

# ***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)**

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FAMILY NAME:

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REGIONAL INTEREST:

THEORETICAL INTEREST:

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OTHER INFORMATION (documentation welcome):

DATE:

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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***

# **31**

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 €, 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:

- Bjørn Aksdal, ESEM, Fokus Bank, Trondheim, Norway, swift code DABANO22, account no. 8601 32 33979 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. Payment by credit card is possible to our Norwegian account. A payment form is appended to this bulletin.

### 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, Belfast 2000, and Rauland (Norway) 2001. 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 a bit of delay I wish you all a happy and successful year 2002! - The best way to start a new issue of a bulletin is to look into the future: so we start with a reminder and invitation to all of you to actively participate in our forthcoming seminar in Lithuania. Looking back, we review our last year's seminar in Rauland which, thanks to Frode Nyvold and Bjørn Aksdal and their team, has been one of our most inspiring and successful seminars.

2002 - many of our homelands have entered €-land with a common currency. However, most of the banks are still considerably charging international money transfers. We are very grateful for our new treasurer Bjørn Aksdal who, together with the installation of a new ESEM account in Norway, succeeded in arranging facilities for payment of membership fees by credit card (please read the important note on p. 8, and make use of the payment form added to this issue). Together with this ESEMpoint you will receive an invoice, reminding you to pay your annual membership fees for 2002 (and previous years, in case you didn't pay in the past). 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 Felix van Lamsweerde, Antoinet Schimmelpenninck and Frank Kouwenhoven who have demonstrated this sign of professional solidarity at our last seminar. We invite all members to follow their example!

Furthermore this issue includes some reports and announcements, written by ESEM members for ESEM members. I hope that this section of ESEMpoint will grow and improve in the future. All of you are cordially invited to communicate interesting facts in our common field of ethnomusicology. Please bear in mind **June 30th, 2002** is the deadline for ESEMpoint no. 32!

During past months the secretariat has received two books as review copies: (1) Elisabeth den Otter (ed.), *Rhythm, a dance in time*, Amsterdam: KIT 2001 (including a CD), and (2) Anna Czekanowska, *Pathways of Ethnomusicology: Selected Essays* (edited by Piotr Dahlig), Warsaw: Institute of Musicology of Warsaw University et al. 2000. Reviews of these books will be included in the next ESEMpoint. Couldn't ESEMpoint be a useful organ to communicate the results of our members' research also by review of their important publications? If you think so, please feel free to send a review copy of your recent major publication to the SecGen's office. And please contact me if you are willing to contribute to ESEMpoint by writing a review.

Rüdiger Schumacher

## REMINDER

### XVIIIth EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

#### Call for Papers

The XVIIIth European Seminar in Ethnomusicology (ESEM) will take place from September 25 to 29, 2002 in the Lithuanian capital Vilnius, and in Druskininkai, the famous Lithuanian resort place about 140 km southwest from Vilnius. The main working place of the Seminar will be the Centre DAINAVA in Druskininkai. All needed facilities are reserved.

#### Topics

##### 1) The Baltic Area as an Object of Ethnomusicological Research

The first topic opens a wide range of issues on the traditional music of the Baltic countries in historical and comparative perspectives. Traces of relationships among music originated in the Baltic region and that of Western, Eastern, Southern and Northern European countries are welcome, as well as papers on interaction of music of descendants from the Baltic region and the native cultures of the immigration countries. It could also be interesting to investigate tendencies of musical change, and compare and explain the current situation of research in the Baltic countries.

##### 2) New Approaches in Ethnomusicology

The second topic is orientated to the questions of methodology and new technology applied in ethnomusicology. Papers on this topic will be expected to present some new approaches of e.g. musical semiotics, cognitive anthropology, etc. as exemplified on concrete musical cultures. As it is common for ESEM the second topic will be organized as panel sessions.

A limited number of free papers can be accepted for those who will not be able to present a paper in the frame of the suggested topics.

**Requests and abstracts should be sent (until March 31, 2002) to the chairman of the Seminar:**

Assoc. Prof. Dr. Rimantas Astrauskas  
Ethnomusicology Department  
Lithuanian Academy of Music  
Gedimino pr. 42,  
LT-2600 Vilnius, Lithuania  
Fax: 370-2-220093(office);  
Phone: 370-2-711106(home);  
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## Jeremy Montagu, FSA

171 Ifley Road

Oxford OX4 1EL, UK

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28 January 2002

To all members of ESEM

I have been asked by the CORD to prepare for the elections at our Seminar next year in Lithuania.

Our President, Udo Will, comes then to the end of his period of office. The CORD has nominated Rüdiger Schümacher to succeed him, and I am writing to you now to seek additional nominations. These should be sent to me at the address above, either by post or by email and **MUST** be accompanied by a statement from the person nominated that they are willing to stand for the office of President.

If Rüdi is elected President, we shall need a new Secretary General (if he is not elected he has still another year in the position). The CORD has nominated Giovanni Giuriati, and again I am asking, as above for any further nominations.

Nominations are only valid if both you and your nominee are up-to-date with your membership – if you are not, please send your subscription with the invoice enclosed in this issue of *ESEM Point* to the Treasurer, or to the alternative addresses listed there, and if necessary ask your nominee to do the same.

Nominations should be sent to me at the address above as soon as possible and anyway by 31 May 2002, either by post or more easily by email.

The resulting nominations will be sent to you in the summer, well before the next Seminar, so that those of you who cannot come to Lithuania will receive them in good time to vote by proxy if you wish to do so.

I look forward to hearing from you. With all good wishes,

Jeremy Montagu, past-president

## XVIIIth EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

5-9 September 2001

Department of Folk Culture, Telemark University College, Norway

### A Report

In retrospect it seems that the 17th European Seminar in Ethnomusicology in Rauland (September 5-9, 2001) was part of a different era. I had difficulties in reconstructing the conference - I was just one day back from Norway, without even having had the chance to organise my notes properly, when news of the attack on the World Trade Centre broke in. While the subsequent weeks also became a strong confirmation of the importance of our discipline, it would nevertheless be a shame to have the Rauland conference being completely overshadowed by these events.

With approximately 50 participants, this year's meeting was distinguished by a more intimate atmosphere that allowed many exciting discussions. One focus was naturally on Scandinavian music: Sigbjørn Apeland's and Jan-Petter Blom's investigation of the Norwegian folk music concept gave a detailed insight into the cultural revival that started in the 1880s. This also included an analysis of the role of various institutions in this process, an aspect that ought to be pursued further, as was underlined by Maria Samokovlieva corresponding study of musical education institutions in Bulgaria. Bjørn Aksdal analysed the development of the Norwegian traditional clarinet, while Anon Egeland dug into the archaeology of the bone flute, combined with a practical demonstration on his hand-made instruments. In his paper on Christian Leden, Gjermund Kolltveit unearthed a nearly forgotten ethnomusicologist of the Arctic people, while Daniel Winfree Papuga draw attention to the rather uncomfortable topic of aural aspects of death in multicultural Norway. Focusing on folk music from Halland, Karin Eriksson broadened the view to Sweden, and Ewa Dahlig's great power point presentation uncovered social and geographic influence lines of Polish rhythms in Scandinavia.

The effective use of new technology was demonstrated in Giovanni Giurati's online presentation of the 1999 ESEM meeting in London. As everyone agreed, this approach should be continued. Marin Marian-Balsa's public release of the 8th volume of the yearbook of European Meetings in Ethnomusicology was likewise important, as the well-edited publications also offer a better international communication for the scientific work outside the Anglo-American world.

I guess, many envied the students at Telemark University College for the breathtaking location that invites to numerous hiking and skiing trips. Yet, situated in the centre of the Telemark, the premises of the Rauland Department of Folk Culture were also a good starting point for

excursions into a region that is perceived as the heartland of Norway's national culture. Already the scenic bus trip from Oslo to Rauland was memorable: Sondre Bratland, former Head of the Rauland Institute, gave an unforgettable performance in the Heddal stave church; his hymns corresponded perfectly with the church's medieval interior. Another highlight was the visit to the workshop of Hardanger fiddle star Knut Buen, a multi-talented craftsmen who has also shaped his home region as an architect.

The idea of breaking up the actual conference by short trips and music performances was highly praiseworthy. The introduction to the fiddlers Tarjei and Øystein Romtveit, descendants of Hardanger fiddle legend Myllarguten, made the lunch at the Austbø hotel particularly enjoyable. Highlight of the subsequent boat trip on the Møsvatn was the church concert by Tarjei's daughter, singer Hillborg Romtveit, and her fiddling husband Trygve Vaagen - which demonstrated that active music making is still part of everyday life in the Telemark. Music also got its fair share during social evening gatherings with students from Rauland, including buzzing performances by the Hungarian János Ensemble and the original duo Fliflet-Hamres energiforsyning whose cooking pot performance underlined their assertion that their hometown Bergen is definitely a bit different from the rest of Norway!

Another conference topic dealt with the construction and cultural significance of musical instruments in a comparative perspective: Lars-Christian Koch investigated the different sound aesthetics of surbahar and sitar in the 20th century, while Jeremy Montague took a look at the survival of instrumental types around the Baltic, and Alla Sokolova analysed the variety of Adyghe harmonica types. Dan Lundberg presented an important study of contextual shifts, e.g. from local traditions to a national (conservatory-based) or global context and vice versa, such as the Greek bouzouki being adapted by Irish and Swedish revival traditions. The third major topic focused on continuity and change, and the various papers emphasised the importance of further research in this field: Ingrid Gjertsen addressed the changes within the long-overlooked West Norwegian singing tradition, while Giovanni Giurati investigated the adaptation of instruments like shawn and clarinet within the carnival tarantelle context in Montemarano. Shai Burstyn, finally, offered fascinating insights into the conscious creation of a new folk music in Israel between 1925-60.

The individual papers were noteworthy as well, such as Rimantas Astrauskas' depiction of the traditional song calendar in Lithuania, Jean-Jacques Castéret's study of polyphony in the Pyrenees - and Richard Okafor's paper on traditional music as vehicle of local identity in Nigeria. Katalin Lázár gave a comprehensive systematisation of lullaby types in Hungarian folk music tradition, while the subsequent paper by Susanne Fjörniss presented a completely different perspective of lullabies in Pygmy tradition, including the realisation that a muted, rocking singing style is not necessary to keep babies quiet.

Most memorable, however, was the panel session on entrainment - the process by which one internal rhythmic process is captured by another one. Martin Clayton, Rebecca Sager, and Udo Will uncovered a fascinating, multi-dimensional topic that touches almost every aspect from biology to cultural studies. Understanding the human being as rhythmic might even answer why

avant-garde music is difficult to access - because it cannot be entrained. However, these observations still need to be studied further. Presented as an open form with several segments of lecturing and discussion, this panel session was one of the first units that not only stimulated controversial disputes but also allowed enough space for it - an approach that is hopefully going to be continued!

By pointing at the remarkable parallels between Viennese Classicism and modern-day world-music, keynote lecturer Jan Ling opened another fascinating controversial discussion: Sharing common features with 18th century music (e.g. old traditions serving as the basis for experiments that are grounded on the music from different social classes and demand a new type of listening), World Music could be called a new Viennese Classic. Yet, it became obvious that a discussion about World Music requires a precise definition - which was also emphasised in Laura Leante's investigation of Bhangra music and its changes within the process of globalisation. Understanding World Music as a modern fusion form, Ling also set up the hypothesis that its creative phase is over: Having gained a classical place on the global scene, it is now established as a world-wide musical language - another statement that awaits further exciting discussions and studies.

In summary, many stimulating disputes that await continuation. It was also great to have people from the applied field in Rauland - like the music journalist Clair Lüdenbach who more than once added a completely different perspective. Another aspect that became obvious during the meeting was the impact of Jeremy Montague's wonderfully poignant remarks about conference paper presentations (ESEMpoint 29:11-13) that have affected - probably much to his own surprise - nearly everyone here.

Many thanks to Frode Nyvold and his team for the wonderfully organised program!

Britta Sweers

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## ESEM Plenary Meeting

Telemark University College, Rauland

8 September 2001

### Minutes

1. The ESEM General assembly stood in honour of John Blacking and other deceased members.
2. The ESEM General assembly expressed its gratitude to the local arrangers of the meeting of 2001 in Rauland Norway, especially to Frode Nyvold and Bjørn Aksdal.
3. The ESEM General assembly accepted the minutes of the last general assembly in Belfast 2000.
4. President's Report: A financial report was presented orally to the general assembly. - The president reported that he would meet with representatives of the IMC at the end of September 2001 to discuss future collaborations between the ESEM and IMC.
5. Secretary General's Report: At the end of 2000 the ESEM had 323 members. There are 32 free members. At the moment we are excluding former members from the mailing lists when someone has not paid his/her annual fees for 3 years. At present there are 52 members without e-mail address. - Most of the correspondence within the organisation has been and will be handled in e-mail format during the year. - The ESEMpoints 29 and 30 have been sent out during the year 2000. - The secretary general invited the membership to contribute to ESEMpoint.
6. The treasurer of the last years, Marie-Antònia Juan i Nebot, has declared that, due to personal reasons, she wants to resign her post as treasurer. The ESEM General assembly expressed its gratitude for all the work she has devoted to ESEM.
7. Elections: (a) Bjørn Aksdal was elected new treasurer. He will try to make credit card payments possible in the future. (b) The following were elected as members of the CORD: Martin Clayton, Ewa Dahlig, Susanne Fürmiss, Giovanni Giuriati, Frank Kouwenhoven, Dan Lundberg and Britta Sweers.
8. In appreciation of their outstanding achievements in the field of ethnomusicology and their particular merits in supporting the European Seminar in Ethnomusicology, Anna Czekanovska, Robert Günter and Gizela Suliteanu were unanimously elected as Honorary Life Members.
9. The next ESEM will be held in Vilnius, Lithuania. Chairman and local organiser is Rimantas Astraukas. One of the topics will be music in the Baltic region. Preliminary dates are 25-29 September 2002.

10. The proceedings from this year's meeting can possibly be printed in Norway. Frode Nyvold will inform later.

11. The secretary general had received a note from the president of the ICTM, Krister Malm, who informed about the changes of his organisation.

Minutes taken by Dan Lundberg

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## IMPORTANT NOTE

by our new treasurer

### Payment of membership fees by credit card

We are happy to announce that you can now pay your annual membership fee by credit card to our new Norwegian ESEM account in Fokus Bank ASA. You can use either VISA or MasterCard / EuroCard. Please add the amount of 1 Euro (or 8 NOK) (charges to be paid to the credit card companies) to your membership fee.

If you use VISA, the sum must be given in Norwegian kroner (NOK), e.g. 200 NOK (= 25 Euro). If you use MasterCard / EuroCard you can choose whether you want to pay in Norwegian kroner or Euro. For payment by credit card, please fill in the formular which is included together with the annual invoice in this ESEMpoint and send it to me.

Bjørn Aksdal

## On-line Proceedings of XV ESEM

The Proceedings of the XVth European Seminar in Ethnomusicology are now available on the Internet, hosted by the web-site of the Accademia Nazionale di S.Cecilia at the following address:

[www.santacecilia.it/italiano/archivi/etnomusicologico/ESEM99](http://www.santacecilia.it/italiano/archivi/etnomusicologico/ESEM99)

The XV ESEM was held in London at the School of Oriental and African Studies from the 12th to the 15th of November 1999, partly in joint session with the British Forum for Ethnomusicology. The two main themes selected for the Seminar were:

- Changing Soundscapes and Continuity of Ethnomusicology
- Music and Space

Gerhard Kubik delivered the John Blacking Memorial Lecture.

The significance of the themes, and especially the high level of the papers and the representativity of participation (both in terms of countries, and of authoritative scholars), were all reasons in favour to the publication of the Proceedings, in order to make available our debate to a wider readership. Several practical and methodological reasons have led us to choose an on-line format, on the World Wide Web. Among them: flexibility, possibility to expand and update, reduced costs, but most of all, opportunity of combining different sorts of multimedia presentation, including photos, drawings and charts, and musical transcriptions, as well as sound examples, video excerpts and some attempts of hypertextual papers.

These proceedings are hosted by the web-site of the Archivi of the Accademia Nazionale di S.Cecilia. The Archivi host the largest collection of Italian folk music. Founded in 1948 by Giorgio Nataletti as Centro Nazionale Studi di Musica Popolare (CNSMP) they were renamed as Archivi di Etnomusicologia by Diego Carpitella who was appointed 'conservatore' in 1987. Carpitella, Accademico di S.Cecilia and Honorary Life Member of ESEM was involved in the most significant recording campaigns of the Archivi in the 1950s and 1960s. After his untimely death in 1990 a scientific committee has continued in the effort of re-establishing the Archives as a centre for ethnomusicology in Italy.

Giovanni Giuriati

## Managing the Academic Inflation

Undoubtedly, there are too many (ethno)musicological conferences, societies, and publications. One proof is the variable number and the diversity of academics that gathers annually around the nucleus that once founded and now continues to vertebrate the ESEM. Why this faithful nucleus is not larger, actually why it does not get larger and larger year by year, why ESEM does not cover by its membership list the whole number of ethnomusicologists activating in Europe, why fluctuating persons appear in and disappear from its gatherings? - all such questions are not eagerly and entirely answered by the unpredictable flow of professional happenings or by the financial hardships.

Besides the problem of fees, traveling and maintenance resources - faced with insurmountable difficulties by colleagues from Central and Eastern Europe -, many colleagues from Western Europe prefer to frequent other international conferences, thus leaving ESEM aside. They do not realize that: (a) it is not necessary to go to larger congresses in order to meet inconveniences that might be found also with the ESEM, (b) "belonging" to a huge group means belonging to none, and (c) sticking to vivid agoras and to smaller groupings can be really helpful to the development of their own mind. [It's nice to be part of a nation, but it's good and efficient to be part of a family. (See -especially you, social agnostics- the mobs.)] However, in respect with the lack of popularity of/in the ESEM, also the normality of human non-solidarity should be kept into account. More humans exist, more they scatter and divide themselves.

In fact, we all are too many. Our works, and the professional inflation caused, are disencouraging. We all want to have access to loudly speaking panels and floors, or to give possibility everybody to manifest their creativity - in scholarship included. That's why the multitude of conferences, congresses, journals, magazines, bulletins, electronic discussion lists, organizations, institutions - equally vital and redundant, necessary and... too many. In all these observations there is no hypocritical criticism (especially because, or since, I myself committed the mistake of contributed to this inflation by founding a yearbook. But things go on, and the need for maintaining any once-born action or institution turns compulsive.) I simply observe and somehow honestly analyze a situation. And the situation is given by our complex, multifarious reactions in face of the academic multiplication and dissemination.

What to do when this multiplication/dissemination becomes overwhelming? None of us can really keep up with the mass of publications and contributions in our own field. How can we correctly choose and make the best use of our so vast bibliographical sources? Are we sure we are connected to the flow of most generous ideas, or we might ignore some brighter contributions, which lack of better promotion? Numerousness and diffusion bring also isolation.

The ESEM does not represent an all-encompassing society, a mass organization, but a *group of reflection*. Bearing this in mind it is to be stressed that the core of any professional-organizational form remains admirable as long as it sticks to the idea of flexibility of mind. In this idea lays the chance and the future of any ethnological discipline, its natural evolution from description to comprehension, from monodimensionality to interdisciplinarity, from rigidity to hybridity. If we do not strive for inseminating creative, moving brains into the simply analytical science that was conceived by traditional musicology, as well as into the boring gatherings where people read faultless papers and expect receiving applause, we'll just perpetuate the pretended science which is nothing but mimicry and repetition of outdated academic simplified schemes.

Contemporary inflation in scholarship cannot be controlled, centralized, or reduced. It can be simply and effectively structured - through the agency of the intelligence-at-work. This is the only way scientific inflation can be managed. To discuss honestly each other's ideas (which is not always comfortable, because power, interests or authority play a role), to confront or debate, to turn research into brainstorming, to stimulate and provoke the creativity - this is the sense of any Seminar, and of the European Seminar (in Ethnomusicology) *par excellence*.

Marin Marian-Bălașa

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## On the Disputed Usefulness of Another Journal

Indeed, - I always reckoned - the benefit of having also another publication that one should keep into account is a burden. Therefore we should be neither surprised, nor disappointed by a relative tendency of being ignored by our colleagues, because it is natural people to try preserving the painstakingly attained comfort, as well as to oppose a small distance in front of another title which is threatening to add extra-load to their bibliographical fund. (N.B. This is a subtle answer to Rudi Schumacher, who once wrote he was worried about our colleagues' reluctance to use 'ESEMPoint' as a communication means.)

More publications we have to consult, more difficult turns our own work, our professional life.

In 2000, at Belfast, 'European Meetings in Ethnomusicology' was openly offered to ESEM members in view of publishing their well-achieved papers. Some took the offer, some other declined it, and to me both such sides or attitudes appeared justifiable. On the one hand, it's more useful to publish in old/traditional, well-established journals; therefore those having nothing against queuing should rather submit their works to the great American

'Ethnomusicology', or to the ICTM's 'Yearbook'. On the other hand, since our colleagues in the 'British Forum for Ethnomusicology' have doubled the coverage of their national journal, it is natural they to concentrate around it, to strengthen it, and hence we to "lose" most of them. Facts, as all real facts, surpass all strategies or projects, and the two examples given reflect the always-open situation, or the always debatable/contestable function of all academic organ, institution, association, and manifestation.

Here below I shall give the contents of the 8th volume (per 2001) of the 'European Meetings in Ethnomusicology', the journal which finally met the ESEM, because it has always been close to the ESEM's own spirit.

To scholars studying also the nature of scientific relationships, or the professional behaviors implied in co-operative connections, this contents (in and by itself) shows and speaks about the natural steps and degrees that are appropriate for scientific reciprocity, closeness, or sameness.

#### EME 8/2001

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Marin Marian-Bălaşa

## PUBLICATIONS RÉCENTES AUX ATELIERS D'ETHNOMUSICOLOGIE

[www.adem.ch](http://www.adem.ch)

#### *Un nouveau livre :*

##### LA MUSIQUE DE L'AUTRE

Les nouveaux défis de l'ethnomusicologie

par Laurent AUBERT

Genève : Georg éditeur, 2001. 160 p. CHF 33.- (€ 22.-) + port.

ISBN 2-8257-0739-2

L'irruption massive des "musiques du monde" et de leurs acteurs dans notre environnement culturel est un phénomène relativement récent. Cette nouvelle donne, qui est en train de bouleverser nos critères en matière de musicalité, n'est en fait qu'une conséquence du vaste processus de mondialisation qui caractérise l'époque contemporaine ; elle est notamment liée à l'accélération des flux migratoires, à l'essor de l'industrie du tourisme et au développement des technologies de communication, dont les conséquences affectent progressivement tous les champs de la conscience humaine. Ce constat a amené l'auteur à s'intéresser à la place qu'occupent désormais ces musiques venues d'ailleurs dans notre expérience, à envisager l'influence qu'elles exercent sur nos valeurs, nos habitudes et nos pratiques culturelles, et à tenter en retour d'évaluer les incidences de cette situation, tant sur notre perception de l'autre que sur le devenir de ces musiques elles-mêmes et de leurs interprètes.

Laurent AUBERT est directeur des Ateliers d'ethnomusicologie, un institut dédié aux musiques du monde, et conservateur au Musée d'ethnographie de Genève. Parallèlement à des recherches de terrain, notamment en Inde, il s'est intéressé à la place des musiques "migrantes" dans notre société et à la manière de contribuer à leur appréciation. Il est l'auteur de nombreuses publications (livres, articles, CD), ainsi que le directeur de publication des Cahiers de musiques traditionnelles, une revue d'ethnomusicologie, et de deux collections de disques.

#### *Une nouvelle collection de CD :*

##### ETHNOMAD

Fondée par les Ateliers d'ethnomusicologie de Genève et la maison de disques Arion à Paris, cette collection de CD est consacrée aux musiques migrantes, qui se développent aujourd'hui dans le contexte de notre société multiculturelle. Ces disques nous proposent une mosaïque

d'esthétiques à la fois ancrées dans une tradition et dotées d'une créativité inédite, suscitée par ces nouveaux enjeux.

**Ensemble Kaboul (Afghanistan) - Nastaran**  
 CD Ethnomad/Arion ARN 64543  
 CHF 30.- (E 20.-) + port

L'ensemble Kaboul a été fondé à Genève en 1995 par Hossein Arman, chanteur anciennement réputé en Afghanistan. Contraint à l'exil par la situation politique de son pays, il a su s'entourer pour ces enregistrements des meilleurs musiciens de la diaspora afghane. Aujourd'hui menacé, son répertoire puise au fonds classique et populaire des différentes régions du pays. Grâce aux arrangements très soignés de son fils Khaled, joueur de rubâb au talent hors du commun, ces joyaux de la tradition afghane revivent ici, parés d'un lustre nouveau.

**Soungalo Coulibaly (Mali) - Dengo**  
 CD Ethnomad/Arion ARN 64544  
 CHF 30.- (E 20.-) + port

Maître-djembé de renom international, Soungalo Coulibaly est de ces artistes inspirés pour qui la tradition est en perpétuel mouvement. Il ne craint pas d'innover en mêlant les instruments des différents répertoires traditionnels de son pays natal, le Mali, rappelant à sa manière la parenté de ces musiques avec le jazz et le blues. Avec ses musiciens, Soungalo nous propose un mariage inimitable de balafon, de guitare acoustique, de n'goni et de percussions mandingues, autour de la voix exceptionnelle de la chanteuse Mariam Doumbia-Diakité.

**Ensemble Aznach (Tchéchénie) - Zoura**  
 CD Ethnomad/Arion ARN 64557  
 CHF 30.- (E 20.-) + port

Ce disque est une des premières publications accessibles jamais réalisées sur la musique de Tchéchénie. Aznach est un ensemble de cinq femmes tchéchènes émigrées en Géorgie. Elles se consacrent à un large éventail de chants traditionnels : chants religieux a cappella d'inspiration soufie, ballades héritées des anciens bardes caucasiens, chansons d'amour accompagnées à l'accordéon ou au luth mandalina. Ce répertoire très diversifié est ici magnifiquement servi par cinq solistes à part entière.

En préparation :

- Lucy Acevedo (Pérou) - Negra (printemps 2002)
- Xhemali Berisha et l'ensemble Skaros (Albanie-Kosovo) - Hapi sytë (printemps 2002)
- Nelson Rojas (Venezuela) - Bulenga (automne 2002)
- Junko Ueda (Japon) - Satsuma biwa (automne 2002)
- Marina Pittau (Sardaigne) - Raghinas (automne 2002)

Ces publications peuvent être commandées à l'adresse suivante :

**Musée d'ethnographie**  
 65, bd Carl-Vogt  
 CH-1205 Genève  
 Fax : 022 418 45 51  
 e-mail pour commandes : <musee.ethno@ville-ge.ch>

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### News from Poland

The years 1999-2001 witnessed a series of "round" anniversaries of the distinguished Polish ethnomusicologists - Anna Czekanowska, Ludwik Bielawski and Jan Steszewski and ethnochoreologists - Roderyk Lange and Grazyna Dabrowska. Those highly respected scholars who created an image of the Polish ethnomusicology and ethnochoreology in the world do not slow down their professional activities. Their students and followers celebrated the anniversaries in many ways, from semi-private meetings to official ceremonies and special publications.

The Polish Radio has published a series of 19 CDs "Music of the sources" with folk music from all the major regions of Poland as well as ethnic minorities in Poland and Polish diaspora in South America and in Kazakhstan. It is far the largest collection of folk music recordings ever released in Poland.

In the Institute of Art of the Polish Academy a three-volume edition of folk music from Cassubia (Northern Poland) was published. It contains over 1500 songs (and some instrumental tunes) with full texts and music notation. Currently the work on the next volume (or rather a four-volume book) from Warmia and Masuren (around 2500 songs and tunes) is in the final stage.

Thanks to the efforts of the director, Slawa Zeranska-Kominek, the Institute of Musicology of the Warsaw University has just moved to a new place of an excellent location (in the very center of Warsaw, on the main university area).

Ewa Dahlig

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**Please, don't forget to report any change of address and e-mail to the ESEM secretariat!**

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