

**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**



**30**

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,

With large steps we are approaching our XVIIth European Seminar in Ethnomusicology which will take place at Telemark University College, Rauland (Norway), from 5th to 9th September 2001. With great pleasure we include the program together with further informations about place, travel connections and events. Particularly I want to direct your attention to the **REGISTRATION FORM**: if you plan to participate, please copy and fill in the form and send it as soon as possible to Frode Nyvold. Please consider that final registration date is 1st August!

**Thanks to Frode Nyvold and Bjørn Aksdal and their collaborators who have taken care of the preparations of this Seminar!**

Besides you will find detailed information on the Center for Black Music Research at Columbia College, Chicago. Since the CBMR has pointed out interest in establishing closer contact with interested ESEM members I have consented to include this text in our *ESEMpoint*.

Unfortunately, I have received only a few notes on recent publications by ESEM members since the last issue of *ESEMpoint*. Of course, I am well aware of initial difficulties with re-establishing *ESEMpoint* as a means of communication and information among members; therefore, I am not yet disappointed! - Please be cordially invited to contribute to our next *ESEMpoint* 31 which is planned for the end of this year: deadline will be **30th November 2001!**

Thanks to Silvia Delorenzi-Schenkel for sponsoring a member in a country without convertible currency! - And, last but not least, all ESEM members who have not yet paid their membership fee for 2001 are kindly requested to do so - as soon as possible! - Thank you! - I hope to see many of you in Rauland!

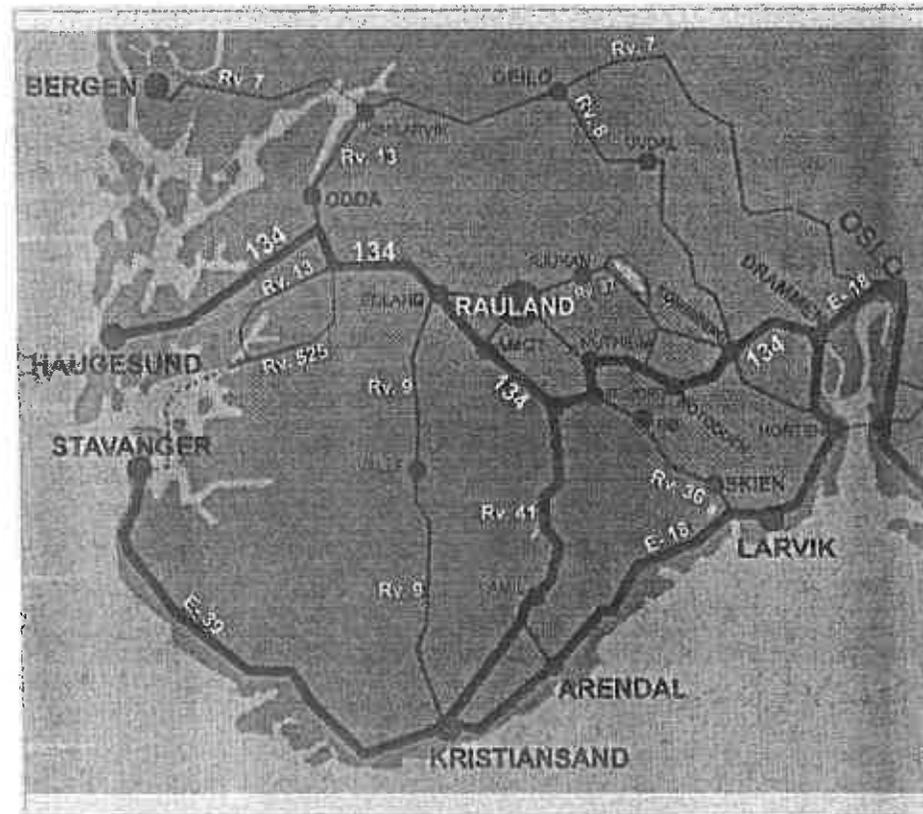
Rüdiger Schumacher



**17th Annual Conference of the  
European Seminar in  
Ethnomusicology**  
5-9 September 2001. Rauland, Norway



**Sponsored by:**  
Telemark University College,  
Vinje Municipality and  
Telemark County Municipality



**17th Annual Conference of the European Seminar in  
Ethnomusicology**

**5-9 September 2001. Rauland, Norway**

Welcome to the upcoming ESEM conference which will be held at the premises of the Department of Folk Culture, Telemark University College, Rauland, Norway.  
website: <http://www-not.hit.no/efl/folkekultur/>

**THE PLACE**

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 on 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.

**Rauland Art Museum** includes two collections: The Dyre Vaa collection and the Knut Skinnarland collection.

Dyre Vaa (1903 - 1980) and Knut Skinnarland (1909 - 1993) are both well-known sculptors from Rauland, who left much of their work to the municipality of Vinje. The Dyre Vaa collection houses sculptures, paintings and drawings by Dyre Vaa and Tor Vaa, his son. The collection also features woodcuts by Svallaug Svalastoga.

The Knut Skinnarland collection presents a copy of his studio, sculptures and drawings, in addition to guest exhibitions by other artists. This summer there will be an exhibition with the theme "The horse expressed through art and folk art".

**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). The campus buildings are a blend 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. The **Folk Music Archive** of Telemark is also situated at the Academy.

## THE CONFERENCE

**Prices.** The conference fee will be 400 NOK. In addition there is a charge of 400 NOK for each day of your stay. That means a total of 2000 NOK (ca 153 £) if you arrive on Wednesday and stay until Sunday. This includes:

- Bus transport from Oslo central station to Rauland on Wednesday.
- Bus transport from Rauland to Gardermoen airport (via Oslo) on Sunday.
- All meals (breakfast, lunch and dinner).
- All concerts and excursions.
- Accommodation at the Rauland Academy.

**Accommodation.** There are 90 beds available at the Rauland Academy (mostly single rooms but there are double rooms if you wish to share a room. Your choice will not influence the prices). Breakfast, lunch and dinner will be served in our dining hall, except for lunch on Thursday, which will be at Austbø Hotel.

There are also good hotels within a short taxi drive's distance for those of you who prefer this. In that case you have to order and pay for your own accommodation. It is still possible to join us at our meals, but you will have to pay for them separately: breakfast 50 NOK, lunch 60 NOK, dinner 90 NOK.

**Suggested Hotels:**

- Austbø Hotel, tlf. +47- 35 07 34 25 (fax: 35 07 31 06).
- Rauland Høgfjellshotell, tlf. +47-35 06 31 00 (fax: 35 07 35 77).

### **Transport .**

We have ordered a bus to bring you from Oslo Central Station to Rauland on Wednesday 5th. **We will meet you in the hall by the Central station airport train stop ("flytogsentralen Oslo S") at 14.30.** The airport train leaves Gardermoen airport every tenth minute. Travelling time is 21 minutes. Price 130 NOK.

The bus will leave at 15.00 . At 17.00 we will stop at Heddal stave church to have a look at the church (see <http://home.enitel.no/kirkevergen/> ) and to listen to a few traditional hymns. At 18.30 we will visit the fiddler Knut Buen at his open air studio in Tuddal. We will see mountain scenery before arriving in Rauland at ca. 20.45.

On Sunday our bus will leave Rauland at 15.30 directly for Gardermoen airport. Arrival ca. 19.30.

If you come by car from Oslo, you have to drive through these cities: Drammen, Kongsberg and Notodden, before driving past Heddal stave church and further on to Rauland (see map).

Participants arriving at a later time should use public transport. The "Haukei ekspressen" (bus) departs from Oslo central bus station ("Oslo bussterminal") at 09.30, 14.15, 17.30 and 22.00. The bus station is close to the Oslo central station ("Oslo S"), follow the signs.

The trip by bus takes 4 hours and 15 minutes. You arrive in ÅMOT. From there you can take the bus to Rauland (20 minutes).

Price (at the time of writing): 310 NOK (from Oslo, one way)). This cost is not covered by us.

More detailed information at: [http://www.rauland.org/map\\_t/english\\_win.htm](http://www.rauland.org/map_t/english_win.htm)

**Excursions.** We plan to have at least one excursion in the Rauland area and some shorter walks. On Thursday 6th we will go for a boattrip on lake Møsvatn. During this excursion you will meet local traditional musicians. Bring some good shoes and warm clothes! The Rauland autumn is normally mild, but this is a mountain district so you should be prepared for cold weather.

#### **Concerts.**

You will meet:

On Wednesday:

- *Sondre Bratland*. Sondre sings all kinds of traditional songs but has made a name for himself in Norway for his interpretation of hymns and lullabies.

He is probably one of the best known folk singers in Norway. He was formerly Head of our Institute of Folk Culture, but is now receiving a grant from the state for his performing activities.

- *Knut Buen*. Knut is a virtuoso within the field of instrumental folk music. He has received the prestigious Order of St. Olaf for his work within the Hardanger fiddle tradition.

On Thursday:

- *The Romtveit family*. *Tarjei Romtveit* and his son *Øystein Romtveit* will meet us after lunch at Austbø Hotel. *Tarjei's* daughter *Hillborg Romtveit* and her husband *Trygve Vaagen* will present their music later in the afternoon. The Romtveit family descends from the legendary fiddler "*Myllarguten*". Trygve is a descendant of another famous fiddler and contemporary of Myllarguten, "*Haavard Gibøen*". It is the music of these old masters and other artists, as passed on by tradition, that we will get to hear.

On Friday:

- *The Jánosi Ensemble*. From Hungary we have invited *András Jánosi* and his companions *András Turli* and *Géza Péntzes*. The Jánosi Ensemble was started in the early days of the Hungarian dancehouse movement, and is today firmly established as one of the leading groups within the Hungarian folk music revival.

On Saturday:

- *Filflet-Hamres energiforsyning*. A duo with an energetic, humorous and unpredictable approach to traditional music. *Gabriel Filflet* and *Ole Hamre* will give you another perspective on the Norwegian folk music scene.

Thursday, Friday, Saturday

- The informal sessions in the evenings will of course be open for everybody. We hope you will join our teachers and students in making music and in dancing!

## **THE PROGRAM**

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

**5-9 September 2001**

**Rauland, Norway**

#### **Wednesday September 5th**

- 15.00: Departure by bus from Oslo central station
- stop at Heddal church: short concert
- stop at Tuddal: visit workshop of Hardanger fiddler Knut Buen (18.30-19.30)
- arrival in Rauland (ca. 21.00)
- supper
- informal social gathering

#### **Thursday September 6th**

Registration 09.00-10.00

Opening ESEM 2001 10.00

Session 1 (10.30-13.30):

***Colloquy: Musical instruments - construction and cultural significance in a comparative perspective.***

***Theme: Musical instruments in changing contexts, i.e. the migration and globalization of local musical instruments, and the adaptability of traditional instruments to a new media situation.***

Dan Lundberg (Stockholm, Sweden): From local to local. Folk music instruments on the move.

Shui-Cheng Cheng (Hiroshima, Japan): Musical instruments in changing contexts. The case of the Japanese biwa.

Lars-Christian Koch (Kerpen-Horrem, Germany): Surbahar and sitar in the 20th century - playing, technique, construction, material and the concept of sound-aesthetic.

Coffee Break (11.45-12.15)

Bjørn Aksdal (Trondheim, Norway): From shepherds pipe to Meråker clarinet. The case of the Norwegian traditional clarinet.

Jeremy Montague (Oxford, UK): A survival of instrumental types around the Baltic (precise title later)

**Chair:**

Lunch Austbø hotel (14.00-15.00)

Concert Austbø hotel (15.00-15.30)

Excursion to Møsvatn - Concert in Hovden church

Dinner Rauland Academy

Social gathering with music and dance at Rauland Academy

### **Friday September 7th**

Session 2 (09.00-13.00):

*Open theme 1: Structure, style and performance in traditional music and the problem of continuity and change*

Rimantas Astrauskas (Vilnius, Lithuania): Structure, style and performance of traditional calendar songs in Southeastern Lithuania.

Marin Marian-Balasa (Bucharest, Romania): Dying architectures and mathematics: the case of Romanian traditional carols.

Zinaida Mozheiko (Minsk, Belarus): The rural traditions of the loud-voiced singing.

Katalin Lázár (Budapest, Hungary): Lullabies in Hungarian folk music tradition.

**Chair:**

Coffee Break (11.00-11.30)

Susanne Fürniss (Villejuif, France): Rocking the baby, embodying musical structures.

Ingrid Gjertsen (Bergen, Norway): The vocal wave of today - the question of continuity and change in performing situations and styles.

Arnfinn Stølen (Oslo, Norway): Basic tonal structures as a vehicle for understanding the history of sami migrations - north versus south.

**Chair:**

Lunch Break (13.00-14.00)

Session 3 (14.00-18.30):

Udo Will (Versonnex, France): Stability and variability in Australian Aboriginal song performances: the case of M3-type small songs.

Francesca Cassio (Rome, Italy): The Dhrupad vocal tradition of North India: its problem of continuity and change (with particular reference to Dagar gharaanaa).

Giovanni Giuriati (Rome, Italy): Continuity and change in the performance of carnival tarantella in Montemarano (Southern Italy).

Britta Sweers (Pinneberg, Germany): Change through revival - the transformation of English folk song.

**Chair:**

Coffee Break (16.00-16.30)

Jean-Jacques Castéret (Bordeaux, France): La quête de la communion et sa transposition musicale dans la polyphonie pyrénéenne.

Jehoash Hirschberg and Roni Granot (Jerusalem, Israel): Cantor-congregation interrelations in responsorial cantillation.

Bernard Garaj (Slovakia): Instrumental folk music in Slovakia and its change after the fall of communism.

Karin Eriksson (Gotheburg, Sweden): Folk music from Halland and the organised fiddlers' movement during the 20th century.

**Chair:**

Dinner 19.30

Concert at Rauland Academy (21.00-22.00): Janosi ensemble (Hungary)

Social gathering with music and dance at Rauland Academy

### **Saturday September 8th**

Session 4 (09.30-13.00):

***Open theme 2: The social construction of tradition (panel session)***

Panel session 1 (Martin Clayton e.a.): In time with the music: The concept of entrainment and its significance for ethnomusicology.

**Chair:**

Coffee Break (11.30-12.00)

Panel session 2 (Hans-Hinrich Thedens e.a.): How we built "our" music - the construction of the concept Norwegian folk music.

**Chair:**

Lunch Break (13.00-14.00)

Short Excursion (14.00-15.30)

Coffee Break (15.30-16.00)

***John Blacking Memorial Lecture (16.00-17.15)***

Jan Ling (Gothenburg, Sweden): Is world music the Viennese classicism of our time?

**Chair:**

ESEM General Assembly (17.30-18.30)

Conference Dinner 19.30

Concert at Rauland Academy (21.00-22.00): Gabriel Fliflet and Ole Hamre (Norway)

Social gathering with music and dance at Rauland Academy

**Sunday September 9th**

Session 5 (09.30-12.30):

***Open theme 2: The social construction of tradition (part 2)***

Ewa Dahlig (Warsaw, Poland): Polish rhythms in Scandinavia. Shared or double identity?

Shai Burstyn (Tel-Aviv, Israel): The making of a folk song tradition in Israel.

Richard C. Okafor (Enugu, Nigeria): Traditional music as a vehicle of local identity.

Coffee Break (11.00-11.30)

Maria Samokovlieva (Plovdiv, Bulgaria): The role of educational institutions for the development of Bulgarian folk music.

Laura Leante (Rome, Italy): Reconstructing tradition through world music.

**Chair:**

Lunch (12.30-13.30)

Session 6 (13.30-15.00):

***Open theme 3: Free papers***

Daniel Winfree Papuga (Oslo, Norway): Music and mortality: Aural aspects of death in multicultural Norway.

Gjermund Kolltveit (Oslo, Norway): Christian Leden (1882-1957) - a forgotten ethno musicologist of Arctic peoples.

Anon Egeland (Rauland, Norway): A practical approach to understanding the constructional peculiarities and musical possibilities of the bone flute.

**Chair:**

Departure 15.30

- bus to Gardermoen

- arrival at Oslo airport, Gardermoen ca. 19.30



The major collections of the Library and Archive are the Martin Williams Collection of sound recordings and personal papers; the Edmund Thornion Jenkins Collection of music manuscripts; the Talib Rasul Hakim Collection of music manuscripts; the Ben Holt Collection of archival materials and personal papers; the James Furman Collection of archival materials and personal papers; the William H. Buntman Collection of sound recordings; the John I. Slaughter Collection of sound recordings; the Alton Augustus Adams Collection; the Dominique-René de Lerma Collection of books, scores, recordings, and personal papers; the Irene Britton Smith Collection of papers and music manuscripts; the Melba Liston Collection of music manuscripts; the Sue Cassidy Clark Collection of interviews and research materials on popular music; the Garifuna Collection of materials used for the video documentary *The Garifuna Journey* (1998); and collections of scores by a number of black composers.

The CBMR Library materials are non-circulating, but reference assistance is available to anyone who needs information from the collection. Research requests come from many sources: orchestras and performers consult with the CBMR about possible repertoire; scholars require manuscripts and archival materials; the press and media need background information; documentary filmmakers seek both information and visual materials; teachers at every level request information for use in their classes; students pursue topics for term papers and class projects; and members of the general public consult the Library out of personal interest. Persons interested in research assistance can e-mail the librarian at [cbmrref@cbmr.colum.edu](mailto:cbmrref@cbmr.colum.edu) or complete the online Reference Request at <http://www.cbmr.org/reference.htm>.

#### CBMR National and International Conferences on Black Music Research

The Center's National and International Conferences on Black Music Research encourage and facilitate scholarly thought, documentation, and discussion in all areas of black music. The conferences include scholarly presentations, performances, exhibits, and other special events, and they often focus on the musical styles, genres, and musicians found in the locales surrounding the meeting sites. Past CBMR conference sites include Washington, D.C., St. Louis, Chicago, New Orleans, and New York City.

The 2001 Inter-American Conference on Black Music Research will be held May 23-27 in Port-of-Spain, Trinidad, in conjunction with the annual meeting of the Society for American Music. For details, visit the CBMR Web site and follow the link to the 2001 Conference.

#### Research Fellows Program

Under the auspices of the Rockefeller Foundation, the CBMR has offered two resident research fellowships per year since 1995. Throughout their year in residence, the fellows focus on their particular research topics and may deliver lectures and other public discussions. They may also travel to remote research sites and cultural centers as befits their research topics.

The themes of the several years of the fellowships are listed below.

- 1995-96: Music and the Other Expressive Arts: Relationships and Implications  
Fellows: Johann Buis, Danille Taylor-Guthrie
- 1996-97: Music in the Black Diaspora: Focus on Latin-American, Caribbean, and U.S. Connections  
Fellows: Robin Moore, Gerhard Kubik and Moya Malamusi
- 1997-98: Modes of Integrative Inquiry  
Fellows: Julia Foulkes, Helen Walker-Hill
- 1998-99: In the Spirit of Paul Robeson: International Scholarship in Music  
Fellows: James Hall, Patricia Alleyne-Dettmers
- 1999-2000: International Scholarship and the Black Expressive Arts  
Fellow: Sterling Stuckey
- 2000-01: International Scholarship and the Black Expressive Arts  
Fellows: Oliver Greene and Julio Cesar de Sousa Tavares

In addition to the Rockefeller Resident Fellowships, the CBMR is currently hosting Marcello Piras on a fellowship supported by other external funding.

#### Publications Program

The publications of the Center for Black Music Research are its primary means of disseminating knowledge and information. *Black Music Research Journal* is published in the spring and fall of each year and treats the philosophy, aesthetics, history, and criticism of black music. *Lenox Avenue: A Journal of Interarts Inquiry*, published from 1995 to 2002, examines the interrelationships among the black expressive arts. The CBMR Monograph series consists of short reference tools. The Center also publishes the *CBMR Digest* newsletter, which informs the CBMR's constituents about current activities of the Center and other news of the field. Former periodicals of the Center include the *Stop-Time!* newsletter, published from 1998 to 2000 and devoted to examination of interconnections between and among U.S. black vernacular musical styles and the activities of the CBMR's Ensemble Stop-time, and the *Kalinda* newsletter, published from 1995 to 1997, devoted to the activities of the CBMR's Ensemble Kalinda Chicago, and the performance of music from the Afro-Caribbean repertoire.

The Center co-publishes, with the University of California Press, a book series titled Music of the African Diaspora. To date, two books have been published in the series: *California Soul: Music of African-Americans in the West* by Jacqueline DjeDje and Eddie Meadows and *A Study in Contradictions: Toward a Biography of William Grant Still* by Catherine Smith; two books are slated for release in the spring of 2001: *From New Orleans to Texas and the Territories: Don Albert's Musical Life* by Chris Wilkinson and *Dead Man Blues: Jelly Roll Morton Way Out West* by Phil Pastras; and eleven other manuscripts are under contract. Another major publication that was edited and prepared by CBMR staff is the *International Dictionary of Black*

*Composers* (IDBC), published in April 1999 by Fitzroy Dearborn Publishers. This two-volume work provides information about a cross-section of 186 composers of African heritage who reside in locations around the world, including North and South America, Europe, Africa, and the islands adjacent to and between any of these continents, including, for example, the islands of the Caribbean. The IDBC has been the recipient of several prestigious awards, as follows:

- Columbia University Libraries, Reference Departments, Selected Reference Books of 1999/2000
- Choice Award, Outstanding Academic Titles for the year 1999
- Dartmouth Medal Honorable Mention, Reference & Users Services Association, American Library Association
- New York Public Library, Twenty Best Reference Books for the year 1999
- RUSA Award, Outstanding Reference Sources for Small and Medium-sized Libraries for the year 2000

By addressing the totality of black musical culture, these publications quickly have become catalysts in an expanding research field. Persons interested in receiving *CBMR Digest* free of charge or subscriptions to other publications may send an e-mail message to [CBMR@cbmr.colum.edu](mailto:CBMR@cbmr.colum.edu) or a fax to the Center at (312) 344-8029. Subscriptions to current or back issues of the journals may be purchased online at <http://www.cbmr.org/pubs.htm> or by contacting the Center by phone or fax. The books in the series and the IDBC may be purchased from [Amazon.com](http://www.amazon.com) through the *CBMR Online Bookstore* at <http://www.cbmr.org/bookstore.htm>.

#### CBMR Web Site

The CBMR Web site (<http://www.cbmr.org>) presents information in several areas:

- **Publications** presents information about the Center's journals, newsletters, and books, including secure online ordering
- **Outreach and Performance** includes information about Project Stop-Time, the performance groups, and courses taught by CBMR staff
- **CBMR Library and Archive** gives information about the library hours and types of access, provides an online form for submission of reference requests, and provides a series of bibliographies and discographies related to black music
- **Rockefeller Fellowships** lists the recipients of the CBMR Rockefeller Resident Fellowships between 1995 and 2001
- **CBMR Conferences** presents information about past and future National and International Conference on Black Music Research
- **Musical Styles and Genres** includes brief definitions of and bibliographies about a number of the primary black music styles and genres

- The **CBMR International Web sites** are devoted to black music activities and research, dividing the world into four regions: Africa, Asia and Oceania, the circum-Caribbean, and Europe
- **Memberships**, including the CBMR Associates and the Alton Augustus Adams Society
- The **CBMR Online Bookstore**, an auxiliary to Amazon.com, serves as a source for purchase of books, sound recordings, and printed music pertinent to a number of black music styles and genres
- The **CBMR Discussion Board** provides an area where black music scholars, composers, performers, and teachers can converse together online
- General information about the CBMR and its staff
- Links to other sites on the World Wide Web related to black music topics

#### New Black Music Repertory Ensemble

The Center's newest performance organization is the New Black Music Repertory Ensemble, a large ensemble of thirty-two professional musicians. The group presents black music in the written tradition from the eighteenth century to the present, as well as arranged compositions from the vernacular genres. During the 1999-2000 season, its concerts were dedicated to the string quartet, solo vocal songs, compositions based on Negro spirituals, instrumental solos, and compositions based on jazz and blues. The 2000-01 season has focused on "The Black Composer, the Jazz Idiom, and the Blues," "The Black Composer and the Spiritual," "Music for Trumpet and String Ensemble," a children's concert featuring two young black composer/performers, and concerts featuring tributes to Duke Ellington and the Modern Jazz Quartet.

#### Special Initiatives

Project Stop-Time was designed to focus on African-American popular musical traditions of the twentieth-century. This goal of this three-year initiative, which ran from 1998-2001, was to educate the general public about some of our nation's most important forms of expressive culture. The primary educational focus of the program was directed at a generation of young Americans who have grown up without a full knowledge of their cultural heritage. Ensemble Stop-Time consisted of a group of sixteen musicians, organized into a variety of performing media, including quintet, sextet, and big band jazz instrumentations. Comprised of some of Chicago's leading professional musicians, the Ensemble presented the entire range of African-American popular music, from spirituals, blues, and ragtime, to gospel, R&B, and hip-hop in a series of lecture-performances designed to demonstrate the evolutionary development of these and other styles of black popular music. Ensemble Stop-Time hosted a series of workshops in selected Chicago high schools. In these workshops, Ensemble members conducted demonstration and discussion sessions centering on musical devices essential to popular music. Each workshop concentrated on a single musical technique and was designed to give

participants hands-on training and exposure to techniques such as riffs and vamps, call and response, harmonic turnarounds, the blues scale, important chord progressions, and other harmonic forms.

Ensemble Kalinda! Chicago was an ensemble of six Chicago musicians of Latin-American and West Indian descent whose performance repertoire consisted of folk and popular music from all regions of South America, Central America, and the Caribbean, including genres such as the son, samba, merengue/mÚringue, bomba y plena, salsa, calypso, quelbe, and zouk. The musicians, who are of Puerto Rican, Brazilian, Cuban, Haitian, and Mexican heritage, performed on instruments typical of those regions, including percussion instruments such as drums, claves, guiro, and cabaza; guitar and marimba; bass, flute, saxophone, trumpet, and piano.

#### NEH Challenge Grant

The Center for Black Music Research is the recipient of a \$450,000 National Endowment for the Humanities Challenge Grant. These special grants are designed to assist the recipient in raising substantial financial support over a given period of time. The terms of the grant require the Center to raise three times the grant amount in matching funds (\$1,350,000) during the next three years. The resulting \$1,800,000 will be placed in an endowment fund that will generate interest income to support aspects of the Center's operations in perpetuity.

To make a contribution to the matching funds for the NEH Challenge Grant, visit the CBMR Web site at [www.cbmr.org/challenge\\_grant.htm](http://www.cbmr.org/challenge_grant.htm).

#### CBMR Associates Program

Individuals and institutions can support the Center's vital work by enrolling in the CBMR Associates Program. Associates will be kept informed about the Center's activities and progress and will receive complimentary issues of all CBMR publications released during the year of membership - including *CBMR Digest*, *Black Music Research Journal*, *Lenox Avenue: A Journal of Interarts Inquiry* - and receive a special, one-time prepublication discounted offer for purchase of books in the Music of the African Diaspora series as they are released. Become a member of CBMR Associates on the CBMR Web site at [www.cbmr.org/support.htm](http://www.cbmr.org/support.htm).

#### Alton Augustus Adams Society

Named after Alton Augustus Adams (1889-1987), a native of the U.S. Virgin Islands and the first black bandmaster in the United States Navy, this new auxiliary society has recently been formed at the Center to support its black music activities and research initiatives in the circum-Caribbean. Members will receive invitations to special events and performances, free

attendance at scholarly meetings and performances, special acknowledgments on the Center's World Wide Web site and in appropriate program booklets, and a complimentary membership in CBMR Associates. Join the Adams Society on the CBMR Web site at [www.cbmr.org/AAA/membership.html](http://www.cbmr.org/AAA/membership.html).

#### Contact the CBMR

For general information about the CBMR, contact the Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996 U.S.A.; phone: (312) 344-7559; fax: (312) 344-8029; e-mail: [CBMR@cbmr.colum.edu](mailto:CBMR@cbmr.colum.edu); Web site: <http://www.cbmr.org/>.

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The members of CNRS-LMS (Langues-Musiques-Société) have issued two collective publications on music in Africa:

- Simha Arom and Susanne Furniss are the guest editors of the special issue of *Musicae Scientiae*. The Journal of the European Society for the Cognitive Sciences of Music - Discussion Forum 1: "Africa and the Medieval Europe: The theory of pentatonic systems reviewed in the light of African tone-systems of oral tradition", 2000, 135 pages.

This issue contains the 13 contributions to a round-table held in Paris in november 1997, which brought together specialists from musicology and ethnomusicology. The proceedings include the entire reproduction of the discussions that followed the theoretical proposals (Simha Arom, Fabrice Marandola), the presentation of significant cases (Olivier Tourny, Sylvie Le Bomin, Valérie Betmalle, Vincent Dehoux, Susanne Fűrniss, Francesco Giannattasio, Nathalie Fernando) and the complementary point of view of theoreticians and musicologists (Nicolas Meeus, Alexander Goehr, Célestin Deliège, Jean Molino).

- Sylvie Le Bomin has coordinated the recent issue of the *Journal des Africanistes* (Tome 69, Fascicule 2), dated 1999, released in mid-2000. This issue entitled "Parcours musical en Afrique" contains a part of the contributions to a Journée d'Etude held at Musée de l'Homme (Paris) in march 1998.

9 articles by Vincent Dehoux, Marianne Lemaire, Sandrine Loncke, Madeleine Leclair, Fabrice Marandola, Hervé Rivière, Susanne Fűrniss, Pierre Sallée et Emmanuelle Olivier are organised in two approaches: musical patrimony and musical practice. A CD with 25 musical examples illustrates the articles.

**Studia Choreologica vol. 3 (2001)**

The series "*Dance Studies*", published by the Centre for Dance Studies in Jersey over the last twenty five years, was concluded with vol.20. In 1999, we started a new series, "*Studia Choreologica*", in co-operation with the Institute of Choreology in Poznań (Poland), which allowed for a wider range of topics to be included.

This volume contains three studies on circle dance. All three of them present different analytical approaches.

Ernő Pesovár, a senior dance researcher from Hungary, presents "An Epilogue to the Circle Dance Monograph by György Martin". Pesovár analyses the historical context of European dance culture, and points out that the archaic elements contained in the circle dances were, in fact, endowed with a new meaning and content, according to the symbolic system of the Christian Middle Ages in Western Europe.

Anna Ilieva writes about "Ritual Reminiscences in Certain Children's Games in Bulgaria." She stresses the syncretism of various cultural strata contained in the game-dances. They incorporate some ritual dances of the past, and preserve their original semantic and symbolic power. The 500 year long Turkish occupation of the Balkan territory effectively isolated this area from direct West European influences. As a result, the historical processes are also very different. Ilieva draws on mythological and semantic analysis of material she collected from over forty years of field work.

Magda Zografou presents a study entitled "Towards a Structural Analysis of Folk Dance: Choreotypes and Dance Patterns in Pontic Dance Tradition". This is based on material collected by the author in field work, among Pontic Greeks who were resettled in Macedonia. She draws on structural analytical attempts by past authors, and brings forward her own proposals. Above all, she substantiates the meaningful cultural values inherent in the dance forms, on hand of evaluations of the people themselves, and not on arbitrary judgements of the analyst.

This volume may be ordered from the Centre for Dance Studies in Jersey. Payment has to be included together with the order. Please contact Centre for Dance Studies, Les Bois, St. Peter, Jersey JE3 7AQ, C.I., Great Britain; Tel: (01534) 481320; Fax: (01534) 484210

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