

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)



ESEMpoint

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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 back cover of this bulletin and send it duly completed to Rüdiger Schumacher at Köln. Please send your annual payment to:

- M.-Antònia Juan, ESEM, Caixa d'Enginyers, Barcelona, Spain, bank code 3025 0001 17, account no. 14 3304 7674 or
- Rüdiger Schumacher (ESEM), Postbank Köln, Germany, bank code 37010050, account no. 232797507 or
- Jeremy Montagu, ESEM, 171 Iffley Road, Oxford OX4 1EL (only cheques in £)

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, French, and German, 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 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 (Finland) 1997, Jerusalem 1998, London 1999, and Belfast 2000. 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.

ESEM- web site: <http://perso.wanadoo.fr/esem>

ESEM image by Nicole Despringre

Editorial

Dear ESEM members,

2001 - a new century has begun, and we are facing the 20th anniversary of the foundation of the European Seminar in Ethnomusicology. That is reason enough to reflect upon the origins and intentions of ESEM, to ask whether we have abandoned some of its core intentions, to ask how far we have retired from its original purposes, and to ask whether and how far it is desirable to re-approach its original ideal. Anyway, thanks to our past president Jeremy Montagu for his inspiring thoughts on "ESEM - Why it Began".

Central item of this ESEMpoint is a first draft and **CALL FOR PAPERS** of our forthcoming XVIIth European Seminar in Ethnomusicology, 5-9 September 2001 at Rauland (Norway). We are very grateful to our colleagues and friends in Norway for all their efforts to make ESEM at Rauland a successful and memorable event.

Looking forward and looking back: this issue includes a variety of reports and announcements of meetings and publications, written by ESEM members for ESEM members. I hope that this section of ESEMpoint will grow and improve in future. All of you are kindly invited to communicate interesting facts in our common field of ethnomusicology. Please bear in mind **June 30th, 2001** as deadline for ESEMpoint no. 30!

Together with this ESEMpoint no. 29 you will receive an invoice, reminding you to pay your annual membership fees for 2001 (and 2000, in case you didn't send it yet). Moreover all members - including honorary life members - are invited to consider sponsoring a member in a country without convertible currency - as an act of professional solidarity. We are very grateful to Simha Arom, David Hughes, Laurence E. R. Picken, Gilbert Rouget, and Susanne Ziegler who already had proven this sign of professional solidarity in 2000. We hope that many members will follow their example in 2001!

Rüdiger Schumacher

ESEM - Why it Began

Many of us can remember the meeting here nearly twenty years ago, when John started ESEM. But we all seem to have forgotten why he did it and how he organised it.

It was to be a Seminar, not a conference. He thought that there were enough conferences around, conferences with crowded programmes, double even triple sessions, short papers strictly limited in length and with no time for discussion. He thought that we needed something different, a Seminar, where there might be one paper for a morning, even for a whole day, with ample time to discuss it. Conferences could be left to SEM, ICTM, the various national organisations. ESEM would instead be a seminar. We all know what a seminar is.

He thought that it should be European. He knew, as we all do, that there are differences of thought, differences of training, different attitudes of mind, between Europe and America, neither one better or worse than the other, but different. He felt the need for a Seminar where all would be European, or European-trained, or at least working enough in Europe to have acquired the European attitudes.

He thought that it should be for Ethnomusicologists, a peer group of established colleagues, all professionals, all beyond the stages of their training, all experienced, all working in the field of ethnomusicology. Students would be welcome to attend the seminars but not to be full members nor to present papers. This they could do at their own institutions, at chapter conferences, at national conferences. There they could learn the techniques of presenting papers, of timing their examples as well as their text, allowing sufficient time for the inevitable snafus of technical equipment failing to function, learning to speak to the audience, not to the screen, and to do so audibly, and all the other techniques of professional presentation that we have all had to learn. This was not to be the purpose of ESEM. It was not to be an opportunity for our students to acquire experience. This we could help them to do at home. At our Seminars, they and we equally could acquire knowledge.

Finally, John believed that we were all mature enough that we were able to listen. We were not among those who always needed to speak. We were professionals who knew that it was worth attending a Seminar for the sake of what we could learn from it - we might even be willing to admit to ourselves that some people knew more than we did and therefore that it was worth coming whether we were on the speakers' list or not. The 'I must give a paper' brigade could be left to the conferences with their double sessions that only half of us can hear, their long days with crowded programmes which allow no time to think, and their lack of time for discussion so that not even the speaker has the opportunity to learn from the experience of colleagues.

ESEM was to be different. That was John's purpose. That was why he began it and that was why we joined it with him.

Jeremy Montagu, Oxford

XVIIth European Seminar in Ethnomusicology

5-9 September 2001

Rauland, Norway

The Seminar will be arranged by the Department of Folk Culture at Telemark University College (Høgskolen i Telemark), Rauland.

Information about the college is available in English at: www.hit.no/

Telemark University College is one of 26 state colleges in Norway. The college has 4300 full time students (full enrollment) and over 400 faculty and staff. Telemark University College offers a broad range of studies: one-semester courses, two and three-semester degrees in academic disciplines, three and four-year professional degrees, and five and six-year Masters degrees and Doctorate programmes (some of these in cooperation with other universities).

Telemark University College is situated in southern Norway, where the entire activity of the college is organized in four faculties located at four campuses: Bø, Notodden, Porsgrunn and Rauland. All campuses have facilities which have been built or modernized in the past five years. The college participates in bilateral and multilateral exchange programmes with colleges and universities around the world. Students from more than 20 nations are currently enrolled.

Telemark county is the "middle ground" of southern Norway, stretching from the coastline of the Skagerrak in the east to the Hardanger highlands in the west. During the nation-building times of the 19th century, Telemark was a treasure trove for collectors and political activists who sought "national expression" in architecture, folk poetry, folk art and folk music. As a result, the works of country artisans and musicians rose in esteem and the traditional art forms were given a boost that has had its effect until our days. This was especially true for local music and dance. Of course the focus on the music from Telemark was not a coincidence. Apart from being what the nation-builders thought of as "truly Norwegian", the local music at this time was developed and refined by several brilliant musicians, the most legendary being "Myllarguten" (the Miller's son). In Telemark many of the old medieval ballads were still in use, and a good singer was, and still is highly appreciated by the local public. The nation-building period is over, and musicians today want their music to be evaluated on equal terms with other musical styles.

Although folk music in Norway is only a part of the overall picture today, its continuous presence as a genre is recognised by most people.

A presentation in English of the Norwegian folk music scene is given in: Chris Goertzen: *Fiddling for Norway - revival and identity*. The University of Chicago Press, Chicago 1997.

The Department of Folk Culture is situated in Rauland, a mountain village, approx. 210 km from Oslo. Rauland is a well known ski resort and popular among mountain hikers during summer.

The department is small with approx. 90 students and a staff of 12. The teachers and guest teachers are mostly performers (craftsmen or musicians). A current guest-teacher, probably known to some of you, is Agnes Buen, partner of Jan Garbarek.

The campus buildings are a mix of old and new style, and is owned by the municipality of Vinje. The local name is "Raulandsakademiet" (the Rauland Academy) a name widely used in addition to our official name. Our studies are:

Undergraduate (1 year):

Norwegian Folk Art
Norwegian Folk Music

Undergraduate Advanced (1 year):

Norwegian Folk Art
Norwegian Folk Music
Product Design
Restoration and Conservation Studies

Provided the financial situation allows it, a Master's degree study in traditional arts (folk art and folk music) will commence in 2002. The plans are ready and approved.

The main reason for teaching these subjects at university level is the concern that traditional skills, and the teaching of them, are disappearing from everyday life. The students find work as teachers, musicians, craftsmen or as cultural workers and mediators.

THE SEMINAR

Accommodation. There are 90 beds available on the premises (single and double rooms). Breakfast, lunch and dinner will be served in our dining hall. There are also good hotels within a short taxi drive's distance for those who prefer this.

Transport. We plan to order a bus to bring you from Oslo airport to Oslo city and from there to Rauland on Wednesday 5th. The trip will take about 4-6 hours, including stops and some sightseeing (hopefully also some music). Departure time has not yet been decided, but it will be in the afternoon. People who want to see Oslo before this can join the bus in Oslo City. You will be on your own going back from Rauland, on Sunday 9th or before. There are bus connections to Oslo airport from our campus. There will be more details about transport later.

Other activities. We plan to have at least one excursion by bus in the Rauland area and some shorter walks. Bring some good shoes! The Rauland autumn is normally mild, but this is a mountain district so you should be prepared for cold weather. The night life in Rauland is modest, this gives us a good chance to meet at "our place" in order to talk and discuss, eat and drink, listen to good music and hopefully make some ourselves. We would like to arrange several shorter concerts (max. one hour). In the concerts the focus will be on traditional Norwegian music, presented from different viewpoints, but we also intend to invite friends from abroad to contribute. In the evenings we would like to make room for informal sessions. So, please bring your instruments and dancing shoes. More details will come later.

Economy. We know that Norway is an expensive country for tourists (even for Swedes!). We have a reasonable hope to give you a seminar that will not cost you more money than the last one in Belfast. We also hope to get some support for those of you coming from countries with a weak currency. By January - February we should be in a better position to assess the situation.

More information. Details about the program, transport, prices etc. will follow in January-February. Also look for information at

<http://www-not.hit.no/ef/folkekultur/>

Call for papers

XVIIth European Seminar in Ethnomusicology (E.S.E.M)

5-9 September 2001, in Rauland (Telemark), Norway

The John Blacking Memorial Lecture will be delivered by the Swedish ethnomusicologist, professor Jan Ling, of Gothenburg University.

The seminar will be organised in part as a colloquy, and in part as a presentation of papers.

The colloquy

The colloquy will be on the topic "Musical instruments - construction and cultural significance in a comparative perspective", encompassing the two main themes:

- The relations between traditional instruments and historical instruments related to art music, i.e. baroque instruments, instruments with sympathetic strings etc.
- Musical instruments in changing contexts, i.e. the migration and globalisation of local musical instruments, and the adaptability of traditional instruments to the new media situation.

The two main themes of the colloquy will be organised in two different parts. *A few ethnomusicologists will be invited to give 15 minute papers on one or the other of the two topics, followed by plenum discussions.*

Call for papers

We call for papers relating to the following open themes:

1. Structure, style and performance in traditional music and the problem of continuity and change, with a preferred focus on vocal music. Papers relating to similar problems within instrumental music will also be considered.

Possible perspectives:

- Changing performance styles in traditional singing
- Comparative perspectives on lullabies as a musical genre

2. The social construction of tradition, encompassing such themes as the ethnic construction of world music, and traditional music and globalisation.

Possible perspectives:

- The social construction of norms and aesthetics in traditional music
- The role of educational institutions ("folk music departments")
- Traditional music as a vehicle of local identity
- Internationalisation of European folk music
- Local construction of world music

3. Free paper session

Papers dealing with ongoing research on any subject within the field of ethnomusicology will be allotted time here.

Proposals for papers should be sent in duplicate, containing a short description (maximum 300 words) outlining the themes to be addressed in the paper and the general theoretical thrust through which the argument is to be made. Speakers will be given 20 minutes to deliver their papers, followed by 10 minutes for questions. If possible, a more broad discussion will be organised after 3-4 papers on related themes.

We prefer papers not to be directly read, but presented in a more free manner. Multimedia equipment will be available to the presenters: CD/cassette players, VHS (American and European system) and DVD video projector, Power Point2000 presentation and internet connection (Netscape and IntExplor 5). Laptop can be connected.

We want to avoid parallel sessions and we would like to make room for a limited number of films/videos.

An alternative form of presentation will be possible through a "poster session", where ESEM-members can present papers, published books, reports, films/videos, phonograms etc. Please let us know if you have something you would like to present in this manner.

Abstracts/information about your presentations should be sent to:

Bjoern Aksdal
Rff-senteret Dragvoll
N-7491 Trondheim, Norway
E-mail: bjorn.aksdal@hf.ntnu.no
Fax: +47 73 59 65 73
Tel.: +47 73 59 65 76

The deadline for submission of abstracts of papers and presentations is

March 31st, 2001.

John Blacking's Legacy

XVIth European Seminar in Ethnomusicology

7-10 September 2000

The Queen's University, Belfast

A Report

'John Blacking's Legacy' was the theme for the XVIth European Seminar in Ethnomusicology, held at Queen's University, Belfast, from 7-10 September 2000. Due to the specific occasion (ESEM founder Blacking had taught at Belfast from 1969-90), this year's meeting had turned into an exceptionally large event: among the 90 participants were not only scholars from Europe and Israel but also from overseas, especially South Africa. Likewise, the Seminar had the pleasure to host several of Blacking's former colleagues, students, and friends like Richard Okafor, Anna Czekanowska, Reginald Byron as well as Andrew Tracy, son of Hugh Tracey for whom Blacking worked in South Africa from 1954-58.

On the one hand providing a comprehensive summary of Blacking's contribution to the field of ethnomusicology, the conference also offered an excellent forum for discussion regarding the controversial sides of Blacking's multi-layered work and impact on the field. That his influence should not be underestimated became already obvious from the immense range of topics covered by papers. In what follows I thus can only give a very general overview of the meeting.

In terms of ethnographic research, Blacking's central contribution has been his research on *Venda music*, which was, alongside with other South African and Namibian music cultures, taken up by several papers. My personal highlights were Jaco Kruger's paper about Venda music during the Apartheid and his film documents on the present situation of the Venda. Both contributions added an important contemporary view of a culture that has naturally developed further since Blacking's first encounter 45 years ago. With Blacking having taught in Belfast, the other regional focus was set on *Ireland*. Using the example of Irish dance Rina Schiller demonstrated, for instance, how Blacking's study of the Venda has been influential in adding cross-cultural perspectives. Focusing on Republican marching bands in Northern Ireland, Ciro de Rosa, in contrast, looked at another major aspect of Blacking's work - the interaction between *music and politics* on its various levels. For example, Peggy Duesenberry talked about the relationship between politics and traditional music at Scottish institutions, while Ian Russell picked up the delicate topic of performing traditional hunting songs in contemporary England.

Blacking's general impact on ethnomusicology is particularly evident in the emphasis of *cultural analysis* as an important ethnomusicological strategy. This was wonderfully illustrated by several ethnographies, such as the sociomusical analyses of Bushman Healing Songs (Emmanuelle Olivier), music making in Malawian Stories (Wim van Zanten), and Chinese Buddhist Non-Melodic Chant (Tsan-Huang Tsai). With Blacking's *Venda Children's Songs*, children's music was automatically a focus of the conference as well. Completed by a workshop on songs by and for children, several papers gave interesting insights - be it socialization in Amish culture (D. Elder Steward), Children in Igbo Musical Cultures (Richard Okafor) or in Japan (Fumiko Fujita). Another highlight was Vesna Andree's report on the role of music among refugees in Bosnia.

The study of the Venda girls' initiation cycle revealed another important aspect of Blacking's work: the anthropology of the body or *dance*. Iren Kertesz-Wilkinson, for instance, focused on the Hungarian Roma to demonstrate how dance can express and challenge social values. For Blacking, the human body remained a focus of interest when looking at the human capacity to send and receive messages through tones - and how human bodies interact with musical instruments. Aiming at a more bio-physiological level, John Baily gave examples of central Asian lute types by looking at aspects of the human sensori-motor system. The body as a site of a cultural practice was likewise the focus of Park Il-woo's paper on Irish fiddle playing. Music induces and invokes the participation of the whole person - this practical (and fun) side of Blacking's work could be experienced in Andrew Tracey's wonderful workshop of African music.

Already Blacking himself had pointed out that his writings often opened more questions than answering any. This also became obvious during the conference - what did he mean by writing that music is grounded on certain universals? Dalia Cohen and Ruth Katz gave a possible answer to that question. Keith Howard addressed the role of fieldwork in ethnomusicology - that, however, could also be interpreted completely differently from the perspective of western music. Similarly controversial is the understanding of his concept of music education as Heidi Westerlund exemplified. In summary, this meeting demonstrated very clearly that Blacking's ideas are still important and will remain challenging for further research.

And the person John Blacking? Tina Ramnarine's Blacking exhibit and papers, such as Reginald Byron's on the exchange of letters between Blacking and his Mentor Meyer Fortes, gave a good insight into his biography. Nevertheless, even more precious for those who had never met him (like myself) were the first-hand stories people knew to tell, although it was often difficult to get beyond the level of anecdotes - with one exception: Blacking must have been a very charismatic personality indeed.

Although the large number of participating scholars and papers presented was unusual for the more intimate meetings of the ESEM, Belfast was far away from being a "papers only" conference. This was also due to the presence of African scholars one usually does not meet at the large conferences, such as SEM. Talking to people like Minette Mans from Namibia was a good reminder that the field continues to develop and *exist* within the countries we usually just

study as well. Richard Okafor (Kenya/Nigeria) pointed out that the scientific ethnomusicological exchange is still too much restricted to the West. Despite scholarships (kindly also organized for this meeting), it is still difficult for scholars from East Europe and Africa to come to western conferences to represent their viewpoints. Why not having more conferences in Africa, for instance, or conducting *more* joint projects between African and European *scholars*?

The most memorable event for me was Paul Berliner's keynote lecture 'A Library in Flames: A Story of Musicians in a Time of War'. Apart from its emotional side (I guess, there was no-one in the room who was not moved by Berliner's reconstruction of the violent death of his mbira-teacher during the civil war in Zimbabwe), the lecture was a great introduction to mbira-music and its environmental context. And it was a wonderful demonstration of how ethnomusicology can reach a broader audience *without* having to sacrifice the scientific side of it! Berliner's presentation was less a lecture than a brilliant multi-media performance with own film material, recordings, mbira-playing, and singing. Talking about reaching out - a pleasant side effect of this conference was Cathy Baldwin's 20-minute feature about ethnomusicology on BBC Radio 3's 'Music Matters'!

Having heard so many dark stories about the Northern Ireland conflict, I am probably not wrong to say that many who came here for the first time initially had an uneasy feeling about the location. It was thus a positive surprise to see an actually beautifully located city - and especially its southern part was not much different from any other large town in Britain or Ireland. Thereby coming back to the role of cultural analysis in ethnomusicology - I felt that the excursions were an integral part of the conference as well, offering a chance to see the larger context Blacking's department has been part of. While the trips to the Giant's Causeway and the Mount Stewart Gardens also added a bit of holiday feeling to the usual conference business, the Black Cab Tour through the Shankill Road and Falls Road added a very different picture. It *did* have a touch of crisis tourism, but seeing those mural paintings, burnt out houses and hearing the stories from local drivers conveyed a feeling for the complexity of this conflict that has shaped this part of the world for such a long time. Memorable for me was also seeing Vesna Andree from Sarajevo writing a small message on the Peace Walls.

Special thanks to the organizers Suzel Reily and Tina Ramnarine who worked hard before and behind the scenes to make this memorable conference possible.

Britta Sweers

* * * * *

I am writing this on the day after I returned from Belfast, ...

... and I write it for several reasons:

- Perhaps I am old enough to do so without causing too much offence;
- Every fault noted below was perpetrated by more than one of our members at Belfast, and at London a year ago (our members - not just visitors - I could add names but it would be unkind);
- Before I became an academic, I earned part of my living on the public lecture circuit, and doing some of the things noted below to a public audience would have led to them walking out and not asking me another year;
- And, finally, we've all done them in our time, and most of us have only noticed that we did so when somebody else (me, in this case) pointed it out.

First, to Chair/men /women of sessions:

If you have two hours and four speakers, each speaker is entitled to a 30-minute slot. If they speak for 20 minutes, you have 10 minutes for discussion. If they speak for 25 minutes, you have 5 minutes for discussion. If they speak for 30 minutes, you have no time for discussion. "One quick question" always takes several minutes to ask and more to answer - these are minutes taken from the next speaker's time.

If you take two minutes to introduce a speaker, recounting his or her virtues, status, and publications, you have stolen two minutes from his or her time.

If you start ten minutes late, each speaker has lost two-and-a-half minutes from their slot, either from the paper or the discussion.

Similarly, if you take five minutes to introduce the session or to be a 'pro-active' chairman, you have stolen their time.

I can think of no way to stop a questioner rambling on, but it is not fair to others of us when they do so - maybe you can think of a way. At least try to stop them going on with supplementaries and hogging the whole 5 or 10 minutes.

Never believe that if you end the session ten minutes late, you can reduce the break between sessions by that time. The members know that social interchange is just as important as the sessions, and they will take their full allowance.

They'll take more if you let them. It's no good asking them at 11 o'clock to return - they have to be called at least five minutes ahead, otherwise you start late.

For speakers:

If you are asked for a 20-minute paper, it is discourteous and unprofessional to take 25. It is even more unprofessional, when you have come to the end, to say, "Can I just show two-minutes video, thirty-seconds tape, or whatever". Still worse is then to spend more than the two minutes introducing it.

It is unprofessional to produce a wad of papers and proceed to fumble your way through, cutting it to 20 minutes as you go. Even if you end, with great skill, exactly on the dot, it is still obvious to all of us that you could not be bothered to write a special paper for this occasion, an attitude unlikely to please either audience or organisers.

When running your paper at home with a stopwatch, time not only the paper and the illustrations, but also mime the movements involved. A presentation needs almost to be choreographed, for every fumble inscribing tape, separating OHP films, takes time, time that is part of your 20 minutes. Paul Berliner may not have given us a John Blacking Memorial Lecture, but he gave a brilliantly controlled presentation - every move, every sentence, was timed to the second. It was a highly skilled and highly professional presentation even if not what we wanted or expected.

Always allow a margin for those wonderful parenthetical thoughts that occur to you as you speak.

When you speak, speak to us, not to your sheaf of papers - they know what's written on them and don't need to be told - we don't know and we came expecting to be told.

Don't speak to the screen - the screen doesn't want to hear you - we do.

When using the OHP, don't point to the screen, point on the film on the OHP, and point with something thinner and more professional than your finger. But try not to stand between us and the screen (difficult at Belfast where screens were not high enough).

When you speak to us during your music example, none of us can hear you. Either use the Pause button or the Volume control, or save comments till after or make them before (but make sure you had them included on the stopwatch).

If you read in a monotone it shows that your paper is dead-boring to you. Try not to show it or it will bore us, too.

If the only reason for speaking is to get a grant from your own institution, tell the organisers to and ask them if they can provide a special slot on the programme, which will make sure that you are on the published programme but won't waste our time or keep out someone with something genuine to say.

Speak in front of a mirror at home. If your teeth are close together while you speak, practise opening them to speak - it may feel funny but it does let the sound out.

If you can remember all this we will all go home saying how wonderful your paper or your session was. If you can't.....

Jeremy Montagu

An important note ...

Those who find it easier to pay their subscriptions in (British) pounds are very welcome to do so through Oxford, but please do **not** send money directly to the bank. They do not tell me who has paid it and as a result I am left with mysteries, and members are left with no record of their payment.

Please write your cheque to ESEM, and then post it to me at 171 Iffley Road, Oxford OX4 1EL. I then know who has paid (and I tell the Secretary and Treasurer) and I send it in to the bank on a paying-in form, whose number they note and acknowledge.

All that they would tell me about the last two mysteries (unless I paid 5 pounds for each, 25% or 33% of the amount paid in) is the account number: 00151295 for 20 pounds, and 11044192 for 15. If any of you recognise either number, please let me know (email jeremy.montagu@music.ox.ac.uk or post) and we shall then know who has paid! Otherwise we shall say that you haven't paid for 2000! Happy new year and never trust a bank more than you have to!

Jeremy Montagu

ESEM Plenary Meeting

Queen's University, Belfast

10 September 2000

Minutés

1. Apologies: Were received from S. Furniss, G. Giuriati, M.-A. Juan, J. Hirshberg, F. Cameron, R. Günther and G. Rouget.
2. Minutes: Minutes of the 1999 Plenary Meeting were approved without amendment
3. President's Report
 - 3.1 Finances: A financial report was presented orally to the meeting.
 - 3.2 1999 Proceedings: An assurance was conveyed, from Giovanni Giuriati, that the proceedings of the 1999 Seminar would be published on the web before the end of October.
 - 3.3 Research publication: It was reported that it has been decided to include in future publications, comments by expert readers and authors' responses to those comments.
 - 3.4 IMC: It was reported that ESEM had negotiated membership of the IMC for two years. IMC is setting up a programme on globalization in music and may come to ESEM for contributors.
 - 3.5 ESE: The founding of a new organization, ESE, by Anne Caufriez was noted. This had been reported in the IMC newsletter.
4. Secretary General's Report
 - 4.1 Membership: It was reported that ESEM currently has 286 members, of whom 144 had not paid their dues since 1997; 12 are honorary life members; 18 addresses are out of date; about half of the members are contactable by email. Unpaid members (except those in Eastern Europe without access to hard currency) will be removed from the membership list.
 - 4.2 Communication: In the last year, two circular letters had been distributed. The new ESEMPoint had now been published. Information was requested for inclusion in the next ESEMPoint by the end of the year.
5. Elections
 - 5.1 Secretary General: Ruediger Schumacher was elected for a second 3-year term.
 - 5.2 Treasurer: Maria-Antonia Juan was elected for a second 3-year term.
 - 5.3 CORD: The following were elected as members of the CORD: M Clayton, E Dahlig, S Furniss, G Giuriati, F Kouwenhoven, D Lundberg, W. van Zanten.
6. ESEM 2001
 - 6.1 Location: The meeting accepted an invitation by representatives of Telemark University College, Norway, who offered to host ESEM in early September 2001.
 - 6.2 Themes: A wide variety of themes were proposed for ESEM 2001. It was agreed that these would be reduced to a list of 3 or 4 by the programme committee, which would include a CORD representative.

7. Any other business

7.1 Poster presentations: The suggestion was considered that ESEM consider including poster presentations in future.

7.2 Conference presentations: Several members raised the difficulty in following some conference presentations: it was agreed that all speakers should concentrate on clarity in order for their presentation to stimulate discussion. It was also agreed that session Chairs have a duty to keep proceedings strictly to time.

8. Thanks: A vote of thanks was offered to Suzel Reily and her colleagues at Queen's University for organising the conference.

Minutes taken by Martin Clayton

Notes taken at the ESEM CORD meeting 8 September 2000 in Belfast

Two items were discussed:

- ESEMpoint
- An ESEM research bulletin

ESEM point: The ESEM point will continuously be published by the board. The secretary general, Rüdiger Schumacher, will be responsible for the printing and distribution. The ESEM point will be printed in January and be sent out to all ESEM members in good standing during the spring. The ESEM point will contain:

- Announcements for new ESEM seminars.
- Call for papers.
- Minutes from the latest ESEM CORD meeting.
- Reports from ESEM related business, etc.

ESEM research bulletin: The initiative for a new ESEM research bulletin comes from the president Udo Will. The aim is to create a new forum for scholarly discussions within the ESEM. The idea of the bulletin could be presented as follows:

- A small number of articles or papers written by ESEM members are chosen and sent to other scholars/experts of the scientific field for comments.
- The articles will then (optional) be posted on the ESEM web site for further comments and discussion.
- Final version of the articles will be published in the bulletin together with relevant comments and additions.
- The ESEM cord will function as editorial board for the bulletin.

Minutes taken by Dan Lundberg

Music and Meaning in China and East Asia

Beauty - Power - Emotions

VIIth INTERNATIONAL CHIME CONFERENCE

Venice, Giorgio Cini Foundation, 20 to 23 September 2001

Music means whatever people say it means - or is there more to it? Different countries in East Asia have different ideas about their local music traditions and what they (ought to) mean. The extraordinary importance attached to programme music in China and Vietnam is well-known, but not every music genre in those countries relies on extra-musical ideas, and the quest for a 'story' behind the music is far less important in some other Asian cultures.

The seventh annual conference of the European Foundation for Chinese Music Research (CHIME), which will be held in Venice from 20 to 23 September 2001, focuses on 'music and meaning' in the context of Asian music and theatre. If you are interested to participate in this meeting as a speaker, please send us a brief paper proposal referring to one (or more) of the following key topics in relation to the main theme: beauty, myths, power, ritual, emotions.

The Giorgio Cini Foundation, Istituto Venezia e l'Oriente and Venice University Ca' Foscari will act as the main hosts and organizers for this meeting, co-supported by the CHIME Foundation and the School of Oriental and African Studies (SOAS) in London.

The conference is intended for scholars and students of East Asian music and culture - with backgrounds in anthropology, journalism, theatre studies, (ethno-)musicology, Asian language studies or any other related field - but also for musicians, composers and other enthusiasts and connoisseurs of far-eastern music and theatre, who would like to share with us their insights. We aim for an intimate, small-scale meeting (ca. 80 people), with room for some 25 papers, a practical workshop (Chinese percussion), ample time for discussion, and some brief concerts.

Papers will be selected in relation with fundamental issues of Chinese and Asian musical aesthetics and functions, such as concepts of musical beauty and their historical, textual and practical articulations; the relationships between musical and extra-musical idioms; the links between music and ritual, and the role of music in mediating emotions.

Abstracts should be sent, before 15 March, to the main organizer, Dr. Luciana Galliano, at the address shown below. Please indicate below your abstract any requirements you have in terms of equipment (video, taperecorder, slides, CD-player etc.) for your presentation. Senders of abstracts will be informed about the programme committee's decisions before the end of March.

Dr. Galliano is also the contact person for all other enquiries and communications concerning the conference. If you want to be kept informed about the programme, please get us in touch with us, so that we will keep you on our mailing list.

Università Ca' Foscari di Venezia
Dipartimento Studi sull'Asia Orientale
Dr. Luciana Galliano
Ca' Soranzo, San Polo 2169 30125
Venezia, ITALY

tel (until 30 March 2001:) +39-011-4310.400

tel (from 1 April 2001:) +39-041-5285.570

fax 39-041-720809 [Please note: if you dial these numbers from abroad, don't skip the 0 which follows the country code (39)]

E.mail: galliano@unive.it Web-site: to be announced soon

The conference will take place in the buildings of the Giorgio Cini Foundation, a superb Benedictine Monastery at only three minutes travelling by 'vaporino' from the San Marco. The monastery, founded in 982, is a great testimonial to central moments in the history of Italian Architecture and Art: the majestic creations of Andrea Palladio, the monumental Basilica overlooking the Basin of St. Mark's, the Cloisters, the grandiose halls of the Refectory, the monumental staircase and great Library by Baldassare Longhena, and the paintings by Tintoretto, Palma and Bassano. For more information about this place, you can visit the website www.cini.it. We can offer accommodation to the meeting's participants. For this we have reserved space in the nearby monastery of San Giorgio.

CHIME, European Foundation for Chinese Music Research
P.O. Box 11092,
2301 EB Leiden,
The Netherlands.
Phone: +31-71- 5133.974 / 5133.123 Fax: +31-71- 5123.183.
E-mail: chime@wxs.nl
Website: <http://home.wxs.nl/~chime>

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The Harmonica: History, Theory, Morphology, Ergology

A conference held in Maykop (Russia) on 19-23 September 2000

The Harmonica has an extremely broad distribution in Russia. It has superseded many traditional musical instruments and ensembles and has become an active participant in national festive gatherings on public holidays. In a short historical time a huge amount of varieties of harmonicas (up to 200) have evolved in Europe and Asia.

With regard to such wealth of varieties of harmonicas and the width of its occurrence there should be an adequate scientific concern to it. In reality, however, the harmonica as a whole is studied by a small number of scientists by using predominantly the historic-morphologic methodology. In Russian the most copious sources are to be found in Alfred Mirek's proceedings, primarily in his scientific historic encyclopaedic book "A Harmonica. Past and Present". Publications of A. Novoselsky, N. Sinitsky, M. Shatrov, E. Gippius and other authors of the 1920-s and 1930-s, and also B. Smirnov (1962), V. Lapin (1983) and M. Imkhanitsky have contributed considerably to the study of the harmonica.

During the past half century modifications in cultural processes have put forward a problem of new understanding of the harmonica culture. Today there are no maps of areal distribution of varieties of harmonicas, and a problem on its representation in a system of traditional music cultures is poorly known. Only now do investigators start developing such important organological problems as the history of the origin of the national varieties of harmonicas, contemporary methods of their manufacturing, making use of expressive potentialities, typology of performance practice in playing harmonicas; performers' repertoire, masterly methods and traits and so on.

The scientific - practical conference "The Harmonica: History, Theory, Morphology, Ergology" has attracted attention of leading experts - organologists, music experts, practical performers, music teachers, historians, archivists and folklorists. The conference digest contains the abstracts of the participants of the conference. The authors hope that their material will be of interest to instrument experts, folklorists and practical performers. As a result of the conference a collection of articles in Russian and with the English summary was published. The contents of the book: Mirek, A. (Moscow), "News about a history of occurrence and development of the harmonica in Russia"; Matzievsky, I. (S-Petersburg), "Harmonica in a context of traditional culture"; Boyko, Y. (S-Petersburg), "Aerophone or Idiophone?"; Sokolova, A. (Maykop), "Sources and stages of development of Adygh harmonica"; Usmanova, A. (Astrachan), "Harmonica of Astrachan Tatars"; Arda, A. (Suchum), "Harmonica at Abchaz"; Asadchich, O. (Maykop), "Harmonica and harmonier in the texts of Russian genres"; Pokazannik, E. (Postov-on-Don), "Reflections about the harmonica"; etc.

For further informations please contact Dr. Alla Sokolova, Yunnatov 2-b, fl.85, 385711 Maykop, Russia; e-mail: sch28@adygnet.ru

ISTITUTO INTERCULTURALE DI STUDI MUSICALI COMPARATI SCUOLA INTERCULTURALE DI MUSICA

FONDAZIONE GIORGIO CINI
Isola di San Giorgio Maggiore
30124 Venezia - Tel. 041-52.30.555 Fax 041-52.38.54

Seminario internazionale di studi (25- 27.1.2001): ETNOMUSICOLOGIA E WORLD MUSIC ETHNOMUSICOLOGY AND WORLD MUSIC

Styles, repertoires, performing practices and musical conceptions of cultures and societies to which ethnomusicologists devoted their attention for over a century are becoming object, in these last few years, of a new and increasing interest that involves especially the new generations all over the world. This interest is fueled by the positive values of a new intercultural humanism, but also, with less noble and equalitarian intentions, by the strategies of profit in the contemporary music market.

Ethnomusicologists feel today the need to interact with this new process of intercultural circulation of music. They can use in it their traditional role of mediators and guarantors of a qualified and correct information on various musical cultures, so that they can contribute to partially limit the risks of reducing these musics to the mere logics of economic profit.

To this complex knot of issues - musical, economic, socio-cultural - implied by the so-called world music, will be devoted the Seminar organized by the IISMC. The intention being to develop a global reflection on this phenomenon and to trace some tentative lines of action. The debate will involve experts with different backgrounds and competences: the sociologist Denis-Constant Martin, Director of research at the Centre d'Etudes et de Recherches Internationales (French National Foundation for Political Science); the musician Ali Farka Touré (Niafunké, Mali), considered as one of the most important and conscious representatives of the new traditional African music; Guy Huot, Executive Secretary of the International Music Council of UNESCO; the ethnomusicologists Steven Feld (New York University), Giovanni Giuriati (Università di Palermo), Maurizio Agamennone (Università di Venezia) and Francesco Giannattasio (Università di Roma "La Sapienza"), Director of the IISMC.

Sessione I (25.1.01, 9.30/12.30):

Francesco GIANNATTASIO (etnomusicologo, Università di Roma "La Sapienza")
Introduzione: Musiche, *métissage*, missaggio e messaggio
Introduction: Musics, mix age and message

Denis-Constant MARTIN (sociologo, C.E.R.I. - Sciences Po, Paris)
 Today's World musics: new brotherhoods or new exotica?
 L'attuale World music: nuove confraternite o nuovo esotismo?

Sessione 2 (25.1.01, 14.30/16.30):

Steven FELD (etnomusicologo, New York University)
 World Music: from the global industry to the rainforests of Papua New Guinea
 World Music: dall'industria globale alle foreste pluviali di Papua Nuova Guinea

Sessione 3 (26.1.01, 9.30/12.30):

Maurizio AGAMENNONE (etnomusicologo, Università di Venezia)
 Confronto interculturale e musicisti "migranti": in palcoscenico
 Intercultural confrontation and "migrant" musicians: on stage

Ali Farka TOURÉ (musicista, Niafunke, Mali)
 Le point de vue d'un musicien
 Il punto di vista di un musicista

Sessione 4 (26.1.01, 14.30/16.30):

Giovanni GIURIATI (etnomusicologo, Università di Palermo)
 La Cambogia e le musiche del mondo: esotismo, primitivismo, informazione
 interculturale, sensi di colpa
 Cambodia and the musics of the world: exotism, primitivism, intercultural information,
 and senses of guilt

Sessione 5 (27.1.01, 9.30/13.30):

Guy HUOT (Segretario del Conseil International de la Musique, UNESCO)
 World Music: Trivial Pursuit?

Discussione e conclusioni
 Discussion and concluding remarks

What "EEME/EME" Actually Is?

That's a good question!

EEME, and later on EME, stands for 'East European Meetings in Ethnomusicology' – followed by the 'European Meetings in Ethnomusicology' -, a serial publication, in fact a yearbook. As its founder and (single) editor I had to explain and promote this journal for so many times that I finally decided it was time to forward a more substantial explanation. So, here is my answer to the often friendly and supportive queries, or the sometimes distant and perhaps suspicious looks towards this less conventional journal.

If I dared to say 'less conventional journal' it was neither out of pride, nor because I consider it completely new, original or revolutionary. Truly, there are some novelties, but nothing is implied there with the more or less hidden intention of demonstrating or influencing whatsoever. EEME simply wants to live, for a while, covering a small patch from the wide blank spot represented by the Eastern European scholarship. This was its first aim, which, after several volumes, naturally expanded.

As it is written on the inside cover of each and every volume: "This periodic collective volume is dedicated, on the one hand, to the East-European intercultural and scientific dialogue; and, on the other hand, to the idea of communicating this dialogue to (and with) the entire world. Sticking to professional, academic and exegetical standards, its pages are open to all experts in the musics of any social and ethnic groups. We trust it is as important as necessary that researchers should meet and learn mutually about their exegetic performances, methodological particularities and adequacy, as well as about the collected field materials. This journal relies upon the conviction that the experts' dialogue in ethnomusicology, by means of the writing, may represent an important cultural action and a scientific performance with highly humanistic aims. Moreover, by means of the ethnomusicology and musical anthropology people might try to appreciate what characterizes or what solidarizes peoples, groups and individuals, what particularizes or what imposes them at the world level, what they do have in common and what is specific to each of them – from the creative point of view."

In fact, "It aims at becoming more and more complex and comprehensive, and its purpose is to succeed in rendering a highly speaking image of the Eastern creative space, as well as of the European professional ethnomusicology."

History

I founded the 'East European Meetings in Ethnomusicology' in 1993. The Soros Foundation for an Open Society provided first the funds, and it continued to do so for five consecutive years. After that the Foundation stopped its program for supporting academic publications and new

resources needed to be found. In 1999 the Pro-Helvetia foundation sponsored EEME, and, besides me, no one else in 2000. The first volume contained only Romanian authors, (for I did not spread the EEME news prior to make sure I could rely on sponsorship promises). After the first volume appeared, it became easier to appeal to colleagues worldwide in order to obtain their cooperation. Since then, the circle of friends and collaborators continues to grow. Among the consequences: the journal became more and more interesting, its contents increased in variety and quality, refined its English proficiency, received recognition and appreciation.

The internal structure of each volume builds up by itself, chapter or sections topics not being imposed or requested beforehand but rather identified from the materials received. "Do not work on orders, follow your academic demon, and you will see that whatever you will produce will miraculously fit in the EEME", I once wrote to a close collaborator. Thus, number of pages varied from volume to volume for the simple reason that I published everything - with very few exceptions - was submitted. Since in 1998, the Romanian Society for Ethnomusicology fulfilled all formal requirements and became a legal organization, EEME has started showing on the front-page top that it is backed by and belongs to this professional association. In 1999, the Romanian Society for Ethnomusicology became affiliated with the International Council for Traditional Music and charged itself as the ICTM National Committee in Romania. Since then, the EEME cover has also displayed this fact.

In order to provide and secure a better quality in the articles translated - especially from East European languages - into English, I worked hard to find native English speakers and writers who would volunteer on texts, verifying and correcting. Finally, in this respect four persons have shown great receptivity and generosity, and persistently performed these human and professional qualities. Which is why professors Philip V. Bohlman (University of Chicago), Margaret Beissinger (University of Wisconsin), Warwick Edwards (University of Glasgow), and Craig Packard (Center for Linguistics in Washington) figure on the front pages of the volume 7 as constituting the journal's Advisory Board.

Cultural Policy

Every issue states: "Authors are assured we shall have no intervention in the content and mental options of their articles. Individuals' choices are respected not only in what the standard way of citing, quoting and reference listing are concerned, but even in regard with translation too." At first, I was tempted to intervene in some orthographic or grammatical peculiarities, but then I realized this would have meant interference and homogenization. As said, even the language awkwardness communicates something very Eastern, that is why I refrained from trying to improve things, and asked for help only in order to avoid nonsensical syntagms or wrong grammar.

In the course of time the policy of the EEME crystallized itself as being that of... having no policy. No universal rules, requirements, length limits, or format principles would be imposed or requested from authors. I just set up some layout frameworks into which all texts would be

processed. Otherwise, EEME's policy is to respect all stylistic features be they very individualized, original, personal, and to avoid all standardization. The only terms are that all such particular peculiarities should demonstrate vivid, working, sharp brains behind, or consciously and purposely implied modes of expression, and thus represent free choices. Reason for which those possible licenses had to be consequent and unequivocal. Therefore I only asked authors to use the same original/atypical features and elements (in orthography, signs, syntax, abbreviations, punctuation, patterns and styles) all their articles long.

Collaborators

EEME's door is open to anyone - once stipulated that "EEME continues to publish all academic articles that will be submitted by professional and vocational ethnomusicologists and cognate scholars, and that will demonstrate intelligence and/or excellence in purpose, presentation, methodology, conceptualization and theoretic results." But, of course, since I wanted EEME to mirror honestly a reality, I published also materials with... thinner IQ. Of course, EEME is focused on promoting primarily ethnomusicological endeavors (studies, essays, articles, materials, comments, book or record reviews, conference reports), but interdisciplinary or cognate sciences and approaches are also welcome. They can be submitted via email or snail mail, and recommendations or referees are not needed, for EEME will never look for perfect or indisputable writings. Let the traditional, well-established journals select and promote elite scholarship, and maybe also pay their contributors, while less pretentious arenas, such as EEME, select only among less ambitious professional wings and sides. To the rare excellency let us prefer decency, this also applied to handling and interpreting musicological matters.

In fact, the only terms proposed to collaborators were that their articles use an acceptable English and were never published in English before. Another proposition was that the Latin alphabet be used for references as well. And if quoted titles of original works were not in an international language, or in some more accessible characters, it was desirable and useful that an English version be added in square brackets. But liberties were taken even with this principle and were tolerated.

Also in the general announcement and call for papers it was written that: "Preferable is that all studies, essays, materials, reviews, signals, reports on scientific manifestations, pieces of information, commentaries, discussions, polemics or retorts to be accompanied by a presentation of some introductory data referring to the professional biography of each signing collaborator." Often authors forwarded such bio-bibliographical information, at times I requested them to do so, at times I improvised some short presentations in accordance with previous letters and data exchange or personal knowledge.

Coverage

Now, after the 7th volume, a statistical survey shows that within the circle of 'meetings' I proposed the Variety itself came along, displaying itself. Out of 58 signing authors: 16 are from Romania, 9 from USA, 8 from Poland, 4 from UK, 3 from France, 2 from Finland, 2 from Bulgaria, 2 from Republic of Moldova, 2 from Hungary, 2 from Holland, 2 from Serbia, 2 from Austria, 1 from Sweden, 1 from Lithuania, 1 from Slovenia, 1 from Canada, and 1 from India. They treat East- and Central-European issues (researched in Romania, Bulgaria, Greece, Serbia, Albania, Russia, Ukraine, Lithuania, Poland, Slovenia, Hungary), as well as issues to be found in the US, UK, France, Finland, Sweden, Africa, Turkmenistan, China, Korea, on topics from Jewish and Roma musics, shamanism and archaic modes, up to commercial manipulation and record industries, from research institutions up to nationalism in scholarship or in music-making. I recuperated and set into international circulation only two articles by old authors, the rest of them being more or less modern and updated approaches and research outputs belonging to contemporary, living scholars. Without aiming for it, EEME displayed freshness, youthfulness, and mobility.

Change of Title

Starting from the 8th volume (2001), the journal's title changes in favor of 'European Meetings in Ethnomusicology'. Why should it be an 'Eastern...' publication, I wondered, as long as there is not a 'Western...' one, too? And as there is no other 'European' (ethnomusicological) journal, and nobody else intending to make one, I found no professional obstacles in renaming the journal this way. Actually, EEME has always been very European, so that the shorter name is completely accurate.

Distribution

Volumes are sent directly to, first, collaborators – writers, proofreaders, correctors and advisors –, then to institutions and individuals that have shown interest in it. Again, for financial reasons the supplying and delivering might vary in time. At the beginning, I tried to establish a cooperation with the Romanian Ministry for Foreign Affairs. Almost 400 copies from the first and the second volume were left with them. They were put in individual envelopes, which were addressed to specialized institutions. But I received only one confirmation (from Switzerland) that the copy under discussion was received. And from several places I checked out, be they Romanian Embassies abroad, be they should-be receivers, the confirmation was that the volumes were never seen. The American Embassy was also deceptive, whose cultural attaché accepted several dozen copies, promising that they will be sent to the right addresses; but all to no avail. As for the copies entrusted to Romanian government officials – all lost! For such reasons I gave up searching for such co-operation, instead including in sponsorship applications that money to secure distribution was also needed. Sometimes the submitted amount was

accepted, sometimes disapproved, sometimes partially given. However, the claim was fully accepted and supported only by the Pro-Helvetia Foundation, which is why the 6th volume surpassed the previous ones not only by its paper and printing quality but also by its more generous distribution.

The publishing of each single issue depended on sponsorship individually received, then on the processes implied by the printing works, which were renegotiated yearly, volume by volume. That is why the public announcement specified that, "Since periodicity might vary slightly, our collaborators are asked to stretch their patience and tolerance upon a delay of two-three months around summer or fall – when they should normally receive the journal."

Dr. Marin Marian-Bălașa
mmbalasa@hades.ro

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Domenico Di Virgilio has recently published a book (including a CD) on folk singing repertoire of Central Italy, a topic that he has been studying for the last five years. The book is in Italian language and contains plenty of music transcriptions and few sonagrams:

Domenico Di Virgilio, *La musica di tradizione orale in Abruzzo*, ed. Quaderni di Rivista Abruzzese, n.35.

Book and CD cost 30.000 Italian Lire (that is almost £ 10) and can be ordered from: La Rivista Abruzzese, Casella Postale 280, 66034 Lanciano (Italy); tel and fax +39-0872-49445

Some of the topics dealt with in the book are also in the web page www.aevo.com/fieldworkmusic and in the forthcoming proceedings of the XVth ESEM, London 1999.

A lesson-introduction on the acoustic characteristics of the same repertoire was held by Domenico Di Virgilio and Ing. Graziano Tisato on 28th November 2000 at the University of Venice, Dipartimento Storia delle arti e conservazione beni artistici (sez. cinema, musica, teatro) invited by Prof. Maurizio Agamennone.

* * * * *

The collection of Swiss traditional music for the 21st Century

The future lies in the past!

It is a great pleasure for me to present you in this edition of ESEMpoint a project of the Society for Traditional Music in Switzerland (GVS/SMPS) that will be due for publication by the beginning of 2002 in the form of an anthology of 10 volumes with a register volume. This anthology is based on the unpublished works of the folklorist and collector Hanny Christen (1899-1976) from Basel / Switzerland, the biggest discovery of recent times in the field of Swiss ethnomusicological material. The Hanny Christen collection includes numerous folkloristic writings and her fieldwork diaries as well as an extensive collection of hand-written notations with traditional folk music tunes from all over Switzerland, among them over 12'000! dances that were performed by bands of folk musicians in the years between 1820 and 1960. Since Hanny Christen had learned to play the cello and the piano and was a very apt singer with a sensitive ear and the absolute pitch as well as an excellent memory, she was able to write down correctly the music, even several days after she had heard it. In later years she took on her trips one of the first clumsy tape recorders. Thus, the collection also contains many recordings of authentic live performances. As many of the musicians were between sixty and eighty years old, when H. Christen made these recordings, the repertory of the collected melodies probably goes back to the early 18th century. Apart from the music collected in regions with well-known folk music traditions such as the Appenzell, Central Switzerland, Graubünden and Bern, there are hundreds of tunes from other parts of Switzerland, where traditional music has almost completely been forgotten. The collection contains many old dance types like the *kreuzpolka*, *mazurka*, *gallop*, *monfèrine* or *monfrina*, *hopser*, *rhéinländer*, *altwander*, *polonaise* (in three fourths) or the *varsoviense*. There is also evidence - based on many old photos of bands and musicians - that in the beginning of the 20th century many instruments were still played in traditional music formations that nowadays have vanished from the usual folk music scene (violin, various zither types and brass instruments).

The elaboration of this collection is probably the most extensive ethnomusicological project on Swiss traditional music of our times, as well as a significant resource for the folk music of the whole Alpine area and further ethnomusicological studies. The present project has been started in 1997. Since then, a team of competent musicians has been elaborating and processing by EDP-system the sheet music. In the anthology, every volume will be enriched with black-and-white photographs (of musicians and bands that played that music), collected by Hanny Christen herself, and supplemented by an appropriate introduction into every musical style. Further more, a complete register volume supplements the 10 volumes with sheet music. Differently set-up indices make it possible to find the melodies by various criterions. Index B, for instance, is sorted according to the index number and contains the references to the melodies in Hanny Christen's original collection. Index C is based on a simple encoding system that was already applied to an American music collection, allowing you to find a melody you already know. The code-system describes the movement of the beginning of a melody with alphabetical letters that

can be listed accordingly in an index. There will be more indices for the musicians, the bands, the period of existence, the date H. Christen recorded the melody and other additional topics.

The format chosen for publication of this anthology is that of A4 (21x297 mm = 8,3x11,7 inches) with up to 320 pages each volume in thread-stitched binding, so it lays flat, when e.g. open on a music stand, and c. 100 illustrations.

The publication of this collection will render everyone access to one of the biggest traditional folk music treasures of the Alpine area. The authors and the editor are convinced that it will be decisive for the future course of traditional music in this area and every folk musician as well as anyone else interested in Swiss traditional music. As the dissemination of this anthology means a lot to the editor, the Society for Traditional Music in Switzerland GVS/SMPS, a real bargain is offered for the acquisition of the whole anthology (no single volumes will be available!): the 10-volume set + one register volume can be purchased for CHF 299 only (offer valid until 12/31/2001). The list price after publication will be much higher.

If you are interested in a complete documentation, apply to the GVS/SMPS Secretariat or get it directly from our homepage <http://www.gvs-smps.ch>. Orders for this millennium publication can be mailed directly on the mentioned homepage or sent to the following address:

GVS Sekretariat
Monique Nydegger
Lätti 415
CH-3053 Münchenbuchsee
E-mail: info@gvs-smps.ch

For further information you can also apply to:

Silvia Delorenzi-Schenkel (president of the GVS/SMPS)
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Tel. office: +41 (0)91 972 65 21
Tel. private: +41 (0)91 862 22 61 (evening only).

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Dance - Choreology - Humanities

A Jubilee volume, dedicated to Professor Dr. Roderyk Lange, was issued on the occasion of the 70th Anniversary of his birthday, and the 50 Anniversary of his work in dance.

It contains 325 pages, illustrations, and dance notation. The text is bilingual (English-Polish). This volume was presented to Professor Lange on 7th October 2000, during a Jubilee Session, which was organised by the Committee of Ethnological Sciences of the Polish Academy of Sciences, the Faculty of History of the Adam Mickiewicz University in Poznań, and the Institute of Choreology in Poznań.

The volume contains contributions from former students and colleagues from around the world. There are some recollections of working with Professor Roderyk Lange. This is followed by a series of studies and articles dedicated to him. There is also a programmatic article by Roderyk Lange himself. All the articles deal with ethnochoreological issues, and with choreology in general. The following authors contributed to this volume: Egil Bakka (Norway), Margit Carpelan (Finland), Jacqueline Challet-Haas (France), Anca Giurchescu (Denmark), Czelawa Guz (Poland), Joan Henderson (Scotland), Anna Ilieva (Bulgaria), Dariusz Kubinowski (Poland), Roderyk Lange (Great Britain), Hannah Laudová (Czech Republic), Urszula Loba-Wilgocka (Poland), Irene Loutzaki (Greece), Andrij Nahachewsky (Canada), Ernő Pesovár (Hungary), Danuta Pożerska (Poland), Valerie Preston-Dunlop (England), Alkis Raftis (Greece), Jennifer Shennan (New Zealand), Anna Shturbanova (Bulgaria), Danuta Szczepanik (England), Agnieszka Trzaska (Poland), Ewa Wycichowska (Poland).

The volume closes with an up-dated bibliography of scholarly publications by Professor Lange. This volume may be ordered from the Centre for Dance Studies, Les Bois, St. Peter, Jersey JE3 7AQ, C.I. (Great Britain). Price £20.00 plus p&p. After the receipt of your order an invoice will be dispatched. As soon as the payment is received, the volume will be posted to your address. Please allow 14 days for delivery.

Due to her lifelong dedication to mutual understanding between Turks and Germans, ESEM member Ursula Reinhard (Berlin, Germany) - as the first female ethnomusicologist - has been honored by the Government of the Federal Republic of Germany with the "Bundesverdienstkreuz". Congratulations!
R.S.

Officers of ESEM 2000/2001

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