



ESEMpoint

33

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 Giovanni Giuriati in Rome. Please send your annual payment to:

- Bjorn Aksdal, ESEM, Fokus Bank, Trondheim, Norway, swift code DABANO22, account no. 86013233979 or
- Rüdiger Schumacher (ESEM), Postbank Köln, Germany, bank code 37010050, account no. 232797507 or
- Jeremy Montag, ESEM, 171 Hilley 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 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, Tucson (Poland) 1988, Stena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, Toulouse 1996, Jyväskylä (Finland) 1997, Jerusalem 1998, London 1999, Belfast 2000, Rauland (Norway) 2001, and Druskininkai (Lithuania) 2002. They last 4-5 days each and are usually held in September. A regional ESEM series began with SEEM Valencia 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/eseem>

ESEM image by Nicole Despringre.

Editorial

Dear ESEM members,

as most of you perhaps know, by now, elections were held during our last meeting in Druskininkai, Lithuania.

While Ruediger Schumacher was elected President, I was elected Secretary General.

In taking office, I would like to thank Ruediger Schumacher for having led us nicely and steadily for the last five years. I am looking forward to be working with him as President, and I am counting on his experience and wisdom for the times to come.

I would also like to give, I believe also in the name of our members, my profound thanks to Udo Will for his dedication as President of our Seminar for the last six years (1996-2002). He took charge when ESEM was undergoing difficult times, and, with Schumacher, successfully brought back our Seminar in good shape both scientifically and financially. I am glad to inform you that he is continuing to serve ESEM in other capacities, namely as editor of our planned publication *ESEMcounterpoint*, and taking care of our website.

For the next three years I am planning to continue working along the lines of my predecessors, trying to enhance as much as possible exchange of information, research, and professional experiences keeping ESEM as a forum for discussion among European ethnomusicologists, as John Blacking, our founder, intended it to be. In order to do that, I am looking forward to be working first of all with CORD members, but I will need also co-operation from all members. Information, proposals, and suggestions are welcome.

I believe that the challenge that lies ahead of us is to be able to balance the steady growth of our Seminar (a growth that is also of our discipline in Europe) with the original structure of ESEM, a structure that highlights seminars and debate, rather than the formal organisation of a scientific society.

For brief and urgent announcement we use e-mail, by now, as almost 3/4 of ESEM members have access to it. If you have gained access to e-mail, or have changed your address, please let me know. However, for those who do not have access to e-mail, and for news that are not so "burning", I invite you all to send them to me for publication in *ESEMPoint*: recent publications, websites, reports on meetings, seminars, research projects, training courses, sound archives, festivals and performances of traditional music. The more information we receive on what is happening in ethnomusicology in Europe, the more effective *ESEMPoint* can become as a tool of communication for our growing community.

In this ESEMpoint n. 33, you will find a revised and enlarged text of the Call for Papers of our next meeting that will be held Vienna on 17-21 September 2003, organised by Prof. Regine Allgayer-Kaufmann of the University of Vienna. You will also find a report of our last meeting in Druskininkai, a meeting that was very successful both in its scientific debate and in the social and musical events. I am also very pleased to inform you that the publication of the Proceedings of that seminar is under way, thanks to the efforts of Prof. Astrauskas. Furthermore, you will find the minutes of our General Assembly, reports on other meetings that took place in Europe last summer, news from members, info and reviews on recent publications.

Concerning payment of membership fees, I would like to remind you that, thanks to our treasurer Björn Aksdal, it is possible now to subscribe by credit card to the Norwegian ESEM account (a form for such payment is enclosed in this Bulletin). I also remind you that you may (and are encouraged to do so) sponsor a member in a country without convertible currency.

Finally, a last important reminder: deadline for submitting material for next ESEMpoint will be June 30th

Looking forward to meeting you next September in Vienna

Giovanni Giurati

XIXth EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Call for Papers

The XIXth European Seminar in Ethnomusicology (ESEM) will take place from September 17 to 21, 2003 in Vienna. The main working place will be the Seminar Hotel Austria in Gablitz. Gablitz is a small village in the famous Vienna Woods, at the western city limits just 15 min. from Schönbrunn. The Hotel has 37 rooms which are comfortably furnished and fitted with shower, WC, telephone, radio, and TV. The double room is E 60,00, the single room E 40,00 per night, incl. buffet breakfast. There is another family-run hotel nearby, but we would prefer all participants to stay together in the Seminar Hotel Austria, if possible. For this reason we would like to recommend to those who do not feel uncomfortable with the idea, to share a room. Please let us know about your room-sharing preferences together with your proposal if possible.

Topics

1. Music to be seen: On the impact of visualisation.

Visualization has always played an important role in ethnomusicology, as in other branches of music research. We have a long history of both adopting established methods (such as standard Western music notation) and developing new graphical approaches. It seems that we have much more confidence in what we see than in what we hear, and even that we mistrust the aural sense - which contradicts the fact that music is mostly experienced and transmitted orally.

Should ethnomusicologists take a more critical approach to visualisation of all kinds? What are the implications of the metaphorical transfer from the aural mode to the visual - what is clarified, and what kinds of information are lost in this shift? Does this transfer necessarily involve a shift from diachronic to synchronic representation? Are there alternative modes of scholarship, past, present or future, which do more to acknowledge and preserve the sonic and temporal nature of our subject matter? What possibilities do recent innovations in information technology afford us?

2. Folk - Popular - World Music(s): Changing perspectives in European ethnomusicology.

Despite a name change and many developments in theory and method, for most of the 20th century comparative musicology and ethnomusicology held to a consensus that the object of our study was traditional music, seen as the authentic product of a particular 'race', 'nation' or 'culture'. This consensus was overturned towards the end of the last century, as ethnomusicologists engaged more and more with issues of hybridisation, with popular music genres, 'world music' and globalization, and with the musical realities of complex and culturally diverse societies.

How have ethnomusicologists in different countries or regions of Europe responded to, or initiated, this change? How have scholars with a more folkloristic approach responded to the challenges of the hybrid and the commercial in music? Is it still possible or appropriate to think of our subject matter as the traditional music of neatly bounded societies? If not, are there alternative ways in which we can rethink the field of ethnomusicology?

Format

We welcome proposals for complete panels (including round table discussions, of up to 90 minutes); for poster presentations; and also for individual papers (not exceeding 20 minutes in length). We particularly encourage pre-arranged panels (as a means of generating coherent and productive discussion), and poster presentations (as a means to ensure that everyone who wishes to can contribute actively to the seminar). Panels and individual papers should be related to one of the two themes above, while poster presentations may be on any subject.

Abstracts of up to 300 words should be sent before the submission deadline of 31 March 2003, to the address below. For further information and any questions please also contact:

Univ.-Prof. Dr. Regine Allgayer
 Institut für Musikwissenschaft der Universität Wien
 Universitätscampus Altes AKH
 Spitalgasse 2-4, Hof 9 A-1090 Wien
 Tel.: +43-1-4277-41630
 Fax: +43-1-4277-9416
 E-Mail: regine.allgayer-kaufmann@univie.ac.at

* * * * *

XVIIIth EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

25-29 September, 2002

Druskininkai (Lithuanian Academy of Music, Vilnius)

A Report

The 18th European Seminar in Ethnomusicology invited to a place probably few had heard about before: Druskininkai, located at Lithuania's border to Bielorrussia. Similar to previous ESEM meetings, this year's organising team from Vilnius had set one focus on local traditions. This Seminar thus offered insights into a region that had largely been overlooked by western scholars - partly also due to language problems. In his introductory speech, head organiser Rimantas Astrauskas from the Vilnius Folklore Department strongly emphasised the difference between the musically rich Baltic region and Russia - a distinction that has not been a matter of course as is evident from the relatively short entries in the Europe volume of the *Garland Encyclopaedia or World Music - The Rough Guide*.

With approximately 50 papers the well-attended Druskininkai Seminar was much larger than the 2001 meeting in Rauland. I found it nevertheless very stimulating, as the seven sessions on the Baltic Area introduced many regional researchers and their approaches: Starting with Estonia, Anu Vissel presented a classification of Estonian Herding Songs, while Taive Särg focused on the metrical structure of runo-songs and Triinu Ojamaa offered a linguistic investigation of the origins of runo verse. Jaan Ross's "Acoustical Study of Quantity in Estonian Speech and Singing" again highlighted the particular approach I found so characteristic for the Baltic region, maybe also for Eastern Europe in general, differing from the Anglo-American sphere by its stronger focus on classification. Latvia was represented by Christina Jaremko-Porter musical/ideological analysis of the folk revival and the role of traditional recordings from 1908-1930s. Of course, also Lithuania was the focus of numerous studies, particularly the polyphonic *sutartines* of which Daiva Raciunaite-Vyciniene and Rytis Ambrazevicius presented a multi-layered study, including a fascinating psychoacoustic analysis of the characteristic dissonant seconds. Ausra Zickiene focused on Lithuanian laments, while Auste Nakiene gave an interesting overview of the folk music recordings made in Lithuania from 1935 to 1939.

Concerning the greater Baltic region, Ewa Dahlig-Turek presented an excellent continuation of last year's brilliant power-point-presentation. This year she focused on "Poland in the Musical Context of the Baltic Countries", thus pointing at *Garland-Europe's* rather general cultural perspective: Within the larger geographic differentiation, Scandinavia, Finland, and the Baltic countries are taken as an integrated whole. Dahlig, however, suggested to treat the countries bordering the Baltic sea as a unity, already due to economic/political exchanges. Representing the Scandinavian countries, Margareta Jersild analysed hymn singing in the Swedish-speaking Baltic Area, Timo Leisiö addressed pre-tonal/pentatonic structures in West-Eurasian music, while Arnfinn Stölen elucidated the regional differences in Sami music

traditions, thus setting up a highly multi-layered theory on Sami migration. In order to promote these varied perspectives and observations to a larger scientific English-speaking community a publication of the conference papers is planned.

Apart from several individual papers (Charlotte Vigneau, for instance, presented an original study of folkloristic and nationalistic clichés regarding the alphorn in Switzerland), the second major topic was centred around "New Approaches in Ethnomusicology". Using examples from her fieldwork in Brazil, Regine Allgayer-Kaufmann discussed new approaches to music theatre, Wim van der Meer addressed problems of "Postcolonial Musicology", while Laura Leante investigated the multi-layered transcultural perception of British-Asian music and Anna Czekanowska discussed the dilemma of inside versus outside perspectives by taking the examples of Malinowski and her father. Ian Russell gave a fascinating paper on new approaches regarding the Scottish Travellers: With Stanley Robertson, a researcher from the Traveller community, he will approach the field for the first time from the inside - which promises completely different insights into the field. It is finally important to mention the video presentation by Zinaida Mozheiko from Minsk - an impressive documentary on cognitive approach to visual anthropology.

It was a good sign to have several panel sessions again, e.g. one addressing "women, music, ritual in a cross-cultural perspective", led by Razia Sultanova, a fascinating topic that nevertheless could have allowed more room for discussion. A highly important panel was Simha Arom's introduction to an innovative methodology for the study of untempered pentatonic African scales by having Pygmy musicians tuning the instrument connected to multi-track recording. Arom and his team presented a highly transparent object study on the development of a (high-tech) scientific tool in order to overcome a problem believed impossible to be solved, which also included a strong interaction with the studied people and their ideas. Rüdiger Schumacher and Udo Will addressed the development of cognitive anthropological approaches in ethnomusicology, a sub-field of cultural anthropology that was established by Malinowski, Radcliffe-Brown, and Boas around 1952. Aiming at describing how people in different societies conceive and experience the world, this "science of mind" developed a holistic approach from the mid-1980s on. As became obvious (Schumacher discussed practical examples from Bali), however, this field offers a large range of scientific possibilities waiting to be explored further.

Finally, Martin Clayton, Rebecca Sager, and Udo Will presented a continuation of last year's session on entrainment, the process "by which a rhythmic process is captured and moved by another rhythmic process." The panelists each offered a retrospective presentation of practised methods and prospective research designs - that were exemplified by case studies of Haitian Voodoo singing (Sager) and Australian aboriginal music (Will). Each example presented different ways of establishing and changing time-structures, as performers interact, distract, but also manipulate timing data. Next year's ESEM meeting might offer further answers to the questions posed this time.

It was a pleasure to hear the John Blacking Memorial Lecture by dance expert Roderyk Lange. Defining dance as "any dynamic movement that is not consummated with work effort", his

depiction of the milestones of choreology was a great history lesson, not only on the various attitudes towards the human body in European history that shaped the idea of dance, but also on the relatively late development of graphic notation around 1928. Lange made it very clear that although we are technically much better equipped than formerly, merely filming the movements is not sufficient; for a scientific analysis one needs a notation. Lange reminded us of the loss of many collections during WWII, the methodological expansion after the War, as well as the still insufficient (ethno-musicological) approaches towards dance that is structurally not comparable to the idiom of speech.

Was it by coincidence that the Seminar participants could all practically relate to this lecture? This Seminar offered plenty of opportunities for communal dancing experiences, be it during the memorable evening sessions led by the Vilnius department and performers from nearby villages in Druskininkai or be it during the beautiful traditional evening at one of the villages. Our hosts not only presented an incredibly rich variety of home-made food, but also had all ESEM-members soon dancing in the round so that the cold (and the *slightly* shaky bus-trip) was quickly forgotten. Nevertheless, I cannot help to comment on this year's distracting handy-maniac soundscape. With handy beeps coming up every five minutes during the papers, I think I was not the only one who was finally a bit annoyed...

I think, this conference was a great chance to discover unknown territory for many of us. Those who had time to visit Vilnius before or after the conference were all taken by its unique atmosphere. However, the extremely full program of interesting papers did not offer much time to discover more of Druskininkai, the half-forgotten Spa on the Nemūnas. Even though the place looked as if its best days were over, it yet had a special charm, while the bus-trip through the national park offered a glimpse of thick woods and hidden villages worth to explore further. What particularly stays in my memory was breathing this extremely fresh and clear air (particularly when visiting this little village). Health nevertheless became also part of the conference program. During the Seminar I noticed increasingly less attendants - due the fact that people (including myself) started to discover the comforts of whole body massages and herbal baths offered by the sanatorium that hosted the meeting...

Special thanks to Rimantas Astrauskas and his team for this interesting and well-organised conference!

Britta Sweers

* * * * *

ESEM Plenary Meeting

Druskininkai - September 28, 2002

1. Minutes

Minutes of the 2001 plenary were approved without amendment.

2. President's Report

2.1. Finances: Current balance of our three accounts:

Oxford: £ 1.503,87 (2378,40 Euro)/ Köln: 2487,75 Euro/ Trondheim: 1967,75 Euro, meaning that ESEM's bank accounts currently stand in total credit to the tune of 6910,53 Euro.

In summary, the financial situation is now under control, although the question of additional fundraising remains.

2.2. Payment by credit card

Thanks to Björn Aksdal who established the Norway account, payment by credit card is very easy now.

2.3. Publications

The main idea is to have a journal as a printed basis for ESEM. It will be free for ESEM members. *ESEMcounterpoint*: the idea is to publish articles, plus the comments from the editorial board (or other individuals), plus the authors' counter-comments. The first issue should be ready before the next Seminar. The editorial board for the comments in the *Counterpoint* will consist of last year's CORD members. They can or will comment on the article, but can also look for suitable commentators. The main contact address is Udo Will who was appointed as the Editor. The first publication should be out before next year's meeting, which is realistic with Marin Marian Balasa having offered to use his journal, *European Meetings in Ethnomusicology*, as a publication basis.

3. Report of the secretary general

3.1. Statistics

Before the meeting in Druskininkai:

217 members:

in good standing (incl. 4 for lifetime): 57 members

paid until last year: 30 members

paid until 2000: 37 members

paid before 1999: 44 members

Category F (without convertible currencies. Free membership): 34 members

Honorary Life Members: 15

3.2. Electronic publications

As 1/4 of our members are without access to e-mail, we still depend on publishing *ESEMpoint* in a printed form. E-mails should be sent as plain text, without attachments.

3.3. Correspondence:

Important: keep us up-to-date with your email address!! Report changes immediately to Giovanni Giuriati!

3.4. ESEM point

2 issues (nos. 31 and 32) were published since Rauland. The deadline for the next *ESEMpoint* 33 is November 30. It should be sent at beginning of next year. Giovanni Giuriati looks forward to get your contributions, fieldwork reports, etc.!

3.5. Information about next Seminar:

ESEMpoint 34 (June 30th) will contain special information about next meeting. The information in *ESEMpoint* is solely for those who cannot come. If you want to attend, contact the organiser!

4. Elections

Suggestions for nominations should have been sent to Jeremy Montagu - who did not get any responds via email. It was thus asked for nominations from the floor.

4.1. President:

CORD proposed Rüdiger Schumacher who was elected with 34 yes-votes and 2 abstentions.

4.2. Secretary general:

Giovanni Giuriati was proposed as secretary general and was voted unanimously by the plenary for three years.

4.3. CORD

Rimantas Astrauskas, Martin Clayton, Eva Dahlig, Susanne Förniss, Frank Kouwenhoven, Dan Lundberg, and Britta Sweers were unanimously elected by the plenary as a group.

4.4. Honorary life member

CORD proposed Prof. Roderyk Lange as honorary life member which was unanimously accepted by the plenary.

5. Next Seminar

5.1. ESEM 2003

ESEM 2003 will be held in Vienna on Sept. 17-21 (Wednesday-Sunday). The local organizer will be Regine Allgayer-Kaufmann from the Institute of Musicology of the University of Vienna. The location will soon be announced. Proposed topics: (1) Impact of visualisation (transcriptions, video presentations, etc.); (2) popular music and folk music (Austria pop, etc.).

5.2. The call for papers will follow in November, either via Email or by letter for those without Email.

5.3. Presentation

With the introduction of new forms of presentation, the last three conferences have undergone programmatic changes. In order to strengthen ideas introduced by John Blacking and the spirit of the discussions, it was strongly suggested to have less papers and more panel sessions - despite the growing body of members - which will offer a challenge for future organisers.

6. Publications

It is not possible to finance our planned publications solely from the income of the member fees of the European Seminar. Financial support from the EU will be sought out.

7. Thanks. A vote of thanks to Rimantas Astrauskas and his team who organized this wonderful conference!

Minutes taken by Britta Sweers

REPORTS FROM MEETINGS

Music and Minorities

2nd Conference of ICTM Study Group

Catholic University, Lublin (25-31 August 2002)

The Second Meeting of ICTM Study Group on Music and Minorities took place in Dubrowica at the outskirts of Lublin. The meeting sponsored by the Catholic University of Lublin, was organized by professors - Anna Czekanowska (Catholic University of Lublin - Poland) who took charge of local arrangements and Ursula Hemetek (Universitaet fuer Musik und Darstellende Kunst - Wien) - the head of the Study Group on Music and Minorities. Assisting Professor Czekanowska were Professor Piotr Dahlig (University of Warsaw) and dr Jacek Piech (Catholic University of Lublin).

Participants represented eighteen countries from four continents.

The Conference Programme centred on four main topics:

1. Interethnic problems of borderlands,
2. The of music in migrant communities
3. Representing Minorities in Music,
4. Theory and Method in the Study of Music and Minoritiés

The last topic concerned both the purely methodological matter, i.e. the need for precise definition and delineation of the subject under investigation and the scale of social problems which contemporary scholarship and studies on minorities in particularly must address. The high level of involvements during the discussions revealed how relevant to problems of contemporary society this kind of research is. The differences between particular orientations became evident. These were obvious between papers delivered by American colleagues which were clearly socio-politically oriented and contributions presented by Europeans who concentrated more on historical perspectives. Indeed, some of American scholars revealed many concerns about the impact of nationalism on traditional cultures as well as over the disappearance of some traditional cultures under pressure of larger and dominant neighbours. Some of them directly pointed to the lethal effect of 'newly' created programmes and policies. Some others concentrated more on transformations as matters of interaction between particular groups. The friendly atmosphere of discussion did not lead to any clashes.

In contrast, the contributions prepared by Europeans, usually working on empirical materials very well known to them were very well balanced. Unexpectedly, for the Western participants, the papers delivered by representatives of very small minorities like Lithuanian

Karaites¹ or Polish Russian Orthodox Believers did not express fears of ethnocide or of religious repression or persecution.

The speakers from Far East were fully aware how distant the culture under study might be to the researcher, they were clearly differentiating the particular situations, under conditions of which the researcher might perceived as an outsider even in the framework of the own country.

One of the crucial problems that emerged in presentations had to do with the ethics of contemporary research. Among the issues were: the extent to which a researcher who is an outsider to a culture may penetrate that culture without the insider's permission, and whether it is possible for the researcher to be transparent to the people being studied.

All discussions, however, referred to music as the central point under consideration. They focused on how music-making serves to articulate identity amongst minority groups and how it defends bearers of these traditions and supports their awareness against the culture of dominant national elites. The problem of minority groups living in the shadow of a majority and the function of music in the construction and assertion of identity were central points of discussion.

The scholarly programme was complemented by artistic events. The organisers sought a balance between the avant-garde (the performance of alternative theatre Gardzienice) and the classical (Chopin recital). The greatest success, however, was achieved by the highly artistic productions of stylised folklore presented by students of Warsaw University (the Ensemble "On the own Way").

Anna Czekanowska

* * * * *

¹ actually a group counting 250 believers only, usually inhabitants of Vilnius and Trokai.

CHIME in Sheffield:

How does 'sexy' music from China sound ?

Perhaps it was the topic – music and sex, or perhaps the fact that the United Kingdom currently harbours so many migrants and visitors from East Asia. In any event, the 8th annual CHIME conference in Sheffield (26 to 29 July, 2002), which dealt with Sex, Love and Romance: Reflections on the Passions in East Asian Music, had a record number of Asians attending. One of the many issues discussed was: can 'sexiness' in Asian music actually be heard? Some answers: in pop music: occasionally. In traditional music: huh, hard to say!

There is an obvious research interest in relationships between music and sex. Music, like sexuality, draws people together and synchronizes their moods and actions. This is obviously true not only in Asia, but in any part of the world. The power of music to evoke – and to direct – a physical and mental synchronization is such that music contributes tremendously to social life. It does so even in an era when mass media and commerce have turned it into a cheap and disposable 'commodity'.

The power of music to align people's spirits and to unify their bodies – to enhance social cohesion – should alert us to the likely role that music played in evolution, akin (albeit not identical) to that of language. In gatherer-hunter societies, humans who depended on group solidarity for their lives, explored the hostile environment roaming in small bands, while rhythmic or melodic signals offered a means to stick together, to localize friend and foe. Sound communication, proto-music, and ultimately music, all of these can have played an auxiliary role in the selection of sex partners, as it is still the case in some present-day communities, and in some segments of the animal world (gibbons, many species of birds). Whether or not music took on this specific courting function in our remote past, we can be sure that it helped, more generally, to cement social relationships, to increase comfort and security among communities, in brief, to mould the social framework in which sexual relationships could sprout and develop in the first place. In this respect, music is also the opposite pole of sexuality: sex is frequently a disruptive force, a realm of fierce competition, of fights and quarrels. Music, while affecting the body in ways that closely resemble sex, serves as the balancing factor. More than a shared language, it binds people together and helps them – in singing and dancing – to sustain an organized framework in which they can channel their sexuality effectively, within the protective confines of family, clan and village units.

We must reckon with the possibility that evolution favoured musical abilities, and that, in the longer course of evolution, musical receptivity was extended. In our present society, not everyone is musical, but the impact of music is simply too tremendous to ignore its implications for the understanding of our past. Our basic abilities for language and music are wired into our genetic system, but while our responses to language entirely depend on

learning, on 'culture', our musical experiences may not nearly rely on 'culture' as much as we would like to believe.

People have musical experiences long before they develop cultural affinities. Music affects us even while we are in the womb, and our initial emotional responses do not derive from maternal contact alone. Music is known to affect plants and to make them grow better, evidently not because plants can learn, or can emulate the example of other plants. Music is known to stimulate and affect animals, who have not developed a socially biased taste for music, but are still known to respond better to Mozart than to Schoenberg. In other words, music has an impact beyond culture.

We should not take the analogy with the world of plants and animals lightly. Here's what the Japanese primatologist Kinji Imanishi has to say on the subject: 'If it is dogmatic to regard all animal behaviour as instinctive, it is equally dogmatic to regard all human behaviour as cultural.' So could it be that music – like sex – goes deeper than culture, and relates to basic features of our perceptive systems?² An intriguing question, which puts other questions that we have been posing for a long time already – e.g. about the role of gender in music – on a very different footing.

The 8th annual conference of the European Foundation for Chinese Music Research (CHIME) in Sheffield could only scratch the mere surface of these and related issues. It primarily did so in the context of East Asian music. But scratch it did, with fine and partly surprising results. There was a lot to learn a lot about musical excursions in the realm of love and sex in China and elsewhere in Asia. Not only evolutionary theories found their way into the meeting: there was room for a plethora of different approaches, social, anthropological, historical, political, red, green, and – inevitably – yellow.

Sister's vagina

More than half of the people who attended the meeting were Asians. A welcome development, since – with a topic so delicate – everyone was eager to hear "insiders'" views. The theme had been chosen partly to lure hesitant CHIME goes to Sheffield. From a tourist point of view, this somewhat gloomy steel town in the heart of industrial England could only be a setback after the glories of last year's CHIME meeting in Venice. Bearing this in mind, 'music and sex' could be the right theme to offer some distraction. Jonathan Stock, the local organizer, wisely decided to widen the field to 'love, sex and romance', including realms well worth investigating from social and literary angles. His excellent organizing did the rest.

In the first sessions, the air was thick with bawdy puns and erotic lines, notably from Chinese folk songs. The gist of a whole series of Chinese presentations by Liu Yong, Zang Yibing, Zhou Kaimo and others seemed to be that China was as rich as any culture in terms of its 'yellow' literature and musical forms of courtship:

² For this idea I am indebted to the Dutch primatologist Frans de Waal, who writes wonderful books on animal behaviour and on culture

'I touch sister's vagina. Sister's vagina is full of water!'

Some fusspots began to argue that 'sister' was an inadequate translation of the Chinese word *mei*, and that it ought to be 'girl' or 'sweetheart'. Most other brothers and sisters in the audience didn't mind and enjoyed this classic example of Chinese bawdy folklore, a lyric known as *The eighteen touches*.

Yeonok Jang and Eunkang Koh examined sexuality and gender aspects of *P'ansori* narrative song (Korea) and the Japanese all-female Takarazuka Revue. They did not explore much new ground, but Andrew Killick went deeper, when he compared the two genres, with special attention for *yosong kukkuk*, 'women's national drama', a Korean stage genre derived from *p'ansori*.

Pre-cultural factors

Asian theatre featured prominently in the papers, the topical gamut running from biology and evolution – as in the white tiger that initiates the stage in Cantonese opera, a ritual of 'primal fear' discussed by Sao Y. Chan – to social life behind the stage. Sao Y. Chan's tiger may yet grow a tail, since I suggested him to organize a future CHIME conference in Hong Kong on cognitive and biological aspects of Chinese music. His paper seemed to indicate that a whole series of 'pre-cultural' factors have influenced Chinese operatic symbolism.

Many must have felt that this conference might persuade conservative Chinese scholars to drop their reservations about 'music and sex' as a serious realm of investigation. Sex and love are not generally viewed as 'talkables' in Chinese musical scholarship. There are hardly any publications on the subject, and bawdy texts cannot be printed in China (since they are viewed as 'harmful' to the masses), although anyone can sing bawdy songs outdoors (as many rural people do). I was told that a number of researchers in China had sneered at the initiative in Sheffield, because 'no serious conference could ever emerge from a topic like that.'

It was for high-placed and influential representants of the Chinese academic community who attended CHIME, such as Wang Yaohua – one of the main organizers of next year's ICTM meeting in China – to discover otherwise. The sober-minded approach and the content of many papers illustrated that the topic was not just well-chosen, but actually well-timed. New moral attitudes and modern ideas about love and sex are making inroads in East-Asian societies. Naturally they influence performance, naturally they transform attitudes to music, dance and theatre. What scholar can afford to ignore it?

Lam Ching-wah showed excerpts from a whole series of Huangmei opera plays, ranging from traditional to very modern stage realizations. He pointed at changes in the music, and in the literary and moral treatment of the opera themes. True enough, no big surprises here. The genre follows more general patterns of change in Asian theatre, such as a growing emphasis on stage effects, more personal approaches to stage direction, and more ambivalence in the interpretation of traditional stories. Conventional role types – a basic

aspect of Asian theatre – persist in the new operas, but they may now occasionally be seen to deviate from their old-time standard behaviour and stereotyped fates. The battered weak woman no longer automatically commits suicide. Unhappy lovers from different social strata sometimes succeed in fleeing and 'getting' one another.

Gender inversion and what else

Gender inversion was high on the agenda: we learned a lot about men who act and dress up like women – with Peking Opera actor Mei Lanfang featuring large in a paper by John Zou as one of the world's most compelling icons of institutionalized transvestitism. We also learned about the reverse, women who depict men, for example in the Taiwanese operatic genre *gezaxi*. And there was room for 'in-between' situations, as Nancy Guy aptly illustrated in her nice presentation on Peking opera: while male and female melodic forms (*nanqiang* and *nuqiang*) are clearly delineated in this genre, they are not necessarily performed by actors of the corresponding sex. Young male (*xiaosheng*) characters sing *nuqiang*, old women (*laodan*) *nanqiang*. The *xiaosheng* voice is described as a 'yin-yang voice', and the role type sometimes identified as 'in between the male and female sexes'. Nancy Guy provoked a lively debate on whether, and if so, how femininity and masculinity could be discerned in Chinese operatic music. The same question for eroticism. When does a Chinese opera aria sound sexy? Can this be heard? Nancy Guy thought yes, at least in some arias. Others thought no, or were divided on the issue. Native fans of the genre – if they could be found among the conference audience – kept silent.

Yet other 'gender' aspects of Chinese theatre were dealt with in fine papers by Andrea Goldman and Jonathan Stock. The latter concentrated on Shanghai opera heroines. Andrea Goldman investigated gender and morality in Qing dynasty operas on the theme of 'the adulterous woman'. Comparing scripts, she found that the literary more sophisticated librettos tended to express a sense of sympathy for the woman, while scripts directed to less literate audiences usually stressed the murder and revenge angle of the plots.

Popular music was sadly underexposed, perhaps for the first time in a CHIME conference, but Rachel Harris and Rowan Pease made up for it with wonderful presentations on 'mother songs', brazenly sentimental idealizations of 'mother' in Uyghur and in Chinese-Korean popular music. Some of the songs were nicely over the top, with whining and shaking voices, and then there were some video clips of old women, crying for their departing sons... Freud would have loved it.

A full discussion of papers would take many pages. As usual, there was live music to offer some diversion: outdoor 'silk and bamboo' tunes, by the congenial SOAS band, Chinese zither pieces by John Thompson and Dai Xiaolian, but also a bout of Bach (and Korean tunes!) on cello by the magnificent American cellist Jonathan Kramer. The overall atmosphere was wonderful, the quiet campus of Sheffield University shielded us from the city noise, we talked love and sex and played music all night, and arrived at many new insights. What more could one possibly expect from a music conference?

Frank Kouvenhoven

NEWS FROM MEMBERS

EME 9/2002 this time, a bomb

This time, 'European Meetings in Ethnomusicology', the yearbook of Romania's ICTM National Committee, opens with a provoking and daring proposition: scholars to overtly speak up about one of the most cunning, subordinated, hypocritical, obedient, undermining and enduring kinds of political involvement of the ethnomusicological scholarship, which is the one related to the Hungarian-Romanian conflicting interests and politics over Transylvania. The section is titled "Transylvania: Music, Ethnicities, Discord," and gathers the contributions of eight authors of different theoretical and ideological backgrounds.

As a Romanian born in Transylvania, I met more often than not rumors and gossips both among commoners and intellectuals relative to the divergent political ideas and attitudes among Romanians and Hungarians. Yet, as most of both Hungarians and Romanians there, myself I was part in the choir of naïve people of good faith, trusting the human values and the fruits of a long lasting politics of "brotherhood among different cohabiting nations". Only after I studied closer the shameful tragedy of Yugoslavian wars, which represented the failure of such politics at its best, I realized that the Transylvania issue, as it is differently represented in the imagination of Hungarians and Romanians, is similar to many of the Yugoslavian complexes that led to war. This made me to discard the "law" of academic silence on the subject of Transylvanian musical multinationalism, and to call my colleagues ethnomusicologists for an overt discussion.

Thus, in 2000 I wrote an article (Musics and Musicologies of the "Hungarian-Romanian Conflict") and distributed it very widely, and then put it to open this year's issue of the 'European Meetings in Ethnomusicology'. Preferring to remain part of a political project, to support and consequently to benefit from the establishment's grace, many contacted colleagues remained silent. Yet, others took a clear stand and tried to bridge the gap and the walls of noncooperation. Lynn Hooker (Transylvania and the Politics of the Musical Imagination) and Craig Packard (A Research Agenda for Studying the Hungarian-Romanian Ethnomusicological Conflict: Visits by the Ethnic Police to North America) contributed to this topic with objective distance and sensitive awareness, the former with historical and contemporary examples, the latter with theoretical and practical suggestions. László Kürti (Ethnomusicology, Folk Tradition and Responsibility: Romanian-Hungarian Intellectual Perspectives) went deeper into particular details. Whereas Zoltán Szalay (Interethnic Conflict? Reflections on the Problems Deriving from the Vast Common Cultural Repertoire of the Cohabiting Ethnic Peoples in Transylvania) and Zamfir Dejeu (Cultural Connections within Traditional Music and Dance in Transylvania) both illustrated the divide between Hungarian and Romanian scholars and the type of political commitment we, all the other contributors, were identifying as one-sided and politically dangerous. Szalay shows how a Romanian author offers Hungarian folk music as Romanian, whereas the same Romanian author demonstrates how Hungarian folk music collectors take,

label and promote Romanian pieces as Hungarian. Both of them speak on behalf of the same "science", both are antagonistic; and therefore the reader should see once more how serious is the competition in the "contest" of demonstrating the Hungarianness and, respectively, the Romanianness of folk musics in Transylvania. In the end, Alana Hunt and Sophia Chapman (musicians from Australia) replied with vehemence against my suggestion that they could innocently play and take sides in the ongoing conflicting ideologies.

The second section of the volume is dedicated to Poland ("Poland: Music, Lyrics, Nation"), which was celebrated in a symposium that took part in April 2001 at the University of Chicago. Philip Bohlman (The Place of Displacement: Polish Musics at Home and Beyond), Katarzyna Grochowska (Waclaw of Szamotuly, the Jewel of the Polish Renaissance: Indigenous or Imported?), Daniel Barolsky (Performing Polishness: The Interpretation of Identity), Jeffers Engelhardt (Asceticism and the Nation: Henryk Górecki, Krzysztof Penderecki, and Late Twentieth-Century Poland), Timothy Cooley (Migration, Tourism, and Globalization of Polish Tatra Mountain Music-Culture), Joshua Pilzer ("Inwazja Waranów": Apocalypse and Social Critique in Polish Rock), and Maja Trochimczyk (Passion, Mourning, and the Black Angels: Ewa Demarczyk as the Voice of the Nation) sign consistent articles, which cover historic as well as contemporary aspects of traditional music cultures from Poland and Polish diaspora.

I titled my announcement here in a provocative way bearing in mind the same idea I had when intending to help Hungarian and Romanian ethnomusicologists to "solve" the backlog of problems accumulated in the long run of divorce and of ideological competition. Soft words are always ignored, and the subjects discussed are too serious to still be ignored. Historical, nationalist ideologies and faithfulness, naturally and uncritically inherited, failed. If we keep postponing their dismissal, they will keep hinder our advancement. As with the case of the Romanian-Hungarian political relationships reflected in the regional folk music collection, promotion, and ethnomusicology, they are indeed the undermining, always ticking bomb.

Marin Marian Balasa

* * * * *

Aspects of classical and folk music in their reciprocal influences

a workshop by Domenico Di Virgilio

Istituto Nazionale Tostiano in Ortona (Chieti) - 10 November 2002

In this lecture I have shown some instances in which both classical and folk music had, in the last hundred years, shared language and sensitiveness. Despite a certain self-centred attitude of the so-called Western-learned musical establishment, the composers have often looked upon

other musical expressions with interest. According to the times the music of other societies could be understood as the flow of the people's heart or an opportunity to know and use new musical languages. Ethnomusicology has played an important role in the uncovering of this matter and we have thus learned that folk music is not at all simple and it is the issue of a long process.

And now 'folklore' is almost disappeared and music from other countries have become part of our daily life, going through the process that we call globalization. The suggestions come from this world nowadays, as well as from technology that gives us the opportunity for a sonic research. To recall the gameian, Debussy used pentatonic scales and the black keys of the piano, Boulez, the electronics (Répons, Balinese section).

Domenico Di Virgilio

* * * * *

Crossing the Boundaries:

Music as the Expression of Social and Political Ideas in Modern East-Europe (with extension to the Middle East)

CEU Summer University, Budapest, 7-18 July 2003



Course director: Judit Frigyesi, Bar Ilan University, Israel
Resource persons: Michael Beckerman, New York University, USA
 Walter Feldman, Jewish Music Research Center, Jerusalem, Israel
 Ruth HaCohen (Princzower), Hebrew University of Jerusalem, Israel
 Jaroslav Mihule, Charles University, Prague, Czech Republic

Course objectives

The purpose of this course is threefold. First, it aims to make a connection between society and the practice and the structure of music by exploring the potential of music to articulate personal and group responses to social reality. Second, it will articulate some of the special problems of twentieth-century society as they are manifested in music. Third, it will place the musical culture of Eastern Europe within the broader social and cultural history of Europe, showing how it reflects common anxieties of modern European society together with the particular problems of East-Europe. This course hopes to show the depth and the significance of the relationship between issues of social and of artistic developments.

Within this general aim, the course will bring into focus the particularities of Eastern Europe by emphasizing issues such as the musical reflection of the changing nationalist ideologies in the choices of musical genres, styles and musical symbolism, the changing attitude toward folk music and its relation to art music, the disappearance and emergence of musical sub-cultures, and the re-interpretation of musical traditions. By bringing together countries with different histories and cultures, the course aims at exploring the similarities as well as the meaningful differences in the local articulation of common problems.

Course Content

The course will open with two units that will address general issues of group identity and modernism.

Michael Beckerman will discuss nationalism in East-European art music, an issue that will remain in the focus throughout the course. His unit will explore (1) the conception of "idyllic space" as a central preoccupation of human imagination in connection with the definition of group identity and of nationalism; (2) "folk music" as the representation of the idealized space in national musical "dialects," especially in the expression of nationalism vs. the imperial ideal of the Habsburgs (1850-1920); and finally (3) debates over modernism and nationalism (by focusing on examples from contemporary Poland and Czechoslovakia).

Ruth Ha-Cohen will explore the expression of group identity versus and the expression of the unique and the personal. Her (1) introductory session will present this problem in the history of Western music, while the following sessions will deal with two countries where this conflict was played out especially sharply, namely (2) Germany and (3) Israel. While Germany was the birthplace of cultural nationalism, it also produced the main stream of cosmopolitan European music; German music was often thought of as transcending nationality, expressing exclusively the individual and the original. In contrast, Israel is the most recent country created on the basis of the Romantic nationalist principle: here problems of nationalism, modernism, as well as the special problems of the Middle East come to the surface especially sharply.

The remaining three units will discuss these and related issues in the concrete problematic of three countries.

Jaroslav Mihule will open his unit with (1) the presentation of the problem of symbol in music by highlighting some extreme cases from the modern era, then (2) explore the situation of Czech culture in Europe, and in connection with it, the problem of the use of symbol in the Romantic conception of nation within this Czech milieu (Dvorak and Smetana); and finally (3) explain how the romantic concept of nation, and together with it, this particular manner of using symbols in music lost its validity for the following generations of composers (Josef Suk and Bohuslav Martinu).

Walter Feldman will deepen these ideas by focusing on the transition from the empirical idea of nationalism to the ethnicity-based idea of nationalism, and its consequence for music in Turkey. His unit will discuss (1) the historical development of Ottoman court music from the 17th until the mid-19th century; (2) the sufi music of the Mevlevi, Halveti and Bektashi dervishes in relation to Anatolian folk music; (3) the debate over cultural heritage and musical style in late Ottoman and early Republican Turkey; and finally (4) the continuity and transformation of popular music of the Turkish cities from the late nineteenth century until our era.

With the unit of Hungary, the course will move to a country that stands somewhat in between the previous two cultural regions: that of Czech music (that has been deeply ingrained in the Western tradition) and of Turkish music (a music culture with a historical tradition different from the Western artistic principles).

The unit of Judit Frigyesi will discuss the artistic, stylistic and contextual developments in both art and folk music and the manner these two channels intersect. Her sessions will explore: (1) the birth of modernism in Hungary at the beginning of the twentieth century, that brought about the crisis of group identity (politics, literature, music); (2) the avant-garde and the consolidation of modernism in the period/between the two world wars with focus on the stylistic and conceptual achievement of Bartók; (3) the changing styles and contexts, and the debate of "folk music" and "Gypsy music" throughout twentieth-century Hungary; (4) the ideas and the music of the modernists and post-modernists after the second world war (revival of folk music, Jeney, Ligeti, Kurtág).

In one way or another these three countries that are brought into the focus are transitional cultural regions mediating between East and West – at least, this is how their intellectual leaders and artists viewed them. Yet the concepts of "East" and "West" as well as the idea of "mediation" meant distinctly different things in each case and led to different artistic developments. Furthermore, each of these countries went through a transition from a Romantic to a modernist, and then, post-modernist political ideology and music culture. We wish to discuss and bring together the common aspects and the differences in these developments during the concluding session with the participation of possibly all the teachers of the seminar.

Note: The material discussed in the course and distributed to students will include articles as well as a recording of music.

For more detailed biographies, updated course description, syllabus, reading lists please check
<http://www.ceu.hu/sun/sunindx.html>

Non-discrimination policy statement

Central European University does not discriminate on the basis of--including, but not limited to--race, color, national and ethnic origin, religion, gender or sexual orientation in administering its educational policies, admissions policies, scholarship and loan programs, and athletic and other school-administered programs.

CEU Summer University
 Zrinyi u. 14, Budapest, Hungary 1051
 Tel.: (361) 327 3069/ 3273811
 Fax: (361) 327 3124
 E-mail: summeru@ceu.hu
 Website: <http://www.ceu.hu/sun/sunindx.html>

* * * * *

**CDs recently co-produced by the
Accademia Nazionale di Santa Cecilia, Rome**

1) ITALIAN JEWISH MUSICAL TRADITIONS

from the Leo Levi Collection (1954-1961) Rome-Jerusalem, 2001
nr. 14 of the Anthology of Musical Traditions in Israel, Edwin Seroussi, editor
Selection and text by Francesco Spagnolo

Jewish Music Research Center
The Hebrew University of Jerusalem
Accademia Nazionale di S. Cecilia, Roma

Booklet in Italian and Hebrew; the CD contains 42 tracks taken from the Raccolta 52 of the Archivi di Etnomusicologia. The sequence follows the liturgical year. The last tracks include songs for the cycle of life. All documents are vocal, sung in Hebrew by male voices (soloists or small groups).

The CD provides a representative sample of the Italian rituals collected by Levi. It contains, however, less than 5% of the collection 52 (1092 documents).

2) LA RACCOLTA 23 DEGLI ARCHIVI DI ETNOMUSICOLOGIA

Recordings by Diego Carpitella e Alberto Mario Cirese
"Musiche tradizionali del Molise" n 1.
Maurizio Agamennone and Vincenzo Lombardi, editors.

Accademia Nazionale di Santa Cecilia, Roma
Provincia di Campobasso
A FinisTerre production

48 examples of vocal music recorded in 1954. 23 song were recorded in the Italian speaking community of Fossato and 25 among the Albanian speaking communities of Ururi and Portocannone.

3) "ERA SICILIA", "CANTI POPOLARI DI CARCERE E MAFIA"

Canti raccolti e presentati da Antopino Uccello
Gaetano Pennino, editor

Regione Siciliana, Assessorato dei Beni culturali e ambientali e della Pubblica istruzione
Accademia Nazionale di Santa Cecilia, Rome

Book in Italian and English with the re-edition in two CDs of the LP "ERA SICILIA" (Fonit Cetra, 1974) "CANTI POPOLARI DI CARCERE E MAFIA" (Fonit Cetra, 1976) with the original jacket notes. To those texts have been added a "Nota etnomusicologica ai canti", with musical transcriptions, written by Paul Collaer, and an essay by Antonino Uccello.

Francesco Giannattasio

BOOKS RECEIVED

Music Archiving in the World. Papers presented at the Conference on the Occasion of the 100th Anniversary of the Berlin Phonogramm-Archiv. Edited by Gabriele Berlin and Artur Simon, VWB – Verlag für Wissenschaft und Bildung, 2002, 520pp. + CD

From the back cover presentation:

This book contains articles by 66 authors who are concerned with the documentation and archiving of music and dance. The contributions come from 31 countries from all over the world. In the first section of the book, general recent issues in sound archiving are discussed, such as the significance of archive recordings in modern societies and concepts behind the digitisation of historic sound recordings. The second part gives an insight into the unique qualities of regional and national music archives, not only in industrial metropolises but also in lesser-known places such as Cerreto di Spoleto in the Italian province of Umbria or Port Vila in the South Seas republic of Vanuatu

* * * * *

Sul verso cantato. La poesia orale in una prospettiva etnomusicologica. Edited by Maurizio Agamennone and Francesco Giannattasio, Il poligrafo, Venezia, 2002, 230 pp.

Conceived as the editorial outcome of the International Seminar in Ethnomusicology organized in Venice in 1999 by the Istituto Interculturale di Studi Musicali Comparati (IISMC, Fondazione Giorgio Cini) and Università "Ca' Foscari", this book explores the dialectics between Words and Music, aiming to a wider understanding of their relationship in sung poetry.

Several perspectives are taken into account (semiotics, linguistics, medieval music philology and ethnomusicology), and different genres and repertoires are analysed. The papers range from the Berber challenges in verse (Hassan Jouad) to the Italian "ottava rima" (Maurizio Agamennone), from Somali poetry (Francesco Giannattasio) to the Yemenite praises to the Prophet (Jean Lambert), from Greek and Latin poetry (Luigi Enrico Rossi) to the medieval "laude" (Agostino Ziino). The essays are introduced by a wide ranging theoretical and methodological overview by Jean Molino.

Jacques Bouët, Bernard Lortat-Jacob, Speranta Radulescu *À tue-tête : chant et violon au pays de l'Oach [Roumanie]*, Société d'ethnologie, collection "Hommes et musiques"; 336 pages, photos, DVD audio et vidéo encarté. 2002.

Writes Bernard Lortat-Jacob, one of the authors:

En enquêtant dans une province isolée du nord de la Roumanie, Bernard Lortat-Jacob et ses deux collègues – Speranta Radulescu et Jacques Bouët avec qui il a écrit *À tue-tête, Chant et violon au Pays de l'Oach* – a dû opérer une fois encore 2 une opération de travestissement auditif.

Le principal problème rencontré sur place a été d'attribuer des contours précis à des formes mélodiques répondant au nom de *danfl*. Or, celles-ci se cachent derrière les signaux cryptés d'une musique exécutée au violon sur des tempi très élevés. Chose étrange, tous les villageois, ou presque, excellent dans cet exercice d'identification, en grande partie, grâce à leur fréquentation régulière de noces, où la musique est toujours présente. Ils repèrent sans grande difficulté des mélodies composées de huit notes en les extrayant d'improvisations très compliquées que produisent – à loisir et contre finance – des violonistes experts, souvent tziganes. Et ce sont ces mélodies qu'ils chantent. Mais, là où l'affaire se complique c'est que, sous la prodigalité des improvisations instrumentales, un chanteur entend et reproduit un peu ce qu'il veut : en d'autres termes il sélectionne au sein d'un matériel musical très richement orné ce qu'il juge bon d'entendre et chante des énoncés à la fois variés et variables. La musique était donc particulièrement déroutante pour les chercheurs et les modèles mélodiques qui la compose, singulièrement polymorphes.

Une situation de ce type a orienté la recherche vers des procédures méthodologiques originales et très substantiellement déterminé la conception du livre et son écriture. L'enquête elle-même y est exposée; elle porte sur les conditions de production de la musique et sur la mise au point de modalités expérimentales visant à répondre à une seule et même question "Comment entendre cette musique ?". Plusieurs années de travail – et quelque trois cent cinquante pages – ont été nécessaires pour décrire la situation musicale, dégager des équivalences entre des sons qui n'ont acoustiquement pas grand chose en commun alors qu'ils sont reconnus localement comme semblables, pour identifier des tournures mélodiques toujours changeantes et rendre compte de la dynamique de leur transformation.

Au bout du compte, il apparaît que la réalité sonore (ce qu'on appelle communément "les notes" de musique) est étrangement fugace : les hommes et les femmes de l'Oach ne jouent pas des mélodies, mais sur des mélodies, qu'ils conçoivent et agencent par fragments et qu'ils composent sur l'instant dans le cadre de performances toujours renouvelées. Ils ne reproduisent jamais ce que la tradition leur a transmis, ni même nécessairement ce qu'ils ont chanté la veille, mais reformulent tous les jours – à chaque fois que la fête l'exige – leurs énoncés musicaux, dans un esprit de créativité particulièrement réconfortant.

Bernard Lortat-Jacob
Directeur de recherche,
Responsable du Laboratoire d'ethnomusicologie du Musée de l'Homme [UMR 8574]
Paris

BOOK REVIEWS

Mark van Tongeren – *Overtone Singing - Physics and Metaphysics of Harmonics in East and West*, 271 pp, 230 x 150 x 20 mm. 31 photos, 4 maps, 48 illustrations, notes, bibliography, discography, index. Audio CD 73 minutes / 33 tracks. Hardcover edn: ISBN 90-807163-1-6, paperback edn. ISBN 90-807163-2-4. Published by Fusica, De Wittenkade 97-III, 1052 AG Amsterdam, The Netherlands. Phone: 020 - 681 69 06, email: markvant@dds.nl of www.fusica.nl
Price: 29.95 Euro (paperback), 42.50 Euro (hardback).

These days, if you notice anyone reading a book while giving out strange noises (like a deeply resonant 'aaah' or 'oooh'), the book in question must be Mark van Tongeren's Overtone Singing. A fascinating study, well-documented, full of refreshing insights, and very readable. This is arguably one of the best monographs on any ethnomusicological topic to emerge from The Netherlands in recent years, worth exploring not only for Tuva specialists or inveterate overtone freaks, but basically for anyone intrigued by the mysteries of musical sound.

Read the first chapter – about the technicalities of harmonics and vowel production – and try not to find yourself spontaneously experimenting with the vocal effects that the author describes. Van Tongeren's study will inevitably trigger lots of *aaahs*, *ooohs*, and *eeehs*, and not just in response to his set of technical instructions. The primary aim of *Overtone singing, physics and metaphysics of harmonics in east and west* is not to offer practical instruction. The author has carried out wide-ranging and expert research on the phenomenon of overtone singing in both East and West, and has produced a scholarly study which combines elements of musicology, cognition and ethnography with excursions into the realms of philosophy and physics. It is written in plain and accessible English, its subject matter is beautifully organized, and Van Tongeren strikes a neat balance between theory and practice, and between technical data and poetic or anecdotal descriptions.

Cultural perceptions of music in a different light

The basic point of departure is that there are still other modes of chanting than those that we normally grow up with inside western culture, and that they are fascinating, and – up to a certain point – not very difficult to master. Van Tongeren elegantly demonstrates that the phenomenon of overtone singing offers a suitable testing ground for ideas about the inner connections between such realms as music, cognition, philosophy, and man's material and spiritual links with the cosmos. His approach is unique in combining fieldwork among Tuvan throat singers with data on traditions of overtone singing in other parts of the pre- or semi-industrial world – from Sardinia to S.Africa, from Mongolia to the Himalayas – and by

linking such realms with what we know about overtone singing in Western art music and New Age circles, and about the acoustics and (meta-)physical roots of the phenomenon.

Some people might feel tempted to discard overtone singing as the eccentric privilege of a number of remote traditional cultures like those of Tuva and Mongolia, or as a set of technical 'tricks' applied sparingly in Western New Age music or Avant-Garde. Van Tongeren attempts to bridge these very different worlds. And he argues that the gaining of insights in overtone singing amounts to rather more than just learning special facts about special cultures. Anyone who arrives at a solid understanding of harmonics is likely to perceive cultural musical systems (tonal and modal systems), and consequently, people's aesthetic criteria for appreciating or rejecting certain kinds of music, in a rather different light. Van Tongeren's claim (in his final chapter) that the realm of overtones is perhaps the only aspect of music with an 'objective' correlate with natural order (in the form of harmonic ratios) – something I find rather difficult to go along with – leads to broad reflections on the overall relationships between man, music, matter and cosmos. Not all of the author's adventurous ramblings are entirely satisfactory. His remarks on our understanding of consciousness suggest little awareness of actual recent achievements in the field of cognition. His basic assumption about the 'cosmic' essence of overtones culminates in a rather boldly speculative discussion of superstring theory and its supposed links with music. But admittedly, dauntless speculation is also one of the attractive aspects of the book, and it would be merciless to expect a study with such a generous scope to lay bare every possible aspect of the topic with equal confidence or authority. Van Tongeren admirably brings together the many different strands of his tale in his final chapter, where he investigates timbre as the binding factor between the many different 'overtone cultures'.

Personal approach

Overtone Singing is arranged in five parts. The first part (*Physics*) deals with acoustic and physiological aspects of overtone singing. The second part (East) focuses on (neo-)traditional forms of overtone singing, and includes a long chapter on the past and present of Tuvanian *khöömei* singing, and shorter explorations of Tibetan religious chant, South African *umngqokolo* and other genres. Part three (*West*) deals with the fairly recent history of overtone singing in the West, from LaMonte Young's experiments with vocal harmonics to Stockhausen's *Stimmung* and *Sternklang*, from Trần Quang Hai's overtone studies to the creative adventures of Michael Vetter, and from David Hykes' Harmonic Choir to Gijs Janssen's opera *Noah*. Part four (*Metaphysics*), surveys old and new ideas about harmonic proportions and the effects of sounds and vibrations on body and spirit. The fifth and final part (*Quintessence*) is an attempt at a synthesis of the preceding four parts. A CD with a range of musical and technical examples (including vocal demonstrations by the author himself) completes the book, and inevitably brings the entire subject a good deal closer to the reader.

Overtone Singing began life as the author's PhD dissertation, but it doesn't look like the average musicology thesis: this book is more adventurous, and more easy-going than university theses generally are. It does not indulge in an orgy of footnotes or secondary references which would fend off any but the most ardent fans, but which so often seem to form the ingredients of an academic debut. Van Tongeren can be precise and elaborate, for

example in his acoustic explanations in chapter one, or in his fine chapter on the Tuvanians, arguably one of the most important parts of the book because it has not been covered like this anywhere else. He provides essential references where needed. But his basic tone and approach are informal and personal: reading the book is like listening to someone who, during a coffee-break, suddenly tells you a cart-load of interesting facts. The many little drawings in the book are scribbled in Van Tongeren's own hand, like the informal sketches that some people make when they quickly try to explain something to their neighbour.

Different perceptions

Not being an expert on Tuva or Mongolia, I cannot judge the full merits or possible shortcomings of Van Tongeren's chapters on those cultures. We get to see the history of Tuvan music, for example, primarily through the eyes of Russian ethnographers, and via some reminiscences of Tuvan singers. Perhaps there is still more to be learnt from oral history, e.g. from the lyrics of Tuvan songs? In any event, the data collected by Van Tongeren are impressive and seem to provide an all-round picture. Next to theoretical and historical data, there is ample room for personal accounts; some parts of the book almost read like a novel. The key merit of this study, apart from Van Tongeren's field research, lies in the comparison of overtone singing in different cultures, and how vocal harmonics are valued and perceived differently in those cultures. Overtone singing in the West is mostly an analytical, self-conscious and consciously learned activity, often aimed at the attainment of higher mental states. If no direct 'spiritual' goal is involved, vocal harmonics are still produced as a kind of 'deconstruction' of reality as we normally perceive it: the spectral range of a timbre is analyzed, individual components are singled out and isolated. In many other cultures overtone singing is rather more an encapsulated part of everyday life and of long-held traditions: it is learned by rote rather than consciously, and there is often no connection – or no longer a visible connection – with spiritual practices, at least not among the folk musicians in Tuva. In some other cultures, like Tibetan buddhism and the Catholic brotherhoods of Sardinia, overtone chanting does play a role in establishing higher states of mind, in a liturgical or mystical context.

Van Tongeren makes considerable efforts to link vocal harmonics with other aspects of the material world and the cosmos, and to show that basic physical and mathematical laws are at work which connect overtone singing with rules of cosmic creation and architecture. Van Tongeren amply quotes from Joscelyn Godwin's *Harmonies of heaven and earth* (1995) and a host of other sources and studies on this subject, but it is clear that he is not just following in the footsteps of others – there is really something 'in it' for himself. As a practitioner of the art he has experienced that the singing of overtones is a 'transpersonal, transcultural and ultimately, transcendental' act, which ideally enables the singer to communicate with the true 'quintessence' of being.

Metaphysics

We can safely take him at his word, that this is what many singers of overtones feel when they chant. Local singers in Tuva, who do not normally connect their chanting with spirituality or the cosmos (or not any more), still underpin this aspect, at least in the sense that (in general)

they do not distinguish much between 'culture' and 'nature', and that for them both worlds seem to merge into one in the act of singing. I suppose that Van Tongeren would be delighted to learn that Chinese ancient philosophers have a great deal to say on the philosophical implications of 'sound' and of 'hearing' and their connections with spirituality – a lot of it matching his own views.

Things become a bit problematic when Van Tongeren makes (or describes other people's) attempts to 'measure' and define in concrete terms the relationships between sound and cosmic order. He compares a whole series of points where musical and physical laws seem to match, and where human beings 'are subject to harmonic patterns in their physical environment'. But he also remarks that the number of examples is small, compared to the many other proportions and numerical laws found in nature (p.227) where no such correspondences turn up. This observation is made in passing, but it should really have been made at the outset of the entire exercise. In our 'overtones' we may vibrate and resonate with cosmic laws, but isn't this more generally true for all the music that we make, no matter whether we consciously perceive constituent fundamentals and overtones of musical sounds or not? In much of Van Tongeren's discussion on metaphysical aspects of overtone singing one could replace 'overtones' simply by 'music' without perverting the sense of his comments. Not always, but often. One of his final remarks – that there are many ways of giving meaning to sound and to other phenomena, and that all these meanings are constructions of reality, produced by our own minds – also applies to his 'quintessence', the idea put forward at the end of the book. But the fact shouldn't deter readers from getting acquainted with van Tongeren's challenging ideas, and forming their own opinions.

This is, by any standard, an important and stimulating book. If it ventures far in its speculations on the metaphysical aspects of overtone singing, it stays quite firmly on the ground in the concrete grasp on aspects of timbre and musical genres it offers. The CD wonderfully supplements the text. I can warmly recommend this book, and I would say it is obligatory reading for anyone who still thinks that ethnomusicology must be dull!

Frank Kouwenhoven

Officers of ESEM 2002/2003

President: 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

Secretary-General: Prof. Dr. Giovanni Giurati, Via Cesare Balbo 37, 00184 Roma, Italy, tel: +39-091-328069, fax: +39-091-6125312, e-mail: giurati@uniroma1.it

Treasurer: Prof. Bjørn Aksdal, Rådet for folkemusikk og folkedans, Rff-sentret, Norsk senior 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.nimu.no

Chair of XIX ESEM 2003: Prof. Dr. Regine Allgayer-Kaufmann, Institut für Musikwissenschaft der Universität Wien, A - 1090 Wien, Spitalgasse 2-4, Österreich, tel: +43-1-4277-41630, fax: +43-1-4277-9416, e-mail: regine.allgayer-kaufmann@univie.ac.at

CORD (Coordinating committee) 2002-2003:

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

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 Dabłóg, Instytut Sztuki PAN, ul. Długa 28, 00-950 Warszawa skr. 994, Poland, e-mail: eda@mercury.ci.uw.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

Frank Kouwenhoven, P.O. Box 11092, 2301 EB Leiden, The Netherlands, tel: +31-71-5133974, fax: +31-71-5123183 e-mail: chime@wxs.nl

Dr. Dan Lundberg, Svonakt visarkiv, Norrtullsgatan 6, Box 16326, 10326 Stockholm, Sweden, tel: +46-8-340935, 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
