

## ***European Seminar in Ethnomusicology***

*Euro-séminaire d'ethnomusicologie \* Europäisches Seminar für Ethnomusikologie*

### **ESEM APPLICATION FORM FOR INDIVIDUAL MEMBERSHIP**

**(please copy this form and write clearly)**

.....  
FAMILY NAME:

FIRST NAME(S):

TITLE(S): (and please indicate whether)

Prof. .... Dr. .... Other .... Male .... Female .... (please tick)

WORK ADDRESS:

TEL:

FAX:

E-MAIL:

HOME ADDRESS:

TEL:

FAX:

E-MAIL:

REGIONAL INTEREST:

THEORETICAL INTEREST:

FIELDWORK:

OTHER INFORMATION (documentation welcome):

DATE:

SIGNATURE:  
.....

please send a copy of this form to:

ESEM Secretary General, Prof. Dr. Rüdiger Schumacher, Universität zu Köln  
Musikwissenschaftliches Institut, Albertus Magnus-Platz, D-50923 Köln (Germany)  
(for payment information and amount see the inside front cover)

## ***European Seminar in Ethnomusicology***

*Euro-séminaire d'ethnomusicologie \* Europäisches Seminar für Ethnomusikologie*

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# **ESEMPoint**

# **28**

The European Seminar in Ethnomusicology (ESEM) was founded in 1981 in Belfast by the late John Blacking (1928-1990). 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 for ordinary members is 25 EURO, with half rates for students and conjoints, i.e. approximately (please check latest rates): £ 20 sterling, US\$25, or 40 SF (francs suisses). 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 Rüdiger Schumacher at Köln. Please send your annual payment to:

- Jeremy Montagu, ESEM, at the Royal Bank of Scotland, Oxford Branch, 32 St Giles, Oxford, UK, sorting code 161015, account no. 10011342 or
- Rüdiger Schumacher (ESEM), Postbank Köln, Germany, bank code 37010050, account no. 232797507 or
- M.-Antònia Juan, ESEM, Caixa d'Enginyers, Barcelona, Spain, bank code 3025 0001 17, account no. 14 3304 7674.

Please note that bank charges are your responsibility.

### 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, Tuczno (Poland) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, Toulouse 1996, Jyväskylä 1997, Jerusalem 1998, and London 1999. They last 4-5 days each and are usually held in September. A regional ESEM series began with SEEM 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

Dear members,

during a long period of time we have held contact with you and informed you on forthcoming events by means of letter and smaller circulars. Meanwhile we all feel an urgent need to revive *ESEMPoint* as a medium of information and exchange among ESEM members.

Our forthcoming XVth European Seminar in Ethnomusicology, taking place at Belfast between 7 and 10 September 2000, should be a fitting motive to strengthen contact and exchange in the spirit of our "founding father" John Blacking whom we are going to honour by this forthcoming "millennial" Seminar. Included you will find at first the most recent version of this Seminar's programme, followed by the minutes of the ESEM Plenary Meeting at the School of Oriental and African Studies (S.O.A.S.), University of London (1999), and - as a mere reminder for most of our members - the actual text of the ESEM constitution that had been approved at Barcelona (1993) and supplemented at Jerusalem (1998).

*ESEMPoint* intends to be a medium of mutual exchange of news and information among ESEM members. Thanks to our members Prof. Roderyk Lange and Prof. Giovanni Giuriati, who had sent news to be included in this *ESEMPoint*, we at least have a new starting point, however on a modest level. Whether *ESEMPoint* will be successfully revived and improve in strength depends on YOU! We herewith cordially invite you to send us personal news and reports (on fieldwork etc.), reports on (national, local or whatever) meetings and conferences you have attended, announcements of forthcoming meetings which could be of interest for your fellow members, informations (and bibliographic data) of your recent publications, etc., etc.

We intend to make *ESEMPoint* a regular means of information and exchange. Therefore, the deadline for submissions of informations for our next *ESEMPoint* will be **December 31st, 2000.**

Rüdiger Schumacher

**XVth European Seminar in Ethnomusicology:  
John Blacking's Legacy**

**7-10 September 2000  
The Queen's University of Belfast  
Peter Froggatt Centre**

**7 September**

**Registration (PFC, 1.00am - 6.00pm)**

**Exhibition: The Life and Work of John Blacking (Visitors' Centre, open daily 9.00am - 5.00pm)**

**Conference Display Tables (PFC Room 208)**

**Session I (2.00 - 3.30)**

**A. Localising the Global, Globalising the Local (PFC Room 210)**

Barbara O'Connor (Dublin City), "'Come Dance with Me in Ireland': Dance Performance in Tourist Settings"

Dan Lundberg (The Royal Swedish Academy of Music) and Gunnar Terhag (Uppsala), "Swedish Folk Music: From a National to an International Commodity"

Tina Ramnarine (Queen's), "Local Heroes and Celtic Revival at 'Fiddles of the World'"

**Chair:** Louise Meintjes (Duke)

**B. Film Presentation (PFC Room 212, 2.00 - 3.30)**

John Blacking (1980) "Domba: a personal record of Venda initiation rites, songs and dances."

**Chair:** John Baily (Goldsmiths)

**Tea and Coffee (PFC Room 208, 3.00 - 4.00)**

**Plenary Session (PFC Room 212, 4.00 - 6.00)**

**Welcome**

Udo Will (Flinders)

Hastings Donnan (Queen's)

Suzel Ana Reily (Queen's)

**Venda Music, Past, Present and Future**

Suzel Ana Reily (Queen's), "John Blacking's Representation of Venda Music and Music-Making"

Andrée Grau (Rochampton), "Venda Music in the 1970s"

Jaco Kruger (Potchefstroom), "Venda Music in the Post Apartheid Era"

**Chair:** Ruediger Schumacher (Colon)

**Wine Reception (Visitors Centre, 6.30 - 7.30)**

**Workshop and Film Presentation (8.00 - 9.30)**

**A. Workshop of African Music (Ethnomusicology Performance Room)**

Andrew Tracey (International Library of African Music)

**Introduction:** Henry Stobart (Royal Holloway)

**B. Film Presentation (PFC Room 212)**

Rosemary Joseph (Oxford), "Umemulo: Zulu Girls' Nubility Rites" (1 hour)

**Introduction:** Veronica Doubleday (Brighton)

**8 September**

**Session II (8.30 - 10.30)**

**A. Political Uses of Music (PFC Room 212)**

Henry Stobart (Royal Holloway), "The Politics of Wayfuu Music in Northern Potosi, Bolivia"

Peggy Duesenberry (Royal Scottish Academy of Music and Drama), "Politics, Inclusion and Gatekeeping: The Case of Traditional Music in Scotland"

Ian Russell (Aberdeen), "From Praise to Protest: Hunting Songs in the Cause of the 'Countryside'"

Ciro de Rosa (Istituto Universitario Orientale, Naples), "Drumming Up Support: The Role of Republican Marching Bands in the North of Ireland"

**Chair:** Jan Fairley (BBC)

**B. Experiencing Self and Other (PFC Room 210)**

Fiona Magowan (Adelaide), "Sounds of Orientalism in Aboriginal Australia: The Making of Selves and Others in Music Research and Yolngu Performance Practice"

Rebecca D Sager (Texas), "Creating a Musical Space for Experiencing the 'Other Self Within'"

Huon Wardle (Queen's), "Subjectivity and Aesthetics in the Jamaican 'Nine Night'"

Piera Sarasini (Queen's), "Entrainment in the Da'ira: Senegalese Mourid Ritual Music in Northern Italy"

Chair: Caroline Bithell (Bangor)

Tea and Coffee (PFC Room 208, 10.30 - 11.00)

Session III (11.00 - 1.00)

**A. Dance and the Body (PFC Room 212)**

Iren Kertesz-Wilkinson (London), "Body Politics: The Dance of the Hungarian Roma"

Helena Wulff (Stockholm), "Experiencing the Ballet Body: Pleasure, Pain, Power"

Frank Hall (Indiana), "Talk, Move, Say"

Desi Wilkinson (Limerick), "Entrez dans la Danse"

Chair: Stephen Cottrell (Middlesex)

**B. Music, Ideology and Cultural Policy (PFC Room 210)**

Andy Nercessian (Cambridge), "Marxist-Leninist Ideology and Music in Armenia: Politics or Cultural Memory?"

Anna Czekanowska (Poland), "Power and Weakness of Political Impact on Traditional Music (Examples from Eastern and Central Europe)"

Jan Fairley (BBC), "Casa Vival: La Canción de la Rosa y la Espina (The Song of the Rose and the Thorn)"

Yeonok Jang (SOAS), "Musical Change in Early 20th Century *P'ansori* (Korean Narrative Song)"

Chair: Martin Clayton (Open University)

Lunch Break (1.00 - 2.00)

Session IV (2.00 - 3.30)

**A. Blacking in Dialogue (PFC Room 210)**

Reginald Byron (Swansea), "A Legacy in the Making: John Blacking and his Mentor, Meyer Fortes"

Keith Howard (SOAS), "Memories of Fieldwork"

Britta Sweets (Hamburg), "Bach in a Vanda Mirror - Blacking's Concept Applied to Historical Musicology"

Chair: Jeremy Montagu (Oxford)

**B. Music in Diaspora (PFC Room 211)**

Jan Sverre Kundsén (Oslo), "Dancing Cueca with your Coat on: The Role of Traditional Chilean Dance in an Immigrant Community"

Orflaith Ní Bhriain (Limerick), "Irish Dancing, Ethnicity and Cultural Transmission among Post-War Irish Immigrants in Britain: A Case Study from the West Midlands (Birmingham)"

Hae Kyung Um (Leiden), "The Dialectic of Politics and Aesthetics in the Chinese Korean Dance Drama, 'The Spirit of Changbai Mountain'"

Chair: Tina Ramnarine (Queen's)

**C. Film Presentation (PFC Room 212)**

Jaco Kruger (Potchefstroom)

Chair: Britta Sweets (Hamburg)

Tea and Coffee (PFC Room 208, 3.30 - 4.00)

Session V (4.00 - 6.00)

**A. Music, Instruments and the Body (PFC Room 212)**

John Baily (Goldsmiths), "Blacking and the 'Man/Musical Instrument Interface': The Plucked Lutes of Central Asia"

Park Il-woo (Korea), "Redefining the Role of the Body in Irish Traditional Fiddle Playing"

Kevin Dawe (Open University), "Lyres and the Body Politic: Human instrumentalists and Musical Ethnography in Crete"

Chair: Udo Will (Toulouse)

**B. The Ethnography of Music and Music-Making I (PFC Room 210)**

Noel McGuigan (LSB), "Abelam Sound Structure as Social Structure"

Emmanuelle Olivier (LACITO-CRNS), "Music, Hunting and Death: Symbolic Representations of Bushmen Healing Songs"

Wim van Zanten (Leiden), "The Power of Music in Malawian Stories"  
 Rosemary Joseph (Oxford), "Zulu Concepts of Music, Musicianship and Musical Aesthetics - The Social Construction of Musical Knowledge (or) 'To be Human, but not Necessarily Musical, is to be Zulu'"  
**Chair:** Mark Trewin (Edinburgh)

**The John Blacking Memorial Concert** (Elmwood Hall, 8.00 - 10.00)

**9 September**

**Session VI** (9.00 - 10.30)

**A. Music Education and Applied Ethnomusicology** (PFC Room 210)

Patricia Campbell (Washington), "John Blacking for Music Educators"  
 Heidi Westerlund (Sebelius Academy, Helsinki), "Where Might Blacking Stand in the Philosophy of Multicultural Music Education?"  
 Vesna Andree Zaimovic (Sarajevo), "Cultural Weekend for Bosnian Refugee Children in Slovenia: The Guardian of Primordial Cultural Identity and the Guide to the New Cultural Environment"  
**Chair:** Bonnie Wade (Berkeley)

**B. Music, Nationalism and Identity** (PFC Room 212)

Ewa Dahlig (Warsaw), "Nation-al-ism and Music"  
 Jan Smaczny (Queen's), "Czechness in the Classical Repertoire: Constructions and Misconceptions"  
 Carol Pegg (Cambridge), "Expressions of Identity in Mongolian Biy, Garuda and Tsam dancing"  
**Chair:** Hae-kyung Um (Leiden)

**Tea and Coffee** (PFC Room 208, 10.30 - 11.00)

**Session VII** (11.00 - 1.00)

**A. The Politics of Ethnography in African Musics** (PFC Room 212)

Louise Meintjes (Duke), "Feeling, Timbre and Talk: The Politics of Zulu Music Production"  
 Deborah James (LSE), "How Musical is the Migrant? The Importance of Blacking's Venda Work for Understanding Migrant and Popular Music in South Africa"  
 Minette Mans (Namibia), "Uudhano as a Symbol of Renewal and Growth"

Johann Buis (Columbia College Chicago), "Bows and Strings: Reflections on Western String Instruments, Black Musicians and South Africa"  
**Chair:** Wim van Zanten (Leiden)

**B. Workshop: Songs by and for Children** (Ethnomusicology Performance Room)  
 Patricia Campbell (Washington) and Chooi-Theng Lew (Washington)

**Lunch Break** (1.00 - 2.00)

**Session VIII** (2.00 - 3.30)

**A. Ethnomusicology in Ireland** (PFC Room 212)

Rina Schiller (Queen's), "Revisiting Ancestral Performance Contexts"  
 Helen Phelan (Limerick), "Auditorium Tirocinia: Apprenticeship of Hearers: Music and Contemporary Catholic Initiation Rites in Ireland"  
 Anthony McCann (Limerick), "'Isn't There a Post-Modern Setting of that Tune?': The Politics of Transmission in Irish Traditional Music"  
**Chair:** Micheal O'Suilleabháin (Limerick)

**B. The Ethnography of Music and Music-Making II** (PFC Room 210)

Tsan-Huang Tsai (Oxford), "Ethnomusicological Strategy: Cultural Analysis in the Study of Chinese Buddhist Non-Melodic Chant"  
 Marin Marian-Balasa (Institute of Ethnology and Folklore, Bucharest), "Birds in a Cage Still Sing Well"  
 Veronica Doubleday (Brighton), "Initiation into Womanhood: Girls' Bridal Songs in Western Afghanistan"  
**Chair:** Peggy Duesenberry (Royal Scottish Academy of Music and Drama)

**Tea and Coffee** (PFC Room 208, 3.30 - 4.00)

**The John Blacking Memorial Lecture** (PFC Room 212, 4.00 - 5.15)

Paul Berliner (Northwestern)  
**Chair:** George Bain, V. C. (Queen's)

**AGM** (PFC Room 212, 5.30 - 6.30)

**Conference Dinner** (Whitla Hall, 8.00 - 9.30)

**Singaround** (Whitla Hall, 9.30 onwards)

**10 September****Session IX (9.00 - 10.30)****A. Music, Man and Culture (PFC Room 210)**

Slawomira Zeranska-Kominek (Warsaw), "Reconstructing John Blacking's Concept of Man and Culture"

André-Marie Despringer (LACITO-CRNS) "Children's Song: Between Structure and Meaning"

Dalia Cohen and Ruth Katz (Hebrew University), "Universal Constraints Concerning Music: The Meaning of Stylistic Rules in Different Cultures"

Chair: Kevin Dawe (Open University)

**B. Communication in Music and Dance (PFC Room 212)**

Mark Trewin (Edinburgh), "Performativity and Greek Lamentation: An Exploration in Interdisciplinary and Cross-Temporal Perspectives"

Maria Hnarakaki (Indiana), "Speaking without Words: Cretan Wedding Dance as Expression, Dialogue and Communication"

Stephen Cottrell (Middlesex), "To Dance is Human, to Conduct Divine"

Chair: Anna Czekanowska (Poland)

Coffee (PFC Room 208, 10.30 - 11.00)

**Session X (11.00 - 1.00)****A. Music, Performance and Experience (PFC Room 212)**

Caroline Bithell (Bangor), "Enchanting the Moment: The Ritual of Improvised Sung Debate in Corsica"

Inok Paek (Northampton), "Experiencing Tradition: Musicians and Music-Making in Korea"

Martin Clayton (Open University), "Experiencing Indian Music"

Yara Sellin (UCLA), "Spinning a Track that Makes People See God: DJ Practices in Rave Music"

Chair: Fiona Magowan (Adelaide)

**B. Children and Music (PFC Room 210)**

Bonnie Wade (Berkeley), "For and Through Children: Western Music in Japan"

D Elder Stewart (Ohio State), "Amish Nursery Songs: Singing and Socialisation in the Amish Culture"

Richard Chijioke Okafor (Kenyatta University), "Children in Igbo Musical Cultures"

Fumiko Fujita (Kunitachi College of Music), "Japanese Children's Learning Process of Musical Performance and Response"

Chair: André-Marie Despringer (CNRS)

**ESEM Plenary Meeting  
SOAS, University of London  
14 November 1999**

**Minutes**

**1. Minutes**

1.1 Minutes of the 1998 Plenary Meeting were approved without amendment

**2. President's Report**

**2.1 Membership**

Membership currently stands at 276 ordinary members, plus 12 honorary life members. Those who have not paid their dues for at least 3 years will now be removed from the membership list.

**2.2 Moscow**

ESEM Moscow held a conference in May 1999, which had also been attended by a couple of members from outside Russia.

**2.3 Finances**

ESEM's bank accounts currently stand in credit to the tune of 3271,97 Euros.

**2.4 IMC**

ESEM is currently an associate member of the IMC, through which it is linked to UNESCO and stands to benefit by association with UNESCO programs. ESEM is currently negotiating a reduction in the IMC's requested subscription of USD700 per annum.

**2.5 Web site**

The ESEM web site is currently being maintained by the President.

**3. Elections**

**3.1 President**

Udo Will was unanimously reelected as President of ESEM, for a second term of 3 years.

**3.2 CORD**

The following were elected as members of the CORD: M Clayton, E Dahlig, S Furniss, G Giuriati, J Hirshberg, F Kouwenhoven, D Lundberg.

**4. Announcements**

**4.1 ESEM Point/Web-site**

Both the President and Secretary General reported that little news had been submitted by members for dissemination through ESEM Point and the ESEM Web site. As from this year, CORD members will be expected to take on responsibility for providing news from their regions. The web site address is <http://perso.wanadoo.fr/esem>

**4.2 Proceedings**

The Accademia di Santa Cecilia (Rome) has offered to publish the proceedings of ESEM 1999 on its web site. - Proceedings of ESEM 1997 (Jyväskylä) were published in the Finnish Yearbook in 1997 and 1998. These volumes are available at 23 Euros each. Proceedings of ESEM 1998 have not yet been published.

**4.3 Seminars**

ESEM 2000 will be held in Belfast on 7-10 September. The deadline for submission of abstracts is 28 February 2000. Bursaries are available for students; East European delegates; and former students of John Blacking now working in developing countries.

ESEM 2001 may be hosted by the Institute for Folk Arts, Telemark, Norway. ESEM 2002 may be held in Lithuania. ESEM 2003 may be held in Sweden. ESEM 2004 may be held in Geneva. ESEM 2005 may be held in Köln (Cologne).

**5. Thanks**

A vote of thanks to Giovanni Giuriati, Richard Widdess, David Hughes and Susan Perry for their work in organising ESEM 1999 at very short notice.

(Minutes taken by Martin Clayton)

## The ESEM Constitution

### 1 NAME:

1.1 The NAME of the association shall be THE EUROPEAN SEMINAR IN ETHNOMUSICOLOGY (also to be known as: ESEM or as SEEM), and/or any relevant translation: (Séminaire Européen d'Ethnomusicologie, Seminari Europeu d'Ethnomusicologia, etc).

1.2 DEFINITIONS: 'Europe' and 'European' refers to the region of geographic, political, and cultural entities accepted by any postal authority as part of Europe, now or in the past.

1.3 MEMBERS from outside Europe may consider themselves "European", no matter where they live, if (a) their studies were made in Europe, or (b) their professional interests are within Europe.

1.4 LANGUAGES for ESEM official purposes shall be English, French, and German, but any other language shall be acceptable for ESEM activities when translation is available to one of the official languages.

### 2 AIMS AND OBJECTS:

AIMS AND OBJECTS are to cultivate the professional discipline of ethnomusicology in all its aspects by:

- (a) the holding of regular Seminars and the publication of their proceedings;
- (b) the periodic issue of an official bulletin;
- (c) the issue of and participation in any form of publication, including broadcasting, film, video- and sound-recordings;
- (d) the encouragement of national and international exchanges;
- (e) co-operation in programmes of cultural development and/or maintenance initiated in Europe, applied to any part of the world;
- (f) co-operation with other organisations or individuals sharing these aims.

### 3 MEMBERSHIP:

3.1 Applications for membership in ESEM are made to the Secretariat and are placed in one of the following categories:

- (a) HONORARY LIFE MEMBERS, being those who have had a distinguished career, and who have been ordinary members, and who are elected as such at a Plenary ESEM Meeting;
- (b) ORDINARY MEMBERS, being those who pursue European ethnomusicology in the professional sense;
- (c) STUDENT MEMBERS, for a period no longer than five years;
- (d) INSTITUTIONAL MEMBERS, being bodies or entities corresponding with ESEM aims.

### 3.2 LIMITATIONS:

3.2.1 Membership in the categories above will not be valid without "Good Standing", except for

Honorary Life Members. "Good Standing" means that subscriptions have been paid up to date in the calendar year or as determined by the Secretariat.

3.2.2 VOTING RIGHTS are restricted to members in Good Standing.

3.2.3 PROXY VOTING may be assigned from one member in Good Standing to one other in Plenary ESEM Meetings and at CORD (the Co-ordinating Committee) deliberations.

### 4 MANAGEMENT:

4.1 The management of ESEM business shall be conducted by the Secretariat of the CORD, with the Secretariat directly responsible to the CORD, and the CORD to the Plenary ESEM.

#### 4.2 SECRETARIAT:

The Secretariat shall consist of the President, the Vice-President, the Secretary-General, the Treasurer, and the Chairman of the Seminar, who shall also be ex officio members of the CORD. The Secretariat shall be responsible for the general business of ESEM and shall be empowered to take decisions on behalf of the CORD, provided that these decisions are unanimous. Should the Secretariat be unable to form an unanimous decision, a meeting of the CORD must be convened.

4.2.1 The PRESIDENT shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for one additional term of three years. The President shall make a report on past activities to each Plenary ESEM Meeting.

4.2.2 The VICE-PRESIDENT shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for one additional term of three years.

4.2.3 The SECRETARY-GENERAL shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for additional terms. The Secretary-General shall conduct the business affairs of ESEM, maintain the records of membership and correspondence, and present a report to each Plenary ESEM Meeting. The Secretary-General shall establish the dates and places of each ESEM meeting by agreement with the Secretariat, and notify the whole ESEM membership in advance by means of letter or bulletin.

4.2.4 The TREASURER shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for additional terms. The Treasurer shall control the finances of ESEM and shall present a set of accounts audited by two other members agreed by the CORD, but not being members of the CORD, to each Plenary ESEM Meeting.

4.2.5 The CHAIRMAN OF THE SEMINAR shall be appointed with the choice of the succeeding Seminar, to be responsible for that Seminar and for the Programme Committee, and to act as the Chairman of that Seminar, and to hold office until the conclusion of that Seminar.

#### 4.3 THE CORD:

4.3.1 The CORD shall consist of the Secretariat plus ordinary members such that the total number of the CORD shall not exceed eleven. A quorum at its meetings shall be five and must

include at least two who are not members of the Secretariat.

4.3.2 The ordinary members of the CORD shall be elected at a Plenary ESEM Meeting after the members of the Secretariat have been elected and shall serve for a term of one year and may be re-elected for additional terms.

4.3.3 The CORD shall have powers to co-opt to its membership up to the number specified in 4.3.1 above. It shall also have power to designate any member to hold any office until the next Plenary ESEM Meeting.

4.3.3.1 Out-going presidents of ESEM will automatically (ex officio) become supernumerary CORD members for one year (without right to vote).

4.3.3.2 Representatives of regional branches of ESEM will be coopted as supernumerary members of the CORD in order to effectively strengthen association and exchange of information between these regional branches and ESEM (without right to vote).

4.3.4 Any four members of the CORD may require the Secretary-General to convene a meeting of the CORD, and he will then do so as speedily as possible and certainly within two months.

4.3.5 If in any year a Plenary Meeting of ESEM is not held, all members of the CORD, including any members of the Secretariat whose term of office should conclude in that year, shall remain in office until the next Plenary Meeting.

#### 5 ESEM SEMINARS:

5.1 An ESEM Seminar shall be the occasion of a Plenary ESEM Meeting. Offers to host future Seminars will be presented for approval and ratification at a Plenary ESEM Meeting.

5.2 With the approval of a Plenary ESEM Meeting, regional groups may be formed under the name of ESEM from members in Good Standing to hold REGIONAL SEMINARS, such groups to be managed autonomously. They shall be required to present reports on their activities to each Plenary ESEM Meeting and to receive endorsement of the right to continue to describe themselves as part of ESEM.

5.3 With the approval of a Plenary ESEM Meeting, interest groups may be formed under the name of ESEM from members in Good Standing to hold INTEREST SEMINARS, such groups to be managed autonomously. They shall be required to present reports on their activities to each Plenary ESEM Meeting and to receive endorsement of the right to continue to describe themselves as part of ESEM.

#### 6 FINANCE:

ESEM shall be financed from members' subscriptions (except Honorary Life Members and such others as may be approved by the Secretariat from time to time), the amounts to be determined by the CORD and to be ratified at the next Plenary ESEM Meeting before being applied. Subsidies, endowments, donations and grants shall be receivable by the Treasurer and applied to the aims of ESEM.

#### 7 WINDING UP:

In the event of the dissolution of ESEM, a Plenary ESEM Meeting, or failing that of the CORD,

will designate the placement of ESEM assets (financial, archival, or other) with one or more organisations with similar aims.

#### 8 ALTERATIONS TO THE CONSTITUTION:

Proposed changes to this Constitution must be sent to the Secretary-General, with the signatures of the proposer and seconder, at least three months prior to a Plenary ESEM Meeting, for prior publication to the membership and placement on the agenda. A two-thirds majority of all those members in Good Standing present at the meeting shall be required for any change to the Constitution to be passed. Postal votes and proxies from absent members in Good Standing will be valid for any such voting, and must be tabled at the opening of the relevant Plenary ESEM Meeting.

#### 9 INTERPRETATION OF THIS CONSTITUTION:

The English text shall be considered as the prime document, and the rules of procedure for the conduct of meetings shall be those of the European Parliament. In the event of dispute, an independent jurist-arbitrator shall be appointed by election at a Plenary ESEM Meeting upon a simple majority, whose decision shall be binding and final.

(approved by the Plenary (with one vote against and 7 abstaining), Barcelona, September 1993) (additions sub 4.3.3.1 and 4.3.3.2 approved by the Plenary (2/3 majority), Jerusalem, September 1998)

**The Archivi di Etnomusicologia, Accademia di Santa Cecilia, Rome**

(*Scientific board:* Giorgio Adamo, Sandro Biagiola, Francesco Giannattasio, Giovanni Giuriati).

Via Vittoria, 6

00187 Rome

Tel. 0039-06-328171

Opening time: by appointment

[<http://www.santacecilia.it/italiano/archivi/etnomusicologico/index.htm>]

"Archivi di Etnomusicologia" is the name given in 1989 to the Centro Nazionale di Studi di Musica Popolare (CNSMP) [[http://www.santacecilia.it/italiano/archivi/etnomusicologico/index.htm#Centro Nazionale di Studi di Musica Popolare \(CNSMP\)](http://www.santacecilia.it/italiano/archivi/etnomusicologico/index.htm#Centro Nazionale di Studi di Musica Popolare (CNSMP))] by the ethnomusicologist Diego Carpitella, as he was appointed as curator.

Since Carpitella's untimely death in 1990, the activity of the Archivi has been superintended by a scientific board whose aims include a wide range of projects. Among these, are:

- \* the survey and computerized cataloguing of its sound collections (including the important Leo Levi's Jewish sacred music collection);
- the publication of anthologies from the most significant collections;
- the promotion of new researches and the completion of those already existing;
- the organization of conferences and seminars;
- the setting of a Sound Analysis Laboratory at the new Auditorio Flaminio in Rome. [<http://www.santacecilia.it/italiano/accademia/auditorio/index.htm>]

Moreover, since 1993 the Archivi publish a yearbook: "EM. Annuario degli Archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia". [<http://www.santacecilia.it/italiano/pubblicazioni/periodici/schede/em.htm>]

The Archivi di Etnomusicologia constitute the largest sound archive of Italian folk music, with recordings starting from 1948. Its collections include more than 8000 tapes (both magnetic and digital) as well as records, pictures and films.

The ISTITUTO INTERCULTURALE DI STUDI MUSICALI COMPARATI (IIMC) was founded in 1970 in Venice by Alain Danielou, at the Fondazione Giorgio Cini, in collaboration with the Institute for Comparative Music Studies and Documentation, Berlin, with the aim of promoting the knowledge of the main forms of music from non Western civilizations. The Venetian Institute, now directed by Francesco Giannattasio, is active mainly in making the best players of traditional music in Oriental and African countries better known in the Western World. The International School of Music, founded in Venice by the IIMC with the collaboration of Unesco International fund for the Promotion of Culture, Fonds International d'Entraide Musicale, University of Venice, Calouste Gulbenkian Foundation of Lisbon, International Music Council (Unesco) and Giorgio Cini Foundation, inaugurated its activities in September 1979. In 1999 the Institute became one of the seven Institutes of the Fondazione Giorgio Cini. The courses of these twenty one years were devoted to the musical tradition of: Western Africa, Arab Countries, Latin America, Bulgaria, China, Korea, Greece, India, Indonesia, Iran, Israel, Italy, Japan, Armenia, Romania, Vietnam.

*The following musicologists and musicians have taken part to the courses:* Giorgio Adamo, Israel Adler, Claudio Ambrosini, Claudio Annibaldi, Simha Arom, Loris Azzaroni, Giorgio Banti, Mario Baroni, Sergio Bassetti, Samuel Baud-Bovy, Jean-Michel Beaudet, Indranil Bhattacharya, Xavier Bellenger, David Bryant, Vito Di Bernardi, Dionigi Burranca, Paola Cagnoni, Giovanni Canova, Diego Carpitella, Debi Prasad Chatterjee, Sangeeta Chatterjee, Sankha Chatterjee, Georges Chekherdeman, Djamchid Chemirani, Cheng Shui Cheng, Amelia Cuni, Rossana Dal Monte, Francesco De Melis, Serena Facci, Riccardo Giagni, Andreas Gutzwiller, Mantle Hood, Hassan Jouad, Urszui Kalaman, Aram Kerovpyan, Imrat Khan, Momoyo Kishibe, Shigeo Kishibe, Jean Lambert, Felix van Lamsweerde, Richard Leacock, Gilles Léothaud, Bernard Lortat Jacob, Roberto Leydi, David Liang, Reza Lotfi, Jean Loulendo, Salah El Mahdi, Giovanna Marini, Tullia Magrini, Emil Mihai, Jean Molino, Giovanni Morelli, Patrick Moutal, Budhaditya Mukherjee, Maninal Nag, Savitry Nair, Jean-Jacques Nattiez, Miriam Olsen, Boris Porena, Harold S. Powers, I Wayan Puspayadi, Speranta Radulescu, Alla Rakha, Antonello Ricci, Luigi Enrico Rossi, Rüdiger Schumacher, Ravi Shankar, Alessandro Solbiati, Philip Tagg, Laura Tedeschini Lalli, Habib H. Touma, Akira Tamba, Tenores di Bitti, Tran Quang-Hai, Tran van Khe, Guido Turchi, Gianfranco Vinay, Roman Vlad, Richard Widdess, Elisabetto Sonino, Hae Kyung Um, Agostino Ziino.

**INTERCULTURAL SCHOOL OF MUSIC  
COURSES AND STAGES 2000**

**DANCE****INDIAN "BHARATA NATYAM" DANCE**

Raghunath Manet, "Tala Sruti" Dance School, Pondichéry

Fondazione Cini, 27 April – 6 May

Fondazione Cini, 28 August – 9 September

**BALINESE DANCE**

I Wayan Puspayadi, Indonesian Embassy, Rome

Vito Di Bernardi, University of Siena

Fondazione Cini, 12-17 June

**INSTRUMENTAL MUSIC****INDIAN MUSIC**

Instrument: tabla (percussion instrument)

Sankha Chatterjee, University of Calcutta

Fondazione Cini, 14-19 June

**IRANIAN MUSIC**

Instrument: zarb (percussion instrument)

Djamehid Chemirani, CEMO, Paris

Fondazione Cini, 16-17-18 November

**THEATRE AND DANCE****"THE ART OF MOVEMENT" (INDONESIA)**

Tapa Sudana, Centre international de créations théâtrales, Parigi, directed by Peter Brook

Dutars (Giudecca 373 f), 9-13 October

**VOCAL MUSIC****INDIAN SINGING: DHRUPAD STYLE**

Seminar organized by Amelia Cuni

Fondazione Cini, 24-25 June

**POLYPHONIES "IN VIVA VOCE"**

Seminar "Voci della Corsica", organized by Maurizio Agamennone, University of Venice

In collaboration with the Fondazione Teatro La Fenice

October (place and date to be fixed)

**SEMINAR IN ETHNOMUSICOLOGY****ETHNOMUSICOLOGY AND THE NEW MARKET OF "WORLD MUSIC"****PERFORMANCES****INDIAN CLASSICAL MUSIC CONCERT**

Hidayat Khan, sitar

Sankha Chatterjee, tabla

Fondazione Cini, 17 June – 6.30 pm

**SAGGIO DI DANZA INDIANA**

Organized by Raghunath Manet

Fondazione Cini, 8 September – 5 pm

**POLYPHONIES**

Concert by "A Cumpagnia" band (from Corsica)

In collaboration with the Fondazione Teatro La Fenice

October (date and place to be fixed)

**IRANIAN MUSIC CONCERT**

Djamehid Chemirani, zarb

Dariouche Talaj, tar

In collaboration with the Fondazione Teatro La Fenice

Fondazione Cini, 18 November – 5.30 pm

**DIRECTOR OF THE INSTITUTE**

Prof. Francesco Giannattasio

Sig.ra Patrizia Spiller, director's assistant

**SCIENTIFIC BOARD**

Prof. Maurizio Agamennone, Prof. Francesco Giannattasio, Prof. Giovanni Giuriati.

*For further information apply to:*

FONDAZIONE GIORGIO CINI  
 ISTITUTO INTERCULTURALE DI STUDI MUSICALI COMPARATI (IIMC)  
 Isola di san Giorgio Maggiore – Venezia  
 Tel. 041 52.30.555 – 041 52.89.900  
 Fax. 041 52.38.540  
<http://www.cini.it>  
 e-mail: [corsi@cini.it](mailto:corsi@cini.it)

**Instytut Choreologii w Poznaniu**  
**The Institute of Choreology in Poznań**

After many years of absence Roderyk Lange returned to Poland in 1981, following an invitation by the late Professor Józef Burszta at the Adam Mickiewicz University in Poznań. Lectures in dance anthropology were then re-established, and at the same time, the Academy of Physical Education permitted intensive schooling in movement analysis and notation (Kinetography Laban) to be organised.

However, due to the political situation in Poland in 1981, the continuation of this work was not possible until 1988. From then the work went on uninterrupted.

The University lectures embrace a wide range of choreological issues. Along with some introductory lectures into the broad concept of the dance phenomenon, some monographic, as well as methodical issues, are being presented. This is complemented by practical sessions which are obligatory to all students, who come from various departments of the University (mainly ethnology, cultural anthropology, musicology and some other disciplines). The didactic work is conducted over two terms of the academic year.

The seminar work includes students particularly interested in the subject of dance. The degree work is advancing well, with some theses already completed. This encourages a new generation of dance researchers to emerge.

Special care is taken in tutoring the students in movement basics, analysis, and reconstruction. Intensive schooling in Kinetography Laban (movement notation) is conducted every Summer. Occasionally special sessions are devoted to particular topics.

In order to secure a suitable place for all this work, the Institute of Choreology was created in the old City of Poznań, in June 1993. This was possible thanks to the support and help given by a number of generous people and institutions. A foundation has been created to cater for the needs of the Institute.

On 1<sup>st</sup> October 1998 the Institute was transferred to an independent building at No 1. Filipińska Street. The new location provides better conditions for further development of the Institute.

The main goals of the Institute are to prepare future dance researchers, to advance the knowledge of dance, and to spread it among practitioners and teachers in the professional and non-professional movement, alike.

Alongside the didactic work, some publication activity has been initiated at the Institute. Two folders containing selected movement compositions, created by attending students, have already been issued. These have become useful reading material for all the following generations of notation students.

In 1995 the checklist for field-work and the outline of field-work methods on dance, had been re-published by the Institute. (Originally published by Roderyk Lange in 1960, at the Ethnographic Museum in Toruń). This proved, over the years, a most helpful guide for checking field-work data and was applied in many countries. It deals with all the dance issues contextually, and it will certainly be of help to future researchers.

In October 1995, a second, revised edition of the kinetography textbook in Polish appeared. (Originally published in 1975, in Cracow).

In 1997 the Dictionary of Kinetography Laban (Labanotation), by Albrecht Knust, in two volumes, was re-published by the Institute. (Originally published in 1979, in England).

In 1999 a Yearbook of the Institute *Studia Choreologica* (in English), was initiated.

The Institute co-operates with some other organisations and institutions in popularising knowledge on dance.

In 1994, for example, a scholarly, international conference on the origin and contemporary state of the dance theatre was organised, on the occasion of a Contemporary Dance Festival, which was held in Poznań.

Also in 1994, a working session of the European Seminar for Kinetography was hosted by the Institute.

For dance teachers from all over the country, meetings were arranged during 1994/95, with a cycle of lectures entitled: *Man and Dance*. This was organised under the auspices of the Ministry of Culture.

The Institute participates currently in the translation of dance entries for the Polish version of the *Encyclopaedia Britannica*.

In 1996 the Institute participated in a conference, organised by the University in Lublin, entitled *Dance in Contemporary Culture and Education*.

The Institute co-operates closely with the Centre for Dance Studies in Jersey, C.I., Great Britain.

Any queries concerning the courses and publications may be directed in writing to the following address:

Instytut Choreologii w Poznaniu  
FUNDACJA  
ul. Filipińska 1  
61-123 Poznań  
tel./fax (0-61) 879 11 48

### **Studia Choreologica Vol. 1 (1999), Vol. 2 (2000)**

The series "*Dance Studies*", published by the Centre for Dance Studies in Jersey over the last twenty five years, was concluded with vol. 20.

We are now starting a new series, "*Studia Choreologica*", in co-operation with the *Institute of choreology* in Poznań (Poland), allowing for a wider range of topics to be included.

This is the first issue. The successive volumes will accommodate contributions from a wide circle of specialists, from various areas of choreology.

It was decided to publish this series in English, so as to make it accessible to a world wide circle of interested readers. Specialists in dance scholarship are still very few in any one particular country. However, there are already a good number of them around the world.

This series is intended to secure a forum for presenting articles on various aspects of dance. There are very few such opportunities in the present range of publications. Publishers are rarely interested in scholarly writing on dance. It is not "attractive" enough to secure a sufficient financial reward. However, the results of dance scholarship are presently very much needed and sought after by educators, enlightened teachers and researchers of dance, and increasingly by those involved in humanity studies in general.

This volume may now be ordered from the Centre for Dance Studies in Jersey. The payment has to be included together with the order.

Price per volume: £10.00, plus p&p: £2.00 - U.K., £3.00 - Europe, £4.00 - International (Surface Mail), £6.00 - International (Air Mail)

Payment accepted in sterling (or equivalent in U.S.\$), by postal order, sterling Eurocheque, or U.S.\$ cheque. Also, payment may be made direct to our bankers: Midland Bank, Library Place, Jersey, Channel Islands, JE4 8NJ. 40-25-34. Account no 51229303 - Centre for Dance Studies. Please allow 21 days for delivery.

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Director: Professor Roderyk Lange, M.A., Ph.D. Co-founder: Diana Baddeley-Lange

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## CORD (Coordinating committee) 1999-2000:

Dr. Martin Clayton, Faculty of Arts, Open University, Walton Hall, Milton Keynes MK7 6AA, United Kingdom, tel: +44-1908-653280, fax: +44-1908-653750, e-mail: m.r.l.clayton@open.ac.uk

Dr. Bwa Dahlig, Instytut Sztuki PAN, ul. Długa 28, 00-950 Warszawa skr.994, Poland, e-mail: eda@plearn.edu.pl

Dr. Susanne Furniss, CNRS, 7, rue Guy Moquet, Batiment 23, F-94800 Villejuif, France, tel: +33-1-49583778, fax: +33-1-49583779, e-mail: furniss@vjf.cnrs.fr

Prof. Dr. Giovanni Giuriati, Via in S. Giovanni in Laterano 85, I-00184 Roma, Italy, e-mail: giovanni-giuriati@uniroma1.it

Prof. Dr. Jehoash Hirshberg, Department of Musicology, Hebrew University of Jerusalem, Mount Scopus, 91905 Jerusalem, Israël; fax: +972-2-5882482; e-mail: msimus@mscc.huji.ac.il

Frank Kouwenhoven, Vliet 35, NL-2311 RD Leiden, Netherlands, e-mail: chime@worldaccess.nl

Dr. Dan Lundberg, Royal Swedish Academy of Music, Blasieholmstorg 8, S-11148 Stockholm, Sweden, tel: +46-8-4071815; fax: +46-8-6118718; e-mail: lundberg@music.su.se