

ESEM POINT
February 1997

Bulletin of information issued by the

European Seminar in Ethnomusicology
Euro-séminaire d'ethnomusicology
Europäisches Seminar für Ethnomusikologie

CONTENTS

Business matter.....	2
Reports ESEM.....	5
Tous 96.....	5
Proposals for the XIIIth seminar at JYVASKILA 1997.....	8
REPORTS from members Italy, Spain, France.....	15
Publications noticed.....	20
ESEM-Application Form.....	25

The new cover for the ESEM bulletin has been designed by Nicole Despringre,
with a suggested new name - ESEM.point.

This issue has been edited by André-Marie Despringre



Bulletin of information

issued by the

European Seminar in Ethnomusicology
Euro-Séminaire d'Ethnomusicologie
Europäisches Seminar für Ethnomusikologie

february 1997

**First proposals
for the XIIIth seminar
at Jyväskylä 1997**

■
Reports

Publication

News

Views

Business matters

n° 27

ESEM POINT

February 1997

Bulletin of information issued by the

European Seminar in Ethnomusicology
Euro-séminaire d'ethnomusicology
Europäisches Seminar für Ethnomusikologie

CONTENTS

Business matter.....	2
Reports ESEM.....	5
Tous 96.....	5
Proposals for the XIIIth seminar at JYVASKILA 1997.....	8
REPORTS from members Italy, Spain, France.....	15
Publications noticed.....	20
ESEM-Application Form.....	25

The new cover for the ESEM bulletin has been designed by Nicole Despringre,
with a suggested new name: ESEM-point.

This issue has been edited by André-Marie Despringre

BUSINESS MATTER

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 payments with a clear indication of the subscription year and your name(!) to one of the following accounts:

Jeremy Montagu, ESEM, at the Royal Bank of Scotland, Oxford Branch, 32 St.Giles, Oxford, UK; sorting code 161015, account no. 10011342.

Margot Lieth-Philipp, Postbank Stuttgart, Germany, bank code 600 100 70, account no. 375 547 704

Postal payments (mandats postals) 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, 7, av. Jean-Rieux (Appt. 16) 31 500 Toulouse), or by bank transfer to the same a/c, viz. : Établissement 20041, Guichet 01016, N° compte 0195903E037, Clé RIP 26.

Bank charges are your responsibility.

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, Poianá (Tuczno) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, and Toulouse 1996. 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.

Officers of ESEM 1996-7

ESEM CORD as elected at the Plenary at L'Isle Jourdain (Toulouse), 1996

President Udo Will, Route de Villars Dame, F-01210 Versonnex, France; *t&fx:* +33-4 -50.42.75.19; *e-m:* *Udo.Will@wanadoo.fr* & *uwill@metz.une.edu.au*

Sec-General Peter Crowe, 7, av. Jean-Rieux (Appt. 16) 31 500 Toulouse, France

no phone, no fax

Treasurer Maria de l'Assumpció Saurí Pujol, C/Mossèn Amadeu Oller 30, 2on, 3ª, E-08014 Barcelona, Spain

Chairman Jukka Louhivuori, Professor of Music, University of Jyväskylä, Department of Music P.O.Box 35, 40351 Jyväskylä, Finland; *tel.* 358-41-601337 *fax.* 358-41-601331 *email:* *louhivuo@tukki.jyu.fi* -

Members

Pr Dr Anna Czekanowska, Institute of Musicology, University of Warsaw, Zwirky i Wigury 93, 02 089 Warszawa, Poland & Czarnieckiego 76, Warszawa 01 541, Poland; *e-mail via:* *edu@plearn.edu.pl*

Pr. Dr André-Marie Despringre, LACITO - CNRS, 44 av de l'amiral Mouchez, F-75014 Paris, France; +33-1-45.80.96.73; *fx:* 1-45.80.59.83; 171 rue Legendre, F-75017 Paris; +33-1-40.25.06.25; *desprin@lacito.msh.paris.fr*

Dr Giovanni Giuriati, Via S. Giovanni in Laterano 85, I-00184 Roma, Italy; *giuriati@axrma.uniroma1.it*

Pr Dr Jehosh Hirshberg, Musicology Department, Hebrew University of Jerusalem, Mount Scopus, 91905 Jerusalem, Israel; +972-2-883954; *fx* +972-2-322545; *e-m:* *msmus@pluto.mscc.huji.ac.il*

Dr Joaquina Labajo Valdés, Escosura 23, E-28015 Madrid, Spain; *e-m:* *j.labajo@mad.servicom.es*

Jeremy Montagu, 171 Iffley Road, Oxford OX4 1EL, UK; +44-1865-726037; *e-m:* *jeremy.montagu@music.oxford.ac.uk*

Pr Dr Rüdiger Schumacher, Musikwissenschaftliches Institut, Universität Köln, Albertus-Magnus-Platz, D-50923 Köln, Germany; *t:* +49-221-470-2249; *fx* 221-470-4964;

e-m: *ruediger.schumacher@uni-koeln.de* [Secretary-General Nominated]

Suggested for Co-option: Dr Vincent Dehoux, LACITO - CNRS, 44 av de l'amiral Mouchez, F-75014 Paris, France

REPORTS ESEM

Minutes of the ESEM Plenary

held in L'Isle Jourdain (Toulouse),

Wednesday, September 11, 1996

Jeremy Montagu, President, took the chair.

Permission was granted for Gwen Montagu to attend to take the Minutes, and for other accompanying non-members to attend.

1. The Meeting stood in memory of John Blacking, Catherine Ellis and Peter Kuckertz.

2. Apologies from a number of members were noted and letters from Professor Mantle Hood and Gilbert Rouget were read.

3. The President proposed that Professor Amnon Shiloah be elected an Honorary Life Member; this was agreed with acclamation. Professor Shiloah made a speech of thanks.

4. **Reports:** The President reported on the year, stressing the difficulties caused by Dr Caufriez withholding until the previous week the grants made by the EU. He thanked Dr Lieth Philipp for her work as Treasurer, and Maria Saurí, Elisa Trocmé and Laurence Hurson for their work in preparing for this Seminar. In particular he thanked Peter Crowe for all he had achieved for ESEM and for the Seminar.

The Secretary-General commented briefly on the year's work.

The Financial Reports were presented by the President and are attached.

Dr Caufriez apologised for the difficulties caused during the year. She made some suggestions regarding UNESCO and these were referred to the CORD.

5. **Future meetings:** Pekka Suutari and Juha Henriksson presented the invitation from Finland for next year, which was accepted. The following themes for papers were suggested: Minorities, Shamanism, Ethnomusicology in Northern Europe, Modern technology in ethnomusicology. It was agreed that these should be discussed further by the CORD with our Finnish hosts.

It was agreed that, because of the time needed to organise a seminar, each Plenary should henceforth determine the location for the year after next, so that there should always be two years for preparation.

It was therefore agreed that the Seminar in 1998 would be in Jerusalem and that Amnon Shiloah would be Chairman.

Invitations for 1999 were requested.

6. **Satellites:** It was agreed that SEEM a València and SEEM Sputnik could continue to use our name and that SEEM France should be established.

7. **Elections:** Professor Udo Will was elected President.

Peter Crowe was elected Secretary-General for one further year.

Professor Rüdiger Schumacher was provisionally nominated as his successor for 1997.

Maria Saurí I Pujol was elected Treasurer.

It was agreed that the office of Vice-President was not at present required and it was understood that Professor Jukka Louhivuori would be Chairman of the Seminar.

CORD: It was agreed that Pr Czekanowska, Pr. Despringre, Dr Guiriati, Pr Hirshberg and Pr. Schumacher should remain members of the CORD. Dr Kertész Wilkinson wished to resign and Joaquina Labajo Valdés was elected in her place. For the sake of continuity it was agreed that Mr Montagu should also be elected.

[Note: After the meeting, it was pointed out that Dr Dehoux had expressed interest in remaining a member of the CORD]

8. **Other Business:** Wim van Zanten's offer to make OIDEION available to ESEM was greeted with acclamation now that he had agreed to the possibility of publishing in French and German as well as in English.

His suggestion of combination with ICTM was emphatically rejected.

The meeting concluded with expressions of thanks and appreciation.

Interim report on XII.ESEM.TOUS.96

The seminar was held at L'Isle-Jourdain (Gers, France), 7-13 September 1996, with an average of 55 members present. Accommodation was either in lakeside *gites* or at the Halte St-Jacques (on one of the routes of pilgrimage to Compostella) where all meals were taken, to encourage a collegial atmosphere. Dinners were enlivened by concerts and informal music-making, eg Sergei Roumiantsev singing to his own piano-accordion accompaniment popular Russian songs, as well as songs of "la couche basse" (prisoners, disaffected soldiers, etc.) and some salacious songs which could only be fully enjoyed if one was near a Russian who could translate.

After registration at La Mairie, members attended a performance of a rustic operetta in the 19th century style, a pastorelle called "Pélot", at the Musée de l'art campanaire. France has often been declared a strictly monophonic country in its folk music, but the shepherds of Bigorre in the Pyrénées sang in polyphony. One critic complained of too much "tempo lugubre". Dinner for members that night was rather too late. We have not yet been able to repay the company's expenses.

The John Blacking Memorial Lecture was given, magisterially, by Pr Amnon Shiloah, afterwards elected an honorary life member of ESEM. All the scheduled paper sessions went as planned, thanks to competent chairmen and disciplined presenters. Applications for subvention to have the Proceedings of TOUS.96 published have been made to eight bodies; three have declined, and the response of the remaining five is awaited.

P.R. C.

PROPOSALS for XIIIth.ESEM.1997 JYVASKYLA (Finland)

15-19 October, 1997

Welcome to the ESEM Seminar which will be held at the University of Jyväskylä, Finland from October 15 to 19, 1997. The Organizer of this Seminar is the Department of Music, University of Jyväskylä in cooperation with the Finnish Society of Ethnomusicology and ESEM (European Seminar in Ethnomusicology). Jyväskylä Congresses of the University of Jyväskylä is responsible for the practical arrangements of the Seminar. VENUE The venue of the Seminar is Jyväskylä, the capital of Central Finland, a lively university town with 75 000 inhabitants. The city is located in the heart of one of the beautiful Finnish lake districts, on Lake Päijänne, about 300 km north of the capital, Helsinki. The seminar will take place on the University Campus.

THEMES

- * Ethnicities, minorities and music
- * Shamanism
- * New technology and ethnomusicology
- * Regional and free papers
- * *Ethnicities, minorities and music*

Ethnicities form musical groups, draw boundaries and define cultural identities. Study of minority music has always been at the core of ethnomusicological research, and this subject has often led to important methodological development and discoveries in ethnomusicological theory. There is wide range of music that may be viewed within this theme: traditional music, contemporary popular music and classical. Both moving ethnicities (emigration and Diaspora) as well as old high cultures and tribal music can be presented. In the study of minority music ethnography and musical analysis have been the main methods for decades, but are these applied to the strategies of ethnic cultures in multi-cultural urban settings? Definitions of music and different genres have to be questioned, since several styles and viewpoints can be included in the analysis of music such as enculturation and education. Distribution, reproduction, and institutionalisation of music brings factors of musical change and cultural processes in general into analysis: media, financial matters, ideology, and technology in respect to the minority music. One of the key terms may be cultural identity, which is constructed with powerful help of music making within ethnic occasions.

Are there similarities in the studies of minority culture in the different parts of the world, in spite of regional, cultural, and chronological leaps (between "traditional" and "postmodern" times) as well as those factors mentioned above? 1. Methodology: ethnography, musical analysis 2. Strategies in the process of constructing identities 3. Multicultural (& urban) settings 4.

Media, financial matters, ideology, technology & ethnicities 5. Definitions of Music 6. Wide range of music studied: popular music - traditional - classical 7. Continuity & change (dynamic matters) 8. Enculturation & education 9. Moving ethnicities, old nations 10. Modern / post-modern times, contemporary culture

* **Shamanism** Shamanism in all its various forms has attracted growing interest from ethnomusicologists from all over Europe. The opening of post-communist societies has given new possibilities for researchers to become familiar with cultures, where shamanism is still a living part of everyday life. Shamanism has had a central role especially among Saami people in some of Scandinavian countries (Finland, Sweden and Norway).

A Shaman was a person who stored and transferred values and beliefs of the society for the next generation, a healer, seer, and the person who took out social pressures of the society. Shamanism is not only a phenomenon of Northern and Eastern countries - Western cultures have included many shamanistic features as well, especially within the Celtic tradition.

Shamanism offers an excellent possibility for ethnomusicologists studying music as culture, to get to know better a phenomenon which is on the extreme border of human behaviour.

* **New technology and ethnomusicology** What will be the role of traditional ethnomusicological methods, for example field work, in the future? In what way will modern technology change research topics of ethnomusicologists? Do we choose topics which we are able to study with the aid of modern technology and neglect other topics as "out of date"? New methods for cultural communication and new platforms of musical activities have emerged in new media. Ethnomusicologists among others might be interested in the future role of Internet? Would it be possible and would it make sense to do "field work" on the Internet, where several new types of music subcultures exist.

Applying modern technology opens new and fascinating possibilities for fieldwork using discursive methods, as well as for publishing results in multimedia format. Researchers are able to analyze material during field work and to get immediate feed back during discussions about the results with "informants".

What is the safest way to preserve the huge amount of music, text and other ethnomusicological data for next generations? Storing technology is developing rapidly, but are new formats safer than the older ones, such as tapes and records.

Besides of new research questions and problems new technology offers methods which allure us to go back to old topics discussed by Ilmari Krohn, Oswald Koller, Bela Bartok and Zoltan Kodaly among others: What is the best method for systematization of melodies?

* **Regional and free papers** Participants who do not find themselves familiar with the main themes of the Seminar may submit papers about other topics. The organizers are especially interested in papers about regional - Finnish and Scandinavian - topics.

SEMINAR FORMAT The themes will be reworked in keynote lectures, paper sessions and poster sessions.

OFFICIAL LANGUAGE The official languages of the Seminar are English, German and French. All printed material will be in English. However, the abstracts will be printed in the submitted language. Please note that no interpretation will be provided.

ORGANIZING COMMITTEE Juha Henriksson, Satu Julin, Helmi Järviluoma, Jukka Louhivuori, Pirjo-Leena Pitkänen, Hannele Saari, Ilpo Saastamoinen, Pekka Suutari, Pekka Toivanen.

PROGRAM COMMITTEE to be nominated

CALL FOR PAPERS Participants are invited to submit proposals for oral and poster presentations at the Seminar. Abstracts should be written in English, German or French within the scope of themes listed above. The Abstract Submission Form must be attached to each submitted abstract. Authors may indicate a preference for oral presentation and/or poster display, but the organizers reserve the right to reallocate presentation formats. Only members of ESEM will be accepted as presenters. Selected papers will be printed in the proceedings of the Seminar. Due to an increasing number of authors failing to present their papers at international Seminars, the organizers have decided to adopt the following policies: - Final inclusion of any paper in the program will depend upon receipt of the full registration fee from the presenting author by 15th August 1997 - Authors are requested to inform the Organizing Committee should they be unable to present their papers. No refund of the registration fee will be made if the author fails to inform the organizers of cancellation. Please refer to the second announcement to be published before summer 1997 for further details of the cancellation policy.

THE DEADLINE FOR ABSTRACT SUBMISSION IS MARCH 30, 1997 INSTRUCTIONS TO AUTHORS

General: The one-page abstract should provide sufficient information for readers to fully assess the aims, methods, results and implications of the research in question. Each submission must be original work that has not been published previously.

Submission of Abstracts: Authors are requested to submit one complete, one-page, camera-ready abstract which will be printed in the Abstract Book. Each abstract will be reviewed before acceptance or non-acceptance. Therefore, please also send two additional copies for the reviewers. **Abstract Format:** The abstracts should be typed on one A4 size (210 mm x 297 mm) white bond paper lengthwise and written within a 247 mm high by 160 mm wide rectangle. The margins are 25 mm. Text should be justified left, single-spaced, with a character size set at 12 points, with a Times typeface. Please do not use typefaces simulating scriptwriting. Do not hyphenate words at the end of lines. Headings The title (in CAPITAL letters), the name(s) of the author(s) and affiliation(s), city and country should be included within the rectangle described above. Please omit university degrees, titles, street address and zip code. Each item should be separated by a blank line.

Text A one-page abstract, length max. 400 words, should include the

following sections: an introduction (the purpose of the study and a brief review on relevant literature), methods (a short explanation on data collection and processing), results (may be in the form of text, graphics or tables) and a discussion (major findings and conclusions).

The emphasis of the abstract should be on the results and discussion. Please write the title of each paragraph in full capital letters and justify the left margin. Do not separate titles or paragraphs by a blank line. Leave a 6-space indentation at the beginning of each new paragraph. Graphs, tables and references may be used throughout the abstract. Figures Provide line drawings in the correct size for insertion within the text. Figures and captions must remain within the defined text limits. Figures should be taped (not glued) in the appropriate position. Each drawing should be numbered and have a short caption commentary. References Please try to minimize the amount of references. E-mail Also E-mail abstracts will be reviewed, although paper format is preferred. In the case the abstract will be accepted also paper format should be sent to be published in the abstract booklet. E-mail address of the abstracts: sjulin@pop.jyu.fi *

GENERAL INFORMATION SEMINAR FEE

The fee of the Seminar will be around 1000 FIM (210\$ according to exchange rates of January, 1997) depending on the amount of sponsorship received for the seminar. The fee will include the program, material, coffee or tea during the breaks, four lunches, concerts and the social programme. The fee for students will be around 500 FIM (100\$). The price for the excursion will be about 200 FIM (40\$).

DEPARTMENT OF MUSIC

The department of Music was established in 1968. The staff numbers some 30 full-time members and some 70 part time teachers. The current number of students is approximately 300. The department of Music is one of the biggest departments in the faculty of Humanities.

Musicology has been taught at the University of Jyväskylä since the beginning of the 1960s. Subject teacher training began in the department in 1982. Training in Music Therapy has been organized since 1984.

Western classical music is still at the core of the programme of studies, but through courses in the area of ethnomusicology a picture is given also of various other folk music traditions, without forgetting the Afro-American rock/jazz tradition. The Cognitive Musicology project, initiated in 1990, offers opportunities for students to apply approaches derived from various areas of psychology and computer technology to music. Today's music students are given an entirely different picture of the variety of musical phenomena than in the initial years of the Department. There is a variety of orchestras and bands among the students. Further, the department houses the Children's Choir of the Jyväskylä University and the Musica Choir, which has become internationally well-known. The teaching and administrative premises of the Department of Music are in the Musica Building, opened in 1976. Modern facilities include a versatile computer and band classrooms. The building also houses a modern studio, a music library and a chamber music hall. The ground

floor also houses a pleasant cafe and an art exhibition hall, the Pinacotheca.

SOCIAL PROGRAMME

The social programme will offer a reception, a presentation and demonstrations of shamanism, concerts and an excursion.

ACCOMMODATION

The standard of hotels in Finland is high. All rooms have either a bath or a shower. A buffet breakfast is included in the Seminar room rates. Most hotels have sauna facilities available for hotel guests free of charge in the mornings. The rooms in youth hostels have shared facilities. The approximate price per night in single rooms in a first class hotel is FIM 350-450/person (75\$-95\$) and in double rooms FIM 180-250/person (40\$-55\$). Less expensive accommodation will be available in a youth hostel and second class hotels; single rooms FIM 200-230/person (35\$-40\$) and double rooms FIM 115-165/person (25\$-35\$).

WEATHER Due to Finland's location on the Arctic Circle, the changing of seasons sets particular demands for appropriate clothing, since in winter the temperatures may drop to -20°C but the summer can be as warm as +30°C! The average temperature in October is +8°C.

TRAVEL CONNECTIONS

Finland is easily accessible from all over the world. Several international airlines have regular flights to Helsinki. A convenient way is also to take a ferry from Stockholm, Sweden to Helsinki or Turku. There are several daily connections from both Helsinki and Turku to Jyväskylä by plane, train or bus. The flight from Helsinki to Jyväskylä takes c. 30 minutes and the train c. 4 hours.

DATES TO REMEMBER First Announcement February 1997 Notice of Interest Form and Call for Papers

Deadline	March 30, 1997
Notification to Authors	April 1997 Second
Announcement and	May 1997 Registration Form
Early bird fee by	August 15, 1997
Final deadline for registrations	September 15, 1997

SEMINAR SECRETARIAT ESEM Seminar Jyväskylä Congresses Ms Pirjo-Leena Pitkanen P.O. Box 35 FIN-40351 Jyväskylä, Finland fax +358 14 603 727 tel. +358 14 603 662 e-mail: pitkanen@cone.jyu.fi

INQUIRIES ABOUT SCIENTIFIC PROGRAMME ESEM Seminar University of Jyväskylä Dept. of Musicology Ms Satu Julin P.O. Box 35 FIN-40351 Jyväskylä, Finland fax +358 14 601 331 tel. +358 14 601 432 e-mail: sjulin@juu.fi

For the latest news on this Seminar:

<http://www.jyu.fi/~louhivuo/esem97.html> More information about the University of Jyväskylä: <http://www.jyu.fi/> More information about the

Department of Music: http://www.jyu.fi/~hansaari/musica_in_english.html

NOTICE OF INTEREST & ABSTRACT SUBMISSION FORM
EUROPEAN SEMINAR IN ETHNOMUSICOLOGY Jyväskylä, Finland
October 15-19, 1997

Family name.....
 Given name: Mr/Ms.....
 Title.....
 Institute.....

 Mailing address)
 Postal code and city)
 Country.....)
 Tel.(home/office).....)
 Fax
 E-mail
 I wish to receive the next announcement

 I wish to submit an abstract
 Title of abstract:

Proposal for paper poster session Audiovisual equipment needed for the presentation:

Overhead projector:

Slide projector: cartridge (please indicate projection: single/double)
VHS-video (please indicate the system: PAL/SECAM/NTSC)

Other requirements:

Please note that deadline for abstract submission is **March 30, 1997!**
Please send the Notice of Interest & Abstract Submission Form together with your abstract by March 30 to: ESEM Seminar Jyväskylä Congresses/ Pirjo-Leena Pitkänen P.O. Box, FIN-40351 Jyväskylä, Finland Fax: + 358 14603727.

Jukka Louhivuori Associate Professor of Music University of Jyväskylä
Department of Music P.O.Box 35 40351 Jyväskylä Finland tel. 358-41-601337
fax. 358-41-601331 email: louhivuo@tukki.jyu.fi

REPORTS from members

ITALY

Music & Anthropology

Musical Anthropology of the Mediterranean and Beyond. Music & Anthropology (M&A) is a new online multimedia interactive journal, founded by the Study Group on "Anthropology of Music and Mediterranean Cultures" of the International Council for Traditional Music (ICTM). M&A is hosted by the Dipartimento di Musica e Spettacolo deli, Università di Bologna, and supported by the Fondazione Olga e Ugo Levi, Venezia.URL

http://gotan.cirfid.unibo.it/M&A/M&A_main.htm

During this century, musical scholarship and anthropology have combined to formulate new areas of scholarly research, realized primarily, though not exclusively, by the field of ethnomusicology. Recently, approaches drawn from anthropology have spread also to other fields, and new perspectives toward the study of music have come to challenge the authority long exerted by more traditional canons. Music and Anthropology (M&A) serves as a forum for studies which approach music as an essentially human and social expression. The journal is interdisciplinary and welcomes dialogues not only among the different fields of musical scholarship and the domains of social scientific scholarship, such as cultural and social anthropology, but also between music and psychology, folklore, feminist and gender studies and so forth. The journal seeks to explore the contributions offered by different disciplines through the investigation of fundamental questions concerning the human and social dimensions of music.

The primary geocultural focus of M&A is the Mediterranean. The 'Mediterranean', however, signifies not merely a geographical and historical region, but also a metaphorical entity with constructed and contested boundaries, cultures, and identities. Mediterranean musics offer special challenges to disciplines situated at the intersection of music and anthropology : in this crucial region, musics of all kinds and throughout the world found their origins, came into contact, underwent changes, and often were dispersed, despite maintaining a distinctive identity and evolving as a symbol of difference, local history, and cultural values. By drawing attention to the complex phenomena that characterize Mediterranean musics, M&A aims to foster research in the region and to broaden the range of approaches to music and musical practices beyond the region's borders.

Tullia Magrini, Editor Editorial Board : Philip Bohlman, Iain Fenlon, F. Alberto Gallo, Tony Galt, Bruno Nettl, Anthony Seeger, Martin Stokes.

SPAIN

J'ai essayé d'avoir toute l'information sur le prochain Séminaire de la Sociedad Ibérica de Etnomusicología (SIbE) pour annoncer les adresses valables. Cependant, encore aujourd'hui, l'adresse, réservations, etc.. ne sont

pas décidées (Castellón de la Plana ou Benicassim ?). Après les réunions que nous auront pendant ce mois du février ces questions seront résolues.

Pour le moment, voici un petit résumé de la lettre de convocation :

I. Congreso de la Sociedad Ibérica de Etnomusicología (May 23-25, 1997)

About the themes: The presence of oral traditional music in musical education./ What is ethnomusicology?./ Popular Music and World Music./ Free paper Session.

Participation is open to all members. Abstracts for proposed 20 minutes papers were due by 5 April 1997 (Ramón Pelinski. Ermitorio St. Cristobal. 12312 La Todolella. Girona. (Spain)/ E.-Mail: pelinski@guest.uji.es.

For more information about the conference:

Joaquina Labajo E. Mail: j.labajo@mad.servicom.es.

II. The GREMI DE CAMPANERS VALENCIANS:
www.cult.gva.es/gcv/default.htm

The Gremi de Campaners Valencians is devoted to the study, the research, the conservation and the pursuit of the restorations, activities that should be communicated to grow the information and to increase the knowledge and the protection of bells and traditional chimes, last purpose of our association. Between other investigations, they have begun the inventory of the bells of the Cathedrals from Spain.

III. TRANS/ Revista transcultural de música - Transcultural Music Review

www2.uji.es/trans

TRANS is a forum for dialog and critical debate on the production of musical knowledge. It is addressed to researchers, (ethno)musicologists, anthropologists, sociologists, etc. to musicians and to all people interested in the meaning of music in contemporary society. It aims at crossing borders and establishing alliances with neighbouring disciplines which could broaden the epistemological limits of contemporary musical thought.. A particular concern of the review is music of the Iberic Peninsula and of the Iberoamerican countries.

Joaquina Labajo.É.MAIL:j.labajo@mad.servicom.es

POLAND

The Music of Youth and Contemporary Society - An International Symposium Warsaw, Poland, 7-10 September 1997

Programme Committee : Zygmunt Krauze, Anna Czekanowska, Ewa Dahlig.

The main topic of the symposium is a discussion of the function of music and its possibilities for challenging social and national barriers on one hand, and evoking feelings of ethnic identity on the other. The interest of young people and their natural predispositions will be at the heart of the discussion. We would be particularly happy to concentrate on to 1. Folk Music in the

Youth Movement - Chairman Prof. Mark Slobin, Wesleyan University

2. The Traditional Music of Central and Eastern Europe under Pressure of Transformation ; chairmen: Dr. Katharina Dorokhova, Moscow, Prof. Anna Czekanowska, Warsaw, Dr. Anders Hammarlund, Stockholm. The first topic will involve young members of 'folk-like' ensembles. The second topic will be discussed at sessions which should be attended by musicologists and anthropologists from many countries. The confrontation of many approaches is the main goal of this discussion. Paralelly, the workshop for composers will be led by Zygmunt Krauze. The main stress of this workshop will be related to young composer challenging music of different cultures. Participants of the workshop include, among others :Jack Body, Alejandro Iglesias, Inok Peak, Tran Quang Hai, Frank Kouwenhoven, Wu Man, Zakir Hussain. We plan to spend one day together with workshop's participants concentration discussion of selected topics. The symposium will be organized by the Chair of Ethnomusicology of the University of Warsaw in co-operation with the Polish Section of the Societe Internationale de Musique Contemporaine and Polish Radio. The symposium will be accompanied by concerts devoted to the topics indicated.

E-mail contact is possible through Dr. Ewa Dahlig, eda@plearn.edu.pl

FRANCE

La Société Française d'ethnomusicologie (SFE) Musée de l'Homme, Paris, a organisé début Décembre 1996, un séminaire de trois jours centré sur les **nouvelles techniques d'enregistrement sonore et l'archivage** à Nouan le Fuzelier (entre Orléans et Vierzon). 60 participants. Le prochain se tiendra au même endroit du 26 au 28 Septembre 1997.

J.-J. Nattiez, à l'invitation de la SFE, donnera une conférence le 17 Février 1997 au Musée de l'homme, intitulée :

"Jeux de gorge inuit et chants de gorge sibériens"

A.-M. Despringre organise cette année un séminaire mensuel post-doctoral à la Faculté de Musique et Musicologie de la Sorbonne (Paris) sur le thème de *Rencontres Anthropologie et Musique : ethnographies musicales*. La connaissance de l'ethnomusicologie s'avère en France encore trop déficitaire chez les musicologues c'est ce qui a nécessité cette action.

Compte rendu de mission en Haute-Mésopotamie : été-automne 1996 par **Jean-Claude Chabrier** Paris, CNRS, Paris-Sorbonne et Sorbonne nouvelle.

Comme, sous l'effet des pressions et massacres perpétrés par les Musulmans (essentiellement turcs et kurdes) le nombre des Chrétiens du territoire sud-oriental de la Turquie actuelle est passé, de cinq millions en 1840 (selon Valognes), à moins d'un millier en 1996, il ne reste plus que quelques années pour étudier les traditions de ces Chrétiens sur place. Déjà, Arméniens, Grecs et Assyro-Nestoriens ont complètement disparu de Turquie. Seuls restent des Syriaques catholiques ou plus souvent orthodoxes parlant *turoyo* entre l'Euphrate et le Tigre et au Turabdin, et quelques Chaldéens au-delà du Tigre, dans le Hakkari, où ils parlent encore *sûreth*. Les autres

araméophones se sont réfugiés ou peuvent être rencontrés au nord-est de la Syrie, au nord de l'Iraq, ou au nord-ouest de l'Iran, essentiellement en la ville de Urmiya. Néanmoins, la majorité des ressortissants de la civilisation araméochrétienne, jadis florissante, a immigré vers l'Europe occidentale et septentrionale, vers l'Amérique et vers l'Océanie (Australie et Nouvelle Zélande).

Les aires où subsistent les rares communautés araméophones sont devenues, du fait de l'effervescence kurde, des zones interdites au tourisme, ce qui complique encore le travail du chercheur qui doit alors à la fois être en relations courtoises avec les pouvoirs d'Ankara et de Bagdad et traverser les régions kurdes. Des missions impliquant ces précautions ont déjà été réalisées par l'auteur de 1957 à 1973. En 1995 ont été réalisées séparément une mission dans le sud-est de la Turquie jusqu'à Semdinli, à quelques kilomètres des frontières iraquienne et iranienne, et une mission dans le nord de l'Iraq jusqu'à Alqosh, à "une portée de fusil" de la zone autonome kurde actuelle. C'est pour compléter ces deux missions qu'a été réalisée cette complexe mission de 1996, qui m'a permis de rapporter deux mille photos et des dizaines d'heures d'enregistrements numériques.

La dernière semaine d'août et la première semaine de septembre ont été consacrées à la Turquie du sud-est, principalement aux seules communautés chrétiennes résiduelles, les Syriques orthodoxes de Diyarbakir, Mardin, Deyr Zafaran, Midyat, Mar Gabriel.

Le milieu de septembre a été consacré à la Syrie, notamment à Qamishi, Hassekê, Tartab, Tall-Tamr, Alep (Syriaques, Nestoriens, Arméniens) puis, après un court séjour au Liban, aux festivités syriaques orthodoxes de la Nativité de la Vierge à Ma'ara. Ensuite ont été contactées certaines communautés de Jordanie (syriaques orthodoxes et coptes égyptiens orthodoxes).

Du 21 septembre au 4 octobre ont été suivies les festivités du Festival de Babylone et de Bagdad où l'auteur, compte tenu de ses travaux sur les maqâms Panjugâh, *Husayni* et *Mukhâlif*, a été très chaleureusement accueilli par ses collègues musicologues d'Iraq. On s'est penché sur les mystères du *maqâm Hakîmi*, sorte de *Huzam*.

Enfin a été réalisée une "tournée" des bourgs chrétiens du nord de l'Iraq : Alqosh, Sharafiyê, Dogak, Tel-Skof, Baqofa, Batnâya, Tall-Keyif, Bartella, Karamless, Qaraqosh, et, bien sûr, Mossoul.

Cette mission a été "princièremment" saluée par les quarante missiles de Mr Clinton et couronnée par une "attaque" d'*Entamoebae histoliticae*, "squatters" bien connus des musicologues de terrain.

Publications noticed

BOOKNOTES

Issue no.14 of the quarterly illustrated magazine *Mwà Vée*, dated October 1996, is a bilingual French/English issue of 72 large-format pages. It was prepared for the 7th Pacific Festival of Arts held at Apia, Western Samoa, 8-23 September 1996. The translations are reliable. There is a colour centrepiece on the state of construction of the remarkable Jean-Marie Tjibaou Cultural Centre. There is much material of interest on Pacific arts and Pacific history. The local price is 500 cpf or about US\$5, and posted airmail anywhere in the world for US\$12.50, obtainable from L'Agence de développement de la culture Kanak, BP 378, Noumea, New Caledonia or from the distributor : Éditions Grain de Sable, BP 4750, Nouméa, Nlle-Calédonie. Highly recommended.

Volume 28 (1996) of the *Yearbook of Traditional Music* (250pp) is published at US\$20 by the International Council for Traditional Music, Department of Music-MC1815, Columbia University, 2960 Broadway, New York, NY 10027. This issue contains tributes to the late Catherine Ellis for her work on Australian Aboriginal music and performing arts (Linda Barwick), a selected audiography of traditional music of Aboriginal Australia (Linda Barwick and Allan Marett), reviews by Raymond Ammann of Hugo Zemp's *Écoute le bambou qui pleure : récits de quatre musiciens mélanésiens ('Aré'aré, Îles Salomons)*, Paris 1995, by Peter Crowe of Mervyn McLean's *An annotated bibliography of Oceanic music and dance*, 2nd edition, Michigan 1995, and a truly startling article by Hugo Zemp, "The/An ethnomusicologist and the record business". Zemp discusses his transactions in the field in the Solomons, and the ups and downs well known to all fieldworkers. Then he gives details of the piracy of a Baegu song re-entitled "Sweet lullaby", lifted from one of his CDs — a shocking and truly cautionary tale. Zemp has received no satisfaction, neither have the Baegu people.

For the final issue (No.50) of a magazine called *E+D* (Entwicklung + Développement), dated November 1996 — published free of charge by the Direction du développement et de la coopération (DDC) of the Swiss Federal Department of Foreign Affairs, at DDC/DFAE, Information, 3003 Berne, Switzerland — there is a gift CD entitled *Dorfmusik — Musiques de village*, with 18 tracks of music from the five continents, from Nicaragua, Switzerland, India, South Africa and Vanuatu. It is interesting that Vanuatu is part of a continent... Three tracks from Peter Crowe's CD of Vanuatu (VDE-Gallo CD 796) have been reproduced, and payment is offered by the Swiss for passing on to the local performers. The publishers offered a pile of cassette versions of the CD compilation to pass on to Vanuatu, as CD players are not to be found in the bush.

— Peter Crowe, 30 January 1997

Review by Peter Crowe

McLEAN, Mervyn E., 1996 : *Maorimusic*. Auckland, NZ : Auckland University Press. 418p, 104 music exs., 119 illus., diagrams, maps. 18 x 24 cm, 1.2 kg. Hardback. ISBN 1-86940-144-1 NZ\$59.95 (c.US\$40, £25).

Culmination of forty years' intensive research, this book is destined to become a classic not only for the Maori people of New Zealand, but in the annals of Pacific arts. It sets new standards for general ethnomusicology in its handling of historical material, coupled with descriptions and analyses. (There is no accompanying CD yet, but there are plans afoot.) This book is meant to go with McLean and Orbell's 1975 masterpiece, *Traditional songs of the Maori* (of which there is a second revised edition, AUP, 1990). Taken together, these books give an authoritative, comprehensive view of the musical arts of the Maori. These arts are intimately bound with gesture, dress and address, posture and movement, and although we do not find labanotations of dance, the rhythmical aspects of the famous *haka peruperu* (made famous by the All Black rugby players), for example, are shown. One could make some progress towards learning how to be a Maori with these books, even without going to New Zealand, but there are limits to how far one can go with printed materials. Aspects of performance such as vocal timbre, timing in ritual procedures and general comportment cannot be learned from books : the school is the *marae*, the house and theatre of the Maori, where all these crucial subtleties may be gradually assimilated, during a long apprenticeship (which would never end). On the spot, in NZ, these books will be a vital resource for Maori culture maintenance.

What does one have in the hands with *Maori music* ? A book of impressive heft, splendidly bound, and arranged for general readers as well as specialists. It opens flat, but a specialist reader will need three thumbs to keep the place when chasing up references and dates. In a Maori household, I imagine it will be placed on the table (after all food has been cleared away, and the transition from banal to sacred is made, from *noa* to the *mana* and *tapu*) as a kind of biblical text, from which the lesson for the day will be gleaned. The keen observations of Captain Cook and his crew, of some of the early missionaries and government wallahs will be pondered, the manner of expression of early Maori scribes will be scrutinised, the way customary practice has veered this way or that will come in for reinterpretation. And this will be cultural maintenance, not in the museum terms of "preservation" or "conservation" (unfortunately employed by Unesco), because if a culture is to remain alive it must continue to reinvent and adapt to changing conditions. By "maintenance" I mean the continuation of conditions which permit creativity.

After the introduction, *Maori music* is divided into two main books, the first on "Traditional music and dance" (256 pp), the second on "The impact of European music" (82 pp), followed by appendices, end-notes (28 pp), bibliography (20 pp, about 500 entries), and index (9 pp, about 900 entries). Book I has three main sections : song and dance styles, music ethnography and music structure.

Chapter 1 is on "song and dance in historical and social context". It is breath-taking in its candour on the Maori past, but everything is sourced. I

wrote to the author expressing surprise and admiration, and he replied :

I had to fight tooth and nail to get these passages included. My stance was that these are real people I am talking about and the truth about their life-style is essential for an understanding of the music. [AUP] first tried to delete from *quotations*, if you can believe, every word or phrase that could be interpreted as in the least unfavourable towards Maoris. This sort of historical revisionism is now rife, not to say standard in New Zealand. On top of this, all references to warfare, cannibalism, *maru* and anything else which might disturb the currently approved image of Maori people was marked for deletion. ... [The editors were] puritanical on topics such as sex or ribaldry. Old women could not be called ugly (even if they were meant to be), young girls could not be called pretty (even if they were meant to be) and indeed they could not even be called girls. There was even supposed to be something wrong with the nice phrase from Dieffenbach (p.144) about the child taking refuge in the warm blanket of the father or mother. I could go on and on. I was forced to write 40,000 words of justification ... But to go with the flow ... would have been academically dishonest. I am at least certain of my facts. ... If I am wrong, then all of these writers over a span of many decades and in many different locations entered into a gigantic and utterly consistent conspiracy to misrepresent the Maori ! (McLean, pers. comm., 1997)

Let's hope that puts some nails in the coffin of political correctness. The effect of McLean's candour is to bring traditional Maori society alive and almost tangible, so that all Pacific scholars and fieldworkers will recognise the cultural relationships of the Maori with the realities of their own islands. This is a service to the Pacific. Where McLean is cautious (in view of the plague of PC), it is in restraining himself to ethno-historiography — or, to be more bald, not risking opinionating through "interpretation" (which has had a bad press in post-modernist camps) — except that the act of selection of quotations is inevitably loaded with implicit theory, as Wittgenstein and Popper have shown.

The question then would be, do the Maori recognise themselves here ? One Maori reviewer was ecstatic. *The NZ Listener* was somewhat grudging, complaining that modern acculturated music should have been given more generous treatment. It is a tightrope that McLean has walked. On the one hand, he wanted to explore all that was possible of tradition, to revalorise it, to provide context, a catalogue and analysis. On the other hand, it is possible that younger, acculturated Maoris are ambivalent about the past, which they don't always know very well, and want to be recognised for what they do today, but sadly for them, not always seen as especially interesting by outsiders. Tourist art may have its market, but not for connoisseurs of tradition, for that which comes from the soil and not from plastic.

The book-designs of *Maori music* and the earlier *Traditional songs of the Maori* (abbreviated as M&O) show some distinctive features. Footnotes in the former, because they are extensive, would have cut up the pages too much (in view of the large number of illustrations and musical examples), so they became end-notes with running headings of which pages are annotated below. My only quibble is the tiny size of the note numbers, calling for a magnifying glass. In the latter, the book format is horizontally very wide indeed in relation to the vertical. This was so that complete phrases or "lines" could be in musical notation from the left to the right side of the page, a considerable help in eye-to-voice learning (memorisation necessary for performance). McLean relates how Bruce Biggs, browsing through the volume, saw that each

line as printed had an average of eight syllables, counting long vowels as two. Thus McLean went on to establish the "rule of eight" in all its details (p.258), and inspired by this Kevin Salisbury went on to find a "rule of twelve" on Pukapuka. One wonders where else.

A striking feature of Maori and Polynesian sung dances is the consistent formation of groups into grids or straight lines (this begins in Fiji), whereas in Melanesia circle patterns predominate (moving usually anti-clockwise). Could there be a correlation here with types of political organisation? Where there is hereditary chieftainship, the groups arrange themselves as if for a military parade; in the big-man areas of Melanesia, there is more fluidity, as in their non-hierarchical circles. The dance costumes, implements and body decorations of Maoris and Polynesians also show much uniformity within each group.

In his chapter on musical instruments, McLean discusses only those which are actually in use or found in museum collections, plus ethnographic evidence. His music structure section may prove heavy going for some, but it is with these technicalities that the specific character of Maori music is analysed in ways that make detailed comparisons with other Austronesian music possible. For me, such tonal organisation analysis is fine as far as it goes, but some parameters seem to be missing, among the important being timbre and vibrato (or comparative absence of vibrato). Vibrato appears to come from hymn singing in the European manner, as a partially conscious adoption, but I should say also a product of the shift from the rigorous rural life to the urban, with changes of diet and exercise. It is curious that many Maoris do not seem to hear the difference between vibrato and non-vibrato (but in fact, as Musée de l'Homme tests have shown, all human singing has at least some degree of vibrato present). In his analytical passages, McLean seems to rely on the German tradition as imported to America, and opened up to an extent by Merriam. I am waiting for the day when a German (ethno) musicologist can analyse Arnold Schönberg's *Klangfarbenmelodie* ("tone-colour melody") of 1905 in terms that are not merely metaphoric. Perhaps it is intractable; even Ircam in Paris dodges the issues (after 20 years). It can be simply asked like this: when someone rings on the telephone, and you know who it is before a formal greeting, how is this so?

The final musical examples (No.104) are telling. Of nominally the same *waiata*, part (a) is traditional, and complex; part (b) is acculturated and simplified. Part (b), if I remember the recording correctly, was loaded with vibrato and the voice, instead of being steely, had gone faintly saccharine. This is in McLean's final pages on the "neo"-*waiata*. Nobody is going to bring along an Edison phonograph to play cylinders of the old performers for a *waiata* as "chutney" after a *marae* speech, for these things must be living, physical. There have been twenty years of *waiata* schools, but the younger Maori just do not seem to catch on to the ancient style. McLean sighs over this, but he is far less dismal about the future than some of his critics have suggested. I think he is simply being realist.

The book jacket is handsome. It is mostly in black and white, using a detail of Te Kaha carving, by Christine Hansen. The word "Maori" of the title is in the colour of burnt-sienna, a wonderful touch, leading to the printing of

the author's portrait photo in sepia. I have forgotten the exact darkroom procedure for obtaining sepia, but a black and white print is first bleached and then redeveloped in some kind of sulfurous soup. I offer this as a metaphor for what McLean is writing about here, take it as you will. At all events, this is a great achievement, this *Maori music*, rich and at times difficult. Like the Maori themselves.

ESEM-APPLICATION FORM
for individual MEMBERSHIP

Please copy this form and write clearly

FAMILY NAME.....

FIRST NAME(S).....

TITLE(S)..... and please indicate whether
Pr..... Dr..... Other..... Male..... Female..... (Please
tick)

WORK ADDRESS.....
.....
.....

TEL / FAX.....
e-mail.....
HOME ADDRESS.....
.....
.....

TEL / FAX.....
.....
.....

REGIONAL INTERESTS.....
THEORETICAL INTERESTS.....
.....

FIELDWORK.....
.....

OTHER INFORMATION (documentation welcome)
.....
.....

Date

Signature :

Send a copy of this form to :
ESEM Secretary-General, Peter Crowe, Appt 16, 7, av Jean-Rieux, 31500
Toulouse, France.

For payment information and amounts see the inside front cover.

For all further information about ESEM, contact Peter Crowe at the
above address in Toulouse. Tel/Fax

!!!To all Members!!!
!!! Three good reasons to fill out
the Update form for the ESEM
member list!!!

1. The address list is our lifeline. If it is incomplete or contains wrong data we might not be able to contact you, you may miss out on the next issue of *The ESEM Point* or other information.

2. Since our last update (Oxford,1994) many members have gained access to new means of communication. If you inform us about your actual telephone, fax and e-mail addresses this not only speeds up communication but also helps us to reduce running cost of ESEM.

3. We are in the process of establishing a ESEM homepage on the Internet. It is meant to aid in accomplishing one of ESEM's constitutional objectives, the encouragement of national and international ethnomusicological exchange. It is planned that information about ESEM members' research projects, publications, etc. will be accessible through this homepage.

Therefore every member is asked to complete the following form

FAMILY NAME: FIRST
NAME(S):.....
TITLE(S):.....

INSTITUTIONAL AFFILIATION:.....
WORK ADDRESS:.....
.....

TEL (WORK):
FAX(WORK).....
E-MAIL(WORK).....
HOME ADDRESS:.....
.....

TEL (HOME):.....
FAX(HOME):.....
E-MAIL(HOME):.....

THEORETICAL INTERESTS:.....
.....
REGIONAL INTERESTS:.....
.....
CURRENT RESEARCH PROJECT(S):.....

.....
.....
.....

PUBLICATIONS (since 1996, only): add complete references on a separate sheet.....
.....
.....

!!!If you have not yet paid your membership fee for the current (and any preceding) year, please do so as soon as possible to one of the accounts indicated under *Business matter*.!!!

Send this form to: Pr. Dr André-Marie Despringre, LACITO - CNRS, 44 av de l'amiral Mouchez, F-75014 Paris, France; or to: Udo Will, Route de Villars Dame, F-01210 Versonnex, France;

