Western composer's response to the musics of the minorities of Yunnan, South China.
- 17.15 (short break)
- 17.30 ESEM BUSINESS MEETING
- 18.30 Dinner
- 20.15 CONCERTS (untill 2.00 AM)

Saturday 16 September

[ESEM HAS PARALLEL SESSIONS IN ROOMS A AND B]

- 09.00 (Room A)..... SESSION 13A: CREATIVITY
[Chair: Keith Howard]
- Saule Utegaliyevá..... Evolution of the Kazakh *kyuishis*' creativity in modern musical culture.
 - Martin Clayton..... Tradition and individual creativity in Hindustani Music.
 - Vincent Dehoux..... One of us must know.
 - Laudan Nooshin..... In search of the nightingale: Myth and metaphor in persian classical music.
 - Dai Xiaolian..... Composing for *guqin* in ancient times - A study of two Ming and Qing sources.

- 09.00 (Room B)..... SESSION 13B: MUSICIANS
- Riitta Thiam..... Sakari Kukko, a world musician.
 - Prithwindra Mukherjee.. Dilipkumar Roy (1897-1980).
 - Vyacheslav M Schourov The 'constrained childhood' of Agraphena Glinkina.
 - Claudia Clarke..... Bob Marley at 50.
- 10.30 Tea / Coffee
- 11.00 (Room A)..... SESSION 14A: CREATIVITY (CONTINUED)
[Chair: Keith Howard]
- Reinhard Febel and Ellen Hickmann..... The double personality: Composer and musician of different traditions.
 - Allan Thomas..... A *pulotu* (composer) in the traditional music and dance of the Tokelau Islands of the Central Pacific.
 - Anna Czekanowska..... Interview with Polish composer Zygmunt Krauze.
- 11.00 (Room B)..... SESSION 14B MUSICIANS (CONTINUED)
- Zhang Xingrong..... The musical career of Zhang Laowu, a blind musician of the Lahu minority, China.
 - Henrice Vonck..... Dramatic role of sung texts in *wayang kulit* of the village of Tejakula, North Bali.
 - Rosia Soultanova..... Uzbek wedding reception as a musical performance.
- 11.45 (A + B)..... SESSION 15: ESEM PANEL ON 'CREATIVITY'
[Chair: Keith Howard]
How does 'composing' by modern composers differ from musical creation in traditional oral cultures? To what extent are we looking at similar creative processes?

With: Ellen Hickmann,
Jack Body, Rüdiger
Schumacher & others

- 12.30 Lunch
- 14.00 (Room A)..... SESSION 16A: MUSICAL EVOLUTION
[Chair: Ellen Hickmann]
- Bart Barendregt..... *Randai* the coexistence of old and new genres in Sumatra, Indonesia.
 - Sanja Rajjevic..... Musical change in Bosnia and Herzegovina: the case of urban newly composed folk music.
 - François Borel..... Une rupture radicale: la nouvelle musique des *ichoumar* touaregs.
 - Paul White..... Fleshing out scattered bones: Preservation, restoration, and progress within the re-orchestration of Maori music.

- 14.00 (Room B)..... SESSION 16B: MUSICIANS
[Chair: Jeohash Hirschberg]
- Nadezhda Joulanova..... Folk musician of the new generation and the fate of traditional culture.
 - Brigitte Bachmann..... Anton Bruhin, the best jew's harp player of Switzerland.
 - Speranta Radulescu..... The story of a gipsy professional musician from the Danubian plain: Apparent and hidden conflicts.
 - Yves Defrance..... The competition effect on a musical practice in a traditional sphere.
- 15.30 Tea / Coffee
- 16.00 (Room A)..... SESSION 17A: MUSICAL EVOLUTION (CONTINUED)
[Chair: Ellen Hickmann]
- Rimantas Sliuzinskas..... Musical folklore evolution in Lithuania.
 - André-Marie Despringre..... Evolution de l'oralité et des formes de la musique dans les nouvelles pratiques progressistes des musiques flamandes de France (1974-80).
 - Ahmet Yürür..... New world order in music: from blocs to communalism: The *soz* genre among Shi'ites of North India.
 - Susanne Ziegler..... A hundred years of musical evolution: Some case studies from the Berlin Phonogram Archive.
- 16.00 (Room B)..... SESSION 17B: MUSICIANS (CONTINUED)
[Chair: Jeohash Hirschberg]
- Sara Manassch..... Woman the singer - Salima Murad (1907-1973), doyenne of Iraqi song.
 - Marian Lupascu..... The dynamics of a personality: the folk performer Martin Chisar.
 - Wyn Thomas..... Nansi - 'The queen of harps'.
 - Eduard Alexeyev..... Shamanistic music and new Yakut ethnic rock.
 - Nicolae Teodoreanu..... The musical particularities of the sacred recitation in the Romanian-Orthodox church.
- 17.30 End of sessions.
- 18.00 Dinner
- 20.15 CONCERTS (untill 2.00 AM)

(continued next page)

Sunday 17 September

- 10.30 SESSION 18: MUSICAL EVOLUTION
[Chair: Laurent Aubert]
- Ewa Dahlig..... Polish folk music: gradually dying, shockwise reborn.
 - Susana Asensio..... Conditioned performances: disterritoriality and change in emigrant communities.
- 11.10 Tea / Coffee
- 11.25 SESSION 19: MUSICAL EVOLUTION (CONTINUED)
- Solveig Mcintosh..... Vocal ornamentation and technology in North Indian classical music.
 - Anne van Oostrum..... The music of the Egyptian *nay*: continuity of tradition?
- 12.10 SESSION 20: JOINT PANEL TWM/ESEM
Brief final reports on key sessions of the conference, concrete results & future projects.
- With: Veit Erlmann, Suzanne Fünfiß, Ellen Hickmann, Keith Howard, Frank Kouwenhoven, Marjolijn van Roon, Wim van Zanten & others.
- 13.00 Lunch
- 14.00 EXCURSION TO AMSTERDAM
With visits to:
Royal Tropical Institute,
Amsterdam World Music School
- 17.00 PRESENTATION JAAP KUNST AWARD
By Mantle Hood
- 20.30 - 22.15..... GAMELAN CONCERT, SOETERIJN THEATRE
Ensemble Widosari & percussion group (Central Javanese *gamelan*, traditionally and contemporary);
Ensembles H. Vonck & H. Nagelberg (Balinese *gamelan*).
- 22.15 BACK TO ROTTERDAM
- END OF XI.ESEM

Preliminary Programme

CHIME Conference 'East Asian Voices'

'East Asian Voices' focuses on living traditional vocal music and vocal rituals found in China, Japan, Korea and other countries in East Asia. This meeting organized by the CHIME Foundation 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. Themes suggested for panel discussions are: time and cadence in East Asian epic songs; folk songs in history compared with present-day traditions; 'thanking Gods' rituals; shamans & mediums; and Daoist & Buddhist liturgy. Anyone with a professional interest in vocal folk music and living folk-mythology in eastern Asia is welcome to participate.

Judging from the proposals that have reached us to date, 'East Asian Voices' will be a wonderful meeting! The programme features films, workshops, panels, papers, music demonstrations, and an evening concert of Asian vocal and instrumental music on 13 September, with some of Asia's current foremost artists. Workshop themes include *guqin* music, modern Chinese percussion (with composer Qu Xiaosong from New York), Buddhist *shomyo* singing by *satsuma-biwa* performer Junko Ueda (Japan), and folk percussion music with the Suzhou Daoist Ensemble. For further information contact the CHIME office in Leiden (fax +31-71-123.183, tel +31-71-133.123).

Monday 11 September

- 15.00 Arrival and registration
 16.30 Key note paper
 David Holm, School of Mod. Languages,
 Macquarie University, Sydney, Australia
- 17.00 Reception with music
- 18.00 Buffet-dinner
 20.15 Film: 'Broken Silence'
 (E.Flipse, Netherlands, 1995.) This new and prize-winning documentary by one of Holland's leading cineasts offers a fascinating portrait of five contemporary Chinese composers and their music. It follows them in New York, Paris, and during visits to their native villages in China, in contact with traditional musicians and musical rituals in the countryside.

Tuesday 12 September

- 09.00 Session I: Narrative Singing
 chair: Frank Kouwenhoven
1. *In search of biwa hoshi: scholarship and the biwa traditions of Kyushu*
 Hugh de Ferranti, Dept. of Music, Sydney Univ, NSW Australia
 2. *Storytelling, as seen in Yangzhou huafeng lu (18th century China)*
 Lucie Borotová, East Asian Dept. Charles University, Prague
 3. *Shijo - Its Origin and Development (Korea)* [with music demonstration]
 Hyun Moon, KTPAC, Seoul, South Korea
 4. *Addressing Mortals in the Name of Gods (N.India)*
 Domenico di Virgilio, Chieti, Italy

- 10.30 Tea/Coffee
 11.00 5. Vocal Style in Nanguan Music (China)
 Kyle Heide, Indiana University Bloomington USA // Brussels
6. *Nanguan as Voices Addressing Gods*
 Wang Yingfen, Taiwan National University, Taipei
 7. Panel on story-telling traditions
- 12.30 Lunch
 14.00 Session II: Ritual music
 chair: David Holm
1. *Where Confucianism, Taoism & Buddhism meet: Dongjing associations of SW China*; Helen Rees, Musicology, University of South Florida, USA
 2. *The varying voices of worship: regional differences in Dongjing music*
 Zhang Xinrong, Yunnan Art Institute, Kunming, PR China
 3. *The Mute Language of the Nuo Ritual Body*
 Michael Gissenwehler, Theatre Institute, Frankfurt am Main
 4. *The Nuo plays of Guichi / Anhui (China)*
 Stefan Kuzay, University of Helsinki, Finland
- 15.30 Tea/Coffee
 16.00 5. Iwami Kagura: ritual or entertainment; changes in role and function (Japan) [+ video]
 Terence Lancashire, Music Dept. University of Osaka, Japan
6. *Performing Identities. Who's Talking on the Chinese Stage?*
 Jo Riley, Sinology, University of East Anglia, UK
 7. Panel: Gods or Mortals?
- 17.30 Get-together & Dinner Evening: free

Wednesday 13 September

- 09.00 Session III: Folk Song
 chair: Keith Howard
1. *Melodic Structures in the Kazakh Songs of Xinjiang*
 Colin Huehns, Music Dept, Cambridge University, UK
 2. *On "Continuity" in Chinese Folk Song* [+ video]
 Frank Kouwenhoven, CHIME Foundation Leiden, Holland
 3. *Why shan'ge singers die 'with rotten teeth' - On Chinese erotic folksong*
 Antoinet Schimmelpenninck, Research School CNWS Leiden, Holland
 4. *Ornamentation in folk and religious song in Japan: decoration for gods or for mortals?*
 David Hughes, School for Oriental and African Studies (SOAS)
- 10.30 Tea/Coffee
 11.00 5. Long narrative Wu songs and the Enchantment by Nature (China)
 Jörg Bäcker, Gummersbach, Germany
6. Interview with Mongolian folk singer Uma Chahartugchi [+ music demonstration]
 Presentation: A.Schimmelpenninck
 7. *The Chirping Sounds of the Dong Minority in Guizhou, China* [+ video]
 Schu-Chi Lee, Berlin
 8. *Kammu Tõõm singing, communication and individual expression, Laos*
 Pr. Håkon Lundström, Malmo College of Music, Lund Univ, Sweden
 9. Interview with Chinese composer Qu Xiaosong [+ music demonstration]
 Presentation: F.Kouwenhoven
- 12.30 Lunch
 14.00 Session IVa: Ritual music (Room A)
 chair: Kyle Heide

Selection of Hotels in Rotterdam

- 14.00 **1. Precious Scriptures: A Living Performance Art (China)**
Stephen Jones, School for Oriental and African Studies (SOAS),
2. Music in Chinese Buddhist Rituals: addressing Gods or addressing Mortals?
Tian Qing, Music Research Institute, Beijing, PR China
3. Funeral Music of the Mosuo (Naxi, Yunnan/Sichuan, China)
Zhang Xinrong, Yunnan Art Institute, Kunming, PR China
4. Living voices of a matriarchal society: marriage & funeral customs of Mosuo
Dr. Li Wei, Yunnan Art Institute, Kunming, PR China
Session IVb: Recent traditions (Room B)
chair: Wang Yingfen
1. N. Korea: Songs for the Great Leader, with Instructions from the Dear Leader
Keith Howard, Centre for Music Studies SOAS, London
2. Buddhist and Daoist Rock Music - A New Musical Style?
Andreas Steen, Berlin
3. Hymns, Spirituals and Psalm Singing of Christians in southern Gansu
Dr. Joanna C. Lee, Kurt Weill Foundation for Music, New York
4. Bland and insipid? The sounds of antiquity appeals not to the modern ear
Barbara Mittler, Sinology Institute, Heidelberg University
- 15.30 **Tea/Coffee**
16.00 **WORKSHOP 1:** Chinese percussion [with Qu Xiaosong]
WORKSHOP 2: Guqin music [Dai Xiaolian]
18.00 Dinner followed by (20.15) **CHIME Concert "East Asian Voices"**

Thursday 14 September

- 09.00 h **Session Va: Chinese Opera (Room A)**
chair: Michael Gissenwehrer
1. Flavor/Taste (weir) in the Vocal Music of Jingxi (Peking Opera)
Dr. Isabel Duchesne, Paris
2. 'Tail-sounds' (weisheng) - The Operatic Three-Line Coda
Marnix Wells, School for Oriental and African Studies (SOAS)
3. Impersonation in Chinese Operas: Voice, Gender, Aesthetics and Ethics
Tang Yating, Shanghai Conservatory of Music, China
4. Off Stage: Kun Opera Music Sung by Tang Ming
Zhang Boyu, Musicology Department, Turku University, Finland

PARALLEL SESSION:

- 09.00 h **Session Vb: Ritual Music (Room B)**
chair: David Hughes
1. Buddhist chant in Taiwan
Chang-yang Kuo, National Taipei Teachers College, Taiwan
2. Mass for the Souls or Requiem, Buddhist Rituals & Popular Music in China
François Picard, Ecole Pratique des Hautes Etudes Ve section, Paris
3. A Look into the development of Chinese Buddhist Music from the viewpoint of Fujian
Wang Yaohua, Fujian Teachers University, Fuzhou, PR China
4. The Thanking Gods Ritual of the Rukai Aborigines of Taiwan
Dr. Cheng Shui-Cheng, Music. Dept. Université Paris-Sorbonne IV

- 10.30 h **Tea/Coffee**
11.00 h **WORKSHOP 3:** Daoist percussion music (with Suzhou Daoist Ensemble)
WORKSHOP 4: Buddhist shomyo singing (Japan), with Junko Ueda
11.00 h **Panel 'Globalisation of Music' (CHIME, TWM, ESEM) (Parallel with workshops)**
12.30 h End of CHIME programme

	name hotel	address	tel	fax	number of rooms	deposit	single room	double room	accom.	atmosph.	transport
	Youth Hostel NHC City Hostel	Rochussenstraat 107 3015EH Rotterdam	+31-10-4365763	+31-10-4365569	ca. 20 rooms	8 persons a room	FL 27.50 a pers. (excl. sheets)	FL 32.50 (incl. memb.)	Breakfast included. Groupreservation - 8 persons in a room is possible	Hostel can be busy Very simple rooms Hostel opens up at 7 in the morning and closes at 1 p.m.	Metrostation Dijkzicht nearby. Five stops to Central station and De Doelen
	Hotel Waldor	Hemraadsingel 334 Rotterdam	+31-10-4774655	+31-10-4781080	-	-	FL 67.50 / by group reservation is reduction possible	FL 99.50	All rooms have shower. Breakfast is possible but not included in price	Hotel has it's own bar	Just opposite metro station Dijkzicht. Five stations to Central station and De Doelen
	Baan Bonshotel Pension	Rochussenstraat 345 3023DH Rotterdam	+31-10-4773127	+31-10-4769450	ca. 20 rooms	-	FL 65.00 by group reservation is reduction possible	FL 110.00	Prices incl. breakfast. All rooms have showers, toilet radio and t.v	Quite new hotel very friendly people	Metrostation Coolhaven nearby. Six stations to Central station and De Doelen. (you might consider a 3-daytravelcard for FL 24,-)

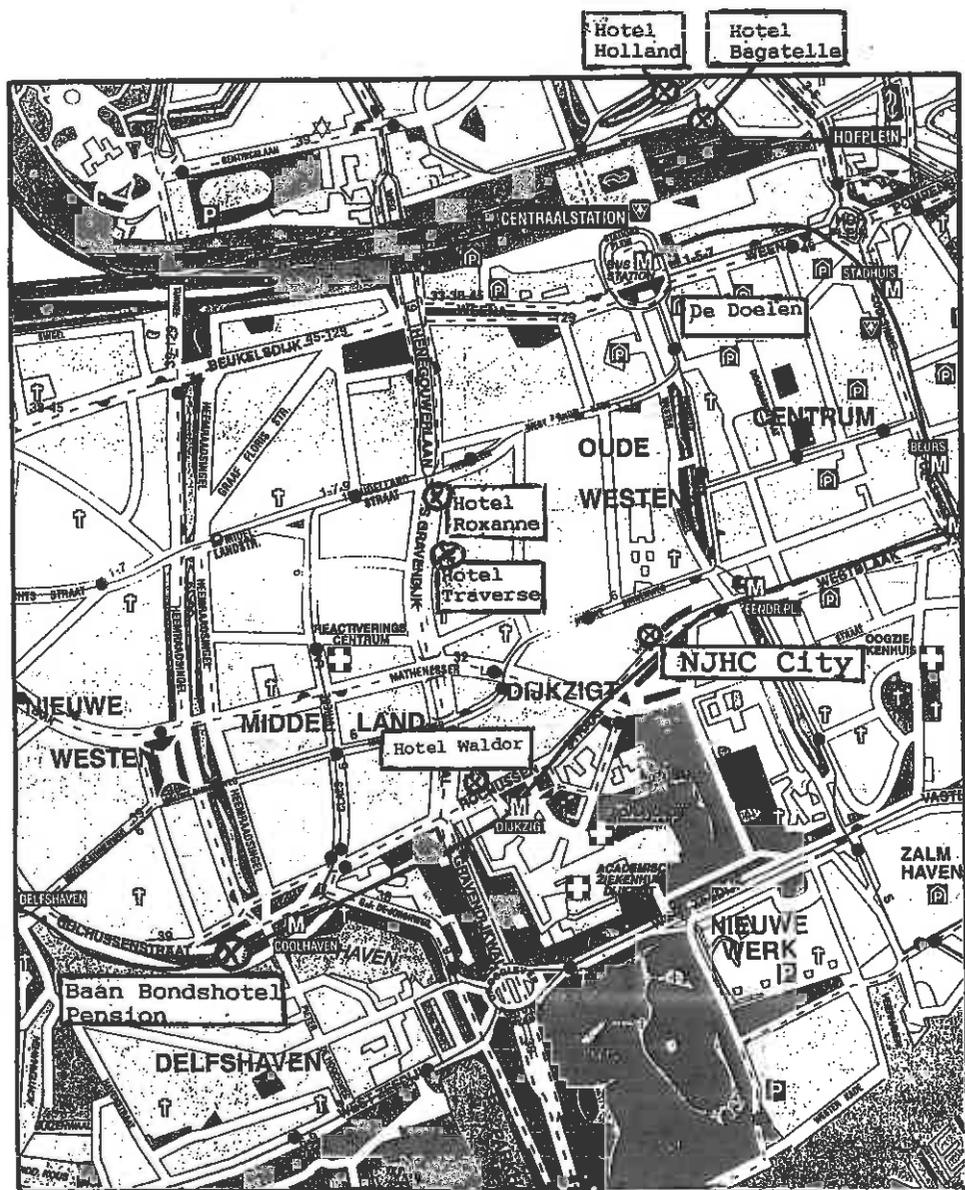
name hotel	Hotel Bagatelle	Hotel Holland	Hotel Rozeanne	Hotel Traverse
address	Provinciestraat 26 3033EL Rotterdam	Provinciestraat 7 3033ED Rotterdam	's Gravendijkwal 14 3013EA Rotterdam	's Gravendijkwal 70 3014EG Rotterdam
tel	+31-10-4676348	+31-10-4653100	+31-10-4362944	+31-10-4364040
fax	+31-10-4676348	+31-10-4670280	+31-10-4366109	+31-10-43662731
number of rooms	ca. 20 rooms	ca. 13 rooms	ca. 15 rooms	ca. 18 rooms
deposit	no deposit needed	deposit needed	-	-
single room	FL 45.00	-	FL 60.00 /by group reservation is reduction possible	FL 50.00 FL 65.00 (with own shower)
double room	FL 68.00 (2 pers.) FL 88.00 (2 pers.) (with own shower)	FL 97.00 (2 pers.)	FL 87.00 (2 pers.)	FL 75.00 FL 110.00 (with own shower)
accom.	Breakfast not incl. There are cheap (FL 5,-) breakfast fac. nearby. Toilets/ showers on every floor	Big breakfast incl. Every room has a writingdesk but not all of them have own shower	No breakfast incl. Fac. for cheap breakfast nearby	Breakfast incl. Some rooms have t.v. Hotel has its own bar and garden
atmosph.	Small hotel, but just behind the Central station	Simple but very clean. Nice people big breakfastroom	Situated in a somewhat noisy street Nice people	The same noisy street. Friendly people and very clean
transport	10 min. walking from De Doelen building	10 min. walking from De Doelen building	ca. 15 min. walking from De Doelen. With tram 1 only several stops	ca. 17 min. walking from De Doelen. With tram 1 only several stops

Some hotels in Delft

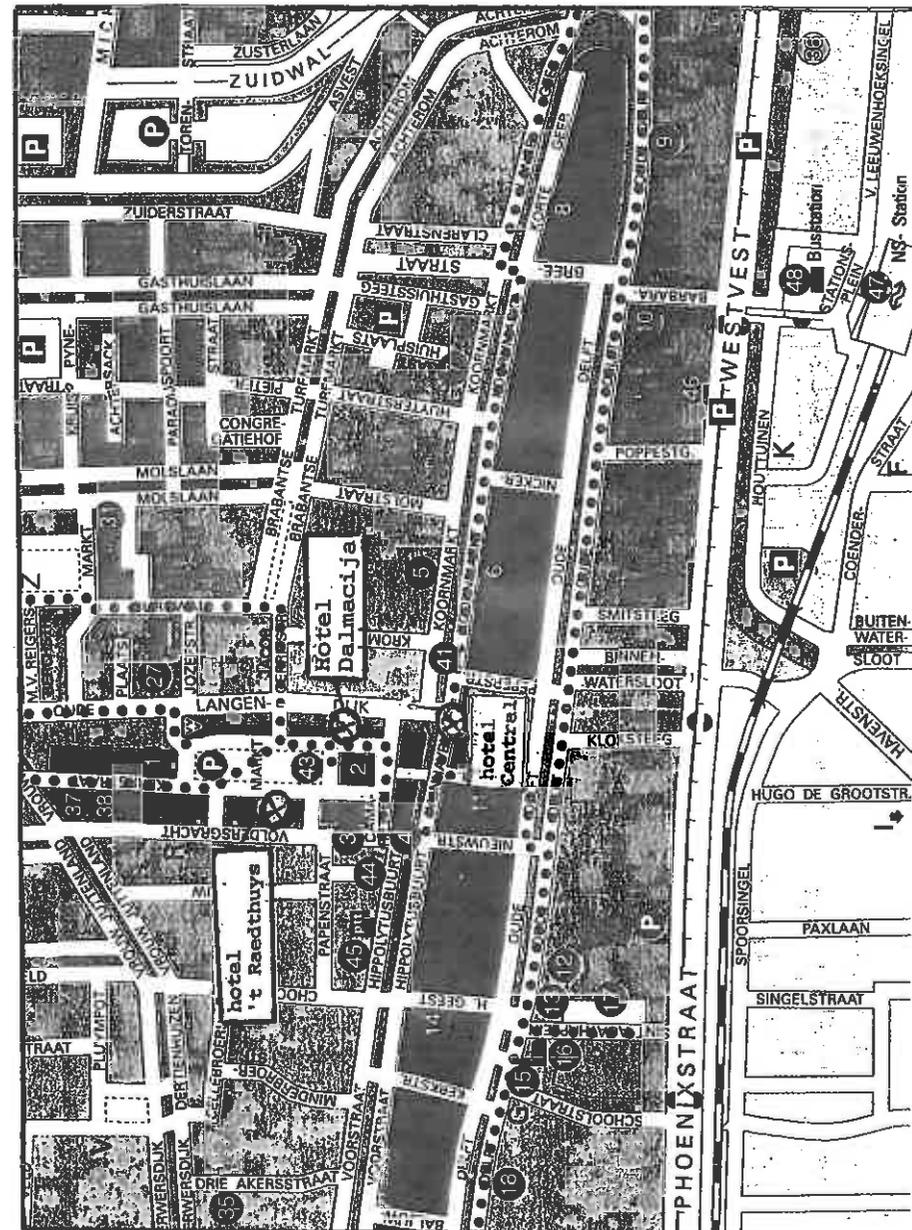
name hotel	Hotel Dalmacija
address	Markt 39 2611GR Delft
tel	+31-15-123714
fax	+31-15-158762
number of rooms	ca. 5 rooms
deposit	-
single room	FL 60.00 FL 80.00 (with own shower)
double room	FL 120.00
accom.	Every floor has showers/toilet. No breakfast incl. Fac. nearby
atmosph.	Simple but clean. Located at the marketquare. Ask for the new part
transport	

name hotel	Hotel Raedthuys	Hotel Central
address	Markt 38 2611GV Delft	Wijnhaven 4 - 8 2611CR Delft
tel	+31-15-125115	+31-15-123442
fax	+31-15-136069	+31-15-125164
number of rooms	ca. 5 rooms	ca. 5 rooms
deposit	by late arriv.	-
single room	FL 77.00 FL 87.00 (with own shower)	FL 75.00
double room	FL 89.00 FL 99.00 (with own shower)	FL 100.00 FL 150.00
accom.	Prices incl. breakfast. All rooms have t.v. Public shower/toilet	Prices incl. breakfast. Rooms have own small bathroom
atmosph.	Very big rooms, clean (probably closes down medio sept.)	Small rooms and a bit noisy. Hotel has its own pub
transport	Located 10 min. Central station. Train from Delft From here 5 min to De Doelen. Trains leave ca. Last train to Delft 3.02	walking from Delft - Rotterdam ca. 13 min walking every 10 min. single fare FL 4,75 double fare FL 8,25

Map of Centre Rotterdam (with hotels)



Map of Delft (with hotels)



ROTTERDAM WORLD MUSIC FESTIVAL 1995					
Concert and congress centre de Doelen, Rotterdam, The Netherlands					
TWM Symposium:	Wednesday September 13 - Sunday September 17				
ESEM Seminar:	Wednesday September 13 - Sunday September 17				
Chime Meeting:	Monday September 11 - Thursday September 14				
Record companies and broadcasting trade fair:	Friday September 15 (professional meetings) and during festival: September 14, 15, 16				
World Music Festival:	Thursday September 14 - Saturday September 16				
Chime concert:	Wednesday evening September 13				
Excursion Amsterdam (incl. concert):	Sunday September 17				
To register more than 1 person please copy this form and complete it for each individual. CAPITAL LETTERS PLEASE.					
Last name:		First name:			
Institute:		Occupation:			
Address:		City:			
Country:		Tel:			
Fax:		E-mail:			
Credit Card: <input type="checkbox"/> AmEx <input type="checkbox"/> Master Card <input type="checkbox"/> Visa		Card no:		Expiration date:	
Member ESEM	Yes	No	Will become member of ESEM	Yes	No
INDIVIDUAL PARTICIPATION			All prices include VAT 17.5%		
<input type="checkbox"/>	TWM/ESEM conference (incl. festival, workshops, Chime concert and trade fair)		Fl.	200	Fl.
<input type="checkbox"/>	Excursion Amsterdam		Fl.	50	Fl.
<input type="checkbox"/>	Chime meeting (incl. Chime concert, recitals and films)		Fl.	150	Fl.
<input type="checkbox"/>	Lunch tickets each		Fl.	15	Fl.
TRADE FAIR STAND					
<input type="checkbox"/>	2x2 m incl. table, electricity and admission for 2 persons		Fl.	200	Fl.
For second person copy this form, complete it and fill out this block!					
<input type="checkbox"/>	Admission fee per extra person (max 2 persons extra per company) copy again!		Fl.	70	Fl.
<input type="checkbox"/>	Exhibition panels (each per period)		Fl.	65	Fl.
<input type="checkbox"/>	VHS video recorder with monitor per period		Fl.	800	Fl.
<input type="checkbox"/>	Cassette recorder per period		Fl.	282	Fl.
<input type="checkbox"/>	Compact disc player per period		Fl.	282	Fl.
<input type="checkbox"/>	Headphones per period		Fl.	64	Fl.
Music demonstrations only allowed on headphones!					
ADVERTISING IN THE FESTIVAL GUIDE					
For information: call +31-10-2171738					
INSERTS IN THE EVENT REGISTRATION BAG					
<input type="checkbox"/>	Per item (call +31-10-2171738)		Fl.	300	Fl.
SUBTOTAL					Fl.
TOTAL PAYMENT					Fl.
Date:		Signature:			
Credit card payment: I agree that this sum plus 5% handling costs are charged to my account as above.					
TERMS OF PAYMENT: Dutch currency only By international money order, cheque (plus 10% handling cost), Eurocheque (plus 5% handling cost), credit card (plus 5% handling cost), or by bank order to: DE DOELEN, ABN-AMRO bank Rotterdam, account no. 50.14.30.660, World Music Festival 1995. Payment cannot be refunded					
Mail/Fax this form TO		Concert and congress centre de Doelen			
World Music Festival, P.O. Box 972, 3000 AZ Rotterdam, The Netherlands.					
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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 a Valencia* 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.