



The European Seminar in Ethnomusicology (ESEM) was founded in 1981 in Belfast by the late John Blacking (1928-90). ESEM is a platform for professional scholars and advanced students in ethnomusicology. Membership is now available to scholars outside Europe. Members receive regular bulletins and are entitled to attend the annual seminars.

#### Membership

The annual membership fee is 25 Ecus (a nominal currency), with half rates for students and conjoints, ie approximately (please check latest rates) : £ 20 sterling, 50 DM, 170 FF, US\$30, 40 SF (francs suisses) or 4,000 pesetas. Members in countries without access to "hard" currencies, who have professional status, may benefit from special arrangements and receive assistance to come to Seminars, as far as can be arranged. New members are kindly requested to make a copy of the application form printed on the inside back cover of this bulletin and send it duly completed to Peter Crowe at Toulouse.

Send your payment to: Jeremy Montagu, ESEM, at the Royal Bank of Scotland, Oxford Branch, 32 St.Giles, Oxford, UK; sorting code 161015, account no. 10011342. Bank charges are your responsibility. Postal payments (mandats postaux) may be sent to CCP 1.959.03 E Toulouse (PTT or French Post Office), in the personal name of Peter Crowe (Sec-Gen ESEM, 29 rue Roquelaine, 31000 Toulouse), or by bank transfer to the same a/c, viz. : Etablissement 20041, Guichet 01016, N° compte 0195903E037, Clé RIP 26.

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(For full addresses see lists on pages 27-32 herein)

#### Note on protocol

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. 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 members, to be submitted to re-election at the next plenary ESEM.

#### Annual seminars

The life of ESEM is above all during the annual Seminars, the much-prized time to meet colleagues. Main languages are English and French, but any language is acceptable if translation is possible. Over 400 scholars have attended at least one major Seminar or shown practical support to ESEM. Members' fieldwork is conducted in all corners of the globe; for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. Full Seminars were held at Köln 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). The status of ESEM with the European Commission is that of a Scientific Network.

## EDITORIAL

### WHITHER A TIMID ETHNOMUSICOLOGY ?

Behind news of the world's disasters lie rôles for ethnomusicology that are comparatively neglected : the therapeutic and political aspects of music. Some of us write descriptively about curing ceremonies, of shamanism and music, for example. Somehow the statistical "need" every society has for music is taken for granted. (That could have read "the need every society has for its music".) At seminars (not merely the ESEM) the subject of identity is fashionable, but the question of what identity may be, in all its complexity, is a tough nut. The problems of the nature of identity as revealed or influenced by music, or of the therapeutic efficacy of music, are not solved by relying on the superficialities of function. When does music come after the event, so to speak, and when is it beforehand ? Is music able to condition morals? Plato thought so. Can music be the remedy for, well as the food of love ? We do not seem to be in the forefront of explanations of human behaviour. Curious, this, for in our field we have the materials to examine a universal phenomenon, and have the opportunity to apply our results to a new anthropology of music. There is little activity. We are so content to describe, to "systematise", even to treat music in context (which sounds very good until one asks how much context has in fact been taken into account), while functionalist (or mechanistic) approaches dominate.

It is astonishing that the works of Nettl (*Theory and method...*) and Merriam (*The anthropology of music*), both written over thirty years ago, remain current fodder for ethnomusicological teaching. In a dynamic discipline, one might have expected change, one would have expected new gurus to arise, but where are they ? There have been revolts in literary "theory". Is ethnomusicology such a backwater that not even the pretensions of postmodernism have had significant effect ? Is our métier drifting into irrelevance, lacking a philosopher to discern the main lines and make recommendations ? It was splendid that Blacking wrote *How musical is man?* but which of his own questions could he answer ? Were Hood's prescriptions in *The ethnomusicologist* notes to himself ?

Decades ago, Binford and Clark transformed archæology from a backwater enterprise (perhaps typified by "Egyptology") into a

discipline of highly predictive purpose, and radically altered attitudes to prehistory. Foucaud and Derrida are icons in the practice of literary "theory" and sociological analysis, icons to be dealt with. Freud is suspected to have been a fakir. Pasteur is brilliant, more at self-promotion than science — and what of Hornbostel ? Writers are constantly examined as to their hidden sexualities, Darwin is reviled, Einstein found limited. Whatever the worth of such stuff, there has been ferment in the intellectual world these last thirty years. Whither, thus, a timid ethnomusicology ?

Twenty years ago Bruce Biggs directed a Unesco course on oral traditions, and in justifying research in this field he spoke of mental health for a community which retains its oral traditions. There are calls about what to do for "endangered languages", for "disappearing cultures", and the first notion that occurs to international worthies is that of "preservation". The word is a bit silly ; we preserve specimens in the laboratory. Now, music and dance is squarely within oral traditions for most cultures (even in those which employ aids such as writing), and it is appreciated among ethnomusicologists that processes of change and adaptation need study. What is lacking is the political will to transform the notion of guarding the repertoire (preservation) into dynamic maintenance. The word maintenance implies more than carefully guarding a traditional repertoire, it asks for the maintenance of the conditions of creativity. That is the hard part. Can we not adopt the slogan *exchange of competences ; sharing of resources ?*

So, "saving" by recording disappearing musical cultures may be a first step for the retention of local identities, generally seen as a morally good cause, but unless the people concerned have decided themselves that they want to keep up their repertoires, the activity might seem a little like premature embalming.

There are few easy answers. We have kept on with old anthropologies of music, we could do much more with the therapeutic value of music and with musicotherapy (as does Giannattasio in *Il concetto di musica*, 1992). Are we too self-effacing, loath to become politically involved ? Ethnomusicology may pretend to be neutral, by its "scientising", but a revolt, with a guru or two, may be needed therapy when a discipline has become complacent.

—Peter Russell Crowe

## XII.ESEM.TOUS.1996 — Saturday 07 to Friday 13 September

### I. Practical arrangements

The XIIth ESEM is planned for the southwest of France, in sight of the Pyrénées. Toulouse will be most people's first destination; it has an international airport (Blagnac), a major railway junction, and a network of autoroutes. Access from London, Paris, Geneva, Madrid — easy.

The actual location has been booked at the town of L'Isle Jourdain (population 5000), some 35 kms to the west on the route d'Auch (N124) in the département du Gers, through the good offices of M. Jean-Marie Lamagat, adjoint à la culture à la Mairie. We have the use of the upper floor of the rather grand "Napoleonic" Mairie (town hall) with five meeting rooms, capacity from 30 to 120 people, so that parallel sessions would be possible (which we do hope to avoid), while special sessions and meetings will be possible (and encouraged). Downstairs there is an excellent municipal library. Outside the Mairie there is the town square, with free parking, shops and cafés. At one end of the square the splendid renaissance market hall has been converted into Le Musée Européen de l'Art Campanaire, opened December 1994 (see flyers enclosed), which has a concert space.

Modest but perfectly correct accommodation (shared) has been reserved at the historic Halte St Jacques, at a series of lakeside *gîtes*, several small hotels and the well-appointed municipal camping site. One would breakfast wherever one stays, but dine together at the refectory at the restored Halte St Jacques (on one of the pilgrim routes to Compostella). With the exception of l'Hôtel du Lac (two stars, type "bon confort"), all accommodation is within 10 minutes walking distance of the Mairie.

We have costed the average accommodation (6 days and 6 nights) at 2400 FF (c. US\$480), on the basis of 80 participants, to include :

- the conference fee
- accommodation
- meals (Gascon specialities and wines)
- concerts
- excursions

We hope it will be agreed that TOUS.96 offers exceptional value for money, and that members may find that the hospitality of Gascony, and its cuisine, will again demonstrate its renown.

There will be 5 student bursaries of 500 FF reduction, and we will try hard to subsidise 12 scholars from the East (eg. Russia, Algeria), on a competitive basis (ie, based on the quality of the abstracts, as judged by the scientific committee).

The return 2nd-class rail fare is about 700 FF from Paris. There are several possibilities for reduced fares of up to 50%. Return flights from London are 1350 FF (recommended as better than surface, because faster and cheaper). We are beginning on a Saturday so that an overnight stay during Saturday-Sunday is included, which means fare discounts on nearly all flights. There is a local train from Toulouse to L'Isle Jourdain, 40 FF return (45 mins). Taxis from Blagnac airport to L'Isle Jourdain would be expensive for one person (you have to pay for 60 kms), but up to four persons can share the one cab. However, we will have a team of ravishing bilingual local beauties and handsome young men to greet arrivals at the airport and the railway station, whence we will arrange transport.

The "rentrée" for La France will have taken place on 01 September, children will be back at school and the workforce returned. The weather is normally warm (about 25° max.) and sunny, so light clothes are advised, with perhaps a vest for the evenings. Local time will be GMT + 2 hours.

The organising committee consists, at the moment, of Peter Crowe and Giancarlo Siciliano (Toulouse), Bernat Menetrier (Tarbes Museum), Danièle Beaumont (Pau) and Université Toulouse-Mirail, with Elisa Trocmé (Larrazet) as administrator. The scientific committee is not yet completed, and we hope Vincent Dehoux (Lacito, Paris) will be the Chairman (thus also on the CORD). We have been offered the cooperation of the Conservatoire Occitan (Pierre Corbefin, Toulouse) and the Centre of Occitan Studies (Claude Sicre, Toulouse). We are creating an Association under the 1901 law for non-profit societies, which will enable a specific bank account for TOUS.96 to be created.

Organising will begin on a voluntary basis, and to encourage some capital for the necessary operations we offer a 10% discount on the overall price if paid before 15 January 1996. Bookings for accommodation will be reserved on a first-come, first-served basis. Once the programme has been agreed at ROTT.95, circulars with precise information and booking forms will be circulated. We plan working sessions on Sunday, Monday, Wednesday and Thursday, with excursions on Tuesday. Choices are several : monuments of Auch and Moissac ; archaeological sites (Niaux, Roman ruins, etc.).

## II. Scientific possibilities for TOUS.96. Need for discussion of programme at ROTT.95

Preliminary discussions were guided by several matters : (1) a need to find themes that have not been dealt with in ESEM previously ; (2) not to repeat themes being dealt with by others, such as ICTM and SEM ; (3) to take account of recent trends and future directions ; (4) to seek a focus, and not a kind of "asiatic" menu.

It is now the turn of the plenary to debate the suggestions we have received at Toulouse, and to offer new ones, with the above four points in mind. We do this having seen that, in the past, attempts to introduce a cut-and-dried programme led to dissatisfaction. The ESEM tradition (now 15 years) is to consult on the plenary basis, but there is a difficulty with the present procedure. This is that themes are best decided 18 months in advance, considering the planning required. As things stand, TOUS.96 cannot get into gear until after ROTT.95, with less than a year to be well organised. This effects the choices, or invitations, to keynote speakers and chairmen.<sup>1</sup>

Among the earliest suggestions was one from Margot Lieth-Philipp, on "Music and gender". While this phrase has wide currency in Anglophonia, it proves almost untranslatable in both French and German, without an awkward periphrase. Statements of themes, we came to think, should be nett, iconic, like slogans. The reason for this is memorability of the theme, and its attraction to members to pit their wits to the problematics. At OXON.94 we were given examples of nett, original themes, and the success of that seminar owed much to their initial choice. At ROTT.95 we have evolution and musicians' biographies coming through with clarity. What, then, about TOUS.96 ?

Puzzling over *music and gender*, we thought of *musiques au quotidien*. Such a theme could encompass domestic music-making, so often engendered by women and children. We thought of the "Saturday-night dance" and how this phenomenon is widespread, local, semi-mundane, almost ordinary, but in which gender rôles are shared, and how it might contrast with

<sup>1</sup> We follow the usage of the *New Shorter Oxford English Dictionary* (1993), edited by Ms Lesley Brown, in which *inter alia* a 'chair-woman' is defined as 'a female chairman'. Moreover, an editorial consultant at Oxford U.P. wrote to ESEM declaring that the term 'chairperson' was inelegant and odious. Those who find this difficult may say 'chair'.

previous perhaps self-conscious seminars on "high" rituals. We ask Margot and members of her group to elaborate the possibilities, rather than reprint the texts so kindly sent in advance. One might note how, in Europe, that "Music and gender" has produced excellent results (as in *The World of Music*) and that the tenor of discussion has not tended to the taking of extreme positions. Also, some proponents of the so-called discipline of "cultural studies" have already made efforts in the direction of "music of the daily round". Ethnomusicology, could it demonstrate superior nomological penetration ?

Following from the theme of the foyer, being the domestic situation, we thought of *épopées vivantes*, but in a general way, in which, around the hearth, the history of a people is brought to life in song, variously known as *romanceros*, etc. Many people have worked on this genre, but very often as "objects" taken out of context. So, we had the idea that some scholars might like to bring a singer of *épopées vivantes* as a collaborator to our scientific sessions, for a combination of analysis and performance on the spot. If we received propositions of this ilk, we would seek subventions.

The matter of *écophonies* will be demonstrated at ROTT.95, and can then be discussed. A sub-theme on *l'art campanaire* is mainly to take advantage of the local museum.

The second theme we offer is about the *inadequate histories of ethnomusicology*. If Blacking affirmed the gospel of USA and Berlin that all began in 1885 with Ellis and Adler, what has been left out, what was forgotten ? The Russians have things to say (Zemtsovsky at SIENA.89 on Serov and Asafiev), and what of Iberian records of the 15th - 18th centuries ? There is much more.

Susanne Fürniss has said that the preliminary plans "cruelly lack a musicological theme". We are looking at it, and Susanne will speak to us.

This seems enough to put before the plenary for debate. Those of our readers who cannot come to ROTT.95 are urged to send opinions, recommendations and suggestions by the fastest means possible. We want to issue a brochure about what we are going to do at TOUS.96 quickly. We want to fill the books of those who wish to come as rapidly as we can.

One final comment : a seminar is not merely scientific, it is an engagement on the personal level with colleagues, a place to revitalise ourselves and our discipline. That's why we will ply you with wine, stuff you paté de foie gras, din you with curious bells, and ask you to dance.

Discussion please!

—Le comité de rassemblement

NEWS, MISCELLANY — FAITS DIVERS  
ETHNOMUSICOLOGIQUES

## Distribution of INFO-24

The list of destinations supplied from Leiden for the distribution of INFO-24 came to only 181 addresses, nearly 70 less than those thought viable at the Secretariat. This may have been because some members were not believed to be in "good standing". ESEM has a problem with lists because of its committee split in six different countries, and slips do occur. Please advise Toulouse if you did not receive a copy of INFO-24, if you think you should have had one. Then, if still available, a copy will be sent. We have been giving away "surplus" copies for public relations without realising the problem. Excuses! Now, please check the membership list in this issue to see if you are listed.

## Another doctorate for Chabrier

Jean-Claude C. Chabrier successfully defended his third doctoral thesis (in musicology and the history of music) at Paris-Sorbonne, receiving the formal Felicitations of the Jury. His new thesis has the general title *Analyses de musiques traditionnelles* [presumably one should add "de la Haute-Mésopotamie"]; volume n°1 is entitled *Identification de systèmes acoustiques, scalaires, modaux et instrumentaux*, volume 2 is *Représentation morpho-mélodique, structure - modale & du langage instrumental*. The first volume analyses over 200 modulations, from *dasgâh-Chur* of Iran to the *maqâm-Hijâz-Kâr-Kurdî* of Iraq. Chabrier's new work will be available at the end of 1995 in photocopied form (it is almost 1000 pages) for about US\$80 (chez Éditions Arabesques). See the report on Chabrier's recent visit to Turkey (June 1995).

## "From a rhythmical point of view..."

The published exchanges between Simha Arom and Hervé Rivière (who are both of LACITO in Paris) on the nature of rhythm (and, one imagines, verbal exchanges too, in the seminar room, third floor at 44, rue de l'amiral Mouché, 75014) go further with an article by Hervé, entitled as above in the English version; the French is expected to appear in 1995 in *Ndroje balandro. Musiques, terrains et disciplines*. Louvain-Paris: Peeters-SELAF.

## News from Anne Caufriez

Anne is busy preparing a new exposition of over 4000 instruments, world-wide (inc. Europe) for spacious new premises of the Musée Instrumental at Brussels, due to open in 1997.

## Ethnomusicology appointments in France

Recent news is that three appointments as "ethnomusicologists" at Lille, Strasbourg and Toulouse were made by selection committees that did not include a professional or a recognised and published ethnomusicological member in their number. The impression given is that the committees consider ethnomusicology something that can be learned on the job, provided one already has a solid musicological background. One imagines that "world music" could be taught as music-appreciation with the aid of CD catalogues and publications, but what about field experience? The appointee at Toulouse le Mirail is Jean-Christophe Maillard, acknowledged virtuoso of the *musette de cour* (baroque) as well as flautist and scholar.

Meanwhile, a similar situation appears to exist in USA. We quote *SEM Newsletter* 29(3), 1995, p4, from a letter by Charlotte Heath: "...there is a marked increase in advertisements for teaching positions that ask for combined expertise in a topic or period of European music history and the ability to teach courses in world music and ethnomusicology (...) an approach to music that often requires field research and intensive knowledge of the musical and non-musical features of a given society and period. The experience of having done such research is an essential part of a fully-trained professional. (...) No doubt there are exceptions, but we maintain that presenting materials about the music of other cultures requires sophistication in the methods of ethnomusicological research, including substantial fieldwork experience."

## Pacific 3-2-1-zero!

The President advises that the presentation of From Scratch's anti-nuclear protest piece at Rouza (Russia) incorrectly described the performance layout "as an upside-down Y in a circle", the CND (Campaign for Nuclear Disarmament) logo. He says, "It is made of the semaphore letters for N and D. N is 4.40 on a clock; D is 12.30. Superimpose them and you have their emblem. Also useful for teaching 2 against 3 rhythms — it can help a pupil to visualise them, and that emblem does so." *Thanks Jeremy, and how rewarding it can be, sometimes, to make a mistake! And down there in Tahiti, could we expect a new himeni tuki (Polynesian hymn with "grunts") to be composed for Moruroa? Or that the goddess Pele will make Hawai'i's volcano erupt, as a warning to the Yanks?*

## I Congreso de la SIbE

Some 13 papers were offered at this inaugural conference, on 9-10 March 1995. SIbE had earlier tried, unsuccessfully, to organise an event at Gijón. The session moderators were Ramón Pelinski, Josep Martí and Josefina Roma. Those interested in Iberian ethnomusicology should contact Sílvia Martínez at Musicologia, CISC, Egiptciaques 15, 08001 Barcelona, who will send news of events and membership details — probably in Spanish, but the committee of the SIbE is adept in many languages.

## Ethnologie française

Issue #2, 1995 (thème: *Le Motif en sciences humaines*) of this journal reprinted (pp315-316, news of colloques) the announcements of themes for the Rotterdam ESEM. P. Crowe's name and address was given as if he were the author of those paragraphs. Apologies to the Dutch committee. Rédacteur-en-chef is Denis Laborde, who presented papers to ESEM at Calella 1993 and Oxford 1994 (on Basque subjects). *Ethnologie française*, Rédaction, Musée des ATP, 6, av du Mahatma Gandhi, 75116 Paris; tél. [+33] (1) 44.17.60.84 fax 44.17.60.60. A list of subscription prices will be sent on request. In France, the rates for four issues in a year are: 466 FF individual, 300 FF students, and 610 FF for Institutions.

## ICTM(UK) Newsletter conference reports

A recent issue carried a report of a one-day conference at Cambridge organised by Carole Pegg on "Music, performance and identity", followed by two pages from Allan Marett (University of Hong Kong) assessing X.ESEM.OXON.94 in a sympathetic manner. *One might have thought that "identity" had been done to death after 20 years of it as a conference theme, but no, we still don't seem to agree what identity might mean... One might have thought that anyone who became "bi-musical" (and that goes back to 1960) or even "multi-musical", possessed multiple musical identities a priori.*

## Validity of "electronic publications"

There have been verbal reports that the CNRS (French national scientific research organisation) is dissatisfied with the status of publishing in the so-called electronic media, and attention has been drawn to matters of copyright, apparently considered "unstable". Implications are that "electronic publications" may not be acceptable CV items, and that they will be regarded as inadequate for citations in research reports. Doubts have been expressed about the criterion of "re-

trievability", the difficulties of a "material form" (as required by copyright laws), including the possibility that original texts may suffer changes not authorised by an author or his institution, either substantively or morally. For the time being, it seems CNRS considers these media as "ephemera". See elsewhere in this issue news about TRANS and the proceedings of ESEM.OXON. Refer ITEM in Info-24.

## Exasperation of an editor over dilatory attitudes of authors. The case of CMT.

Rappel - Circulaire. \*\* Genève, le 18 juillet 1995. \*\* "Chers amis, chers collègues: Ce mot pour vous rappeler que nous attendons votre contribution au prochain numéro de nos *Cahiers de musiques traditionnelles* sur "Le terrain" en ethnomusicologie. Le temps passe et, une fois de plus, je crains que notre volume 1995 ne paraisse pas d'ici la fin de l'année en raison des délais non respectés par les auteurs. Chacun d'entre vous a certainement de bonnes raisons à cela, mais, au fil des années, il devient fastidieux de consacrer la majeure partie de son temps de responsable de publication à battre le rappel d'auteurs qui ne tiennent pas leurs engagements... Les *Cahiers* sont censés être votre "tribune", et leur publication nous coûte chaque année très cher. Je vous demande donc à tous un minimum de solidarité, considérant que des retards de l'ordre de six mois pour une publication annuelle ne témoignent pas d'un sérieux digne des professionnels que vous êtes. Sinon nous finirons par croire que la publication d'une spécialisée n'est pas de première nécessité pour les spécialistes en question. Si tel était le cas, nous aurions certainement de nombreux autres moyens de dépenser l'argent que nous consacrons chaque année à la publication des *Cahiers*. Dans l'attente d'un envoi rapide de votre contribution (2 sorties, disquette, photos, résumé et notice biographique), je vous envoie mes salutations cordiales." — Laurent Aubert.

## Journées de la danse traditionnelle, Toulouse 27 octobre - 01 novembre 1995

For those interested, please contact the director of the Conservatoire Occitan, Monsieur Pierre Corbefin, 1, rue Jacques-Darré, 31300 Toulouse, France. Serait meilleur d'écrire en français, ou téléphoner à +33 - 61.42.75.79.

## Implications for John Baily's OXON theme "Music and the human body"...

Anon strikes again! The secretariat was kindly sent, but by an unknown person, a fascinating book review, photocopied from page 44 of the 14 May 1995 issue of a publication we

can't identify, and thus ask permission to reprint. It could be a British journal, such as *Nature* or *New Scientist*. We excerpt below, and if anyone wants to read the full review please contact the secretariat.

### Seconds away from reality

SCIENCE is an odd business. San Franciscan physiologist Benjamin Libet stumbled upon a truly startling discovery 30 years ago. He found that our brains appear to lag half a second behind reality. It takes just 20 milliseconds for sensory messages to reach the brain, but a further 500 milliseconds of neural processing is then needed to produce the final integrated state that we know as consciousness. The fact that we do not tend to notice this gap is thought to be because of clever anticipation and back-dating processes that preserve an illusion of instantaneous awareness. (...) in *Neurophysiology of consciousness* (Birkhauser, pp 404, £74), the full body of Libet's research is finally brought together. It contains all his original papers plus a few short extra essays. (...) — John McCrone

*If one were a member of a top string quartet, playing semiquaver passages ensemble at MM speed of a crotchet = 120, thus 8 notes per second, the gap between the attacks on each note are separated by only 125 milliseconds, a quarter of the time needed for "integrated consciousness". Godowsky the pianist was measured at 16 notes per second, ie twice as fast. The implications of Libet's theories may indicate something like a "transcendental state" among musicians when they "know" they are playing in perfect ensemble, as in a quartet, or that they are in "complete control" as soloists. Are these kinds of verifiable (or even "falsifiable") matters among the "untalkables" ?*

### Status of the Acts of Calella, IX.ESEM.93

The position is not satisfactory, neither for authors nor editors. It will be recalled that during the seminar itself, the Generalitat de Catalunya, which had subventionned the occasion handsomely, expressed the wish to publish the complete Acts, each paper in the language of its presentation (most were in English, some in French, Spanish, Catalan, with one or two in German or Russian) as far as possible. Peter Crowe was then asked by a committee to undertake the editing, which he

accepted, provided that Josefina Roma as co-editor handled the papers in Iberian languages. Professor Roma agreed and two circulars about editorial policy were sent to all authors. In a short time, nearly all manuscripts were received at Toulouse, with a welcome number already on disquette (we can handle both Macintosh and MS-DOS, preferably in Microsoft Word 3, 4 or 5 — but not Word 6, unless you send a copy of the programme — or in MacWrite II).

There appeared to be at least three months work involved in getting the c.500pp work camera-ready. Sample formatting was done and specimens sent to Barcelona asking for approval of the layout, for the convenience of the printers. Roma and Crowe hoped that all papers would be published, in order of the themes, and within each theme, authors in alphabetical order. Some papers were ready for press without editorial intervention (notably those in French), but a number of papers in "pidjin" or shall we say Ruritanian versions of English would need much revision, involving correspondence and corrections of proofs.

Then Barcelona advised that their budget for cultural matters in 1994 was totally bespoken. In 1995, Senyor Anguela's department suffered a 40% cut of its state funding, and the Acts could not be envisaged in print this year. Perhaps 1996? Note that other seminars have required three or four years to reach print, eg London 1986 (1989), Siena 1989 & Berlin 1990 (1993).

It may have been assumed at the Calella committee meeting on the Acts (present: members of COD and Senyor Anguela) that Roma & Crowe did the work of co-editors on a benevolent basis, and that expenses of preparation (computers, communications, copying, etc.) would be covered as part of the general running expenses of ESEM. Crowe has pointed out several times that he already devotes most of his time to ESEM, without subsidy or institutional support, and suggested that the basic wage (@ 4000 FF per month) would encourage him to proceed with the editing (*c-à-d la rédaction*, en français), or otherwise he would prefer to leave the material in a box, collectable by anyone who might like to take the job over.

Meanwhile, a few authors, impatient with delays (and who will blame them?) wrote to say they wished to publish elsewhere. Crowe replied saying, please go ahead, but kindly give ESEM the right to republish the paper, so as to have the complete Acts within the one binding.

The matter rests there.

*Members are invited to send items for this rubric, as well as longer reports. Send early!*

### Wolfgang Laade's recent fieldwork in India (report of 24 May 1995)

Wolfgang Laade returned from a second visit to India (02 Jan - 28 April 1994, and 06 Feb - 06 May 1995), where for 2-1/2 years he has been trying to launch a long-term project for the documentation of tribal music conditions. These traditions are unduly neglected by researchers and at the same time threatened by loss. 25 years ago Laade's call helped stimulate music research and activities in the Pacific, which was then in a similar situation. Now India seems to be that part of the world which needs attention because hitherto little was known about its aboriginal music traditions (see Babiracki 1991: 86). The songs will no doubt yield valuable information about the earliest inhabitants and the oldest human history of the sub-continent. Last year a preliminary visit to South Karnataka, Bihar, West Bengal and Orissa served to establish personal contacts and to make a few recordings. This year, cooperation with a Folklore Centre in Tamil Nadu resulted in a two-month survey in that state. Those tribes who still have their original language, and whose songs are composed in it, were the only ones visited. A member of the Folklore Centre was trained in ethnomusicological fieldwork practice during the visits. After many Swiss research and development aid organisations had refused to support the project, it was the Pro Helvetica Foundation which finally stepped in and made the start of the project possible. Meanwhile, the Indian Government has approved the project. Upon my request, the Ministry of Human Resource Development (Dept. of Culture), after completion of the fieldwork on this tour, arranged a meeting in Delhi. The project was discussed by representatives of the institutions which will be directly involved. Upon my advice, the Anthropological Survey of India will organise research and select tribal groups which must be most urgently documented, and send with the ethnomusicologist a person having intimate knowledge of the respective group and its language. Two national archives will take care of the sound and video recordings. The Indira Gandhi National Centre for the Arts (in Delhi) will collect the newly recorded materials and also try to obtain copies of collections overseas. The Archive of the Indira Gandhi National Museum of Man in Bhopal will try to locate collections existing in India. It is hoped that much of the work can be done within the current United Nations World Decade of Indigenous Peoples and that during this period a sufficient number of local researchers can be trained.

### Who has recordings of tribal songs and music of India?

Since the UNESCO resolution of 1973 the repatriation of cultural property has raised heated disputes. Significantly, one area of cultural property has been almost totally ignored — that part which could neither be seen, nor touched, nor displayed, nor sold — the non-material cultural heritage which is represented by its oral traditions, which among other things include narratives, songs and music. Much of this has been preserved in the form of sound recordings. In recent years many researchers have left copies behind them (it is now easier to make good copies than it was), but often these materials have been "taken away" without the knowledge of local institutions and experts, thus depriving them of access to much of their own cultural and historical resources, a matter on which I have heard many complaints. The repatriation of "oral" materials is the easiest, cheapest and most painless form of return of cultural property. While material goods tend to remain as dead in a museum as they were when collected, oral traditions have a chance to come to life again and play an important rôle in contemporary life, as has been the case in many communities throughout the world in recent years.

The sound archive of the *Indira Gandhi National Centre for the Arts* wishes to obtain copies of whatever is housed in foreign archives, or in personal collections. Whoever has such recordings — on wax cylinders, discs, wire, tapes or audiocassettes, film and video — is kindly requested to contact the Director, Dr Kapila Vatsyayan, Indira Gandhi National Centre for the Arts, Janpath, New Delhi 110001, India (telephone 384901; fax 91-11-381139).

(Report from Dr Wolfgang Laade, *Music of Man Archive, Holzmoosrütistrasse 11, CH-8820 Wädenswil, Switzerland; tel. (+41)(1)780.28.83*)

### Russian colloquy on "Voice and Ritual", 12-16 May 1995

The Folk Commission of the Union of Russian Composers prepared a colloquy on ethnomusicological and ethnolinguistic aspects of Voice and Ritual at "La maison de la Création" in the composers' resort at Rouza, 70 kilometres to the west of Moscow, from 12-16 May 1995. The scientific programme was organised by Dr Ekaterina Dorokhova. There were 28 papers, 22 by women researchers, including five papers from invitees from outside the present Russia and Belorus' (Radenkovich of Belgrade, Kertész-Wilkinson of London, Czekanowska of Warszawa, Despringre of Paris, Crowe of Tou-

louse). The majority of participants were from the Moscow region. Interpretation into English was given in "live" (but sotto voce) by Yevgeny UbbO, and some interpretation from the French by Larissa Vinarchik. The sessions (about 20 hours) were recorded by the technician from the Foik Commission in their entirety on cassette, and 4-1/2 hours of sample recordings with the viva voce translations in English were also made.

The typical paper was allowed 20 minutes, with 10 minutes discussion. Most material was Slavic. It was hard to tell in advance from the papers' titles if they would be predominantly on musicology or on linguistics. One could not escape the impression that much research on Slav cultures retained old-fashioned procedures. Ethnohistory in the modern sense seemed absent. Perhaps part of the problem lay with the fact that much modern research has not reached Russia. Dr Inna Nazina of Minsk took the practical line of asking how to get the lacking materials from the rest of the world into Russia. Russian ethnomusicologists would have no difficulty listening to CDs or reading scores, and those in the West vice-versa, but the matter of ideas, predominantly verbal, is perhaps to come later. It now seems appropriate to try and mount a project to supply materials to Minsk, Moscow and St Petersburg from donors in the West.

(Travel note: two vodkas and an orange in a posh Moscow bar near the Kremlin cost US\$42, but at the airport a half-litre of vodka, which had to be drunk away from the bar, was US\$2.)

(PC) [Abridged report. Longer versions to appear in ITEM #4 and in CMT, Vol. 8 (1995)]

### L'ethnomusicologie en Grèce

#### Résumé de Panayota-Hara CHRISTARA

A. La recherche systématique de la musique traditionnelle en Grèce a commencé au début du 20e siècle. Depuis la deuxième moitié du 19e siècle il y avait déjà des éditions avec des chansons traditionnelles grecques. En 1918 se créent les premières archives de musique traditionnelle grecque au sein du Centre de Recherche d'Ethnographie Grecque (le K.E. E.A.) qui depuis 1927 appartient à l'Académie d'Athènes. Jusqu'en 1950 ce Centre s'occupait uniquement des textes de chansons grecques, quoiqu'il y avait déjà prise de conscience de l'importance de l'unité entre texte et musique. Jusqu'en 1968 il y a eu à peu près 15.500 enregistrements de diverses régions de la Grèce. En 1968 a eu lieu l'édition des "Chansons populaires grecques", Vol. III, par l'Académie d'Athènes et avec des transcriptions musicales.

D'autre part il y a l'édition de la revue "Laographia" par le K.E.E.A. et depuis 1939 l'édition de l'"Annuaire" qui comporte du matériel entr'autres ethnomusicologique. Après la création du K.E.E.A. a eu lieu la création, en 1930, des Archives du Centre d'Études Micrasiatiques (K.M.Σ.) par Meipo Logothetou-Merlier (épouse d'Octave Merlier). Ces archives ont débuté comme Association pour la collection de chansons traditionnelles grecques et en particulier grecques micrasiatiques sous l'incitation de Hubert Pernot, professeur de Meipo Merlier à la Sorbonne. Les archives du K.M.Σ. ont effectué diverses éditions d'études ethnomusicologiques sur la musique grecque, notamment de certains ouvrages de Samuel Baud-Bovy, de Despina Mazaraki et de Bertrand Bouvier, ainsi que des éditions de disques de musique grecque.

B. Venons à l'époque contemporaine: a) Actuellement il existe en Grèce trois universités qui comportent un département d'études musicales. Ce sont: l'Université "Aristotelion" de Thessalonique où le département d'études musicales est le premier qui a été créé en Grèce et qui fonctionne depuis 1985-86, l'Université d'Athènes, et l'Université "Ionion" à Corfou. Au sein de ces départements d'études musicales est enseignée entr'autres l'ethnomusicologie. À l'Université d'Athènes le programme comporte deux cours d'ethnomusicologie générale (Ethnomusicologie I, soit introduction au niveau plutôt théorique, et Ethnomusicologie II, qui porte sur des questions spécifiques sur les musiques du monde, les chartes musicales, la musicothérapie, etc.). En plus il y a deux cours sur la musique grecque (Chanson Grecque I et II), un cours sur la musique byzantine et un cours sur la musique populaire bourgeoise ("rebetiko", etc.). Il n'y a pas encore de recherche qui s'effectue dans le domaine de l'ethnomusicologie à l'Université d'Athènes, mais à partir de l'année 1995-96 il y aura des études de troisième cycle et il est prévu que deux laboratoires vont fonctionner en parallèle. b) En dehors des universités il existe à Athènes le Musée des instruments grecs (collection de Phoibos Anoyanakis - Centre d'Ethnomusicologie) avec 2000 instruments populaires de toute la Grèce depuis le 17e siècle jusqu'à aujourd'hui. Le Musée organise d'autre part des manifestations culturelles, des conférences et des concerts, ainsi que des séminaires d'apprentissage d'instruments populaires et de chansons. c) D'autre part il existe actuellement en Grèce un certain nombre d'archives de musique traditionnelle grecque. Ce sont: du Centre d'Études Microasiatiques (K.M.Σ.) • du

Centre de Recherche d'Ethnographie Grecque (K.E.E.A.) de l'Académie d'Athènes • de la Fondation Péloponnésienne d'Ethnographie (Π.Α.Ι.) • de Dora Stratou • du Lycée de Femmes Grecques • de la Radio-Télévision Grecque (Ε.Ρ.Τ.) • du Conservatoire d'Athènes et aussi la collection d'instruments populaires du Conservatoire d'État de Thessalonique. Par ailleurs il existe la collection de chansons traditionnelles grecques éditées en disques de l'"Association pour la dissemination de la musique grecque" dirigée par Simon Karas. Ces centres organisent parfois des recherches, à savoir des missions pour l'enregistrement de musique traditionnelle grecque, mais il serait difficile d'en faire le rapport. d) D'autre part il est prévu qu'au sein de la Bibliothèque Musicale — qui est en train de se créer par le "Megaron de Musique" d'Athènes — il y aura une section sur la musique traditionnelle. Le responsable sera Lambros Liavas, professeur d'ethnomusicologie à l'université d'Athènes et chercheur du Centre Péloponnésien d'Ethnographie (Π.Α.Ι.). En général et en conclusion nous pouvons dire que ces dernières années il y a un intérêt de plus en plus grand en Grèce concernant la musique traditionnelle et l'ethnomusicologie — ce qui est évident par la création entr'autres dans les villes de diverses écoles où les instruments traditionnels et le chant traditionnel sont enseignés — mais il y a certainement énormément à faire encore au niveau tant de l'enregistrement de la musique traditionnelle à fin de conserver de tels documents, que de l'étude d'un tel matériel, ainsi que son enseignement.

(Rapport de juin 1995 par Mlle Panayota-Hara CHRISTARA, 1, rue du Patriarcat Joakim, 54622 Thessalonique, Grèce; tél. [+30] (31) 279.761).

### ICTM(UK) Conference, Durham 7-9 April 1995

This conference was held in the music department of Durham University, attracting between 60 and 70 participants. The theme of 'Musicians and Musicianship' allowed much scope for imaginative and varied papers. The keynote address was given by Anthony Seeger of the Smithsonian Museum's Folkways Records project, under the title of 'From anonymous cultural representation to admired musicianship: 70 years of ethnographic recordings'. He drew parallels between changes in the presentation of non-Western music by recording companies and changes in ethnomusicology. Focussing on changes in the 20th century, issues included acknowledgement

of the individual as a performer, the individuality of a particular performance, and the equality of rights between the performer and the recording company regarding economic and personal ownership.

The issues raised by Seeger continued throughout the conference, with the various papers covering many aspects of musicianship. They were in the following categories: 'Musicians in tribal societies'; 'Musicians — hierarchy — hegemony'; 'Musicianship in oral traditions'; 'Musicianship, ethnomusicology and educational institutions'; 'Professionalisation, caste and musicianship'.

Peter Crowe (Toulouse) dealt with the inadequacy of the term 'musicianship' as a concept for Polynesians since it may only be applied to 'the master of music, poetry and dance' while the ability of everybody to sing and dance is assumed. Malcolm Floyd (Winchester) contrasted this paper by focussing upon the integral rôle of singing for children, their development, and the initiation of boys to become Maasai warriors. Tang Yating (Shanghai) paralleled the traditional hierarchy of Chinese court musicians with that of the Chinese class system. David Wong (East Anglia) examined recent developments in Sabah (Malaysia) where the ability to play a 'higher art' Western musical instrument permits a rise in social status.

Jane Davidson (City) presented research she did with Michael Howe and John Sloboda, dealing with views on 'musicianship' in Britain, by comparing the children of Chethams Music School with other children, and the factors which bring 'success', including the encouragement of 'talent', and high status within a secure family unit. Nathan Hesselink (SOAS) questioned the insularity of academic life, the rôle of the institution and how it could be justified to the outside world.

Iren Kertész-Wilkinson (Goldsmiths) demonstrated the way in which Hungarian Vlach Gypsies consider musicianship to be shared by everybody, and how it may be used to inculcate cultural values. Meredith Harley (Edinburgh) considered the meaning of the Gaelic term *conyach* as applied to Sheila Stewart, a Scottish traditional singer. Burt Feintuch (New Hampshire) talked about the way in which he was drawn into playing the Northumbrian pipes, and his experience of learning the 'musicianship' of the instrument in addition to the music. [Two excellent players of the Northumbrian pipes gave a recital at the conference party. — Ed.] Alan Murray (Leeds) examined the variation of cultural attitudes towards 'street music' throughout Europe, in-

cluding his own personal experience of so performing, and its various consequences.

Lara Allen (Cambridge) illustrated the rise and fall of Kwela (pennywhistle music) in South African townships during the 1950s, concentrating on the social acceptability of the amateur musician by contrast with the low social status and performance restriction imposed upon the professional musician. Marina Frollova-Walker (Queen's, Belfast) examined Western musicological attitudes towards Russian 'nationalist' composers as that of 'amateur' due to their lack of conservatory training.

In the final session Mark Trewin (Edinburgh) and Richard Widdess (SOAS) dealt with the hierarchy of the caste system in India where musical performances and genres of music are restricted by the individual's social status or religion. John Baily (Goldsmiths) returned to Britain where he examined the lives of the Khalifas, an immigrant Muslim community in the Midlands, where people continue to practise their traditional Indian professions as barbers and musicians.

The papers presented many different aspects of 'musicianship'. One of the most influential elements upon the performance of music was its acceptance by the culture, governing the individual status of the musician, the function of the music, the performance of the music and the survival of the music. All of the papers encouraged lively debate and the conference was enjoyed by everybody who attended. Special thanks are due to Dr Jonathan Stock and the ICTM(UK) committee for their organisation, and to Rosemary Dooley for her very useful book-stand.

— Harriet Gaywood

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**The Second International Musicology Symposium: "Khoomei is a Cultural Phenomenon of the Peoples of Central Asia." Kyzyl (Republic of Tuva).**

The Unesco National Committee of the Republic of Tuva, the Ministry of Culture, Cinema and Tourism, and the International Scientific Centre "Khoomei" combined to organise the second International Musicology Symposium in Kyzyl, the capital of the Republic of Tuva (part of the Russian Federation, or CIS), from 19 to 21 June, 1995. [Kyzyl is c. 150 kms north of the northwestern border of Mongolia; "khoomei" is given as *xöömii* in some writings (eg by Carole Pegg) on Mongolia. — Ed.] This symposium had two parts, scientific and musical performance. The scientific participants came

from many countries: Trần Quang Hai (France), Anatoly Stoianov (Khakassia), Ikhtisamov (Bashkortostan), Tadayawa Leo (Japan), Lehtikoinen Petri (Finland) Mark van Tongeren (Holland), Kyrgyz Zoya, Samdan Zoya, Suzuki Valentina, et al... The musical part had throat-singers from Tuva, Mongolia, Khakassia, Japan, France, Holland, USA, Canada.

The International Festival of Throat-Singers was organised by the Tuvan Ministry of Culture, Cinema and Tourism, the International "Khoomei" Centre and the House of Folk Arts (named after S. Rorbu) in order to promote further development, popularisation and study of the peculiar vocal art, to acquaint the public at large with its best exponents. The aims of the festival were to bring together throat-singers from republics and regions of the CIS and other countries, to promote talented throat-singers performing different *khoomei* styles, with or without instrumental accompaniment, to further develop and improve skills of *khoomei* singers, to present promising young performers and groups to the public, to popularise and spread *khoomei* as a means of communication between peoples of Central Asia and other countries in the world. The festival had been through two previous rounds. The first was held in the *kozhuns* (regional) centres of Tuva, the second was held as a Republican Festival on 31 March 1995 in Chadan. The third round was held at this symposium at Kyzyl, where prizes and diplomas were delivered to the winners.

The jury was composed of 17 members, with Trần Quang Hai as president. The principal criteria were: variety of *khoomei* styles; sound purity; musical accompaniment; stage presence and artistry; texts; mise-en-scène (production). The jury made awards as follows: a Grand Prix for the best throat-singer of all styles; prizes for each different style, being *sygyt*, *khoomei*, *kargyraa*, *hobannadyr*, *ezengileer*; a prize for the best female *khoomei* performer. The champion throat-singer of 1995 was Monzut Radion. Trần Quang Hai, Mark van Tongeren, Leo Tadayawa and Cathy Brown gained special prizes as foreign performers (who were also members of the Russian Federation of Throat-Singers, Republic of Tuva). Trần Quang Hai was elected as a member of the scientific committee of the International Centre "Khoomei", which is administered by Kyrgyz Zoya.

Some 370 throat-singers had been proposed as candidates for this festival, of whom 20 were eventually declared winners in the different categories. More than 20 papers were presented in the scientific part of the symposium, and it is

intended to publish all of them, with Russian translations.

— TRẦN QUANG HAI

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*El So. Del Paisatge Sonor al Museu.*

The IV Curset-Col.loqui d'Etnomusicologia, held in Barcelona 27-29 April 1995, organised by Josefina Roma, was supported by the Generalitat de Catalunya (Departament de Cultura) and the Institut Català d'Antropologia. The venue was at the newly and most elegantly refurbished Centre de Cultura Contemporània. Sadly, Professor Roma was not present in person because one of her daughters was then in a coma after an accident in the Pyrénées. Simultaneous translation was provided from English to Catalan. Up to sixty persons and students interested in the relation of museums to "the sonorous world" were present. The proceedings were opened by Josep Crivillé (of the Fonteca, see publications section in this issue). Lectures were given by: Jeremy Montagu ("Els instruments musicals dins del museu. La recerca tècnica"), reported to be of grand aplomb as well as a "religious listener" by his colleagues; Sergio Bonanzinga of the Folklore Institute of Palermo ("El paisatge sonor a Sicília: del museu al terreny"), speaking in Italian (no translation being needed), who had some stunning videos; Romà Escalas, director of Barcelona's music museum ("Apropiació del paisatge sonor en la creació d'instruments musicals"); Mme Geneviève Dournon of Paris ("Recerca etnomusicològica i la seva difusió en el museu"); Peter Russell i Crowe ("El moviment popular de recerca del patrimoni musical a Noves Hèbrides), who suggested comparisons with the 1930s anarchist-syndicalist movement in Catalunya; Hélène La Rue, of Oxford ("El museu Pitt-Rivers. Exposicions i so en un museu paradigmàtic"), who charmed by her clear extemporised talk, and "paradigmatic" videos of what in fact happens when a museum opens itself up; Josep Boya, director of a new museology course at Barcelona ("Reflexió sobre l'experiència de l'exposició *Es gascons e era musica*"), supplemented by Bernet Menétrier, of the Tarbes Museum in France ("Més enllà de *Es gascons e era musica*. Evolució d'una experiència"). Boya and Menétrier had collaborated, both being speakers of the dialect of Gascon of the Val d'Aran, where the exhibition had been mounted. On the final day there was an expedition to see the Museu de la Música de la Fundació Folch, at Rupit (northwest Catalunya), where Mr and Mrs Folch greeted

participants. The museum has an astonishing collection of Iberian ceramics on several large floors, and a growing collection of musical instruments from all over the world, with many rare specimens. For example, at the entrance was a copy of a huge and famous ancient Chinese bell-rack or frame-carillon. The Folchs had visited the original in China, noted its condition, and then commissioned two copies of the whole edifice (perhaps 6 x 2.5 metres), one to be retained and played by the Chinese, one to come by container to Catalunya. The copies were cast by a "lost wax" process, the wax moulds coming direct from the originals. Subsequently, Chinese musicians were invited to the museum to inaugurate the instrument's installation with performances. It is thought the sound of the huge instrument is as faithful as possible to the original. Documentation on the instrument collection is not yet complete. Visits to the museum at Rupit of the Fundació Folch must be arranged in advance, and credentials offered. The Folchs are adept in many languages. Contact Josefina Roma in Barcelona on [+34] (3) 302.12.57 to obtain the Museum's address and telephone/fax numbers.

*Survie des traditions chrétiennes de Haute-Mésopotamie en Turquie en 1995*

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

Le peuplement polyethnique imbriqué d'une région induit le développement de cultures et musiques interethniques. Un thème commun aux différentes communautés connaît des variantes et des livrets revendiqués comme autant de spécificités. En ce qui concerne la Haute-Mésopotamie et son extension culturelle à l'Est du Tigre jusqu'au lac d'Urmîya, on suivra ce polymorphisme autour d'une structure modale commune en visitant les communautés du Sud-Est de la Turquie, du Nord-Est de la Syrie, du Nord de l'Iraq, et du Nord-Ouest de l'Iran. Persans, Kurdes et Juifs sont les plus anciens. Arabes et Turcs sont arrivés aux VIIème et Xème siècles. Parmi les Chrétiens: des Grecs, des Arméniens, et des Araméophones monophysites Syriaques-Jacobites ou diphsites Chaldéens-Nestoriens-Assyriens. Le mode musical commun est le *Husayni* (comme j'ai voulu le montrer dans de nombreuses communications à l'ESEM, à la SEM, ailleurs, ou dans ma thèse *Analyses de musiques traditionnelles*, Paris-Sorbonne, 1995).

Les variantes spécifiques innombrables sont néanmoins en voie d'appauvrissement du fait de la disparition de nombreux Chrétiens sous la pression islamique et plus particulièrement tur-

co-kurde. Arméniens, Nestoriens et Grecs ont disparu au début du XXème siècle du Sud-Est de l'actuelle Turquie. Juifs et Chrétiens araméophones s'en vont depuis le milieu du XXème siècle et font les frais des ambitions autonomistes kurdes confrontées aux pouvoirs centraux turc, persan ou arabes. De quelques millions, en 1840, les Chrétiens ne sont plus, en 1995, que quelques milliers au Sud-Est de la Turquie. Ceux de Syrie, d'Iraq et d'Iran suivent et complètent ainsi une diaspora chrétienne araméophone répartie sur tous les continents. Comme mon premier voyage en Haute-Mésopotamie date de 1957, et le dernier de 1995, j'ai suivi les grandes étapes de cette involution. Si la guerre du Golfe de 1991 a apitoyé l'Occident sur les Kurdes, elle a rendu ces zones insurrectionnelles inaccessibles et ce n'est qu'en juin 1995 que les autorités turques m'ont autorisé à pénétrer en "zone interdite" à mes risques et périls et à mes frais pour faire un inventaire des communautés chrétiennes en survie.

**31 Mai 1995. Istanbul.** Au cours du banquet de clôture du colloque "Istanbul et les langues orientales" célébrant le 326ème (A.D. 1669) anniversaire de la fondation de l'École des Jeunes de Langues, par le ministre Colbert sous Louis XIV, j'annonce, après avoir fait ma communication sur "Le système acoustique turc", que je ne regagne pas la France avec mes collègues chercheurs et enseignants. L'énoncé de mon projet, jugé insensé en pleine guerre civile, soulève un tollé. Les institutions françaises redoutent les enlèvements et les contribuables sont las des rançons. Je ne dispose que de trois semaines et deux mille francs, mais je parle turc couramment et la vie est très bon marché pour les étrangers. Le 2 juin, à Ankara, je reçois la carte de laissez-passer turc.

Un train de nuit (je néglige les communautés de Malatya et Elazığ) me conduit à la "zone militaire". Désormais, tous les voyages en autocar, minibus, taxi collectif ou taxi privé seront entre-coupés d'innombrables haltes et fouilles de contrôle. En revanche, le recours aux transports en communs m'assure des conversations ininterrompues et donc une information permanente sur les vues des Kurdes et des islamistes. (N'y a-t-il donc que des opposants ?)

**Dimanche 4 juin. Pentecôte du calendrier grégorien. Diyarbakir.** Passant par la grande mosquée, église convertie à l'islam, je me dirige vers Meryemana, l'église syriaque orthodoxe. La liturgie, chantée par Yusuf Akbulut, prêtre, et Lütfi Dokucu, diacre, est très belle. On y identifie, comme d'habitude, les modes *Husanyî* et

*Bayâzî*, et une sorte de tetracorde *Hijâz* (mais avec des intervalles spécifiques) pour le chant de l'évangile. À la fin de la liturgie (*Ayin*), le café est servi aux vingt-cinq fidèles rescapés d'une grande communauté. Ils déplorent que la France, si optimiste quant à l'intégration des immigrants musulmans, refuse le visa aux Chrétiens d'Orient (c'est malheureusement vrai !). Deux Chaldéens me font visiter leur cathédrale *Mar Antonyos*, abandonnée et dévastée par les cambriolages incessants. Enfin une famille arménienne (la seule du lieu) me montre, au flanc de la cathédrale *Surp Grigorios* en ruines, une petite chapelle où un prêtre arménien vient parfois célébrer une liturgie.

**Lundi 5 juin. Mardin.** Bastion montagneux dominant la plaine de Syrie où coexistent Turcs, Kurdes, Arabes et Chrétiens. Les églises chaldéenne et syriaque catholique, désertées par la fuite des paroissiens, sont fermées. À l'église syriaque orthodoxe animée par le père Gabriel Akyûz, vigoureux papa de dix enfants, est célébrée le prière du soir pour quatre cents paroissiens. Dès qu'on quitte la ville, la *pax ottomana* se mue en force kurde. Les Chrétiens ont fui leur village de *Qalat Mar'a* que les Kurdes se sont empressés d'occuper comme ils l'ont fait de centaines de villages chrétiens de cette région appelée *Jebel Turabdin* et qui fut un haut lieu de la chrétienté. Plus loin, le monastère de *Deyr-Zafazan*, magnifique ensemble de pierres ocrees, n'est plus occupé que par trois moines syriaques orthodoxes aux faibles voix.

**Mardi 6 juin. Midyat.** En 1957, il y avait encore plusieurs dizaines de milliers de Chrétiens et des dizaines d'églises. Seuls les dix gendarmes étaient musulmans. En 1972, la pression kurde terrorisait les Chrétiens qui fuyaient. En 1995, plusieurs dizaines de milliers de Kurdes occupent les maisons des Chrétiens dont il ne reste qu'un millier et cinq églises syriaques orthodoxes, soit *Mar Sarbel*, *Mar Barsam*, *Mar Smûnî*, *Mar Arsinoé* et *Mar Obrohôm*, et quelques familles dans les hameaux de *Ba'Kisyan* et *Mizza*.

Le monastère de *Mar Gabriel*, siège de l'Archevêque syriaque orthodoxe Timotheos Samuel Aktas, qui me connaît depuis 1972, est le symbole de la survie. En dépit de l'exil des Chrétiens, il s'agrandit grâce aux dons de la diaspora. Il abrite dix moines, dix moniales, des stagiaires venus d'Australie et des dizaines d'étudiants pensionnaires. Suivant les usages, les prières sont récitées par deux groupes réunis autour de pupitres, et sont suivies de la traditionnelle liturgie dont le canon et l'élévation se font à rideau fermé, toujours dans le mode *Husanyî* avec évangile en mode *Hijâz* à

intervalles spécifiques. (Ce ne sont ni les intervalles pythagoriciens turcs, ni les intervalles égaux du Congrès du Caire de 1932 ; et on ne l'appelle pas *Hijâz* dans les églises puisque ces modes ecclésiastiques orientaux sont bien antérieurs à l'Islam ; mais j'utilise les noms *Husanyî* et *Hijâz* pour être clair.) L'évêque ne fait accompagner au hameau de *Midûn* dont le curé a été enlevé par les *Hezbollah*, car il juge mon voyage très risqué.

En fonction de l'insécurité qui va croissant, je confie mes films et mes biens précieux au monastère et continue vers la zone la plus insurrectionnelle. En 1957, *Cizre* n'était qu'un trou perdu au bout d'une affreuse piste. C'est maintenant un carrefour entre Syrie, Iraq et Turquie et une base du P.K.K. Au passage, j'ai traversé *Azekh-Idil*, qui fut un grand centre chrétien... devenu kurde. Je traverse le Tigre pour être refoulé à *Sirmak* après trois contrôles et interrogatoires. De toute façon, à l'Est du Tigre, on entre dans un province autrefois peuplée de Chaldéens et de Nestoriens décimés par les massacres de 1840 à 1995 puisque la guerre du Golfe a permis aux Kurdes d'être les seuls maîtres. En fait, il ne reste plus que quelques familles chrétiennes à *Beytûssebab*.

En raison des contrôles et de la tension, je dois faire le tour par *Batman*, *Bitlis*, *Tatvan*, le lac de *Van* où les ruines de l'église arménienne d'*Aktamar* témoignent d'un brillant passé. À *Van*, l'atmosphère est lourde. Des multitudes de blindés sillonnent les routes et les villes. Étant sans doute le seul étranger de la région, je passe de moins en moins inaperçu et je dois sans cesse exhiber mon laissez-passer. Les transports en commun, sonorisés par des cassettes de chansons kurdes (toutes en mode *Husanyî*) me permettent de continuer un inventaire de moins en moins fécond. Aucune église n'est décelable à *Hakkâri*, à *Yüksekova* ou à *Semdinli*, où je ne suis plus qu'à vingt kilomètres des frontières de l'Iraq et de l'Iran. Désormais, mes étapes se font avec accompagnement des policiers, qui, d'ailleurs, me renseignent sur ce que je peux faire en raison de la situation. Interdit d'aller à *Khotchannes*, siège du patriarcat nestorien jusqu'au massacre de 1917. En revanche, je peux dénicher la petite église de *Mar Biso*, dévastée par les Kurdes, transformée en bergerie, et en voie de démantèlement, parce que les Musulmans pensent que les Chrétiens ont caché leur or dans les églises avant de partir ou de périr. Il faut quand même noter que, là où vivaient des centaines de milliers de Chrétiens à l'Est du Tigre, il ne reste aucun vestige d'une civilisation de vingt siècles, hormis quelques tas de pierres, ni aucun cimetière.

Cet "inventaire" se terminera à Istanbul où je ferai le tour des communautés sur le Bosphore. Le hasard me permettra, le jour de la Sainte Antoine de Padoue, d'assister à un service œcuménique rassemblant les évêques de tous les rites d'Istanbul.

— Jean-Claude C. Chabrier

**Meeting dello Study Group on the "Anthropology of Music and Mediterranean Cultures". ICTM. "Passato e Presente: Prospettive per l'Antropologia della Musica Mediterranea." Fondazione Levi. Venezia. 1-3 Juni, 1995.**

In the preparatory meeting at Venice in 1992, Professor John Davis directed critical commentary to Michael Herzfeld when he wrote: "In the 1950s when the western overseas empires were in collapse, British social anthropologists began to study the Mediterranean and to convert it to an 'other', an object and not a subject". The recently inaugurated ICTM Study Group in Venice provided a more stable and permanent framework in which to take further steps towards the academic "de-objectivization" of the study of certain regions. Here a group of specialists from within and without the Mediterranean have recently had the opportunity to reflect on, "How musical were and are the Mediterranean men and women".

The programme of the sessions gave an indication of how the chair of this group, Tullia Magrini, did an excellent job of surmounting linguistic, cultural, and (especially) methodological barriers inherent to this type of encounter and this field of investigation. The majority of the debate revolved around the use and the dynamism of concepts of tradition and change. A wide variety of approaches and academic considerations were in evidence.

The Italian committee of the ICTM has demonstrated its resourcefulness and its use of a clearly defined infrastructure in the promotion of the Study Group's activities. However the final results of this group will have to be judged according to the capacity of its collaborators to provide a framework for authentic, open diffusion, and by the form and manner in which true dialogue and interchange will be allowed to take place.

— Joaquina Labajo  
[Escosura 23, 28015 Madrid]

*Editorial note : this rubric seems to be a vital part of The ESEM Informant. We know of no other convenient place to publish such fascinating reports. Members are asked to keep us in mind. All texts have been proofed.*

In this section on publications (books, recordings, films and video), the editor would like in future to share the task of providing information as well as writing opinions. Sometimes we have had nothing to print but the publicity, in which case it is restricted to ESEM members' works. The ESEM Informant wants to hear from reviewers and publishers.

BLACKING, J., 1995. *Music, Culture, and Experience: Selected Papers of John Blacking*. Edited and with an introduction by Reginald Byron; with a foreword by Bruno Nettl. (Chicago Studies in Ethnomusicology) Chicago & London: University of Chicago Press. ISBN 0-226-08830-8. xii, 269pp, map, music, bibliogs. Price US\$45.95/UK£36.75 (hardback), US\$17.95/£14.25 (paperback).

Who has not heard of *How musical is man?* and who is able to answer Blacking's almost rhetorical question? Is this question a no-no, a *canto sospeso*? That is the sort of pun that Blacking may have perpetrated in conversation, but oh no, not in his writings. Being an anglo-catholic, JB was never overawed by the deadly protestant incipit: "It is written." Whatever had been written (even by himself) was for JB contestable; he also knew the power of writing and the weight of an armoury of severe style. JB judged to a nicety how far to tax his influential readers, thus to extend his own influence and reputation, but all that had first to be based on good ideas. He could be genial in his letters, but in these reprinted ethnomusicological writings he wears an elegant academic mask. The book is indirectly a model for career-building (especially in North America) by literary means.

Reginald Byron's introduction is a classic of its kind, unveiling Blacking as the musical man that he was, full of passions and talents. Byron, though now a professor of anthropology in Wales, seems to suffer a peculiar British amnesia when he talks of JB being the first to do "Malinowskian" fieldwork in music (in Africa). Malinowski took the credit for what Codrington, Haddon, Rivers, Layard and others had done, and turned his virtually enforced exile as an alien in the Trobriands during WWI into a virtue, I should say somewhat opportunistically (what else could he do but fieldwork?). Haddon (with Myers), Layard and Deacon (especially) were musical anthropologists; they just failed to unite themselves into a school. So we have here an interpretation of Blacking as the pioneer of his field that may be tinged with hero-creation, and I

wonder if JB himself would have accepted all of it; and yet Byron's style is lucid, Horatian, deserving of JB.

Byron has done a splendid job as editor. His introduction is a succinct biography of JB's career, and is illuminating on influences that led to a "Blacking" character of ethnomusicology, in which one sees how he went further than Merriam, how he foreshadowed Mantle Hood's Quantum Theory of Music (QTM). It is a matter of keen regret to me, as a member of Hood's exploratory team ("Les Six") that JB died just about the time that QTM's first proposals (Berlin, 1990) were being composed. I think that JB was also talking about Hood's "untalkables", and maybe he had picked that up in Hood's *The ethnomusicologist*. The manner of discourse of both men was distinctive, idiosyncratic perhaps, but both had latched onto those areas lacking in our quest for a general theory of music; structuralistically, they had similar wavelengths. I should have liked to see Hood and Blacking on either side of an *ondes marteno* in duet, in canon and in invertible counterpoint à la *Art of fugue*. What does *fugue* mean, after all!

For those of our readers in ESEM who have only faint notions of the qualities of Our Founder, or who have enjoyed (or doubted) only *How musical is man?* this timely collection of papers will stiffen their resolve to consider that it is *ideas* about music that ultimately count, and less the counting of details. (To be sure, whatever one chooses to count in analysis depends on the concepts, the ideas.) Byron thought carefully about what he should choose to include as key JB papers. He justifies his selections and some minor editorial changes to the original texts. He indicates a history of the evolution (or change, if you will) of JB's thought, and he tactfully criticises gaps or missed targets, the better to situate a reader. To do so might be thought manipulation, but my impression here is that Byron has presented everything in the manner of reflexivity, read "openness". The only paper that I had not previously seen was the final chapter, published in South Africa, re-entitled here for the name of this book, but with the addition of an "American" comma after the word Culture. (The book uses American spelling.) It was reassuring that *Music, culture and experience*, as the probable title, came from discussions between Byron and Blacking in November 1989 (see p25). This was when Blacking wrote to me about the future of the ESEM he held so dear (letters tabled at Paris, June 1990), as well as answering some telephone calls, initially with a weak voice, and then leaping into vivacity when he knew what was at stake.

Little wonder that I count this book as poignant. This means that we in ESEM have a "Blacking tradition" to follow. He gave all he could to us, and he wanted all that to be put into *le collimateur*. Byron says (p28) that Blacking founded ESEM "and used it as a way of helping colleagues in Eastern Europe travel to the West". Professor Byron would understand, were he to revisit ESEM, that certain transformations within ESEM regarding East-West exchanges would have been predictable on a Blacking model.

The cover photograph bears neither credit nor date, and is repeated uncropped as a frontispiece. It is JB in a studio pose, maybe retouched, book clasped to his bosom in the left hand (a Bible?), with his long pianist's right hand reminiscent of Franz Liszt (and JB was rehearsing the B minor sonata at the time of Siena ESEM 1989), without a necktie, tweed sports jacket—one guesses it was taken in the early 1970s as a portrait of Queen's University's brilliant new professor of social anthropology.

—Peter Crowe

BLACKING, John, [1994]. *Fins a quin punt l'home és músic?* Translation (revised by Jaume Aiats) into Catalan of *How musical is man?* (Col·lecció Interseccions) Vic: Eumo Editorial (Carrer de Miramarges, 4 - 08500 Vic, España). 140pp, in 13,5 x 21,5 cm. PVP: 1970 ptes.

The most recent translation of Blacking's popular text to come to our notice (thanks to M<sup>a</sup>. Antònia Juan). The price seems modest (= c.75FF, £9.50, \$15). «El llibre exposa la concepció de l'autor sobre l'activitat musical i els models de recerca que creu adients per acostar-nos més a la comprensió de "l'home musical". Amb una anàlisi etnomusicològica de músiques africanes i europees, Blacking reivindica el caràcter social de l'activitat musical.»

BODY, Jack (compiler), 1995. *Instrumental music of the national minorities of Yunnan*. Wellington, NZ: Victoria University School of Music (PO Box 600). One audio cassette, 32 items.

The talented and indefatigable composer-collector-transcriber of exotic musics, Jack Body (who is expected at Rotterdam) has supplied the secretariat at Toulouse with a detailed list of contents, which are available as photocopies to anyone interested. Body's published transcriptions rival those of Bartók in attention to detail and precision, not to mention his superb musical calligraphy.

*Musique à la Croisée des Cultures (Music at the Crossroads): Echos de la Genève internationale (The sound of International Geneva)*. Recordings and photos ©1995, edited by Laurent Aubert. 2 CDs in a box, with booklet (English and French) of 76pp by Laurent Aubert. Collection AIMP N° XXXIX-XL — DDD, VDE-Gallo N° CD 828-9. Durations: CD1 (18 items from Africa, Americas, Australia) 71'14"; CD2 (23 items from Europe and Asia) 78'09". Price 50 SF plus postage. Obtainable from AIMP, Musée d'ethnographie, 65-67 bd Carl Vogt, 1205 Genève, Suisse.

"We don't have to go to them anymore. They come to us!" These enterprising CDs are musical evidence of the inflow of the outscapes to the great cities of Europe, as typified by Geneva. And who are they who come? First of all, a demotic public of different ethnicities: Turk workers in Berlin, Caribbean bus-drivers in London, Maghrebin building labourers in Barcelona. To establish themselves, to retain identity, we do not see ghetto-cultures on the former New York model: we see another pattern. Perhaps because life is not quite as tough in Europe (thanks to social security) for the flux of recent immigrants, as it was 100 years ago (and maybe still is) in America, we see that the new arrivals can flower culturally, not merely for themselves, but in a spirit of exchange. Additionally, there are the many modern means of dissemination and a growing general taste for the exotic. That is, the general European appreciation of excellence, in whatever form. Is this really "World Music"? There is a call for the virtuosi from the exterior to come to Europe, to reinforce and regale the newly transplanted demotic cultures with their refined arts.

And so they come, the best musicians from wherever, and they find their public is not merely their own compatriots, but other immigrant groups, as well as the stolid natives of the European sub-continent. They come in ones and twos, soloists and duos; a few come in small groups. They find they can make a living by performing for a while, indeed gaining enough money to go back to their roots for a period, then to return. New circular patterns of musical migrations have been established, economically based (in the case of most musicians) on these recently-established immigrant communities.

What we can hear on these CDs is a truly remarkable sampling of various world musical cultures, but it is selective because of socio-economic factors. The CDs offer a kind of vicarious but partial global tour to the listener, and

they would make excellent examples for teaching purposes, as the performances are so "clean". Every item is perfectly recorded, in studio quality (at Radio Suisse-Romande). Every item is tailored to a perfection of performance. The skills demonstrated are often truly virtuosic. Rough tunings have been smoothed for European ears. This means that those who come have also come from musical cultures that can be adapted to European urban conditions. If one looks over the origins of the items on these CDs, there is nothing from any group which must perform as a group from a culture that does not have, itself, the means or desire to initiate international travel. Portability has its prime, and the "world" aspect of what Geneva celebrates tends towards musical individuality, the cult of the professional musician. Not much here to call tribal. One misses noises of the village; performances seem a wee bit dry-cleaned.

Indeed, one admires the willingness of the Swiss to receive those whom they can. They have, as we know, only a slice of that dirty world lying outside, not wholly representative. We are shown the crossroads, because these are discs of people who have chosen (and been permitted) to live in Geneva. Aubert comments, "The CDs are not meant to be a catalogue of world music, but an evidence of a multicultural city." That's nice in itself, and the elegantly written booklet is an additional prize for the purchaser.

Indeed, the AIMP is to be congratulated on seizing the phenomenon of "inter- (or multi-) culturality" in modern European urban conditions, and committing it to posterity by fixation on disc. There are many beautiful things to be heard on these CDs. Having invited a colleague, we dined while listening to all 41 items without the list of contents, with gaiety identifying what we'd never before heard (not 100% successful) and then admiring the performances. That the music was captivating in itself went without saying. This pair of CDs deserves to become a *tube* (a real hit!).

In June 1995, the Geneva outdoor festival of 6 days of ethnic musics attracted a total audience of 100,000 people, more than the simultaneous rock festival. (Peter Crowe)

*This issue of The ESEM Informant has been subsidised by Musée d'ethnographie de Genève, and we reprint for your convenience, herewith, the catalogue of the singular AIMP collection, among the most important, ethnomusicologically, to have been published.*

**Collection AIMP (Archives internationales de musique populaire) Musée d'ethnographie, 65-67 bd Carl-Vogt, CH 1205 - Genève Catalogue :**

**COLLECTION UNIVERSELLE DE MUSIQUE POPULAIRE ENREGISTRÉE** Collection Constantin Brailolu 1. Afrique. 2. Asie et Esquimaux, 3-6. Europe Auteurs : C. Brailolu, Jean-Jacques Nattiez, Laurent Aubert 6 LP AIMP I-VI/VDE 425-430 (réédition de 1951-1958), 1984 **MUSIQUE POPULAIRE SUISSE** Collection Constantin Brailolu Auteurs : Laurent Aubert, Brigitte Bachmann-Geiser, Pietro Bianchi, Christine Burckhardt-Seebass 2 LP AIMP VII-VIII/VDE 477-478 (réédition de 1950-1954), 1986 **ROUMANIE** Musique de villages 1. Oltenie : Runc et les villages du Gorj 2. Moldavie : Fundu Moldovei et la Bucovine 3. Transylvanie : Dragus et le Pays de l'Olt Auteurs : C. Brailolu, Speranta Radulescu, Laurent Aubert 3 CD AIMP IX-XI/VDE 487-489, 1988 **GRECE** Chansons et danses populaires Collection Samuel Baud-Bovy Auteurs : Samuel Baud-Bovy, Lambros Liavos 1 CD AIMP XII/VDE 552, 1989 **NEPAL** Musique de fête chez les Newar Auteur : Laurent Aubert 1 CD AIMP XIII/VDE 553, 1989 **BRESIL CENTRAL** Chants et danses des Indiens Kaiapo Auteurs : René Fuerst, Gustaaf Verswijver 2 CD AIMP XIV-XV/VDE 554-555, 1989 **TURQUIE** L'art du tanbur ottoman Abdi Coskun - Fahreddin Cimenli Auteur : Kudsi Erguner 1 CD AIMP XVI/VDE 586, 1989 **TURQUIE** Cérémonie des derviches Kadiri Auteurs : Kudsi Erguner, Abdelhamid Bouzouzou 1 CD AIMP XVII/VDE 587, 1989 **BENIN** Rythmes et chants pour les vodun Auteur : François Borel 1 CD AIMP XVIII/VDE 612, 1990 **AZERBAIDJAN** Musique et chants des ashik Ashiq Hasan - Emran Heydari - Alim Qasimov Auteur : Jean During 1 CD AIMP XIX/VDE 613, 1990 **INDE CENTRALE** Traditions musicales des Gond Auteur : Ian van Alphe 1 CD AIMP XX/VDE 618, 1990 **JAPON** L'épopée des Heike Junko Ueda : satsuma biwa Auteurs : Toshiro Kido et Junko Ueda 1 CD AIMP XXI/VDE 650, 1990 **TURKMENISTAN** La musique des bakhshy Auteur : Siawomira Zeranska-Kominek 1 CD AIMP XXII/VDE 651, 1991 **ZAIRE** La musique des Nande Entre les lacs et la forêt Auteur : Serena Facchi 1 CD AIMP XXIII/VDE 652, 1991 **CAMBODGE** Musiques de l'exil L'orchestre de la Troupe de danse classique khmère Auteurs : Jean-Daniel Bloesch, Giovanni Giuratti 1 CD AIMP XXIV/VDE 698, 1992 **AFGHANISTAN** Le rubab de Hérat Mohammad Rahim Khushnawaz Auteur : John Bally 1 CD AIMP XXV/VDE 699, 1992 **ASIE CENTRALE** Les maîtres du dotâr Ouzbékistan - Tadjikistan - Iran (Khorâsan) - Turkménistan Auteur : Jean During 1 CD AIMP XXVI/VDE

735, 1993 **CENTRAFRIQUE** Musiques pour danser en pays Obaya Auteur : Vincent Dehoux 1 CD AIMP XXVII/VDE 755, 1993 **COREE** Chants rituels de l'île de Chindo Auteur : Keith Howard 1 CD AIMP XXVIII/VDE 756, 1993 **POLOGNE** Chansons et danses populaires Auteur : Anna Czekanowska 1 CD AIMP XXIX/VDE 757, 1993 **ANTHOLOGIE MUSICALE DE LA PENINSULE ARABIQUE** Collection Simon Jargy 1. Poésie chantée des Bédouins 2. Musique des pêcheurs de perles 3. Le souf. musique des villes 4. Le chant des femmes Auteur : Simon Jargy 4 CD AIMP XXX-XXXIII/VDE 780-783, 1994 **VANUATU** (Nouvelles Hébrides) Singing-Danis Kastom - Musiques coutumières Auteur : Peter Crowe 1 CD AIMP XXXIV/VDE-796, 1994 **TURQUIE** Musiques villageoises d'Anatolie Auteurs : Ursula Reinhard, Wolf Dietrich 1 CD AIMP XXXV/VDE 797, 1994 **CHINE** Traditions populaires instrumentales Auteur : Stephen Jones 1 CD AIMP XXXVI-XXXVII/VDE 822-823, 1995 **RUSSIE** Pesen Zemli - Chants polyphoniques de mariage Auteur : Ekaterina Dorokhova 1 CD AIMP XXXVIII/VDE 837, 1995 **MUSIQUE A LA CROISEE DES CULTURES** Echos de la Genèse Internationale Texte de Laurent Aubert 2 CD AIMP XXXIX-XL/VDE 828-829, 1995

*The standard price for a CD ex Switzerland is 30 SF plus p&p payable on invoice. À la FNAC (France) 127 FF (mais 115 FF le CD pour les adhérents à la FNAC).*

**SHUROV, V, [n.d.]. Ural : traditional music of Bashkortostan.** Recordings (made in August 1992) and notes in English (12pp) by Professor Vyacheslav Shurov (Moscow). One CD, n° PAN 2018CD, 34 tracks, total duration 66'48", DDD. Obtainable from PAN Records, PO Box 155, 2300 AD Leiden, Netherlands.

"This CD is devoted to the musical folk art of the Bashkirs, in cultural respect[s] one of the most original peoples inside the Russian Federation." Thus the author in his final note, but in saying that he also disguises the musical evidence on this CD of the multiple ethnic origins of the Bashkirs (the name is perhaps only geographic, a modern construct as to ethnicity), who seem to be at a crossroads of Eurasia. One hears diphonic singing, originating from the east, instrumental techniques (chordophones) from the south, songs of the Finno-Ugric diaspora (Magyars, as if to confirm Bartók's theories).

Professor Shurov has done an invaluable service by adding again to his numerous collections of Russian folk music on CD, published in Hol-

land. The most expensive part of any CD publication is the booklet, if it is of serious length. The notes provided here do not present scientific data of any great weight, but are suitable as aid to annotations for popular radio broadcasts of the ilk of "Musique de la terre". The Dutch translator persists in using the term "guttural", which ethnolinguists think is crude, as it obliterates a whole range of linguistic/vocal phenomena worthy of careful description.

PAN Records will send a comprehensive catalogue of their "ethnic" series of CDs (on receipt of two international reply coupons), but as publishers one would wish PAN to invest more in scientific presentation, and to be more discriminating in selections. Evidently, PAN relies on Professor Shurov's expertise in the case of his Russian CDs. One cannot escape the thought that there is a certain amount of cashing-in on the vogue for exotic music. This CD will nevertheless give much pleasure to those who listen, but they will have to do their own analyses and comparisons. (PC)

**Dance Studies**, Vol. 18, 1994. Edited by Roderyk Lange. Centre for Dance Studies : Les Bois, St. Peter, Jersey JE3 7AQ, Channel Islands (UK). 137pp, maps, photos and diagrams. (Also included, a resumé of the contents of all previous volumes.)

and **LANGE, Roderyk, 1995. Taniec Ludowy w Pracach Muzeum Etnograficznego w Toruniu : Metoda Pracy i Kwestionariusz.** Instytut Choreologii w Poznaniu (ul. Za Bramka 10-11) : Poznan (Poland).

Both these publications may be ordered from Jersey (see address above), and will be sent on payment of the invoice. This is done because of variation in postage rates. The copies received in Toulouse bore £1.95 postage, and total customs declared value was £16.

The contents of the new volume of **Dance Studies** include "Relations between the leading dancer and co-dancers in Neo-Hellenic dance : a case study from the Dorida district," by Anna Panagiotopoulou ; "Hand gesture in Indian dance," by Alessandra Iyer ; "Chinese theatre dance in Malacca : response to the changing social environment," by Chua Soo Pong.

*Of the dance ethnography manual in Polish, the director of Tarbes museum, Dr Eugène Pawlak (to whom our grateful thanks), writes :*

Dans l'ensemble le titre serait "La danse populaire dans les travaux des musées ethnographiques à Torun." C'est la seconde édition car

la première a paru en 1960. Le travail est divisé en quatre chapitres dont le premier est consacré à l'analyse de l'état de recherches sur la danse populaire ; le second chapitre est un grand questionnaire pour les recherches sur la danse populaire sur le terrain. Ce questionnaire se divise en quatre parties : la première concerne les données sur l'informateur et sur ses traditions propres (date de naissance, origines, son milieu, sa vie, sa nationalité, sa religion, son passé militaire, sa formation scolaire, etc...). Ce chapitre compte 102 questions.

Vient ensuite une description détaillée de la danse avec 32 questions. Il s'agit du nom de danse, son histoire, origine géographique de cette danse, la date d'enregistrement, d'accompagnement, les données sur l'informateur, caractéristiques de la danse et le "plan" de situation dans laquelle se déroule la danse : où se situe la capelle (orchestre), ainsi que des descriptions et les gestes des danseurs, la manière de tenir les mains, tous les éléments de la danse, les cris, jeux de pieds, etc... À cette partie sont jointes des photos.

Vient ensuite la partie relative à la description de tous les mouvements de chants, avec les chansons courtes ; styles de dialogues chantés. Dans ce chapitre il y a 30 questions qui concernent le lieu, le lieu d'enregistrement, la date, description des instruments, l'informateur, son nom, prénom, avec les moindres détails, descriptions détaillées des chants, la manière de les exécuter, en couple, en solo, quel est le but : le répertoire, les remarques, la force. Le plan de ce chant : il s'agit de décrire l'intérieur, avec l'émplacement de tous les "acteurs", description détaillée de la fin du chant, la manière de se quitter.

Vient ensuite le chapitre consacré à la caractéristique du village, avec 26 questions. Il faut mentionner la situation de ce village sur une carte, joindre la description du paysage, avec le réseau de rivière, la forêt, indication de voies de communications, distance de l'école, de la poste, de l'église, distance de la ville. L'observation sur le caractère progressiste ou traditionnelle du village. Observation sur l'état de conservation de la tradition familiale, matérielle, spirituelle et sociale : sur par exemple l'emploi de mesures en bois, sur les techniques agricoles, etc...

Le troisième chapitre est consacré aux remarques d'introduction dans le travail sur le terrain. C'est une description très technique et très détaillée. Elle fait penser aux instructions données à un parachutiste, comme on en voit sur un terrain ennemi et pour lequel on explique les moindres détails sur les enseignants, sur les curés, avec des informations sur les personnes mêmes, sur l'aspect privé de ces personnes. Il

donne des conseils sur la manière de trier les informateurs, sur les groupes d'âges, la culture. L'auteur conseille à l'enquêteur de remercier les personnes enquêtées, sous forme de petits cadeaux, tels que sucreries, chocolat, cigarettes. Il insiste sur les photos de l'informateur et de sa famille. Pour remercier les paysans, il conseille à l'enquêteur de les aider dans les formalités administratives en ville. Il déconseille vivement d'offrir de l'alcool aux personnes enquêtées, car le résultat peut être contraire à l'attente.

Le quatrième chapitre est composé de modèles de cartes, de formulaires sur le sujet évoqué dans le chapitre précédent. Dans l'ensemble l'auteur insiste sur le kinéthogramme d'après la méthode Laban-Knust.

— Eugène Pawlak

ZEMP, Hugo (collector and presenter), 1995 : *Écoute le bambou qui pleure. Récits de quatre musiciens mélanésiens ('Are'are, les Salomon). (Textes de 'Irispau, Warousu, Namohani'ai, Tahuniwapu.)* Paris : Gallimard (série L'aube des peuples). ISBN 2-07-074171-0. 213pp, 51 photos, maps. Price 135 FF

This new publication by Hugo Zemp will be fully reviewed in *Cahiers de musiques traditionnelles* and the *ICTM Yearbook of Traditional Music*. The presentation is exemplary (except for an odd decision to place the all photos, printed on glossy paper, before the title page, as if there had been a binding problem), and Zemp's methods clearly explained. The technique of translation of the oral histories is demonstrated in an annexe by the 'Are'are text in italics, an interlinear (morpheme by morpheme), and underneath that a prose literal version, and fourthly, the text as a literary version, all keyed to the exact place in the main pages. The photographs are in monochrome, helpfully captioned and keyed to the pages they are meant to illustrate. The publication appears to respond to a growing interest in traditional musicians' (auto-)biographies (cf. themes for Rotterdam). Zemp gracefully acknowledges the considerable assistance of Daniel de Coppet. (PC)

*Flûtes du monde. De L'Océanie à Madagascar.* Secrétariat de rédaction : Charles Tripp, Association Flûtes du monde, 3, rue de Brasse, F-90000 Belfort. ISSN 0981-1044.

The ESEM secretariat has received an unpaginated (c.140pp) pre-publication of this review, the ninth annual issue in a series begun in

1987, covering substantial areas of the globe. The 10th issue (1996) will be "Flûtes du Moyen Orient au Maghreb." Some authors may be surprised to find themselves in print (translated to French) here, as copyright permissions are not always indicated. The presentation resembles a scholastic dossier, assembled by a group of enthusiasts, who are not necessarily specialists. It would have to be used with care, for scientific purposes, due to lack of bibliographic citation, and some misunderstandings of the materials collected. Nevertheless, it is remarkable how much disparate material has been found, and there are many original drawings, and some rare maps and diagrams. All issues (since 1987) are available, but prices are not known.

*Percussions. (Cahier bimestriel d'études et d'information sur les arts de la percussion).* N°39, mars/avril 1995. Directeur de la publication : Michel Faligand (18, rue Théodore-Rousseau, F-77930 Chailly-en-bière ; tél. [+33](1)60.66.46.95). ISSN 0992-5082. 41pp, illustré, 35 FF le numéro.

This journal appears every two months, and subscribers also receive guides to percussion events in Europe on a separate folded A3 sheet. This issue contains a workshop (atelier) on *Le cajón* by M. Faligand, an article on "Lés timbales classiques" (Nicola Marinoni) and another (under tradition) on "Tambours de Vanuatu" (P. Crowe). There are many minor rubrics dense with information of interest to fanatics of percussion and the tribe of organologists. Tout en français. (PC)

WEBB, Michael, 1993. *Lokal musik. Lingua franca song and identity in Papua New Guinea.* Port-Moresby [PO Box 5854, Boroko, PNG] : Cultural Studies Division, National Research Institute. N°3, series Apwitihi : Studies in Papua New Guinea Musics. ISBN 9980-68-019-9. 272pp, maps, photos, diagrams, music. Price Kina 7.50 (c. US\$15), plus p&p.

This study shows a sophisticated appreciation of *Tok Pisin*, the lingua franca of much of Papua New Guinea (the other lingua franca being *Hiri Motu*, or "Police Motu", spoken in Papua, but not in New Guinea). The author treats the humour and the rhetoric of his compatriots and conveys the sense of identity achieved by "stringband" music. The English (but also US) translations are nicely idiomatic. There are four main variants of Melanesian popular music, showing many elements in common : those of PNG, the Solomons, Vanuatu and New Cale-

donia (*kaneka* — see INFO-24, p25). Webb does not attempt comparisons here, possibly because there is little published on this genre of music. The extent to which "stringband" styles reflect traditional musical forms needs exploration : whence the harmonies, why the dominance of irregular verbal rhythms over simple metricity, among many further fascinating questions. (PC)

*Cançons i tonades tradicionals de la comarca d'Osona.* Grup de recerca folkòrica d'Osona — Xavier Roviró, Ignasi Roviró i Jaume Aiats. Barcelona : Generalitat de Catalunya (Fonoteca de musica tradicional catalana), Juny 1994. 1 x CD N° Sèrie 1 (Documents testimonials-Recerca directa), Volum 2. Booklet 125pp in Catalan with English summary, boxed, 56 items. ISBN 84-393-3002-2. No price given ; obtainable from the Fonoteca (dir. Josep Crivillé), 6-8 Portal de Santa Maria, 08001 Barcelona.

We have here another CD from the Barcelona Fonoteca which shows great seriousness in its presentation. The way to identify the publication, with its ISBN number, means it was thought of more as a book than a recording, but in fact it is both. The archival extent of the documentation (in the booklet) is a lesson to those companies which fly-in and fly-out with DAT recorders, not caring enough on what the documents mean (cf. the PAN series from Holland, noticed in these pages). The physical problem of presenting an adequate booklet is here solved. There is also an intellectual problem, which means that we expect, as ethnomusicologists, to have an essay that is comprehensive. We are not disappointed by this publication. One might appeal to ESEM members to not participate in proposed publications of CDs that do not allow generous space for explanations. We have here a new form of publication for ethnomusicological analyses. Perhaps it should become an article of ethnomusicological faith that no CD ever be published without the best and most copious information possible. The Catalans set a very good example. (PC)

KAEMMER, John E., 1993. *Music in human life. Anthropological perspectives on music.* Austin (US) : University of Texas Press. Texas Press sourcebooks in anthropology, n°17. ISBN 0-292-74313-9 (pbk). 225pp, illus., cassette.

In the 30-year gap that has followed the tomes of Merriam and Nettl, for anglophones, this book tries to bring matters up to date, but

reads like faded notes of a lecturer about to retire. The author thinks of attacking "sciencing" about music. When he reduces contemporary intellectual currents to a basic set of three (neo-evolutionary, functionalism and interactionist) one's incredulity begins, and the book becomes hard to finish. Professors of ethnomusicology should give a black mark to any US student wanting to pursue studies in Europe who cites Kaemmer without reserve. Kaemmer inadvertently revives the notion that Nettl 1964 and Merriam 1964 are somewhat out of date. (PC)

#### First volumes of the new edition of MGG

In cooperation, the publishers Bärenreiter (at Kassel, Biele, London, New York and Prague) and Metzler (at Stuttgart and Weimar) recently released the first two volumes of the 2nd edition of MGG: Vol. 1 (A-Bog, 1994), Vol. 2 (Böh-Enc, 1995). In contrast to the first edition (1952-1979), the second will be published in two parts, comprising a *Sachteil* in 8 volumes scheduled for 1994-1998, and a *Personenteil* in 12 volumes to appear 1998-2004.

MGG — as the German equivalent to *The New Grove* — covers introductory and overview articles of different matters such as aesthetics, theory, history, musical genres, church music, popular music, countries, towns, musical instruments and manuscripts. In this second edition new fields of interest have been added, and others have been expanded. These include ethnomusicology, dance, jazz, rock and pop music. Some 90% of the articles have been completely rewritten, or are new. They represent results of the latest research. The editor-in-chief is Professor Ludwig Finscher; the editor responsible for ethnomusicology is ESEM member Professor Artur Simon, who has taken over from the late Professor Hans Oesch. Colleagues from all over the world have been invited to contribute to this renowned encyclopaedia. Even those readers who are unfamiliar with German may benefit from the comprehensive information, illustrations and bibliographies.

—Susanne Ziegler

**LUX ORIENTE. Begegnung der Kulturen in der Musikforschung. Festschrift Robert Günther zum 65. Geburtstag.** Hrsg. Klaus Wolfgang Niemöller, Uwe Pätzold, Chung Kyo-chul. (Kölner Beiträge zur Musikforschung, Bd. 188) Kassel: Bosse Verlag, 1995.

Both to celebrate ESEM founding member Robert Günther's 65th birthday, and to mark his retirement from the university, this *Festschrift*

was prepared and published by colleagues and students and comprises 34 contributions from all over the world. The book tries to combine papers dealing with special relations between oriental and western cultures, describing cross-influences and ways of understanding, as well as methodological and conceptual papers. Because of Robert Günther's many personal interests and the different backgrounds of the authors, a variety of musical cultures is treated not only as to ethnomusicological research, but also with impressions from music history, aesthetics and systematic musicology. —Susanne Ziegler

#### British Journal of Ethnomusicology.

Vol. 3, 1994. London: The British Forum for Ethnomusicology (Music, SOAS, Thornhaugh Street, London WC1H 0XG). vi, 132pp. Standard prices: £12 individuals in UK, £15 institutions / overseas.

It is good for European ethnomusicology that an authoritative journal should appear and then establish itself, after the initial difficulties of gaining a reasonable circulation. Vol. 3 maintains the standards set by vol. 1 (reviewed in these pages in 1993). Vol. 4 is said to be already complete, and in preparation. Would-be contributors will have to wait for Vol. 5 (1996) at the earliest. It's a big pleasure to read some real-English and note the editorial care. The reproduction of well laid-out musical examples and the half-tone photographs is a pleasure for the eye. It is very convenient to find footnotes rather than endnotes, as are the brief abstracts below the title of each article. Notes on contributors are restricted to each one's academic pedigree, effacing their personalities. Who are these types that have wandered in exotic climes? Why and how did they do it? One must divine from their texts, but in some cases academic P.C. masks them.

There are six main articles. Suzel Ana Reily discusses "Musical performance at a Brazilian festival", and after a social studies lesson a number of transcriptions appear, of which an intriguing one is of a wind-band (Fig. 13), but was it taken from the band parts or was it "heard"? Reily succeeds in painting the festival most colourfully for the reader with her lively prose (even in Americanisms such as a "freeze" for a frost). One is left wondering whether the popular music at such an event is so "simple" that there is not much musicology to be done. There might be more to say about the timbres and the (mis)tunings that make the music characteristic, but how does that go on the printed page? Henry Stobart writes about music and potatoes in highland Bolivia, and has adduced some

fascinating evidences of "ecophony" (music and the bio-cultural environment). Nathan Hesselink writes about *kouta* and *karaoke* in modern Japan, elaborating with the fearsome terms *Umgangsmusik* and *Darstellungsmusik*. Whatever happened to "music-minus-one" productions of the 1950s, not to mention the then popularity of "discothèques"? Mr Tian Qing, with the aid of Tan Hwee San, provides useful information in his "Recent trends in Buddhist music research in China". Ian Woodfield ventures into realms of the historiography of putative ethnomusicology of the late 18th-century in Lucknow, India, in an examination of transcription problems, and the conflict of "authenticity" with "good taste", making one ask to what degree that persists in our discipline, here and there... Richard Widdess writes with his customary erudition and elegance on new contexts for *dhrupad* in northern India.

So all that makes a good read, and highly accessible through editorial attention to detail. The back pages contain reviews of 13 books. Here there are some gems of manipulation of a reviewer's arts (eg, Carole Pegg attacking anthropologists for being deaf, not to say dumb), so that one is again appalled by the policy of "zero brownie-points" awarded by academic assessors in UK for the exercise of such intelligence. There are three reviews of recordings, but none on films this time. In vol. 1 the contents gave an impression that most British ethnomusicology was centered on Asia, but here in vol. 3 we can add another continent, South America. Professional ethnomusicologists in Britain may not be numerous, but the tribe's members show they are active, alert and adventurous. "Budgie" (as *BJE* is affectionately known) is making its mark, and has become a must. Back numbers are available, and subscriptions of course are welcomed.

*Acts of X.ESEM.OXON.94: as on disquette from Peter Cooke:-*

11 Hillpark Way, Edinburgh EH4 7ST, tel: 0131 336 4550; e-mail: Peter\_Cooke@ed.ac.uk  
May 31, 1995 (now June 26 - apologies delay)

*Dear Peter - Here's what I sent out on others' floppy disks. Read also my few words on the AAESSEM REPORT file. Please add to your info notice that any member unable to access the internet who wishes for a copy of the proceedings on diskette can post me a diskette (Mac or PC Dos-compatible) onto which I will copy the proceedings for them and return to them promptly. Peter.*

Dear Colleague - At last I have succeeded in solving most of the varied problems involved in publishing papers electronically and today I was able to send out via e-mail the following message to Ethnforum (the ethnomusicological Research Digest which is based at the University of Maryland USA) and to the Music Research Digest (based at Lancaster, UK).

#### ESEM.1994 - PROCEEDINGS AVAILABLE ON INTERNET.

Voted the best for years by many of those who attended, the tenth ESEM was held at Oxford in the Faculty of Music, with visitors sleeping, eating, debating, carousing (and enjoying an evening of Morris dancing) at Wadham College - collegiate home of ESEM's genial President Jeremy Montagu.

The following themes were addressed:-

\*\*\* Musical instruments and the human body

\*\*\* Vocal music and its social contexts

\*\*\* Emotional expression, affective impression:

from the tingle factor to possession.

It was decided to publish as much of the Proceedings as possible using electronic format and these are now available on the World Wide Web at the following location:-

<http://www.music.ed.ac.uk/research/conferences/esem.html>

Some of the papers will be further updated as soon as problems in displaying accompanying graphs, notations and other illustrations are solved). The Proceedings can also be accessed by ftp from the following site:-

<ftp://turandot.music.ed.ac.uk/public.esem>

This package will include a list of addresses should colleagues wish to correspond with authors. Peter Cooke (Editor)

I enclose also on this floppy some of the graphics files associated with papers. They are in .GIF format and most modern graphics packages should be able to read them. If not then Graphic converter software will do it for you if you can get it. Most of the proceedings have been available for a overmonth on the Web already but I was loath to publicise them until I had improved appearance and accuracy of the editing. I have already received good reports from overseas and one author tells me she also has already received a request to publish her contribution on hard copy. Thank you for your cooperation in this venture. Please don't hesitate to contact me if you have problems with any of the files. An index and list of authors' addresses completes the package. If you can get access to the WEB please check over your paper and let me know of any corrections to be made. If you find diagrams missing it is either because I did

not receive them on floppy or because I could not convert them from the form you sent them to me. If you wish to send me some tables etc for inclusion please send them to me as TIFF or PICT or best of all as .GIF files. One of the nice things about the WEB is that errors and omissions can always be corrected.

All good wishes, Yours sincerely,

— Peter Cooke

SEM Newsletter, Volume 29, nos. 1,2,3,  
1995. USA: Society for Ethnomusicology.  
ISSN 0036-1291

Society for Ethnomusicology :  
1993 Membership Directory. 204pp.

These useful publications have arrived at the Secretariat in Toulouse as the result of an exchange arrangement between SEM and ESEM. The newsletter appears four times per year; these issues dated January, March, May. The format is in "American quarto", editorial copy is about 750 words a page, usually in three columns. There are 36 pages total in the three numbers received, with about 16.000 words of news, views, and useful information; about a third of the space is used for standard notices and advertising. (For comparison, INFO-24 in the smaller A5 format, had 36 pages and carried 22.000 words of editorial copy.) Printing and presentation is to respectable US standards. Circulation of the Newsletter and the Membership Directory covered a total membership (in 1993) of 2346 (combining USA and foreign), of which 946 were institutions. The Membership Directory appears every alternate year. There is an index of membership interests. To obtain these publications one must join the SEM, and then one also receives the three issues per year of the well-known journal *Ethnomusicology*. Membership enquiries may be sent to SEM Business Office, Morrison Hall 005, Indiana University, Bloomington IN 47405-2501; fax [+1] (812) 855-6673. Individual/institutional standard membership rate is US\$50 per annum. To be adequately informed on the USA ethnomusicological scene these publications are a must — a yardstick.

CHIME, N°8, Spring 1995. Leiden: European Foundation for Chinese Music (PO Box 11092, 2301 EB Leiden, Holland). ISSN 0926-7263. 180pp.

This issue contains 10 articles on 140 pages in A4 format, with photographs, diagrams and music transcriptions. Additionally, there are 40 pages of reviews and news, including a list of contents in Chinese. The copy could well fill a book as much as the journal *Chime* prefers to be,

by choosing neat, economical production in favour of reasonable cost. Editors Frank Kouwenhoven and Antoinet Schimmelpenninck, at their privately financed foundation, collect and publish an amazing kaleidoscope of information from their friends and correspondents. The notes on contributors are lively and personalised. The fashion of not indenting paragraphs and idiosyncratic use of italics diverges from most English-language publications.

TRANS. *Transcultural Music Review*.  
*Revista transcultural de música*. N°1,  
June 1995. Barcelona: CSIC (Musicología).  
Electronic journal,

<http://www.uji.es/trans>

This is the second European "electronic journal" in the domain to come to ESEM's attention, the first being ITEM (see INFO 24 for access details, and further mentions in this issue). Although not yet "seen", the virtual reality of TRANS may be assumed.

We quote below from information kindly supplied by Ramón Pellinski.

TRANS explores all kinds of music from transcultural and interdisciplinary perspectives. TRANS is a forum for dialogue & critical debate on the production of musical knowledge at a time that poses new problems, and demands new representations of music.

TRANS is addressed to researchers — (ethno)musicologists, anthropologists, sociologists, etc. — to musicians and to all interested in the meaning of music in contemporary society.

TRANS aims at crossing borders and establishing alliances with neighbouring disciplines (anthropology, sociology, cultural studies, psychoanalysis, philosophy, aesthetics, etc.) which could broaden the epistemological limits of contemporary musical thought.

TRANS is interested in texts about general, critical and feminist (ethno)musicology, studies about popular music, musical aesthetics, cognitive (ethno)musicology, etc. A particular concern of the review is music of the Iberian Peninsula and of the Ibero-american countries.

TRANS offers the musicological community a tool for instantaneous communication.

"But surpassing all stupendous inventions, what sublimity of mind was his who dreamed of finding means to communicate his deepest thoughts to any other person, though distant by mighty intervals of place and time! Of talking with those who are in India; of speaking to those who are not yet

born and will not be born for a thousand or ten thousand years; and with what facility, by the different arrangement of twenty little characters upon a page! Let this be the seal of all the admirable inventions of mankind and the close of our discussion for this day." (Galileo Galilei, 'Dialogue Concerning the Two Chief World Systems' (p105) in Gary Tomlinson's *Monteverdi and the end of the renaissance* [Oxford: Clarendon, 1990, p17])

EDITORIAL BOARD : Ramón Pellinski, *coordinator*; Ricardo Canzio (Paris); Salwa El-Shawan Castelo-Branco (Lisboa); Francesco Giannattasio (Roma); Josep Martí (CSIC).  
Reviews : Jaume Aiats. Assistants : Sílvia Martínez, Susana Asensio Llamas. Technical assistance : Carles Bellver Torlà.

HOW TO GET IN TOUCH WITH US : We are asking for articles, reviews, news, commentaries, etc., related to the domains mentioned above. Contributions are published in the original language. An abstract in English is requested for articles not in English.

Original texts should be sent as ISO 8859-1 (or ISO Latin-1) files, to :

TRANS<musicolo@bicat.csic.es>  
or as 3.5" disquettes in Word, Word-Perfect or Windows format, addressed to : TRANS, Musicología, CSIC, Egipcíaques 15, 08001 Barcelona; email [musicolo@bicat.csic.es](mailto:musicolo@bicat.csic.es); fax [+34] (3) 442.74.24, tel. 442.91.23. Copyright conditions are similar to ITEM (q.v. INFO 24)

FROM THE FOREWORD to TRANS #1 : Following a suggestion by Higiní Anglès, in 1944 the Consejo Superior de Investigaciones Científicas (CSIC) founded the Instituto Español de Musicología. Later renamed as Departamento de Musicología, this music research centre had a Folklore section from the very beginning. It had a decisive influence on the organisation of ethnomusicological research in the years after the Civil War. Its objectives were the collection, elaboration and publication of Spanish traditional music. A good number of specialists dedicated themselves to this work. Among them, we particularly remember Marius Schneider, Manuel García Matos, Arcadio de Larrea, Bonifacio Gil and Josep Crivillé, who are well-known in the field of Spanish folk music studies. The present ethnomusicological research team wants this publication to commemorate the 50th anniversary of the Department of Musicology. (...)

— Josep Martí i Pérez.

## STOP PRESS

Museum für Völkerkunde, Berlin —  
Department of Ethnomusicology  
Reopening of the Collection of Musical Instruments

More than 7000 musical instruments from all over the world are kept at the Museum für Völkerkunde in Berlin, of which some 3000 are in the care of the Department of Ethnomusicology. The core of the collection consists of instruments from Africa and, above all, Southeast Asia. Worthy of special mention are a *Hsaing Waing* ensemble from Burma, a *Pi Phat Mon* ensemble from Thailand and a *Gamelan* from Central Java, as well as a collection of Indian stringed instruments. For the first time, now that the collections have been moved into spacious rooms, the instruments can be presented adequately.

Furthermore, an explicatory exhibition was recently opened. Those who may be interested (including groups of students) can become acquainted here with the different types of musical instruments held at the Museum, some of which might even be played. Please arrange an appointment in advance with the Museum für Völkerkunde, Department of Ethnomusicology (Director Dr Artur Simon), Arnimallee 23, D-14195 Berlin; tel. +49 (30) 830.1240/1. (— Andreas Meyer)

## AN APOLOGY

In INFO-24 I reported on the X.ESEM. OXON. 94. On page 11, I regret I made a mistake when summarising Dr Irén Kertész-Wilkinson's presentation about the Vlach gypsies of Hungary. Irén is not a gypsy, but is well accepted by them, and none of her own family was in any way involved in the events she described. It was the (Hungarian) local police who did not understand how a non-gypsy could have any interest in the gypsies, and who accused Irén of being a part of some wheeler-dealing.

— Wim van Zanten

## Minutes of the Meeting of CORD, held in Leiden on Sunday April 2nd 1995

Present: Jeremy Montagu, President (in the Chair); Peter Crowe, Secretary-General; Frank Kouwenhoven, Anne Caufriez, Vice-President; André-Marie Despringre; Wim van Zanten, Chairman of the 1995 Seminar; with Margot Lieth-Phillip, Antoinet Schimmelpenninck as observers from the general ESEM membership. [A quorum was established with 6 of 10 members of the elected CORD (the 6 first names here); in the course of this meeting, Margot Lieth-Phillip was co-opted onto the CORD as Treasurer. A complete CORD would have been 11 members, but one person had resigned and thus there was a vacancy for the post of Treasurer.]

The President welcomed those present and thanked Frank Kouwenhoven and Antoinet Schimmelpenninck for their hospitality. At the request of the President and with the approval of the CORD, Gwen Montagu attended to take Minutes.

### 1. Grant from the European Commission

The President thanked Anne Caufriez for the work she had done on behalf of ESEM, to obtain a subvention from the European Commission (aka European Union). He reported on a meeting held on the previous day between himself, the Secretary-General, Anne Caufriez, Wim van Zanten and Gwen Montagu (who had acted as administrator for ESEM-Oxford), to look at the terms of this subvention and to consider details of the budgets and accounts already submitted and to be submitted to the EC. The following points arose:

i. A grant of 8,000 ECU's had been agreed for 1994; it was probable that a further subvention, for which application was made in accordance with EC regulations last November, would be allowed for 1995; and there was a possibility for 1996 also. These grants were made to ESEM as a "network", the EC term for a non-hierarchical group; this would require some amendment of ESEM's present Constitution, as adopted at Callela in 1993. After discussion, it was agreed to add the following Codicil to that Constitution: "X24. ESEM declares itself to be a "network" (*reseau*) and its affairs shall be organised by a group of co-ordinators, (at present in Belgium, France, the Netherlands and the United Kingdom), who shall be authorised to sign papers on behalf of ESEM." [The 1990 Paris Constitution, finally adopted Geneva 1991, had been more apt.]

Peter Crowe proposed that this statement, having been affirmed at this meeting, should be submitted to the next AGM for approval, and this was unanimously agreed. Networks can only receive grants over three years. If ESEM should wish to apply for further grants after 1996, it would have to be as a more formal organisation, and suitable steps could be taken in the interim to revise the constitution as required.

ii. A budget had been drawn up by Anne Caufriez for the expected income and expenses of ESEM for 1994, and it was on this basis that the subvention had been given. It was now necessary to submit an account of the actual income and expenses for the activities which the EC was willing to support. A second budget for the expected income and expenses for 1995 had already been submitted to the EC, and the current year's grant would be based on this.

iii. The meeting had agreed the details of the 1994 income and expenses. Copies were available, together with a note on the procedures required by the EC, and these were circulated to those present. These accounts as agreed were accepted as a basis for further action by Anne Caufriez on behalf of ESEM.

iv. Anne Caufriez had submitted a list of expenses incurred in obtaining this subvention, including some fee element. There was general approval of reimbursement of expenses, but objection to any fee being paid. After the meeting Dr Caufriez agreed to waive this.

### 2. 1995 Seminar, Rotterdam

Wim van Zanten, as Seminar Chairman, reported on the present position. The collaboration of ESEM with the Teaching World Music Conference, and with the CHIME Meeting, had been inevitable in their local circumstances. There would be some loss of ESEM'S identity, but extra attractions would be accessible to members.

The Dutch Committee have obtained 4,500 guilders to support delegates from Eastern Europe, from whom there have been 7 applications so far. Support is being sought for Mantle Hood as the Blacking Memorial lecturer.

### 3. 1996 Seminar

A formal invitation has been received from Pekka Suutari to hold the Seminar in Turku, Finland, in April 1996. Tentative details only had been given of proposed theme(s), and members in Finland had not been in touch with ESEM for some time. It was generally felt that April was not a good time, as there were other events then and it was too close to the Rotterdam Seminar.

Peter Crowe has been negotiating with institutions in Toulouse to hold a Seminar therein August 1996, and has had some favourable reactions to his proposals. As it is 9 years since a Seminar has been held in France, and ESEM has a large membership there, it would be good to return there. Suggested themes included: Music of the daily round; Gender and music; living epics, linking with the troubadour tradition of the region; archaeological links, looking at the Magdalenian culture. He would need to complete a dossier with his proposals by April 25th, for submission to the University of Toulouse-II Scientific Council, who would, if they accepted it, take on some of the administrative work.

It was generally agreed that before making a decision more details were needed of both proposals. These would be presented to the Rotterdam plenary meeting.

### 4. 1997 Seminar

The President had received a formal invitation from Jehoash Hirshberg to hold the 1997 ESEM at the Hebrew University of Jerusalem. It promised the use of facilities of his department, and raised a possibility of some financial help for those delegates who needed it. It did not suggest any details of themes, or name other members of a programme-organising committee.

It was recalled that Thessaloniki had also been suggested as a possible venue for the Seminar in that year. However, there was only one ESEM member at the University there, and the department had shown little active interest in hosting the Seminar. Anne Caufriez was in touch with the Dean of the Faculty of Music and Art, and felt that they would be enthusiastic. After much discussion, it was agreed to ask Wim van Zanten to make further contacts with Finland, and for Peter Crowe to prepare further details, with a view to holding the 1996 and 1997 seminars in those places mentioned, in whatever order proved possible. Jerusalem and Thessaloniki would be held in reserve for 1997, if neither of the other two proved to be possible.

### 5. Publication Policy

The President suggested that ESEM should look at other options besides the conventional Proceedings. The possibility of collaboration with OEDION, which has been discussed in the past, might be further judged on the basis of a publication to come out before the Rotterdam Seminar on the discipline's history and the present state of ethnomusicology in the Netherlands. There was some objection, however, to *Oedion's* stated policy of publication only in English, since a European Seminar should take cognizance of other European languages.

Anne Caufriez had suggested the re-editing of *Ethnomusicological Resources in Europe*. It was felt that this is required, but there are problems in ESEM's undertaking it, since the copyright is not ours even though it was based initially on AC's questionnaire. Peter Crowe felt that ESEM might offer to circularise its membership and do the ground-work for whoever carried out the next edition. Avenues of this kind should be explored.

### 6. Officers

i. Treasurer: As had already been reported, Maria-Antònia Juan i Nebot had resigned as Treasurer, with effect from the beginning of 1995, and the President was currently carrying out the work of the treasury. He asked that a formal letter of thanks should be sent to Mme Juan from this meeting of CORD, and this was agreed. At the proposal of Wim van Zanten, seconded by Peter Crowe, Margot Lieth-Phillip was unanimously elected as Treasurer. The President thanked her for undertaking this office. [This effectively co-opted her onto the CORD.]

ii. The President and the Secretary-General were due to retire at the 1996 Plenary, and it was necessary to look for replacements. The President proposed the name of John Baily as President; it was felt that he should be consulted for first choice for Secretary-General.

### 7. Financial matters

Frank Kouwenhoven had offered at the Oxford Plenary to act as financial advisor. Accordingly, he had examined the accounts and records kept by Maria-Antònia Juan during her time of office, and

now presented his report upon them. The report and his recommendations were considered in some detail, leading to a general discussion of financial issues. Among matters arising were the following:

The President pointed out that most of ESEM's financial problems arose, as it had for some years, from non-payment of subscriptions. He had regarded an improvement in this matter as one of his major responsibilities. He listed the steps he and Mari-Antònia Juan had taken to recover members' arrears. The membership list had been revised in view of the response, resulting in some economies. The most recent reminder had gone to those who had not paid since 1993; at the meeting's request, he undertook to pursue those who had not yet paid for 1994 as soon as details of the new German bank account were forthcoming. It was agreed that annual reminders should be sent to members by the Treasurer as subscriptions became due.

ESEM's debts to the Secretary-General, both in cash and in untiring work, were acknowledged, and it was agreed that the outstanding financial debt should be repaid as soon as funds were available. Thereafter current expenses should be refunded as regularly as ESEM's income permitted.

Bank Accounts on behalf of ESEM were currently held in Barcelona, Toulouse, Oxford and Brussels (for EC funds only). The Treasurer would also be opening an account. After some discussion on the desirability of this dispersal of funds, it was agreed that all these accounts should be maintained, and that the opening of accounts in other countries should be encouraged; this would make it possible for members to pay subscriptions in their own currency, and for funds to be transferred when sufficient monies had accumulated to save on Bankcharges. It was important that clear information on funds held and subscribers paying should be sent to the Treasurer, and that the use of any funds, especially those in Brussels, should be properly authorised and monitored.

It was desirable that half of the EC subvention should be used to support the annual Seminar and that most of the rest should be used for extending the work of ESEM. This would include "seed money" for new projects, and might cover the Secretary-General's expenses for such purposes. Immediately, this would enable him to attend a forthcoming Conference in Moscow.

Frank Kouwenhoven's recommendations on revisions in the methods of financial planning were broadly found acceptable.

It was difficult to draw up a firm policy on subscriptions for members in Eastern Europe. It was felt that a nominal contribution was desirable, and those who came to Seminars had been asked to pay what they could; others might provide something as an exchange.

After some discussion of the advantages and costs of employing a professional auditor or accountant, to audit accounts and assist with the preparation of budgets, the matter was referred to the Treasurer, for enquiry and possible action.

#### 8. Other business

i. André-Marie Despringre reported that he was working with a small group to promote ethnomusicological studies. He was looking for funding, and asked whether ESEM's EC budget would be available. It was suggested that he should work on the model of SEEM à València, and that it was essential that he should report to ESEM on the work of his group.

ii. Peter Crowe reported that most of the initial work of gathering material for the publication of the Acts of the Callèla Seminar was complete, but there were no funds for the detailed editing and preparation of computer discs of final copy available yet, and that he was also waiting for a response from Barcelona on their willingness to fund the preparation and production.

The question had been raised of contributors who might wish to publish Seminar papers elsewhere; it was agreed that this should be allowed, assuming ESEM had permission to reprint such papers.

iii. The papers given at Oxford were nearly ready for circulation on disc, thanks to the work of Peter Cooke. Peter Crowe had written a dedication to Catherine Ellis.

iv. The Secretary-General wished to propose Barbara Krader as an Honorary Life Member; he felt that she had done much work which had never been acknowledged. It was agreed that his proposal would be acceptable if she attended the Rotterdam Seminar. Similar considerations applied in the case of Gisela Suliteanu.

The President declared the meeting closed at 16.30.

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