

European Seminar in Ethnomusicology

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

ESEM APPLICATION FORM FOR INDIVIDUAL MEMBERSHIP

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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:

- 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 Hffley 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.

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 archipelagos 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 Rautaland (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://netra.wanadoo.fr/eseem>

ESEM image by Nicole Despringre

Editorial

Dear ESEM members,

by now, there is only a short time distance to our forthcoming XVIIIth European Seminar in Ethnomusicology that will take place at Druskininkai in Lithuania, from 25th to 29th September 2002. We are able to include the Seminar's program which - as I think - is very rich in promising papers and panels. I am especially pleased to notice that panels, i.e. the mode of presenting coordinated papers devoted to one and the same topic, have made strong advance. If we understand the peculiar character of our Seminar to be a real seminar with a concentration on one or only few topics and a chance for broad approaches to this topic from different perspectives, then I feel that we are on the right way.

Besides this bulletin includes some interesting institutional as well as personal news, references to new publications of some of our members, and - at the end - two reports/essays, both stimulating but different in character.

Since a couple of years we didn't include reviews: I think this should be changed. Therefore I am pleased to include two short reviews on books presented to the secretariat by our members. I invite you to send us your recent books, and we will see whether a regular review section will be included in forthcoming ESEMpoints.

All in all I believe that ESEMpoint is on the way to grow into a real tool of communication among members. Please, support this process by sending news, reports, everything which might be of interest to your fellow members! Our next ESEMpoint is scheduled for the end of this year - deadline for your contribution will be 30th November 2002!

Rüdiger Schumacher

XVIIIth European Seminar in Ethnomusicology

25-29 September 2002

Druskininkai (Lithuania)

Program

Wednesday, September 25

9.00-19.00: Arrival and registration of the participants at the Reception Desk of the Lithuanian Academy of Music, Gedimino ave. 42, Vilnius.

19.00: Departure from the Academy of Music building to Druskininkai by bus.

21.00: Arrival at Druskininkai. Informal social meeting in Center DAINAVA, Maironio str.22

Thursday, September 26

9.00-10.00: Registration of the participants at the Reception Desks of the Center DAINAVA, Conference Hall (1st floor)

10.00: Opening of the XVIIIth E.S.E.M.

10.15: Session 1: The Baltic Area as an Object of Ethnomusicological Research.

Timo Leisio (Tampere) "European Folk Song and its Three Kinds of Pentatonicism. Reflections of Pre-tonal Folk Theories Thus and Now"

Arnfin Stolen (Oslo), "Basic Tonal Structures as a Vehicle for Understanding the History of Sami Migrations - North versus South"

Anu Vissel (Tartu), "Estonian Herding Songs Melodies in Perspectives of the Baltic and Balto-Finnic Relations"

Taive Sarg (Tartu), "The Analysis of Runo Songs Versification Based on Performance"

Coffee Break (11.45-12.00)

12.00: Session 2: The Baltic Area as an Object of Ethnomusicological Research.

Triinu Ojamaa (Tartu), "Folk Songs as an Object of Linguistic Manipulations"

Martin Boiko (Bamberg-Riga): "Baltic and Balts: On the History of Notions and the Question of Baltic Regionalism"

Christina Jaremko-Porter (Edinburgh), "Too much of Latvian's Past? The Dynamic Opposition of Purism and Syncretism in National Folklore Festivals"

Maria Samokovlieva (Sofia), "Some Common Elements between Traditional Musical Folklore of Bulgarians and the Peoples of Baltic Countries"

Lunch (14.00-15.00)

15.00: Session 3: New Approaches in Ethnomusicology.

Anna Czekanowska (Warsaw), "Towards a Dilemma of Contemporary Field Research: to Integrate Totally or Preserve Distance?"

Wim van der Meer (Amsterdam), "Postcolonial Musicology"

Laura Leante (Rome), "Transcultural Reception and Meaning in World Music: the Case of British Asian Musics"

Regine Allgayer-Kaufmann (Vienna), "Discovering the Author: Towards a New Aesthetic of Music Theatre"

Coffee Break (16.30-16.45)

16.45: Session 4: New Approaches in Ethnomusicology.

Panel session: "Woman, Music, Ritual"

Razia Sultanova (London), Estelle Amydela-Bretéque (Paris), Takako Inoue (Saitama), Tanya Merchant (Los Angeles), Yoshiko Okazaki (Tokyo), Il Woo Park (Seoul), Ruta Zarskiene (Vilnius).

18.45: Video Session and CORD meeting

20.00: Dinner

21.00: Concert

Friday, September 27

9.00: Session 5: The Baltic Area as an Object of Ethnomusicological Research.

Ausra Zickiene (Vilnius), "Lithuanian Laments in the Culture of the Laments of the Balts, Slavs and Finno-Ugrians"

Auste Nakiene (Vilnius), "Disappearing Sounds: Folk Music Recordings Made in Lithuania from 1935 to 1939"

Eva Dahlig (Warsaw), "Poland in the Musical Context of the Baltic Countries"

Aurelia Barbier (Lyon), "Traditional Music of Silesia and Kachoubie in Poland: Comparative Approach"

Coffee Break (10.30-10.45)

10.45: Session 6: The Baltic Area as an Object of Ethnomusicological Research.

Slawomira Zeranska-Kominek (Warsaw), "New Approach to Classification of Folk Songs"

Judith R. Cohen (Toronto), "Reinventing European Jewish Music"

Ingrid Gjertsen (Bergen), "A Norwegian Contribution to the Project 'Traditional Singing in Lutheran Practice in the Nordic and Baltic Countries'"

Margareta Jersild (Stockholm), "Traditional Hymn Singing as an Object of Ethnomusicological Studies - Some Examples from the Swedish-speaking Baltic Area"

Lunch (13.00-14.00)

14.00: Session 7: New Approaches in Ethnomusicology.

Ian Russell (Aberdeen), "Researching Culture from the Inside: A New Approach to the Study of the Oral Traditions of Scottish Travellers"

Speranta Radulescu (Bucharest), "Methods, Techniques, Technologies and Results of the Ethnomusicological Researches. The Case of a French-Romanian Research"

Olivier Tourny (Paris), "To Work as a Team. Another Paradigm for Field Work in Ethnomusicology"

Serena Facci (Cremona), "Ethnomusicology and Musical Education: Global or Local Perspective?"

15.30: Session 8: New Approaches in Ethnomusicology.

Panel session: "An Innovative Methodology for the Study of African Scales: Cognitive and Technical Aspects"

Simha Arom, Natalie Fernando, Fabrice Marandola (Paris).

Coffee Break (17.15-17.30)

17.30: Session 9: New Approaches in Ethnomusicology.

Panel session: "Dividing or Unifying? On the Relation of Cognitive and Interpretive Anthropological Approach in Ethnomusicology"

Udo Will (Columbus), Rüdiger Schumacher (Cologne).

19.00: Dinner

20.00: Concert of the participants

Saturday, September 28

9.00: Session 10: Free papers.

Charlotte Vignau (Bamberg), "Sound and Identity: The Alphorn and Switzerland"

Shui-cheng Cheng (Paris), "Political Event Songs of Contemporary China"

Liv Lande Lund (Los Angeles), "The Transmission and Apprenticeship System of *iemoto* in Japanese Traditional Music Today"

Saule Utegalieva (Alma-Ata), "Phenomenon of the Sound/Hearing in the Music of the Turkic and Mongol Peoples"

Manana Shilakadze (Tbilisi), "The Tradition of Bagpipes in Georgia"

Marin Marian Balasa (Bucharest), "Performing Religiousness through Joyful Noise and Playful Order: Notes on Shapenotes Singing"

Coffee Break (11.00-11.15)

11.15: Session 11: New Approaches in Ethnomusicology.

Panel session: "Ethnomusicology on Time: Digital Technology, Entrainment Analysis and Field Research Design"

Martin Clayton (Milton Keynes), Yusef Progler (Dubai), Rebecca Sager (Austin), Udo Will (Columbus)

Lunch (13.00-14.00)

14.00: Session 12: New Approaches in Ethnomusicology.

Panel session: "Acoustical Analysis of Traditional Music"

Rytis Ambrazevicius (Vilnius), Daiva Vyciniene (Vilnius), Jan Roos (Tartu), Rimantas Astrauskas (Vilnius)

15.30: **The John Blacking Memorial Lecture.**

Roderyk Lange "Dance and Scholarship"

Coffee Break (16.45-17.00)

17.00: E.S.E.M. General Assembly.

20.00: Farewell evening. Concert of Lithuanian traditional music.

Sunday, September 29

10.00: Excursion to Druskininkai and National Park.

13.00: Departure to Vilnius (arrival at 15.00)

Vilnius

The capital of Lithuania, Vilnius, is also the largest and most beautiful city of this country, center of political, economic and cultural life. Its history has been as turbulent as the nation's. Over many centuries it has been repeatedly plundered during wars, devastated by many fires and has suffered numerous occupations. Yet, the city has managed to retain its unique character as a northerly cultural meeting point at the crossroads of the Roman and the Byzantine and the European and the Eurasian worlds. Vilnius' Old Town, covering 255 hectares of the city, has been designated a UNESCO World Heritage Site. It is a place where the greatest architectural styles of Europe, i.e. gothic, renaissance, baroque, and classical stand side by side and compliment each other. Among the oldest gothic buildings in Vilnius is a group of castles constructed between the 14th and 16th centuries. The church of St Anne is considered by many to be a gothic masterpiece. The renaissance had an influence on the monuments, notably Medininku (Ausros) Gates of the defence wall, St Michael's church, and some of the University courtyards. Incidentally, the University of Vilnius happens to be one of the oldest universities in Europe, established in the year 1579. The 17th century Saints Peter and Paul's church is the pearl of Vilnius' baroque architecture. Its interior is adorned with approximately 2,000 biblical, mythological and historical statues. Classicism reached Vilnius by the end of the 18th century, giving the city its City Hall and the Cathedral.

Dzukija

Dzukija - the most wooden region of Lithuania situated in southern and southeastern Lithuania. The land is mainly sand dunes covered with pine forests and stagnant large lakes. Dzukija's most valuable possession is its ethnographic villages, like living open-air museums, spread along the

banks of River Ula. The keeping of traditions is strongly evident in its people - the Dzukai. Dzukija is kingdom of traditional Lithuanian monophony. If you find yourself in the company of heartfelt people from the villages - such as Zervynos, Lynezeris or Manciangire - you will find peace of mind and relaxation for your soul. We plan to have at least one excursion to the National Park and one of the villages. Also a concert of traditional music performers from the Dzukija region is included to the program of the 18th European Seminar in Ethnomusicology.

Druskininkai

Druskininkai is a splendid small town in the south of Lithuania, on the bank of the Nemunas River, seven kilometers from the border with Belarus. Druskininkai is a climatobalneopeloid health resort, open all year round. Mineral water is obtained from seven boreholes. Drinkable mineral water, its baths and inhalations are applied in the treatment of digestive troubles, heart diseases, diseases of circulatory organs, locomotor's system, and functional disorders of the nervous system. Mud applications are good for treating rheumatic and muscular ailments, disturbances of peripheral nervous system, digestive and gynecological troubles.

The resort runs nine sanatoria and a 200 bath therapeutic hospital. Original physical exercises, segmental massage, ionotherapy and climatotherapy treatments are practiced in Remedial Gymnastics and Climatotherapy Park.

Druskininkai is the birthplace of the artist and composer Mikalojus Konstantinas Ciurlionis and the founder of Lithuanian ethnomusicology - Jadvyga Ciurlionyte. The city is the site of the M.K. Ciurlionis Memorial Museum.

Lithuanian Academy of Music

Department of Ethnomusicology

The Department of Ethnomusicology at the Lithuanian Academy of Music together with the Section of Ethnomusicology of the Institute of Musicology at the Lithuanian Academy of Music are the main centers of traditional music research and teaching ethnomusicology in Lithuania. Functionally they are two units: teaching unit and archives. In the Department of Ethnomusicology bachelor's, master's and doctor's degrees may be taken. Gathering and archiving, transcribing and cataloguing of traditional music records are the main purposes of the Section of Ethnomusicology. At present it has accumulated one of the biggest traditional music archives in Lithuania.

• History

In 1948 under initiative of famous Lithuanian ethnomusicologist Jadvyga Ciurlionyte the Folk Music Room (FMR) was established at the former Conservatoire (now Lithuanian Academy of Music). The purpose of FMR activity was to help a teaching process as well as research work.

The library of folklore, the collection of folk instruments, the sound records of folk music were held here. Field work began in 1950, the student musicologists mostly participated in it. The archives of original sound records has the beginning in 1951, when the first live folk singers were recorded in the Sound Records Studio of the Conservatoire. Field sound records appeared only in 1959. They were made on portable recorders (earlier at field work the songs were written down by ear). In 1959 - 1984 headed by Genovaite Cetkauskaite, FMR grown up into the one of the most important institution of folk music research. Methods of archiving were created at that time, transcriptions of folk songs and compilation of manuscript collections became more intensive, purposeful research of ethnic music began. Cetkauskaite created an original catalogue of tunes. The first mass production discs with records of folk singers appeared in 1966. In 1973 the Room was renamed The Laboratory of Folk Music. The teachers and students took part in the activity of the Laboratory: they collected folk music, transcribed records, made research of it. This activity became more active since 1989 when the Department of Ethnomusicology was established at the Conservatoire. At the end of 1993 the Institute of Musicology (MI) was established at the Lithuanian Academy of Music (LAM) and the Laboratory was reorganized into the Section of Ethnomusicology at this Institute.

• Archives

Archives are divided into following stocks:

1. Verbal and musical texts (manuscript collections, catalogues);
2. Sound records (tapes, cassettes, DAT cassettes);
3. Video records (videotapes);
4. Photo (photographs and negatives);
5. Museum exhibits (folk music instruments, pictures of singers, other things of archival value).

The stocks of musical and verbal texts, sound and video records are of the greatest importance in the archives. They consist of songs and other kinds of musical folklore: laments, religious hymns, tales with singing insertions, instrumental music, dances, games, etc. A small amount of custom descriptions is written down too. In 2000 the total amount of musical items reached 100.000 (86.000 of them with sound records, 2.500 video records). Although the biggest part of archival material consists of Lithuanian traditional folklore there are few examples of Latvian, Belorussian, Polish, Russian folklore too. The program was drawn up to fix and collect the traditional music of national minorities in Lithuania. Every year 1-3 field work expeditions are organized and they mostly complement archival stocks. The workers of the Section, teachers of the Department guide the methods and practice of students. The copies from the folklore ensembles and single collectors, individual archives as well as from other institutions are accumulated here. Teachers and students of LAM and also researchers and students from other institutions use the materials of those archives. Frequent visitors are the leaders of folk music ensembles, organizers of folk music festivals, journalists, organizers of radio coverage, composers, singers, people from local ethnic centers, foreign guests and visitors. The use of

material for research and education purposes is open and free, only part of records are not allowed to use because of danger to their existence.

• Transcription and catalogization

Transcription of sound records began in 1955 with the aim to transcribe the whole archival material in succession. Since 1959 the students of music history, theory and composition departments were involved into this work, the practice of transcription became a part of the teaching program. Separate transcription of verbal texts and melodies began in 1969 assigning this work to skilled specialists - philologists and ethnomusicologists. Today more than 40.000 items are transcribed and 400 manuscript collections are made. Transcription of sound records became the basis for catalogization of archive material. The first catalogue card for marking statistic and analytic data of musical and poetic texts of folk songs was prepared in 1963 by G.Cetkauskaite. At the beginning the two most necessary catalogues - typological catalogue of song tunes and catalogue of poetic texts were created. The last one was formed according to the principles created in the Institute of Lithuanian Literature and Folklore and was based on the genre function and on the subjects of songs. The first one was created by Cetkauskaite referring to an experimental catalogue made by J.Ciurlionyte and the achievements of foreign scholars. Four levels are distinguished in the process of classification. At the first level the tunes are systematized according to the tonal supports (lower and upper tonics), e.g., according to the longest, most frequently repeated tones, emphasized by functional links. At the second level the melodies are systematized according to the structure - amount of melodic lines. At the third level the melodies are grouped according to the support tones in cadences of stable lines, and at fourth level they are classified according to the topical relationship.

More than 22.000 songs are classified in both catalogues till 1996. The new catalogue of rhythm of song tunes was started in 1979 and now is in process. The researchers begin to classify instrumental music, polyphonic songs - *sutartine*, religious folk songs, shoutings and other kinds of musical folklore. There is an aim to create the database programme according to which the search of data of systematic research could be carried out.

• Research and publications

The trends and principles of research work in the fields of Lithuanian traditional music were based on the scientific works of Prof. J.Ciurlionyte - the founder of Lithuanian ethnomusicology. She paid her main attention to the most vivid kind of Lithuanian traditional folklore - to songs. The main results of her investigations are published on Lithuanian and Russian in her thesis "The Features of Lithuanian Folk Songs Melodic", (in Russian 1966, Lithuanian 1969). Later the main field of research became typological classification of tunes according to which two big collections of melodies were published: "Melodies of Dzukai", in Lith., Vilnius: Vaga, 1981, compiled by Genovaite Cetkauskaite and "Melodies of Aukstaiciai", in Lith., Vilnius: Vaga, 1990, compiled by Laima Burksaitiene and Dana Kristopaite. The song tunes' typology, regularities of variation and invariation (G.Cetkauskaite), the homophony (L.Burksaitiene) are investigated in introductory articles to mentioned collections. The stylistic

and genre peculiarities of songs are analyzed in the following theses: Astrauskas, Rimantas "Typology of Lithuanian Calendar Tunes and Their Parallels in Folklore of Adjacent Counties" in Lith., Vilnius: LMA, 1993; Raciunaite-Vyciniene, Daiva "Singing Traditions of Sutartines and Other Polyphonic Songs", in Lith., Vilnius: LMA, 1993; Urbanaviciene, Dalia "Lithuanian Ritual Ethnochoreography", in Lith. Vilnius: LMA, 2000.

The ethnomusicologists of LMA first in Lithuania began to publish their phonorecords. A big collection of publications will be offered to the participants of the 18th ESEM.

• Teaching

A full set of education in the field of ethnomusicology could be taken in the Department of Ethnomusicology. The special course of bachelor studies in ethnomusicology is lasting 4 years, for Masters of Arts degree - 2 years, for doctoral degree - 4 years. The main field of specialization is traditional Lithuanian musical folklore but not the only. Each Music Academy student as option could take a yearlong introductory course of Lithuanian traditional music. Usually lectures are in Lithuanian but some of them available in English. The lecturers are: Assoc. Prof. Dr. Rimantas Astrauskas (calendar melodies, theory and history of ethnomusicology, trends and methods of research in ethnomusicology, safeguarding of musical folklore), Assoc. Prof. Laima Burksaitiene (homophony, regional peculiarities, East and West Aukstaiciai dialect), Assoc. Prof. Zita Kelmickaite (traditional folklore in contemporary culture, religious folk songs, Zemaiciai dialect), Assoc. Prof. Dr. Daiva Vyciniene (polyphony, children musical folklore), lecturer Evaldas Vycinas (instrumental music, production and restoration of musical instruments), Sen. assist. Dr. Dalia Urbanaviciene (ethnochoreology, ritual choreography, systems of description and classification of folk dances, methodics of archiving), assist. Rytis Ambrazevicius (traditional singing, field work and transcription methods, computerization of archives, quantitative methods). Additionally guest professors of cultural anthropology, mythology, history, philosophy are invited.

Transportation

Day of arrival is 25th of September. We are waiting for all the participants in Vilnius, at the Reception Desk in the main building of the Lithuanian Academy of Music (Gedimino ave. 42). We shall do our best to meet you at the Vilnius Airport and to bring you to the Music Academy or hotel. In case you arrive alone and nobody will meeting you, in an emergency you can take public bus Nr 2, mini bus, or taxi till stop "Gedimino" and Music Academy will be right on the corner. Bus will cost you 1 Lt, mini bus - 2 Lt, taxi - about 10-15 Lt (it depends on rates). Hotel RATONDA is 100 metres away from Music Academy building. Then altogether we shall go to Druskininkai by bus. Bus costs will be covered by us. The bus will leave at 19.00 h from the Music Academy building. If it is not possible for you to catch our bus with the main group of participants going to Druskininkai you have either to take public bus or taxi and go to Druskininkai by your own costs. Public bus from Vilnius Central Bus Station goes to Druskininkai only at 7.40 h, 11.00 h, 14.20 h, and 17.55 h. Price is 15 Lt per person. Travel time

is two hours. If you prefer to take taxi and drive 140 km (that will cost you about 150-200 Litas (equal to 45-60 US\$ if you consider price in advance with taxi driver). If your plain arrives very late I could suggest you to take a hotel RATONDA 5 km from the airport, in the centre of the city, and early in the morning by public bus reach Druskininkai. Price will be 200 Lt for hotel including breakfast and 15 Lt for public bus.

Departure from Druskininkai to Vilnius we shall organize for you. In case you have to leave earlier you can use public bus or we can order mini bus for you. Public bus from Druskininkai to Vilnius goes at 5.30 h, 10.40 h, 13.00 h and 16.35 h. Mini bus will cost you about 40-100 Lt depending how many persons will go together.

Weather

The climate is maritime / continental. The average air temperature in July is about 18 degrees C, autumn is mild but sometimes we can face frost in the morning, and evenings are cold. Please take adequate clothes and don't forget an umbrella as it is often raining at that time.

Tourist visas

The countries whose citizens do not need a visa to enter Lithuania: Australia, Austria, Bulgaria, Canada, Croatia, Czech republic, Cyprus, Denmark, Estonia, Finland, Germany, Hungary, Iceland, Ireland, Italy, Japan, Latvia, Liechtenstein, Malta, Norway, Poland, Slovakia, Slovenia, South Korea, Sweden, Switzerland, United Kingdom of Great Britain and Northern Ireland, the United States of America, Vatican.

Please check validation of your passport and visas requirements in advance.

News

Publication of the round-table on 'Changing Soundscapes and Continuity of Ethnomusicology' in *Studi Musicali*, journal of the Accademia Nazionale di S.Cecilia.

The round-table on 'Changing Soundscapes and Continuity of Ethnomusicology' held at SOAS in London at the XVth European Seminar in Ethnomusicology was published in a printed version by *Studi Musicali*, the musicological journal of the Accademia Nazionale di S.Cecilia.

The text of the round-table was already available on the Internet (in the Proceedings of the Seminar hosted by the web-site of the Accademia Nazionale di S.Cecilia: www.santacecilia.it/italiano/archivi/etnomusicologico/ESEM99). However, the editorial board of *Studi Musicali*, and its Editor, Agostino Ziino, asked us to publish the round-table on the journal. Their aim was to inform musicologists on our ongoing debate on issues that were judged relevant for their discipline. At the same time, their hope was that such publication could foster a similar debate among musicologists.

The round-table, (edited by F. Giannattasio and G. Giuriati) appeared in the second issue of the year 2001 of the Journal (XXX 2, pp. 225-253). I believe it is a good sign that our work can reach out for audiences outside our membership and participate in a larger international debate of contemporary musicology.

Giovanni Giuriati

A first Post-Doctoral Fellowship in Cognitive Ethnomusicology at Ohio State University

Despite considerable budget cuts for this academic year the ethnomusicology program at the Ohio State University School of Music was able to offer a first post-doctoral fellowship in Cognitive Ethnomusicology for 2002/2003. The fellowship was awarded to ESEM member Dr. Nurit Ben-Zvi, Israel. Her research at OSU will focus on cognitive aspects of intonation and timbre in Judeo-Turkish singing.

The competitively awarded fellowship is part of an on-going post-doctoral program in music cognition at Ohio State University and a component of the academic enrichment grant received by the School of Music to expand the ethnomusicology program with a special focus on cognitive ethnomusicology.

Cognitive Ethnomusicology at Ohio State University is part of the musicology graduate program leading to M.A. and Ph.D. degrees. The program is oriented towards a broad and thorough training in theory and (field- as well as laboratory-) methods in cognitive ethnomusicology. The musicology area offers a variety of special courses in cognitive ethnomusicology. In addition,

students can take related courses offered by other areas and departments, like music cognition, psychology, or neurosciences. Research facilities include an ethnomusicology lab, but research can also be conducted in cooperation with other labs at Ohio State University (music cognition lab, EEG lab, School of Medicine, etc.). Cognitive Ethnomusicology at Ohio State University has a research focus on affective-emotional factors, the relationship of music and language, and the embodiment of experience, cognition, and musical knowledge.

Current research projects of the faculty are:

- Voice production and emotional states.
- Synchronization and coordination processes in music performances.
- Cultural influences on brain states during music listening.
- Comparison of brain activities in processing of musical and linguistic information.
- Development of content-based search tools for data bases of recorded music.

Udo Will

The programme in ethnomusicology at the University of Sheffield, UK, has been strengthened by two new full-time appointments: Dr Inok Paek, Leverhulme Trust Fellow in Korean Music; and Ms Pauline Cato, Arts & Humanities Research Board Fellow in the Creative Arts. Dr Paek's research is concerned with the transformation of national instrumental traditions in the two Koreas and the Korean minority in China. Ms Cato, meanwhile, is a pre-eminent performer of the Northumbrian pipes; her project, in the arena of performance research, will incorporate the development of new repertory for the small-pipes as well as the re-introduction of former performance styles preserved now on archived recordings.

A new full-time lecturing post has recently been announced, bringing staff in this area to four in number, and a new BA degree combining traditional music and folklore studies opens in October 2002. Students on this degree will make particular use of the holdings and staff expertise of the National Centre for English Cultural Tradition, which forms part of the School of English, University of Sheffield.

To celebrate these developments, and to mark their exceptional achievement in a lifetime of endeavour, honorary doctoral degrees will be awarded to English folksinger-guitarist Martin Carthy and musical folklore collector David 'Doc' Rowe in a ceremony on 26 July. To the best of our knowledge, these represent the first honorary doctorates awarded to exponents of any of England's own vernacular musical traditions.

Dr Jonathan Stock, Reader in Ethnomusicology, University of Sheffield,
j.p.j.stock@sheffield.ac.uk

News from the International Music Collection at the British Library National Sound Archive

New Opportunities Fund - ethnographic wax cylinder recordings on the web

In a new British Library-wide initiative, a project called In Place funded by the HLF New Opportunities Fund, the IMC's 3300 ethnographic wax cylinder collection will finally be fully documented on CADENSA (the NSA's online catalogue - see the URL below), and mounted on the web as a resource for "lifelong learners". They will appear amongst some 96,000 digitised items - mainly images including photographs and maps, but also featuring British wildlife and language and dialect recordings - in 20 separate projects across the Library.

The IMC component comprises three main parts: reconciling research and documentation done in previous projects (cf. International Music Connection issue numbers 2 and 17) to create coherent entries for each item on CADENSA, cloning our DAT copies of the cylinders to CD for preservation and access on site at the Library, and mounting relevant recordings as RealAudio onto the Internet.

The project has so far completed catalogue entries for 1000 cylinders including the Alice Werner (C145) east African collection, the Fox-Strangways (C72) Indian recordings, the Captain C.S. Ratray (C176) west African collection, and Arnold Bake's Indian and Nepalese recordings (C52). These can all be searched on CADENSA.

Recordings could start going onto the Internet as soon as the end of this year so look out for them.

This and other current projects such as our Traditional Music in England project, or our British Ethnomusicology documentation initiative, are described in the recent issue of our newsletter, International Music Connection. This can be seen on our website as below. Hard copies can be obtained for free by contacting me at the address below.

Dr Janet Topp Fargion
 Curator, International Music Collection
 British Library National Sound Archive
 96 Euston Road
 London NW1 2DB
 tel: 020 7412 7427
 fax: 020 7412 7441
 email: janet.topp-fargion@bl.uk
 website: <http://www.bl.uk/collections/sound-archive>
 catalogue: <http://cadensa.bl.uk>

A detailed information on recent work and publications was received from Judit Frigyesi:

"I studied musicology and ethnomusicology at the Ferenc Liszt Academy of Music (Budapest), at the Ecole Pratique des Hautes Etudes (Sorbonne, Paris), and at the University of Pennsylvania (Philadelphia) where I got the doctorate. After having taught at Brown and Princeton Universities, I moved to Israel and presently I am an associate professor at Bar Ilan University. I published articles in leading scholarly journals on topics dealing with the music of Béla Bartók, cultural studies of twentieth-century Europe, contemporary composers, theory of rhythm, Hungarian folk music, and Jewish liturgical music. My book *Béla Bartók and turn-of-the-century Budapest* was published by University of California Press (1998, second edition 2000). In the past twenty years I have been collecting and researching the ritual music of the East European Jews. I am presently working on the book *The music of the East-Ashkenazi Jewish service*.

Recent research grants: Israel Science Foundation, 2001-2004; Institute for Advanced Study, Collegium Budapest, 2000-2001

Primary Research Project: Director of the musical-analytical research project entitled "The concept of *nusah* in Ashkenazi liturgical music", based on the data of my personal archive and that of the National Sound Archive of Jerusalem, founded by the Israel Science Foundation for the period of 2001-2004.

Description: The *nusah* is among the most complex of those musical systems that govern ritual music. In the traditional East European practice, the word "nusah" (literally: "mode", "versions", "the way [of doing something]") is used to express the community's understanding of how a certain part of the ritual should be presented musically. The concept, however, does not correspond to any one musical category. It refers to a set of rules that govern variant combinations of any or more of the parameters of music such as: melodic line, general concept of melodic curve, tonality, melodic and rhythmic motives, rhythmic style, tempo, voice quality, ornaments and so on. When during the nineteenth century, Jewish liturgical music was notated in Western Europe this unique system gave way to a more regulated concept of melodic variation that since has been taught in the cantorial schools all over the world. Nevertheless, the Eastern-European territories were largely unaffected by this process of codification and it was possible to document the traditional systems until recently. The present project aims at an understanding of the traditional system through transcriptions and analyses done by a team of Israeli scholars and students under my direction.

Book Projects: *The music of the East-Ashkenazi Jewish service*; *The sound of prayer -- the vanishing world of East European Jewish music* (accompanied by recordings)

Other Ethnomusicological Research Projects: Research of the tradition of East-European Jewish liturgical music: fieldwork sessions in Eastern and Western Europe, audio- and video recordings, and transcriptions.

The social context of Jewish music in pre WWII and Communist Hungary - interviews and archival research.

The transfer and cataloguing of my personal archive of Jewish liturgical music from cassettes, reel-to-reel, and DAT tapes to CD ROMS in cooperation of the Institute for Musicology of the Hungarian Academy of Sciences, Budapest and the National Sound Archive of the Hebrew University of Jerusalem (2000-). My personal archive is the largest integral collection of the East-European Jewish liturgical service and the largest for the liturgical music of the Hungarian Jews.

Recent Publications (Musicology and Ethnomusicology):

Béla Bartók:

"Bartók's non-classical narrative: Sonata for Violin and Piano, No. 2 (1922)," *International Journal of Musicology* (accepted for 2003)

"Bartók's View of Musical Tradition: What is integrated in What?" *Studia Musicologica* (accepted for 2002)

"In search of meaning in context: Bartók's Duke Bluebeard's Castle," *Current Musicology* 70 (Fall 2000): 5-31.

"The Verbunkos and Bartók's Modern Style: The case of Duke Bluebeard's Castle," in *Bartók Perspectives*, ed. Elliott Antokoletz, Victoria Fischer and Benjamin Suchoff, (New York and Oxford: Oxford University Press, 2000), 140-151.

Cultural studies -- twentieth century

"The Jewish service in Communist Hungary - a personal journey," *Music and Society Under Communism*, special volume of the *British Journal of Ethnomusicology* (2002, in press).

Contemporary composers:

"György Kurtág, Samuel Beckett: What is the Word, op. 30b (1990/91)," *Studia Musicologica* (accepted for 2002).

Theory - musical rhythm:

"Transcription de la pulsation, de la métrique et du 'rythme libre'," [Transcription of pulsation, metricity and 'free rhythm'] *Cahiers de musiques traditionnelles: Noter la musique*, vol. 12. Geneva: Ateliers d'ethnomusicologie (1999), 55-73.

Jewish liturgical music:

"The unique character of Ashkenazi synagogal music. Homage to A. Z. Idelsohn" *Kenishta*, Bar Ilan University Press (accepted for 2003)

"The variety of musical styles music in the Ashkenazi service", *Jewish Studies Yearbook*, Central European University, 2002.

"Musicians of Traditional Religious Jewish Life" and "Jewish Musicians in the Secular Domain in Hungary" (in Hungarian) *The Jews of Hungary: History, Society and Culture*, ed. Anna Szemere, Publication of Bet Hatefutsoth, The Nahum Goldman Museum of the Jewish Diaspora, 2002, 88-92, 252-256.

"Orality as Religious Ideal: The Music of East-European Jewish Prayer", *Yuval 7 - Studies in Honor of Israel Adler*, Jerusalem: Magnes Press, 2001, 113-153.

"The Practice of Music as an Expression of Religious Philosophy among the East-Ashkenazi Jews", *Shofar* 18/4 (Summer 2000), 3-24.

Judit Frigyesi

Two recent books and one forthcoming:

Jeremy Montagu, *Reed Instruments: The Montagu collection: An Annotated Catalogue*, Scarecrow Press, Lanham, MD, and London, 2001, ISBN 0-8108-3938-5. 183 pp.

"The first volume of a catalogue of my own collection, covering over 290 reed instruments of all sorts, worldwide."

Jeremy Montagu, *Timpani & Percussion*, Yale University Press, New Haven and London, 2002, 268pp, 75 illus. ISBN 0-300-09337-3 (hardback), 0-300-09500-7 (soft).

A general study from antiquity to the present, with a long chapter on the rest of the world (as near a proper balance as a general publisher will allow!)

Jeremy Montagu, *Musical Instruments of the Bible*, Scarecrow Press as above, forthcoming.

I hope 2002, it's through final proof, no ISBN yet, 178 pp, 16 illus, indexes include one for all biblical citations and a quadrilingual one (Hebrew, Greek, Latin, English) for all references to musical instruments in the Bible.

Jeremy Montagu

jeremy.montagu@music.oxford.ac.uk

Selected writings by Amnon Shiloah (including some books published earlier):

Books:

The Musical Subjects in the Zohar, Yuval Monograph Series, vol. V, Magnes Press, Jerusalem, 1977, 155+XIIIp.

The Theory of Music in Arabic Writings (ca 900 to 1900), series B of RISM, Henle Verlag, München, 1979, 512+XIXp.

The Jewish-Iraqi Musical Tradition, a selection of songs with introduction, Iraqi Jews Traditional Culture Center, Or-Yehuda, 1983, 180p.

Jewish Musical Traditions, Wayne State University Press, Detroit, 1992. 288p., 31 musical examples. [Reprint in Paperback, 1995].

The Dimension of Music in Islamic and Jewish Culture, Variorum, London, 1993, 319p. [Collected Studies Series CS 393].

Les Traditions musicales Juives, Maisonneuve & Larose, Paris, 1995, 336p. [French tr. of *Jewish Musical Traditions*, endowed with the Prix des Muses, 1995].

Music in the World of Islam - A Socio-Cultural Studies, Scholar Press, London, 1995, 243+XVIII p., Co-Published with Wayne State University Press, Detroit [Paperback, 2001].

Ha-musiqa be-'olam ha-islam, Hebrew translation of the previous item, Mosad Bialik, Jerusalem, 1999.

al-Musiqa fi 'alam al-islam, An Arabic translation of the previous item, The Institute for Israeli Arab Studies and the Israel Center for Libraries, Jerusalem, 2001.

La musique dans le monde de l'Islam, a French translation of the previous item Editions Fayard, Paris, 2002.

In Press

The Theory of Music in Arabic Writings, volume II, RISM

Recording

'Olam shekullo shabbat - a cassette including Babylonian Sabbath songs, Or Yehuda, 2000.

Articles

"Jewish and Muslim Traditions of Music Therapy", *Music as Medicine: The History of Music Therapy since Antiquity*, ed. Peregrine Horden, Ashgate, London, 2000, 69-83.

"In Memory of an Outstanding Scholar Hans Robert Hermann Hickmann", *Studien zur Musikarchäologie II* [Orient-Archäologie Band 7], ed. E. Hickmann - Ingo Laufs - R. Eichmann, Verlag Marie Leidorf GmbH, Rahden/Westf, 2000, p. 9-11.

"Patterns of Change and Continuity in Liturgical and Ritual Music", *Sufism, Music and Society in Turkey and the Middle East*, Papers reads at a Conference in Istanbul, November 27-29, 1997, ed. Anders Hammarlund, Tord Olsson, Elizabeth Ozdalga, Swedish Research Institute in Istanbul, vol. 10, 2001, p. 27-36.

"Muslim and Jewish Musical Traditions of the Middle Ages", *The New Oxford History of Music*, vol.III, Part one: Music as Concept and Practice in the Late Middle Ages, ed. by R. Strohm and B. J. Blackburn, Oxford University Press, Oxford, 2001, p. 1-28.

"The Song of Israel: An Eastern Viewpoint", *Musica Judaica*, vol. XV, 2001, p. 69-82.

"Music Scholarship in Israel", *The Garland Encyclopedia of World Music*, volume 6, 1057-1068, Routledge, New York and London, 2002.

"From Hai Gaon to Ovadia Yosef", *Studies in the History and Culture of the Jews of Babylonia*, edited by Yitzhaq Avishur and Zvi Yehuda, The Babylonian Jewry Heritage Center, Or Yehuda, 2002, 119-128.

Studia Choreologica vol. 4 (2002)

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 cooperation with the *Institute of Choreology* in-Poznań (Poland), which allowed for a wider range of topics to be included.

This volume contains three studies concerned with the adaptation of dance folklore for the stage.

Naira Kilichyan analyses the various approaches to "The Armenian Folk Dance on Stage", which were developed in various periods from the 1930s onward. There was concurrently a serious dance research initiated in Armenia. The observations made by the author of the article are universally valid.

Bernard Kwilimbe discusses in his article the process of transferring indigenous African dance to staged performances. He draws attention to the problems encountered in these endeavours, and points out the specific type of movement technique inherent in African dance. This leads his thoughts "Towards a Dance Theatre in Malawi".

Gergana Panova analyses "The Bulgarian Folk Dances at Home and Abroad". This is the result of a thorough sociological research conducted both in Bulgaria and in the German speaking countries (Germany, Austria and Switzerland). A variety of social and personal functions of the dance surface from the interviews conducted in conjunction with practical dance sessions.

This volume may be ordered from the Centre for Dance Studies in Jersey, Les Bois, St. Peter, Jersey JE3 7AQ, C.I., Great Britain, Tel: (01534) 481320; Fax: (01534) 484210

From the International Music Collection of the British Library National Sound Archive, and published by Topic Records

Music of Makran: traditional fusion from coastal Balochistan; Recordings, text and photographs by Anderson Bakewell (NSA reference C44); Catalogue number: TSCD916

The remote coastal area of Balochistan called Makran is the setting for a fusion of musical cultures from the Middle East, Indo-Pakistan and Africa, which have developed over centuries into a tradition of great intensity and beauty. Much of this selection is drawn from the repertoire performed during healing ceremonies.

Zanzibar: music of celebration, Recordings, text and photographs by Janet Topp Fargion (NSA reference C724); Catalogue number: TSCD917

Taarab is the most common style of music performed at weddings on the island of Zanzibar - a unique blend of musical elements from the Middle East, India and the West, combined with local African musical practices. These recordings, made at actual

celebrations and in rehearsal for big events, give us a glimpse of this Indian Ocean island culture.

Healing, feasting & magical ritual: songs and dances from Papua New Guinea, Recordings, text and photographs by John Thornley (NSA reference C838); Catalogue number: TSCD918

Papua New Guinea is one of the world's most mysterious countries and its long, wide rivers are home to hundreds of Melanesian cultures. Here are songs and dances of hunting, war, cannibalism, myth, initiation, courtship, rain-making, funerals, magical healing, shark-catching, and marathon feasting, recorded in remote coastal and island villages.

The Moken: sea gypsies of the Andaman Sea, Recordings, text and photographs by Tom Vater (NSA reference C799); Catalogue number: TSCD 919

The sea gypsies of the Andaman Sea have been sailing up and down the west coast of the Malay peninsula for hundreds of years. The music on this CD, recorded on a deserted beach between surf and jungle, is wild and unpredictable, full of warmth and drama, and yet as detached from our world as their hard, uncertain sea-faring lifestyle.

Before the revolution: a 1909 recording expedition in the Caucasus and Central Asia by the Gramophone Company, Compilation and text by Will Prentice (NSA reference Pre-1914 Caucasus/Central Asia Collection); Catalogue number TSCD 921

In 1909, the Gramophone Company of London sent one of their recording engineers on an epic, 5,000 mile journey across the southern regions of the Tsarist Russian Empire. Digitally remastered for this CD the recordings offer a rare link to a virtually unknown time before the Soviet era changed the lives and music practices of the region forever.

The Yemen Tihama: trance and dance music from the red Sea coast of Arabia, Recordings and text by Anderson Bakewell (NSA reference C44)

Tibbal music from the Tihama, Red Sea coastal plain of the Yemen, is an Afro-Arabian amalgam featuring lyres, reeds and virtuosic drumming. It is performed by members of the akhdam, an outcast group with a reputation for sorcery.

For further information and details of how to obtain copies of the CDs visit:
<http://www.bl.uk/collections/sound-archive/imc.html#topic>

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Reviews

Elisabeth den Otter (ed.): *Rhythm, a dance in time*, Amsterdam: Royal Tropical Institute, 2001; 196 pages; CD included.

The exhibition *Rhythm, a dance in time* at the Tropenmuseum in Amsterdam from December 1999 to January 2001 was accompanied by this publication.

The basic idea of the exhibition was that everything in life moves through time and man tries to get a grip on time by dividing it in measures by making it audible, visible and tangible. In this way man creates rhythm as a cultural fact in his walking, working, dancing, singing, in his music and in the decorations of his material culture.

This publication includes several articles which view this aspects from different angles.

Susan Legene discusses in her article *Rhythm, a dance in time. Reflections on an exhibition* the history of the Royal Tropical Institute and its Department of Ethnomusicology and how this was leading to exhibition concept based on the question "What does rhythm with people and what do people do with rhythm?"

Henrice Vonck looks in her article *The inseparable two* at the dualistic relation between man and the cosmos. She deals with the cosmic order of the Balinese and shows that duality is expressed musically in the two parts that together form an interlocking rhythmic or melodic pattern.

In her article *Time is the weave of life* Itie van Hout shows the close relationship between weaving and rhythm. She looks for relationships between textiles and material culture, music, dance, religion and social organisation in cultural context, with examples from Indonesia and other countries.

In a similar way Ludwig Pesch relates in his article *Cosmic order, cosmic play: an Indian approach to rhythmic diversity* a border pattern of a *sari* to an interlaced rhythmic pattern that leads to the climax and conclusion of a customary percussion solo.

The article *Circles of rhythm* by Fred Gales discusses rhythmic cycles as well as free rhythm in the music of the Islamic world and illustrates that poetry and musical rhythms are related to geometrical patterns and calligraphy.

Simon Ottenberg shows in his article *Rhythmical movement and communication* that rhythm influences the way dancers perform, whether they accept it or move against it, the power of rhythm is always there.

That rhythm accompanies song, dance, dancing masks and puppets, but is present in other forms like seasonal rhythm of the annual celebration, the clapping hands and the dance steps, and the patterns on textiles as well is described by Elisabeth den Otter in her article *Rhythm to be heard and seen: a Bamana masquerade in Mali*.

René Rosalia wrote an article about recreating culture through music and dance - specially the tambu, a type of dance and song in which African elements are present - by the black population of the Antillean island of Curaçao titled *Migrated rhythm: the tambu of Curaçao*.

In his article *No man is born a star. Becoming a tambour in the Basle carnival* Titus Dürst describes his own experience as a youngster belonging to a carnival group and shows how important rhythm is in ceremonies and rituals all over the world and how youngsters follow and imitate their elder, thus learning the culture.

This publication provides a lot of further informations to those who saw the well structured and arranged exhibition. But even somebody who has not been able to see it will gather a lot of new ideas about different forms of the perception of rhythm. A lot of good illustrations and pictures help understanding this ideas much better. A CD is included and provides important sound-samples for the articles with a good documentation in the Appendix.

Lars-Christian Koch

Anna Czekanowska, *Pathways of Ethnomusicology: Selected Essays*. Edited by Piotr Dahlig. Warszawa: Institute of Musicology of Warsaw University, Warsaw Learned Society, 2000. 336 pages.

E.S.E.M.'s Honorary Life Member Anna Czekanowska has been honored with a special kind of *festschrift*, a selection of some of her most important writings in ethnomusicology, mirroring half a century of her devotion to scholarly work. Whereas ordinary *festschriften* sometimes tend to have a reputation of "second-rate burials", this volume of 24 carefully selected and arranged essays, most of them in English, a few in German and Russian, provides an excellent survey of Anna Czekanowska's broad interests in and substantial contributions to the world of ethnomusicology. With only five essays published in the 1970s and 1980s, most articles of this volume have been published during the last decade, thereby reflecting her thoughts and understanding on the basis on several decades of scholarly experience and knowledge.

The essays are arranged in seven sections; the first two sections comprising contributions to Czekanowska's two favorite regional areas of research, (I) "Slavonic Studies" and (II) "Central Asian Music". Section III contains three essays on "Methodology"; the five essays of section IV are devoted to "Poetics and the Concept of Style". Three articles on the music and rôle of women and women's groups are united under the heading of "Music and Gender" (V). Section VI "Continuity and Change" includes four papers with a diachronic perspective, and the volume is concluded in section VII "Cultural Relations" with two essays (in German language) that feature musical contacts and influences in a crosscultural perspective. Included is a detailed list of Anna Czekanowska's publications, a list of M.A. and doctoral theses supervised by her, proof of her successful efforts as an academic teacher, and a supplement of several photos, one of

them showing the participants of the VIth European Seminar in Ethnomusicology at Tuczno (1988).

This selection of essays is framed by a short biographical sketch and a comprehensive survey of the history of ethnomusicology in Poland, both provided by the editor, Piotr Dahlig, and a comprehensive appreciation of Anna Czekanowska's ethnomusicological work written by Ludwik Bielawski.

This book is to be recommended as a comprehensive reader of work and thought of one of Europe's leading ethnomusicologists.

Rüdiger Schumacher

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I shall be 75 come my birthday near the end of this year so I've retired from active service as an ethnomusicologist. I can never, though, entirely place my practice and experience on one side. My first fieldwork (that was in the New Hebrides in the early 1970s) profoundly changed my life and my attitude to my fellow human beings.

Thank you, too, members of ESEM. I've enjoyed knowing you and experiencing your hospitality in many delightful places.

Francis Cameron

Festival in Boysun : new look on local cultures

"Boysun Bahori" (Boysun's Spring)- the First International Festival of traditional art of Central Asia has taken place 23 - 28 May 2002 representing a celebration of folklore and offering grounds for a performance contest, whilst gathering many prominent scientific minds for a cultural conference. It was one of the first events on the agenda of newly created Foundation after the name of world acknowledged instrumentalist Turgun Alimatov.

The essential drive of the initiative behind organisation of the festival was provided by the music enthusiasts, rather than governmental circles. Likewise, it was not the state funds but private enterprises, that financially supported and helped to realise this outstanding event, the first of its kind in Uzbekistan. Touristic pathways have not yet crossed Boysun, situated in Surhandarya district, fourteen hours of drive away from the capital, Tashkent, and never in the history of Uzbekistan has an event of this size been held in such a remote location.

Surhandarya is one of the most remote areas of Uzbekistan. Situated close to the Afghan border, this district, isolated from the mainstream building of economic and cultural infrastructure taking place elsewhere in the republic, has also always remained tucked away from the political influences. Such distancing imposed by location has played a positive role by allowing an inimitable blend of cultural and artistic traditions to form in this particular place. You should hear the local people talk, admire their dancing and singing! Boysun remains unrivalled by any other area of Uzbekistan in the richness of idioms and dialectical variations of the locally spoken Uzbek language. So is Boysun's involvement with music an original and unparalleled phenomenon, relative to other regions. It is not without a reason, that Boysun was taken under protection of UNESCO in March 2001 and was granted an official status of a unique preservation site of exceptional examples of human history heritage.

Boysun is indeed a unique national reserve, where the mountains reaching the sky form all the visible horizon. The crowing of cockerels, the singing of birds, the occasional cries of donkeys, the aromatic scent of flowers in full bloom, the ripening fruit soaking up the sun, the colourful clothing of Boysun locals - all of these sounds and colours of nature at its best were a feast for the soul to the gathered guests and participants of the festival. All things classified as "organic" in the perception of the Europeans, representing attributes of an often expensive and luxurious lifestyle, proved to be the norm in the local daily life. Here you can feel the breath of the past. According to legends, Boysun is the birthplace of Alpamysh - a legendary epic hero of many Turkic peoples. So, mention of his name is naturally included in numerous local rituals.

Boysun remains a place that has welcomed caravans of the Great Silk Road travelling from Asia Minor to India. Many unique traditions of those times have left their imprint on the life essence of this region, in form of surviving elements of Buddhism, Zoroastrianism as well as Totemic and Shamanistic ways. The blend of these has remained there today, nourished by memories of women gathering on top of the mountains, playing on *Chang-qobuz* (Jew's harp) to call the rain. It is said, this measure was very effective. That is accepted, as a fact, just like the meaningfulness of numerous rituals, the performance of which marks different stages of the long way from birth, back to the peace of the earth. Dance and song are the common way of self-expression around here.

Interest to happenings in the outer world is limited here, for life in the Boysun's valley remains contained by the boundaries of the mountain peaks. Far away from the rest of civilisation, witness to which are only the tv and radio, for the mobile phone connections are rendered impotent by the mighty mountains and Boysun's distance both from the neighbouring towns and its position 1200m high above the sea-level, life here keeps running along its ancient groove.

A festival "Boysun Bahori" built fully on enthusiasm managed to light up the hearts and souls of all participants with inspiration. This is why this event has gone phenomenally well, having totally conquered the hearts of not only the participants, but also the members of jury, caught shouting "Bravo!" during the performance contest, thus laying aside all known rules.

One could say that the previously organized festival "Sharq Taronalari" has earned the title of the visiting card of Uzbekistan. However, being organized in touristic Samarkand, this event as a rule represents the urbanized culture, whereas the secondary branch of nomad-type rural heritage is left out of spotlight. This is the precise reason why the conference taking place at the Boysun Festival was devoted specifically to the local traditional performing and decorative arts. Subjects of many papers concerned this particular region and its historical and cultural diversity and originality. The conference proved very popular amongst guests and participants of the festival.

The competition that took place within the frame of the Boysun Festival was divided into three different categories: ensembles, instrumentalists and Bakhshi. A local of the same name ensemble "Boysun", became one of the true highlights of the event. Previously called "Shalola", this ensemble has conducted extensive ethnographic work in gathering pieces of local folklore and has thus played an incredibly important role in preservation and conservation of its elements, by incorporating them in its new visual scenic creations. It is possibly the only ensemble of this kind in the whole of Uzbekistan, with the provincial location of the group enabling them to maintain ritualistic forms of performance specific to this area.

At the Festival, one of the top prize winners in the traditional Uzbek instrumental category was Japanese musician Shimada Shizuo. Having arrived to Uzbekistan with the intent to study the Uzbek language, he was compelled to learn performing on an Uzbek traditional instrument, having felt an attraction to the rich musical heritage of this country. And not just any instrument, namely Tanbur, which is rightly considered to be one of the most difficult and advanced instruments of the Uzbek traditional music. His performance was inspiring and highly professional to such an extent that it got him a unanimous acclaim and a prize.

The post Soviet cultural dimension in people's minds still nourishes maintenance of tradition of well-rehearsed mass-celebration performance, realizing life scenes on stage, showing people who are absolutely happy with their social and materialistic status. The reasons for such exhibitory content may seem unjustified, since the average salary around here consists of circa five dollars... Perhaps this is why the festival has left such a lasting impression on local population, serving as a brilliant dashing reminder of happy past times of stability. Why else would 15 thousand locals from nearby areas descend into Boysun's crowded stadium to witness the opening ceremony of the festival? And this despite the scorching heat, which threatened to turn into ashes all the surrounding vast space.

They say that in order to completely comprehend the culture, you have to probe its depths. And in order to do that you need to submerge yourself into the village reality of rural places or the far-away mountainous areas, like Boysun. So that in the process of overcoming the perils of the longed and difficult way to your destination, you would witness the true revelation both in terms of what you seek, be it in terms of music or the limits of the unexplored geographic space.

Razia Sultanova

The American "Society for Ethnomusicology"

One of the most interesting musical symbols is the 'Little Man', who figures on all paraphernalia belonging to the most prestigious and powerful ethnomusicological organization, which is the 'Society for Ethnomusicology' (SEM). I say most prestigious and powerful not only because almost three quarters of the whole number of ethnomusicologists worldwide are Americans, or in the US, but also referring to their journal, *Ethnomusicology*, and their efficient yearly congresses and regional conferences (which contain unique features, such as job interviews, too).

Just watch the flute player. First, it should be noticed that he has a hole in his pubis. Second, we should ask ourselves about the nature and signification of this hole. Especially because, as it is obvious, this is that type of hole meaning not natural lack, but artificial, conscious and self-inflicted removal. The person has no sex but only culture, and thus he represents spirituality at the expense of biology and nature. And it is crucial that music is the illustrator of this shift, elevation or humanization. So, this pubic whole does not mark the existence of female genitals, but rather the removal of the male genitals. The man has just torn out his genitals, already in erection, and turned them into a flute. The flute he's just blowing in is exactly his phallic virility, with which he either could put up no more - and appealed to music in order to temper his lubricous rage - or lifted up in a physical as in a spiritual and symbolical way as well. The spiritual and symbolical tell about the real nature of music, which is something more than similar with the sexual ecstasy, with the physiologic-neuronal trance, with the electric domination of the arousal's possession. The Little Man has turned his virile penis and reared testicles into a music-making tool as if he would illustrate the identical nature of the two elements: on the one hand the erected phallus and the transforming power of hot sex, on the other hand the seducing-easing-orgasmic pleasure and transfer mediated by music.

The Little Man of the original American cultures and of the contemporary SEM is not playing an ordinary sexual game on his long and thick flute. He is not sucking off but blowing in, not breathing in but out. And thus he is rather reminding us about the Indian sexual yoga techniques, to which suppressing or rather reversing the process of ejaculation obtains the supreme, most desired and marvelous ecstasy, the pure enlightenment. And if music, by its most intimate and ambitious purposes, does not attempt at achieving something similar, there is no music. This is why, I reckon, the sexual metaphor of the SEM idol aptly point also at the ultimate meanings and functions of music. By turning sex-making into music-making, the Amerindian Little Man has illustrated the American version of conceiving of Yoga. Watch also his equally large and tender smile, which is one typical to Buddha representations.

Psychoanalysts know that one of the man's equally chased and chastised impulses is to swallow his own penis. Ordinarily and normally this subconscious thought is deluded, expelled and sublimated into the act of two partners' genital sex, and especially through their oral sex practice, while other person's orifices play, substitute or fulfill that aim. But the union between

mouth and genitals is still a less conscious desire, and only a part of the subconscious process of and tendency toward annihilating the distance between genitals and mouth are satisfied by the intercourse of two sex partners. The elusive sensation that the satisfaction obtained through autosucking would be high still remains. Only that it encounters the physical impossibility, and puts itself to sleep because receives in exchange the alternative of agency, I mean the pleasure of achieving this goal through partner's body. It might appear that giving up reality and finding symbolic forms for this narcissistic, most intimately self-adoring sex would be either impossible or perverse. Yet, this is possible and normal, and cultures offer plenty of forms, habits and ways for doing that. Listening to music and (or especially) the music-making are such far-fetching, far-encrypted ways of achieving it. By making music out of sex and actually instead of sex, the SEM's Little Man shows this.

As I stressed in other occasions (forthcoming essays), the sound is phallic and it effectively penetrates our bodies, minds, and hearts. Music is the possessor and listeners are the possessed. Music goes everywhere inside us; and thus - similar to the penetrating sex which gives the receiver the sensation that it is the receiver's property - music gives us the illusion that it is something within, possessed, ours, and us. The SEM's Little Man is making music out of his own genitals, by playing them, because of an experiential common nature between music and sex. Music is a kind of performed sexuality, as well as performed sexuality is a sort of music. See the entire lot of romantic poetry, a creation primarily based on sex-desire frustrations, and you will understand why there is so much sentimentality and music in that poetry, why it excels in evoking music or - through rhymes, rhythms, images, metaphors, and sensual images - excels in sublimated music. Loud vocal music and powerful instrumental pieces are often ejaculatory, orgasmic, enhancing the ego, whereas the peace and abandonment installed often by music is so much similar to those obtained after coitus. The SEM symbol of the ancient Amerindian art is overtly showing this equivalence, similarity or rather organic identity between the role of music and the content of sex. Love-making is the ideal of music-making, and this has nothing to do with the mating role of genres such as dance music or lyrical/love songs, where the music was conceived as a means for facilitating flirtation, coupling, arousal and eventual sex. Subconsciously, music is always a substitute for love. Any of the holistic definitions of music - such as: breaking, stopping, or capturing the mind; transfer of the mind into visceral sensations, emotion or shock; pleasurable, dream-like evasion; ineffable liberation; anxieties expeller and serenity installer - equally tend and fail to point at and articulate this. Only the Little Man, promoting his musical genitals, or his genital music, does it.

With such a totem, no wonder that the American SEM became the strongest organization in ethnomusicology.

After writing all the above, I received from professor Bruno Nettl a chapter from his forthcoming book, *Encounters in Ethnomusicology: A Memoir* (Warren: Harmonic Park Press, scheduled for August-September 2002), in which he stories how it came the small statue, an ancient and golden Panama idol, to be the SEM's emblem and logon. Of course, his version of

the story is the factual, historical and sociological one, and less anthropological-speculative. Among other things, Bruno Nettl clearly states that the Little Man has a penis, and even refers to it. Indeed, the pubic whole I discussed here is just an impression, actually given by the light shine on a protuberance. This is easy to realize if one looks at the cover to the SEM's journal, 'Ethnomusicology', and not easy to realize if seeing other representations and printings of the Society, because, willing to play with shadows and colors, they reverse the spectral orders and thus create the impression of whole. However, the original mascot has a penis. A tiny one, which, to me, is the element best qualifying for the person's name (Little Man). But why such a small, stylized penis? Because its ordinary nature and role are decreased, shrunk in favor of the person's cultural-spiritual role. In his sole speculative phrase professor Bruno Nettl is right, when writing that "a psychoanalytically oriented scholar would say that his penis is small because his power is his music". Indeed, the note is correct, because this musician, concentrating his entire being on musiking (a Gilbert Rouget term!), is automatically castrated. The music he represents is indeed incorporated power; which, again, naturally puts him in a position between Buddha and Orpheus. He is the shaman who travels in different spaces and dimensions but is a fool and awkward in society; he is that Buddha who smiles because he already lives in the words beyond, and that Orpheus who lost his sensual gratification but obtained the religious charisma and mysterious initiating capacities which will make him a saint or god. So, both ways, either the (tiny) existence or the complete inexistence (removal) of the genital organ are pointing toward the same meaning. Here above I took into scrutiny the last alternative just for the sake of clarity.

Marin Marian Bălașa

Officers of ESEM 2001/2002

President: Prof. Dr. Udo Will, School of Music, Ohio State University, 101G Hughes Hall/ College Road, Columbus, OH 43210-1170, U.S.A.; tel: +1-614-292-1585, fax: +1-614-292-1102, e-mail: will.51@osu.edu

Secretary-General: Prof. Dr. Rüdiger Schumacher, Musikwissenschaftliches Institut, Universität zu Köln, Albertus Magnus-Platz, 50923 Köln, Germany; tel: +49-221-470-2249; fax: +49-221-470-4964, e-mail: ruediger.schumacher@uni-koeln.de

Treasurer: Prof. Bjørn Aksdal, Rådet for folkemusikk og folkedans, Rff-sentret, Norsk senter for folkemusikk og folkedans, Dragvoll, 7491 Trondheim, Norway; tel: +47-73 59 65 76; fax: +47-73 59 65 73, e-mail: bjoern.aksdal@hf.ntnu.no

Chair of XVIII ESEM 2002: Prof. Dr. Rimantas Astrauskas, Ethnomusicology Department, Lithuanian Academy of Music, Gedimino pr. 42, 2600 Vilnius, Lithuania; fax: +370-2-220093 (office); tel: +370-2-711106 (home); e-mail: astram@delfi.lt

CORD (Coordinating committee) 2001-2002

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

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

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

Prof. Dr. Giovanni Giuriani, Via Cesare Balbo 37, 00184 Roma, Italy; e-mail: giovanni.giuriani@uniroma1.it

Frank Kouwenhoven, Vlier 35, 2311 RD Leiden, Netherlands; e-mail: chune@worldaccess.nl

Dr. Dan Lundberg, Svenska visarkiv, Norrullsgatan 6, Box 16326, 10326 Stockholm, Sweden; tel: +46-8-240935; fax: +46-8-314756; e-mail: dan.lundberg@visarkiv.su.se

Dr. Britta Sweers, St.-Georg-Str. 73, 18055 Rostock, Germany; tel: +49-381-3770939, e-mail: B.Sweers@t-online.de
