

European Seminar in Ethnomusicology
*Euro-séminaire d'ethnomusicologie * Europäisches Seminar für Ethnomuskologie*

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ESEMpoint

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Please send a copy of this form to:
ESEM Secretary General, Prof. Dr. Giovanni Giurati, Via Cesare Balbo 37
00184-Roma, Italy
(for payment information and amount see the inside front cover)

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 care. Please send your annual payment to:

- Bjørn Aksdal, ESEM, Frikas Bank, Trondheim, Norway, swift code DABANO22, account no. 8601 32 33079 or
- Rüdiger Schumacher (ESEM), Postbank Köln, Germany, bank code 37010050, account no. 232797507 or
- Jeremy Montagu, ESEM, 171 Wiley 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, Siena 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 Drökningskvi (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/ensem>

ESEM image by Nicole Desprogné

Editorial

Dear ESEM members,

this issue of *ESEMpoint* includes the program of our next ESEM meeting, that will be held in Gablitz, Vienna from September 17th to September 21st. As you will see, the program includes several interesting papers and panels, all of them focused on the two main topics selected by the organising committee. I am very pleased by the fact that at each Seminar participation is growing in number and qualification.

Besides the usual sections of *ESEMpoint*, that is Reports from meetings, News from members, Books and CD received, we start a new section in which the table of contents of ethnomusicology journals published in Europe are listed. I believe this is a "service" that ESEM can provide to its membership with the aim of enhancing information on what is published in our field across Europe. In this issue the journals appeared in 2002 and the first months of 2003 are included. In the next *ESEMpoint* we will include the issues published in the second half of the year. I am sure that in Europe other ethnomusicology journals are published that I am not aware of. Therefore, I ask our members to write to me and let me know about other publications that, so far, are not listed in our review.

Task of the Secretary General, it also to remind you to pay your 2003 membership fee as soon as possible. I would like also to remember that it is possible to sponsor a member in a country without convertible currency. Many thanks to Laurent Aubert, Silvia Delorenzi-Schenkel, and Susanne Ziegler for having demonstrated this sign of professional solidarity.

I would like also to remind you that the deadline for submitting material for next *ESEMpoint* will be November 20, 2003.

Giovanni Giuriati

XIXth EUROPEAN SEMINAR IN ETHNOMUSICOLOGY (ESEM)

VIENNA/ GABLITZ, SEPTEMBER 17-21, 2003

Preliminary PROGRAM

Wednesday, September 17

- 9.00 – 19.00 Arrival and registration of the participants at the Institut für Musikwissenschaft der Universität Wien, Universitätscampus "Altes AKH", Hof 9, Spitalgasse 2-4 (entrance Garnisongasse 13), A-1090 Wien
- 19.00 Departure from Vienna University to Gablitz by bus
- 21.00 *Informal social meeting at the Seminarhotel Austria at Gablitz*

Thursday, September 18

- 9.45 - 10.00 Opening of the XIXth ESEM
- 10.00 - 11.30 **Session 1: Music to be seen: On the impact of visualisation**
 Slawomira Zeranska-Kominek, "Orality, literacy, visibility. Ethnomusicology in transition"
 Lucian Rosca, "Limits of the faithful transcriptions: ornaments' and phrasings's problems"
 Katalin Lázár, "About some questions of ethnomusicological transcriptions"
 Gerlinde Haid, "On the musical concepts of traditional musicians"
- 11.30 - 11.45 *Coffee Break*

- 11.45 - 12.30 **Session 2: Music to be seen: On the impact of visualisation**
Panel Session: "Why (not) change tune? – Continuity and change in Chinese and Estonian folk song, and the continued importance of music transcriptions as research tools"
 Frank Kouwenhoven, Antoinet Schimmelpenninck, Taive Särg
- 13.00 - 14.00 *Lunch*
- 14.00 - 15.30 **Session 3: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology**
 Giovanni Giuriati, "Cambodia and the World Music: exoticism, primitivism, sense of guilt. Is there a role for ethnomusicology?"
 Rinko Fujita, "The interaction between the traditional and popular music in Japan"
 Susana Weich – Shahak, "Creativity and hybridization in the Sephardic musico-poetic repertoire in the 20th century"
 Therese Smith, "'Up where we belong'. Aspects of American popular and African American Gospel Music"
- 15.30 - 15.45 *Coffee Break*
- 15.45 - 16.45 **Session 4: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology**
Panel Session: "Fundamental processes in localization of music. Examples: African rap/reggae, Swedish 'bonnjazz', The nyckelharpa reaches Belgium"
 Dan Lundberg, Krister Malm, Gunnar Törnåhag
- 16.45 - 17.00 *Coffee Break*
- 17.00 - 18.30 **Session 5: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology**
 Susanne Ziegler, "Traditional music? Reconsidering historical recordings of the Berlin Phonogramm-Archiv"
 Dorit Klebe, "Ephemerality and durable transformation in Popular Music/ 'World Music' – Hybrid forms and its original roots"

Shai Burstyn, "YA HI LI LI: The hebrew conversion of an arabic folksong"

Britta Sweers/ Tina Ramnarine, "Between tradition and World Music – modern folk music in northern Europe"

18.30

Departure to „Hewiger Hirt“ Kahlenbergerdorf. Reception by the Niederösterreichische Landesregierung (Landeshauptmann Dr. Erwin Pröll)

Friday, September 19

9.00 - 10.30

Session 6: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology

Dalia Cohen/ Ruth Katz, "Characterizing various styles of World Music"

Rimantas Astrauskas, "Mass folkloric forms at the end of the XXth century in Lithuania: changes of paradigm"

Hans-Hinrich Thedens, "Norwegian folk music studies today – How to look at heritage, modern society, cultural politics, and media"

Auste Nakiene, "Local music styles in XX and XXI centuries. Their visible and invisible links with traditions"

10.30 - 10.45

Coffee Break

10.45 - 12.15

Session 7: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology

Panel Session: "Gypsy musicians as the innovators in Traditional Music?"

Ursula Hemetek (Chair), Marin Marian Balasa, Christiane Fennesz-Juhasz, Bernhard Garaj, Iren Kertesz-Wilkinson, Svanobor Pettan

13.00 - 14.00

Lunch

14.00 - 15.30

Session 8: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology

Speranta Radulescu, "Whose musics are these musics?" or "New popular musics in contemporary Romania"

Katalin Kovalcsik, "Categories of the musical representation of identity in a Romanian Rudar community"

Ignazio Macchiarella, "La vera tradizione siamo noi": The *a tenore* song in Sardinian radio and television broadcasting"

Ian Russell, "Image and self-representation in the flute band traditions of north-east Scotland"

15.30 – 15.45

Coffee Break

15.45 - 17.15

Session 9: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology

Liv Lande, "The transmission and apprenticeship system of *iemoto* in Japanese traditional music today: Complex and conflicting processes of continuity and change"

Manana Shilakadze, "Der traditionelle Stil der georgischen Musik und die Gegenwart"

Ausra Zickiene, "The combination of three layers of the musical culture in Lithuanian rites glorifying the dead"

Samokovlieva, Maria, "Popular World Music: Some new processes in Bulgaria"

17.15 - 17.30

Coffee Break

17.30 - 19.00

Session 10: Folk – Popular – World Music(s): Changing perspectives in European Ethnomusicology

Naila Ceribasic, "Research subjects and approaches in Croatian ethnomusicology of today: Local communities in the complex society"

Ardian Ahmedaja, "Folk musicians and their communities"

Marziet Anzarakova, "Folklore and Pop – Music in conditions of Adygean (Circassian) culture"

Michael Weber, "Folklite Music", "New Folk Music", and "Fun Pop" – Some remarks concerning the hybridization of traditional "Folk Music" with popular music in Austria

19.00 - 20.00

Dinner

20.00 -

Free Evening

Saturday, September 20

- 9.00 – 10.30 **Session 11: Music to be seen: On the impact of visualisation**
- Anna Czekanowska, "Traditional Music as it may have been interpreted. Transcription - theory - interview"
- Alla Sokolova, Ihor Macijewski, "The traditional instrumental music as the audio – visual syncretism"
- Jehoash Hirschberg, "The constant and the variable in Karaite responsorial chant"
- Shiva Kaviani, "How can we see the 'silence' of music! Visualization of music and the creative energy of 'sounds'"
- 10.30 - 10.45 *Coffee Break*
- 10.45 - 12.15 **Session 12: Music to be seen: On the impact of visualisation**
- Panel Session:* "From the innocent to the exploring eye. Transcription on the defensive"
- Regine Allgayer (Chair), Martin Clayton, Werner Deutsch, Gerd Grupe, Gerda Lechleitner
- 13.00 - 14.00 *Lunch*
- 14.00 - 15.00 **Session 13: Music to be seen: On the impact of visualisation**
- Domenico Di Virgilio, "An image of sound by means of computer, shall we trust it?"
- Triinu Ojamaa, "Throat rasping: Problems of notation"
- Rytis Ambrazevicius / Ruta Zariskiene, "If we hear what we think we hear? Tuning of skudučiai"
- 15.00 - 15.15 *Coffee Break*
- 15.15 - 16.15 **Session 14: Music to be seen: On the impact of visualisation**
- Wim Van der Meer, "Visions of Hindustani music"
- Nicolas Magriel, "Representing khyal songs"

- Selina Thielemann, "The visual experience: Transcription and Indian music"
- 16.15 - 16.30 *Coffee Break*
- 16.30 – 17.30 **John Blacking Memorial Lecture**
Franz Födermayr, "Music as a problem posed to the humanities/ social sciences and the natural sciences"
- 17.45 – 19.15 **General Assembly**
- 19.30 – 20.30 *Dinner*
- 20.30 *"Hungarian Dance House" at Gablitz*
- Sunday, September 21
- 9.00 - 10.00 **Poster Session**
- Emil Lubej, "Emap.FM- InternetR@dio for World Wide Ethno Music & Reports"
- Emil Lubej, "emap sound analysis"
- Dana Rappoport/ Marc Chemillier, "Interactive listening for traditional music"
- Astrid Ressem, "Medieval ballads in Norway at the internet"
- Olav Saeta, "Norwegian Folk Music – Editions of transcriptions as books and on the internet"
- August Schmidhofer, "A database of Malagasy music"
- 10.00 – 11.30 **Session 15: Music to be seen: On the impact of visualisation**
- Dmitry Schourov, "Studying local traditions of Russian authentic singing. Role of cinematographical and video materials"
- Charlotte Vignau, "On videography in ethnomusicology"
- Il-woo Park, "'Scoring the body': The 'lived body' as virtual score for the musical non-literate. A comparison"

Jan-Petter Blom, "Confirming folk conventions of rhythm through practice: Visual representations and the dance/ music interface"

11.30 - 11.45

Coffee Break

11.45 - 12.45

Session 16: Music to be seen: On the impact of visualisation

Panel Session: "Glossing over rhythmic style and musical identity: The case of polish dance rhythms and western notation"

Rebecca Sager, Björn Aksdal, Ewa Dahlig, Dan Lundberg

12.45 - 13.45

Final Discussion and Closing Ceremony

14.00 - 14.30

Quick Lunch

14.30

Bus Transfer to Wien - Schwechat Airport via Railway Stations

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REPORTS FROM MEETINGS

International Seminar on "Applied Ethnomusicology: Perspectives and Problems". Istituto Interculturale di Studi Musicali Comparati Fondazione Giorgio Cini - Venice 1-2-3 February 2003

The IX annual International Seminar organised by the Istituto Interculturale di Studi Musicali Comparati - Fondazione G. Cini in Venice, was devoted this year to some crucial issues in our discipline. How do the ethnomusicologists relate to the new use of the music that have been object of their research? How do they have to rethink their profession, as scholars, but also as intercultural mediators, consultants for governments, promoters in traditional music festivals and concerts, custodians of traditional music and defendants of its rights in face of the market and copyright laws?

In his Introduction, Francesco Giannattasio, focused on how applied ethnomusicology requires to the scholars a new style of work and involves especially issues concerning the professional ethics. The fieldwork, for example, that can not be conducted anymore in the "old ethnological style", but needs articulated projects of co-operation.

Our aim is always the same: the intercultural mediation, the reciprocal knowledge of different cultures, but Giannattasio asked himself whether, in the contemporary "consumer society", we do not risk to support a process of commodification of traditional music. It is important, in the divulgation, and in the intercultural didactical practice, to affirm the equal rights of existence for all musics, and to emphasise the differences, in order to preserve them for the future.

As in the past, the Venice seminar has been a significant and fruitful occasion for the participants to share experiences and opinions.

For the neuralgic problem of the "spectacularisation" of traditional music Laurent Aubert (Ateliers d'Ethnomusicologie, Genève) talked about his longstanding experience in organising festivals of traditional music. His paper was mainly focused on how to represent religious ceremony in a spectacular form. It is an endeavour more difficult than with other kind of music, as he could appreciate while organising in Europe a representation on stage of the south Indian ritual *Tirayattam*.

Maurizio Agamennone (Università di Firenze) presented the practical, ethical and scientific problems in his experience of cultural mediator, in Italy, between the traditional musicians and the local administrators in order to promote publications, training of musicians and live performances.

Intercultural music and the didactic was the topic discussed by Trevor Wiggins (Dartington College of Arts) based upon his experience in Ghana and UK and by Serena Facci (Università di Pavia) who dealt on how traditional music is presented in the books for Italian schools. Both focused on how traditional musical education is quite different from the learning process

used in the school. The personal experience of research described by Wiggins in West Africa showed how new issues are raised by cultural change, in order to preserve the transmission of the tradition.

Giovanni Giuriati (Università di Palermo) and Matilde Callari Galli (Università di Bologna) described a project of co-operation between the University of Bologna and the Royal University of Phnom Penh. Their work is an interesting example of how European anthropologists and ethnomusicologists can participate to the reconstruction of a cultural identity in the post Pol Pot regime and how they can play a role in the multifaceted contemporary developments of traditional music: musical training, tour of performers, cultural tourism etc.

The Proceedings of the seminar, with the papers and the synthesis of the debate will be published in the site of the Fondazione Cini. www.cini.it

Serena Facci

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NEWS FROM MEMBERS

July 2004: 9th CHIME meeting in Paris

The 9th international meeting of CHIME (the European Foundation for Chinese Music research) will be held in the first or second week of July 2004 at Sorbonne University and at the 12th century Abbey of Royaumont near Paris. Precise dates are currently under discussion, and will be announced soon on the website of CHIME. The theme of the conference is 'Innovation and improvisation in East Asian music'. The programme will include an impressive series of concerts by Chinese artists, tentatively including the Shanghai Percussion Ensemble, the Shanghai Jiangnan sizhu ensemble, Dai Xiaolian's Chunqiu Ensemble, with xun-player Yang Shuqi, and numerous others. The CHIME conference will be preceded by an entire week of workshops in which European and Chinese percussionists join forces, and another week of combined workshops and masterclasses by the Shanghai Kunju (Kun Opera) Troupe, together with prominent European-based singers. The event will be concluded with concerts by the combined ensembles, a separate operatic evening by the Kunju troupe, and, hopefully a daoist ritual held by the Shanghai Daoist Ensemble. More information about the participating musicians will be available soon. In any event, with an expected 50 performers from China, this will be one of the most varied and most exciting traditional Chinese music events in Europe ever. For further details, contact CHIME at chime@wxs.nl, or visit the website: <http://home.wxs.nl/~chime>.

Frank Kouwenhoven

SIMS2004 Melbourne, 12-17 July 2004

The Next Symposium of the International Musicological Society will be co-hosted by the International Council for Traditional Music, the International Association for the Study of Popular Music and the Musicological Society of Australia!

It is not often that an international musicological symposium is organised in Australia. When it is, it tends to apply the long-accepted philosophy of the Musicological Society of Australia, which is to include ethnomusicologists, historical musicologists, systematic musicologists, musicians and composers in its membership and activities. It encourages interaction between

all kinds of music-oriented scholars and postgraduate students, including interdisciplinary scholars, composers and performer-researchers.

Last time such a conference was held – in Melbourne, as some will remember, it marked Australia's bicentennial year, 1988. International and local delegates and families who attended that symposium – SIMS 1988 - enjoyed a daily measure of 'good ole Aussie hospitality' at receptions and the like, as well as meeting about 450 delegates from around the world; and some of their papers were subsequently published in the form of commercial books and elsewhere. A few years ago the International Council for Traditional Music also presented an enjoyable and fruitful congress in Canberra. SIMS2004 in Melbourne will be held in the spirit of other such memorable Aussie events and should not be missed!

The organising committee looks forward to welcoming systematic and historical musicologists, ethnomusicologists, scholars of popular music, musicians and composers at SIMS2004 in Melbourne from 12-17 July 2004, co-hosted by the International Council for Traditional Music, the International Association for the Study of Popular Music and the Musicological Society of Australia. Several pre-and post-symposium seminars are being held beforehand and afterwards. You may wish also to tour some of the many scenic and interesting spots in Victoria and other States of Australia.

The call for papers and other information are available on the web at www.arts.monash.edu.au/music/SIMS2004, or by writing to the convenor at the School of Music, Monash University, Victoria 3800. Immediately after the official Opening at Monash University, which will feature an Indigenous Opening Ceremony, interesting musical performances and an address by Peter Sculthorpe, participants may attend the first of the receptions and exhibitions. The sessions will all be held in the Music School of the Victorian College of the Arts, located close to the Victorian Arts Centre and the beautiful pedestrian, entertainment and restaurant environment of the Yarra River in Melbourne's CBD.

The three clusters of symposium themes are: *Music Commemoration*, incorporating modes of commemoration such as traditional and contemporary ritual events and centenaries of musicians, critics and scholars in 2004 (for example, Dvorak, Hanslick, and Australian composer Antill). Another theme: *Music Commodification*, includes music and business, indigenous law and music, changing copyright law, music as a global trade commodity, world music and virtual technology. The third theme: *Music Communication*, includes analysis, border crossings, diasporas, crossover music and narrative theory. SIMS 2004 Management Committee invites MSA members to submit paper- and/or session-proposals by May 2003. It particularly encourages contributions from younger scholars including scholars from outside North America, Western Europe and Australasia.

Margaret Kartomi

Bakeliet, Newsletter of the Dutch Ethnomusicologists

The Dutch Society for Ethnomusicology and World Music "Arnold Bake" publishes a biannual bulletin with contributions in Dutch and in English about current ethnomusicology projects and fieldwork carried out by Dutch ethnomusicologists. It includes information on job vacancies, up-coming seminars, CDs, book-publications, films, videos and related matters. The bulletin, called "Bakeliet", is published in spring and in Autumn.

ESEM-members interested in this publication can request to be sent copies free of charge (contact the secretariat of the Bake Society). Membership of the Bake Society costs 25 Euro per year. Members receive the bulletin, but also the ethnomusicology journal *Oideion*, a free copy of the CD "Fieldrecordings of Dutch ethnomusicologists 1938-2000", an annotated membership list, and they have free access to the annual meetings and conferences of the society. An on-line version of *Oideion* can be found at <http://ias.LeidenUniv.nl/Oideion>.

The Bake Society was founded in 1984, and named after the Dutch orientalist and musicologist Arnold Bake (1899-1963), who carried out pioneer fieldwork in India in the 1930s and 40s. The society, a platform for exchange of information on traditional and non-western performing arts, cooperates closely with Dutch institutions like the Universities of Leiden and Amsterdam and the World Music Department of the Rotterdam Conservatory. It organizes an annual "field reports day" in December, in which members present recently collected field materials and tell about their ongoing research (presentations in dutch and in English). It also regularly hosts international conferences. In recent years, the society organized meetings on *The Accordion* (Soeterijn, 1986), *Music and Trance* (Music Dept., University of Amsterdam, 1989), *World Music and Education* (Rotterdam Conservatory, 1991), *Theory and Practice of Ethnomusicology* (Music Dept., Univ. Of Amsterdam, 1992), *en Soundpower, Traditional Music and the New Media* (UvA, 2002). The Bake Society also assisted in the organization of other international meetings, like the 11th ESEM (Rotterdam, 1995) and *Audiences, Patrons and Performers in the Performing Arts of Asia* (Leiden University, 2001). Internationally renowned scholars like A.N. Jairazbhoy, Richard Widdess, Susanne Fürniß and many others presented lectures in the Netherlands at the invitation of the Bake Society. The board of the society presently consists of Frank Kouwenhoven (chair), Bart Barendregt (secretary), Rein Spoorman (treasurer), Wim van der Meer, Wim van Zanten and Jan van Belle.

For further information, contact the secretary at: Bake Society, c/o Department of Anthropology, Leiden University, P.O.Box 9555, 2300 RB Leiden. Email: info@Bake.ath.cx. Web: www.bake.ath.cx.

Frank Kouwenhoven

Chinese Music Tapes in the John Levy Archive

While in residence at the University of Durham (England) in 1982, I was invited by Peter Cooke to spend a few days at the University of Edinburgh in attempt to review and catalog the content of John Levy's field tapes and notes. John Levy (1910-1976) was active in recording various Asian traditions during the 1960s and early 1970s. Following his death in 1976, his recordings and notes were left to the University of Edinburgh. The collection includes approximately 700 reel-to-reel tapes, together with field notes and photos, made in India (over 200 tapes), Bhutan (c.50 tapes), South Korea (c. 35 tapes), Taiwan (c.100 tapes), and Hong Kong (c.80 tapes). The Chinese tapes were made on three trips - 1963, 1964 and 1969. Some Chinese recordings, such as his Buddhist and Taoist tapes, were subsequently released on Lyricord Records, but most material has remained in storage (part of it possibly never examined).

On my first visit to this archive (1982), I spent three days attempting to identify the content of the Chinese music tapes and to correlate this with the fieldnotes. But I found that this was a very time-consuming task, since the documentation on the tapes was minimal and the fieldnotes (loose in several boxes) not well correlated to begin with. I could not complete this work. Three years after my visit, the Taiwan scholar Lü Bing-chuan spent some time with this collection as well, clarifying some of my annotations and adding many of his own. To the best of my knowledge, no other scholars have worked with the collection.

In May 2003, I returned briefly to get a better overview of this material. The following represents an attempt to highlight the more significant genres in the collection.

1963 fieldtrip to Hong Kong and the New Territories: Buddhist chant (recorded on several tapes); Hakka songs (in Taipo, north of the Chinese University); Boat People songs (which may now be of historical interest); children's songs (on Lan Tao Island); Cantonese funeral music (two tapes); various instrumental solos (several tapes, including qin, zheng, pipa, dizi, xiao, sheng, and guanzi, the artists including Lui Pui-yuan and Wu Chow-han); and some Cantonese songs, opera and nanyin songs.

1964 fieldtrip to Taiwan: Buddhist chant (two or more tapes); Taoist music (several tapes); Taiwanese songs; Shandong instrumental ensemble music (which was promoted by Liang Tsai-ping); some Confucian ritual music (in Tainan), nanguan songs, and a good number of aboriginal songs of the Ami, Puyuma, Rukai and Yami (c.4 tapes, now of historical interest).

1969 fieldtrip to Taiwan and Hong Kong: more aboriginal songs, on this trip of the Atayal (in Wulai, including Jew's harp pieces), Bunun (different villages) and Paiwan (5 or 6 tapes, all of potential historical interest); Buddhist chant (at Lungshan temple, Taipei, plus other locations); Hakka songs (in Hsin-chu, Taiwan); Taiwanese songs; more qin music (in Hong Kong); Taoist music; and some Kunqu opera and Chaozhou opera.

Levy's tapes were made on professional equipment and are of good quality. The fieldnotes, however, are uneven and often impressionistic. Some texts are given in Chinese characters,

written by informants and assistants. For further information on the John Levy Archive, contact Mark Trewin, lecturer at the University of Edinburgh.

Alan R. Thrasher

CD: Field Recording Dutch Ethnomusicologists 1938-2000

The Dutch Society for Ethnomusicology and World Music "Arnold Bake" has made a CD with fascinating field recordings of Dutch ethnomusicologists in the period from 1938 to 2000. Many of these recordings are rare, and most of them have not been published anywhere else previously. The disc features samples of contemporary and ancient genres of folk and traditional music from many different parts of the world. The initiator of the CD is the Bake Society, named after the India expert and musician Arnold Bake (1899-1963), a pioneer of ethnomusicological research. Bake is co-represented on the CD with two tracks.

The Bake Society was founded in 1984. It is the national forum in the Netherlands for ethnomusicologists and other scholars, students and practitioners of world and traditional music, theatre and dance. The society organizes regular conferences, seminars and workshops in close co-operation with Dutch universities, conservatories and other institutions. It publishes a regular newsletter (Bakeliet, in Dutch and in English) and the English-language journal Oideion on the traditional performing arts. The Bake Society functions as national committee to the International Council for Traditional Music (ICTM), and co-operates closely with other national and international institutions and organizations. For more information on the Bake Society, visit the website (www.bake.ath.cx) or contact Frank Kouwenhoven or Bart Barendregt at info@bake.ath.cx (for full address info, see also below).

The CD (published in June 2003) offers an interesting compilation of fifty years of traditional music collecting by Dutch scholars. An accompanying booklet contains descriptions of the various musical cultures, and photos and short biographies of the musicians as well as of the collectors. The album includes music from Indonesia, Burma, Laos, China, India, Afghanistan, Cyprus, the Epirus, Southern Russia, Venezuela, Mali, Malawi, and Tuvalu. The oldest recordings date from 1938 and were made by Arnold Bake in Sri-Lanka on a 'Teficord'. The CD features recordings by 'old hands' and established music collectors like Wouter Swets, Jan van Belle and Wim van Zanten, as well as by various newcomers and younger generation explorers, such as Bart Barendregt and Mark van Tongeren. The album includes some fine recordings by Ad Linkels, who died of cancer in April 2002, and by Gijs Schneemann, a musicology student who tragically died of malaria during a field trip to Siberut (Indonesia) in the spring of 1986. Ad Linkels and his wife Lucia spent more than twenty years collecting and studying Polynesian music and dance. They published several books and many CDs, taught Polynesian music in schools and during workshops, and regularly appeared on Dutch radio.

Production of the CD was made possible thanks to a contribution from the Dutch Home Copy Fund. The album was issued on PAN Records, and it was compiled by Rein Spoorman. Frank Kouwenhoven, the current Chair of the Bake Society, handed out the first copy of the CD on the 12th of June, 2003, at Amsterdam University, as a present to Professor Dr. Wasif Shadid (University of Tilburg), in recognition of his substantial and heartfelt contributions in the realm of intercultural communication (his area of study).

The CD costs 10 Euro (excl. postage) and can be ordered from the Dutch Society for Ethnomusicology and World Music "Arnold Bake", Secretariat: Mr. Bart Barendregt, c/o Inst. of Social and Cultural Studies, dept. of Anthropology, Leiden University, P.O.Box 9555, 2300 RB Leiden. Email: info@bake.ath.cx. Website: www.bake.ath.cx.

Frank Kouwenhoven

Wax Cylinder Recordings of Japanese Music in the Berlin Phonogramm-Archiv

Founded a century ago, the Berlin Phonogramm-Archiv now disposes over the world's largest collection of Edison wax cylinders, comprising more than 16,500 original phonograms that were recorded between 1893 and 1954 in the most diverse parts of the Earth. Sent to Leningrad after World War II and later to the German Democratic Republic (DDR), the holdings of the Archive were finally returned to the Museum of Ethnology in Berlin-Dahlem in 1991.

Among the 350 wax cylinder collections are five convolutes of Japanese music that were recorded between 1901 and 1925 and constitute a total of 132 wax cylinders, 111 of which have been found. Until now the recordings made between 1901 and 1913 have been studied and are presented here.

The first collection, "Archiv I", contains recordings made by Otto Abraham and Erich von Hornbostel of the famous theatre group of Kawakami Otojirō and Sada Yacco in 1901 in Berlin. It is augmented by recordings of *shakuhachi* (bamboo-flute) and songs performed by Japanese students.

"Archiv II" consists of six cylinders with recordings made by Erich Fischer of a geisha troupe performing in Berlin in 1909.

The third collection, originally 35 cylinders with various genres of Japanese music, was recorded on wax cylinders by Erwin Walter and Heinrich Werkmeister in 1911/1913 in Japan.

Although researching the material was quite tedious, due to the lack of sound quality and documentation, work nevertheless was often exciting and the results sometimes quite surprising. Some of the recordings presented here are extraordinary historical sound documents, heretofore unknown in Europe and Japan. The legendary Sada Yacco, of whom recordings as early as 1901(!) were not known until now, is heard here in song and with the

koto. This recognition was made only after long and wearisome study. Now, after more than 100 years, this voice can be heard on CD, a voice that won great acclaim in many European and American reviews and impressed personalities such as Isadora Duncan, Henri de Toulouse-Lautrec and Pablo Picasso.

Ingrid Fritsch

The Berlin Phonogramm-Archiv at the Museum of Ethnology New Series "Historical Sound Documents"

CD 1

Wax-Cylinder Recordings of Japanese Music (1901-1913)

CD + 96 pp. booklet (German/English),
musical notes, photos.

Berlin: Staatliche Museen zu Berlin –
Stiftung Preußischer Kulturbesitz 2003.

Order number: BpHA-WA 1

Price: Euro 15 €

The first CD in this new series presents historical recordings of Japanese music, preserved in the Berlin Phonogramm-Archiv.

With few exceptions, most of these recordings have not been published until now: recordings of the theatre troupe of Kawakami Otojirō and Sada Yacco (1901), songs played on the *shakuhachi* (1901), and a geisha troupe (1909), all performed in Berlin, as well as recordings made by Dr. Erwin Walter and Heinrich Werkmeister in Japan (1911/1913).

Of great singularity, these sound documents impart an impression of Japanese music as it sounded at the beginning of the 20th century.

The CD can be purchased at the Museum of Ethnology, Lansstraße 8, D-14195 Berlin,
or it can be ordered from the following address:

Staatliche Museen zu Berlin – Generaldirektion/Materialverwaltung, Stauffenbergstraße 41,
10785 Berlin

Fax: +49.30.266-2985

Tel: +49.30.266-2605/06

The following CDs are in preparation in the series Berliner Phonogramm-Archiv, Historical Sound Documents:

- *MUSIC OF THE AMAZON*

Phonograph recordings made by Wilhelm Kissenberth and Theodor Koch-Grünberg in Brazil (1908-1913).

This CD is closely linked with the exhibition "Germans in Amazonia – Researchers or Adventurers? Expeditions in Brazil from 1900 until 1914" of the Ethnological Museum Berlin.

- *MUSIC OF PERU*

The Henrique Brüning Collection (1910–1925) with recordings by the German ethnologist, archaeologist and photographer Henrique Brüning.

- *MUSIC OF ETHIOPIA*

Recordings of the Imperial German Delegation and the German Aksum Expedition in Abyssinia (1905–1906).

Berlin Phonogramm-Archiv Historical Sound Documents

Series Editor: Artur Simon Coeditor: Susanne Ziegler

News from Poland

1) The Institute of Art in Warsaw has recently published a monumental five-book anthology of folk music from the North-Eastern part of Poland - the region of Warmia and Mazuren:

Barbara Krzyżaniak, Aleksander Pawlak, *Polska Pieśń i Muzyka Ludowa. Źródła i materiały [Polish Folk Music - Sources and Materials], vol. 3 "Warmia i Mazury"*. Edited by Ludwik Bielawski. Instytut Sztuki PAN, Warszawa 2002.

Editorial team: Ewa Dahlig-Turek, Krystyna Lesień-Plachecka, Arleta Nawrocka-Wysocka, Zbigniew Przerembski.

A five-part edition of "Warmia and Mazury" is the third volume of the series *Polish Folk Song and Music. Sources and Materials* edited by Ludwik Bielawski (after two-part *Kujawy*, 1974-5 and three-part *Kaszuby*, 1997-98). Authors of the volume are Barbara Krzyżaniak (selection and critical edition of song texts) and Aleksander Pawlak (selection and critical edition of music). The five parts contain: 1. Calendar & wedding songs; 2. Ballads & work songs; 3. Love songs; 4. Family and dance songs; 5. Religious & popular songs.

With more than twenty five hundred tunes (including local variants), it is the most extensive publication ever devoted to the folk tradition of Warmia and Mazury. It is also the most comprehensive presentation of local music and texts in a broad cultural context. The work contains descriptions of rituals and customs, profiles of performers, history of research, index of localities and comments to the sources. Basically the collection is organized according to the text classification, and music systematization has been presented in the part 5, together with two music indexes.

The publication is mostly based on field-recordings from the post-war period, but old sources and newer documentation have been used as well. Music material, here presented in classical Western notation, is also available in electronic form suitable for computer-aided archiving, retrieval and analysis.

2) In April the 6th competition "Nowa tradycja" [New Tradition] took place in the concert hall of the Polish Radio in Warsaw. The event is to activate Polish young music groups playing music with folk background - either purely traditional or transformed.

3) On June 5th, 2003, Dr. Grażyna Dąbrowska, a distinguished Polish ethnochoreologist, was awarded a *Polonia Restituta* order of merit. Dr. Dąbrowska wrote several books and articles on Polish folk dance. She acted as a consultant of many folklore ensembles. In 2001 she celebrated her 80th anniversary, but her unbelievably young spirit and energy keep her active and full of new ideas. At present she has been working on the lexicon of Polish folk dances - a publication which looks very promising.

4) In June 2003 ESEM member Dr. Ewa Dahlig-Turek had a true pleasure to work with an ESEM treasurer Dr. Bjørn Aksdal in Trondheim. The visit was aimed at establishing co-operation between the Norwegian Council for Folk Music and Dance in Trondheim and the the Institute of Art in Warsaw where Folklore Department and Section for Scandinavian Culture are both interested in establishing such links.

Ewa Dahlig-Turek

News from Britain!

As some ESEM members will be aware, the *British Forum for Ethnomusicology* (BFE) has been negotiating for some time to move the production of its journal, the *British Journal of Ethnomusicology*, to a reputable academic publisher. We are delighted to announce that this July we finally concluded a deal with Routledge journals (part of the Taylor and Francis group), which will see the journal published by Routledge from 2004 - under a new name, *Ethnomusicology Forum*. *Ethnomusicology Forum* is an international journal, and welcomes high quality submissions from ESEM members on any ethnomusicological topic.

Routledge will also be taking over the administration of our subscriptions, which is good news for us, as well as for many subscribers who will appreciate being able to pay online using a credit card. 2004 subscription rates will be £22, regardless of location; student and unwaged members will pay only £16: excellent value for two high-quality journals, two newsletters and reduced conference fees!

In every other respect things will remain unchanged: the editorial policy of the journal is unchanged, and the appointment of editors and editorial board remains entirely the responsibility of the BFE committee.

By late July or August, Routledge should have the new subscription details up on their web site (www.tandf.co.uk/journals), and we will have amended the details on our web site (www.bfe.org.uk) to provide full details of the move.

Martin Clayton

BOOKS RECEIVED

A.Sokolova's *Adyghe (Circassian) Clappers*

A.Sokolova's book *Adyghe (Circassian) Clappers* is dedicated to the Adyghe musical tool; Adyghe (Circassian) clappers - *pkhachich* -

A.Sokolova is Candidate of an Art Criticism, Head of Department of History and Theory of Music and Technique of Musical Education of Institute of Arts of Adyghe State University

Summary

The simple wood plates fastened by a leather rope have the broadest distribution and bear richest ethnographic, ethnomusical and cultural information about traditional music culture of the Western Adyghes. The history of this musical instrument appears to be rather entertaining, opening spiritual culture of the people.

The small wood plates of the Western Adyghes are called *pkhachich* (a kind of onomatopoeia). The Eastern Adyghes, who considered the instrument not so popular, called it "pkhatzich".

In a modern organology *pkhachich* attributes to simultaneously struck idiophone (clappers), the classification is given according to a systematization by E.M.Hornbostel, and C.Sachs - 111.12 - set (from 3 up to 9): simultaneously struck wood plates attached with a leather rope to the finger. Among the slavic population of the Northwest Caucasus *pkhachich* is more known under a title "Adyghe clappers".

Many researchers are sure that the main performing function of the *pkhachich* is to accentuate a rhythm. *Pkhachich* creates a powerful rhythmic frame for song tunes and dance melody. National harmoniers consider that it is difficult to play accompaniment without *pkhachich*. The concepts "Pkhachich" and "rhythm" are identical for them. However, in our view, the role of *pkhachich* in an instrumental ensemble is much greater. The musician playing *pkhachich* executes a role of the intermediary between dancer and musician. *Pkhachich* is a link between music and motion. It is a rod, organising a musical-visual space of a dance circle. The presence of rattlers in an ensemble makes the performance brighter. The musicians create a brilliant instrumental theatre. They perform the great number of tricks, pirouettes, mise en scenes, attracting attention of the audience. Their activity requires special capacities and skills. They play clappers, sing and simultaneously inspire the leader, other musician, dancers and audience, of course.

Pkhachiches have to create a rite noise, affecting the people in order to defend them. The sounds of *pkhachich* fill up large sound space, which becomes guarded, and inaccessible to bad and malicious forces. The instrumental ensemble creates and carries not only the musical language, but the language of gestures at the same time.

The tricks, curly positions of arms are connected with a sound of *pkhachich*. The nature of sounds is determined by diverse characteristics, namely by a sort of a tree, number of plates, nature of shocks etc. Rattlers gestures are not simple rhythmic gestures, they are musical and theatrical gestures. As the musical gestures they influence figurative, as the theatrical gestures they create the new senses. They act through the plastic movements, creating graceful, majestic, unrestrained images involving the musicians, dancers and, ultimately, the audience. The wider gesticulation of the rattler the greater space is included in the area of its activity and, therefore, the greater space appears to be "protected" by magic of an impact sound.

The author uses the systematic - ethnophonic method, permitting to evaluate *pkhachich* in a triad: musical instrument - the player - music. The investigations are made according the morphology of the instrument, its role in the traditional culture, ways of creation, methods of playing

Alla Sokolova

Studia Choreologica vol. V (20023)

This volume contains three studies concerned with some general issues of choreology.

Roderyk Lange addresses in his article Dance and the Sinful Human Body, the origins of negative connotations on dance, within European culture. These were based primarily on moral grounds.

Zofia Kosnaszkiewicz based her study on The Problems Faced by Ballet Artists in their Work and Private Lives, on direct research conducted among professional dancers in Poland, by dancers themselves. This gives an insider's view into the sub-culture of professional dancers.

Dariusz Kubinowski in his study on the Kinaesthetic Understanding in Dance Education, Therapy, and Research, stresses the need to apply spatial comprehension, which is based on some neuro physiological properties of the human being. The deep sensory receptors of movement in the human body were discovered not so long ago. This verifies the well known existence of kinaesthetic movement perception among dance practitioners.

This volume might be ordered from: Instytut Choreologii – Fundacja, ul. Filipińska 1, 61-123 Poznań, Poland. Payment has to be included together with the order.

Price per volume: £ 10.00, plus p&p

- £ 2.00 – U.K.

- £ 3.00 - Europe

- £ 4.00 – International (Surface mail)

- £ 6.00 – International (Air Mail)

**REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
2002; January - June 2003**

This new section of *ESEMPoint*, a review of recently published articles in European ethnomusicological journals, aims at offering a tool for the exchange of research information among ESEM members. In this first try, we have collected the titles issued during year 2002 and the first half of 2003, intending to give constant updates in the following issues of *ESEMPoint*.

We have included also the on-line format that counts already some examples, and that is bound to be increasingly used in the near future. For each journal we have listed the title, the date, the number, the editor and internet address (if applicable), and the table of content of the essays and articles.

Such an initiative relies, for its efficiency, on the collaboration of members from the different countries. Therefore, together with thanking those who have already contributed to the collection of the data present in the current issue, we urge all the readers to send us updates and comments.

Laura Leante and Giuseppe Tulli

Årbok for norsk folkemusikk 2002

Hans-Hinrich Thedens	Salve Atustenå og felemusikken i Tovdal
Dagne Groven Myhren	Den va go te å kveda
Andreas Skeie Ljones	Felemusikken i Gudbrandsdalen
Ole M. Sandvik	Marit Holmen frå Tynset og den gamle "Kjyrja" (fra Østedalsmusikken 1943)
Svante Höge	Väster om Nordafjölls och nord om Skjoldmöjlaget

Tore Skaug	"... det tek tid å lære hjartespåret". Samtale med Agnes Buen Garnås
Bjarne Bratås	Slåttenamn i Numedal (3. artikkel)
Dagne Groven Myhren	Eivind Grovens musikalske hoggestabber
Wolfgang Plagge	Klangkunstnaren Eivind Groven

Årbok for norsk folkemusikk 2003

Bjørn Akسدal	Felemakeren Erik Johnsen Helland
Bjarne Bratås	Slåttenamn i Numedal (4. artikkel)
Torleif Trykkerud	Meisterspelemannen Lars Hansson Fykerud
Tore Skaug	Han tar folkemusikken på pulsen
Jon Faukstad	Før fela og rocken var trekkspælet
Dagne Groven Myhren	Tankar omkring det nasjonale, nasjonalromantikk og folkemusikk i et historisk perspektiv
Bjørn Wibe/Turid Askjem	Landskappleikane 1896-2002

British Journal of Ethnomusicology

Volume 11/I 2002

Red Ritual: Ritual music and Communism

Special Issue Editors: Rachel Harris and Barley Norton

- Rachel Harris and Barley Norton Introduction: ritual music and Communism
- Jonathan Ritter Siren songs: ritual and revolution in the Peruvian Andes
- Katherine J. Hagerdon Long day's journey to Rincón: from suffering to resistance in the procession of San Lázaro/Babalù Ayé
- Barley Norton "The Moon Remembers Uncle Ho": the politics of music and mediumship in northern Vietnam
- Rachel Harris and Rahtla Dawut *Mazar* festivals in the Uyghurs: music, Islam and the Chinese State
- Hwee-San Tan Saving the soul in Red China: music and ideology in the *Gongde* ritual of merit in Fujian
- Judit Frigyesi The Jewish service in Communist Hungary: a personal journey

British Journal of Ethnomusicology

Volume 11/II 2002

- Donna Buchanan Soccer, popular music and national consciousness in post-state-socialist Bulgaria, 1994-96
- Gerry Farrell The *Senia* style of sitar playing in contemporary India
- Stephen Cottrell Music as capital: deputizing among London's freelance musicians
- Chou Chiener Learning processes in the *nanguan* music of Taiwan
- Christine Lucia Abdullah Ibrahim and the uses of memory

British Journal of Ethnomusicology

Volume 12/I 2003

Fieldwork Impact

Special Issue Editor: Timothy J. Cooley

- Timothy J. Cooley Theorizing fieldwork impact: Malinowski, peasant-love, and friendship.
- Ruth Hellier-Tinoco Experiencing people: relationships, responsibility and reciprocity
- Richard Jones-Bamman Following in the footsteps of a giant
- Nadia Maryniak-Halstead Ethnographic reflections
- Caroline Bithell On the playing fields of the world (and Corsica): politics, power, passion and polyphony
- Goffredo Plastino Fifteen fragments on my (field)work
- Lillis Ó Laoire Fieldwork in common places: an ethnographer's experiences in Tory Island
- Helen Rees The age of consent: traditional music, intellectual property and changing attitudes in the People's republic of China

Cahiers de Musique Traditionelles

Vol. 15 2002

Histories de Vies**DOSSIER**

- Eric Montbel Pour les amateurs de beau-jeu. Deux solitaires au pays des cornemuses.
- Bernard Lortat-Jacob Histoire de village, parcours de musicien
- Yahyâ al-Nûnû et Jean Lambert L'autobiographie d'un musicien yéménite : traditionnel et autodidacte?
- Jan van Belle Ostâd Malang Nejrabi, "doigt d'or" de l'Afghanistan
- François Picard Chen Zhong, souvenirs d'un vieil ami
- Lê Ylinh Double vie, mais foi unique. Entretiens avec Pham-Van-Kiêm, maître musicien du rituel Hâu-bong (Nord Viêt-nam)

- Olivier Tourny Abba Bayenne, le dernier moine juif éthiopien
- Victor Randrianary Mama Sana. Succès, angoisses... et musique : le blues sakalava
- Julien Mallet Histoire de vie, histoire d'une vie. Damily, musicien de tsapiky, troubadour des temps modernes
- Denis-Constant Martin Anwar Gambeno: transmettre une tradition omnivore (Le Cap, Afrique du Sud)

ENTRETIENS, HOMMAGE

- Henri Lecomte Les pérégrinations d'un musicien inspiré. Entretien avec Marc Loopuyt
- Arnaud Robert Chasseur de blues. Alan Lomax, pionnier de l'enregistrement de terrain

European Meetings in Ethnomusicology
Vol. 9 2002

TRANSYLVANIA: MUSIC, ETHNICITIES, DISCORD

- Marin Marian-Balasa Musics and Musicologies of the "Hungarian-Romanian Conflict"
- Lynn Hooker Transylvania and the Politics of the Musical Imagination
- László Kürti Ethnomusicology, Folk Tradition and Responsibility: Romanian-Hungarian Intellectual Perspectives
- Zoltán Szalayi Interethnic Conflict? Reflections on the Problems Deriving from the Vast Common Cultural Repertoire of the Cohabiting Ethnic Peoples in Transylvania
- Zamfir Dejeu Cultural Connections within Traditional Music and Dance in Transylvania
- Craig Packard A Research Agenda for Studying the Hungarian- Romanian Ethnomusicological Conflict: Visits by the Ethnic Police to North America
- Alana Hunt, Sophia Chapman, Marin Marian-Balasa [Short Comments, Corrections, Reactions, Replies, Retorts, and a Post Scriptum].

POLAND: MUSIC, LYRICS, NATION

- Philip V. 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 J. Cooley Migration, Tourism, and Globalization of Polish Tatra Mountain Music-Culture
- Joshua D. Pilzer Inwazja Waranów: Apocalypse and Social Critique in Polish Rock
- Maja Trochimczyk Passion, Mourning, and the Black Angels: Ewa Demarczyk as the Voice of the Nation

Music and Anthropology**Journal of Musical Anthropology of the Mediterranean**

Nr. 7-2002

(<http://www.muspe.unibo.it/period/ma/>)

- Ruth Davis Al-Andalus in Tunis: sketches of the Ma'luf in the 1990s
- Deborah Kapchan Possessing Gnawa Culture: Displaying Sound, Creating History in an Unofficial Museum
- Edwin Seroussi "Mediterraneanism" in Israeli music: an idea and its permutations

Norsk Folkemusikklag. Nasjonal avdeling av ICTM.**Skrift nr. 16 - 2002 (utg. 2003)****Tema: Folkemusikkinnsamling**

Velle Espeland	Folkeviser frå scenen
Bjørn Aksdai	Er det egentlig noe mer å finne? - Noen tanker rundt arkivenes dokumentasjonsarbeid
Sigbjørn Apeland	Folkemusikkarkivet - arena for utveljing og bortveljing i fortid og nåtid
Dan Lundberg	Vem har ansvar for invandramusiken?
Astrid Nora Ressem	Folkevisesamleren Olea Crøger. En pioner belyst gjennom hennes melodioppskrifter
Arnfinn Stølen	O.M.Sandvik: Setesdalsmelodier - omkring pentatonikken
David-Emil Wickstrøm	A revival? - A way to look at the last 30 years of Norwegian vocal folk music
Julane Beetham	Trance in the performance of Norwegian Hardanger fiddle music
Jon Storm-Mathisen	Gamle ord til gamle tonar

Noterat 10, 2002**(Journal of the centre for Swedish Folk Music and Jazz Research)**

Dan Lundberg and Ronström Owe	Tuva: världsmästare i övertoneång [Tuva: World Champions in overtone singing]
Tuva Wretblad	Thore Härdelin d.ä. (1866-1945): en hälsingespelman. Hans livsöde och betydelse för folkmusiken kring sekelskiftet 1900 [Thore Härdelin (1866-1945): a fiddler from Hälsingland. His life and importance for folk music at the turn of the century 1900]
David W Colbert	Songs in a strange land. A Swedish immigrant's book of lyrics (in English)
Björn Englund	Håkan von Eichwald: Sveriges förste storbandsledare [Håkan von Eichwald: the first big band leader in Sweden]

Bjørn Aksdal	Den kollektive tradisjonen: noen tanker om 1900-tallets store individualister i norsk folkemusikk [The collective tradition: some thoughts about the great individualists in Norwegian folk music in the 20 th century]
Margareta Jersild	Strofvariasjoner i balladmelodierna [Stanza variation in ballad melodies]
Mathias Boström	Olof Andersson som fonografanvändare: nytt ljus över vissa fonografinspelningar med svensk folkmusik [Olof Andersson as phonograph user: new light on some cylinder recordings with Swedish folk music]

Noterat 11, 2003**(Journal of the centre for Swedish Folk Music and Jazz Research)**

Gunnar Ternhag	Hugo Alfvén som folkmusikupptecknare [Hugo Alfvén as folk music collector]
Märta Ramsten	En brevfråga från August Strindberg [A letter from August Strindberg]
Eva Helenius-Öberg	Johan Helmich Roman och frihetstidens parodivisa [Johan Helmich Roman and the parody song of the 19th century]
Ingrid Åkesson	Norska stev - en småskalig men rik visform [Norwegian "stev" - a small scale but rich song form]
Tommy Sjöberg	Discovering Sweden. Gordon Tracie's contacts and collections of folk music 1947-51 (in English)
Asa Veghed	Pernambuco och kokosnöten. Musikaliska traditioner och moderniseringsprocesser i nordöstra Brasilien [Pernambuco and the coco nut. Music traditions and modernisation processes in North East Brazil]
Jens Lindgren	B.R.A. Studio - en mötesplats för musikutusiaster [B.R.A. Studio - a meeting place for music enthusiasts]
Ivar Sjögren	Staden med blomsterkrans i håret - en rapport från visstaden Västervik [The town with flowers in its hair - a report from the "song town" Värstervik]

Revista Transcultural de Música.
Transcultural Music Review.
June 2002
 (<http://www.sibetrans.com/trans/>)

- Ruth Finnegan ¿Por qué estudiar la música?
Reflexiones de una antropóloga desde el campo
- Francisco Cruces Niveles de coherencia musical. La aportación de la música a la construcción de mundos
- José Jorge de Carvalho Estéticas de la opacidad y la transparencia. Música, mito y ritual en el culto shangó y en la tradición erudita occidental
- Luis Díaz Viana Los guardianes de la tradición. El problema de la "autenticidad" en las recopilaciones de cantos populares.
- Victoria Eli Instrumentos de música y religiosidad popular en Cuba: los tambores batá
- Margarita Fornaro "Los cantos inmigrantes se mezclaron". La murga uruguaya: encuentro de orígenes y lenguajes
- Ana María Ochoa El desplazamiento de los discursos de autenticidad: Una mirada desde la música
- Angel G. Quintero Rivera Salsa, identidad y globalización. Redefiniciones caribeñas a las geografías y al tiempo
- Shuhel Hosakawa Okinawa latina: La orquesta Diamantes y la errante identidad de los emigrantes nipón-peruanos
- Josep Martí Las músicas invisible
- Jaume Ayats Cómo modelar la imagen sonora del grupo: los eslóganes de manifestación

[En esta edición de TRANS, ofrecemos el contenido de los nºs 15 y 16 de la revista ANTHROPOLOGIA (marzo /99)]

The World of Music
 vol. 44/1 2002
Indigenous Popular Music in North America: Continuations and Innovations
 Guest Editor: Karl Neuenfeldt

- Karl Neuenfeldt An Overview of Case Studies of Contemporary Native American Music in Canada, the United States of America and on the Web
- Beverly Diamond Native American Contemporary Music: The Women
- Christopher A. Scales The Politics and Aesthetics of Recording: A Comparative Canadian Case Study of Powwow and Contemporary Native American Music
- Paula Conlon The Native American Block Flute: Convergence and Collaboration as Exemplified by Ute/Navajo Musician R. Carlos Nakai
- Elaine Keillor Amerindians at the Rodeos and Their Music
- Annette Chrétien *Under the Double Eagle: From Military March to Metis Miziksharing*
- Karl Neuenfeldt www.nativeamericanmusic.com: Marketing. Recordings in an Interconnected World
- Anna Hoefnagels Powwow Songs: Traveling Songs and Changing Protocol
- Klisala Harrison The Kwagiulth Dancers: Addressing Intellectual Property Issues at Victoria's First Peoples Festivals

The World of Music
 vol. 44/2 2002
Body and Ritual in Buddhist Musical Cultures
 Guest Editor: Paul D. Greene

- Paul D. Greene Preface: Body and Ritual in Buddhist Musical Cultures
- Margaret Kartomi Meaning, Style and Change in Gamelan and Wayang Kulit Banjar Since Their Transplantation from Hindu-Buddhist Java to South Kalimantan
- Phong T. Nguyen Music and Movement in Vietnamese Buddhism
- Tsai Tsan-Huang Is the Wind, the Banner, or the Mind Moving? The Concept of Body in Chinese Han Buddhist Ritual Performance and Its Musical Practices

- Paul D. Greene **Sounding the Body in Buddhist Nepal: Neku Horns, Himalayan Shamanism, and the Transmigration of the Disembodied Spirit**
- Martina Claus-Bachmann **Jataka Narrations as Multimedial Reconstructive Embodiments of the Mental System Buddha Shakyamuni**
- Paul D. Greene,
Keith Howard, Terry
E. Miller, Phong T.
Nguyen, and
Hwee-San Tan **Buddhism and the Musical Cultures of Asia: A Critical Literature Survey**

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Officers of ESEM 2002/2003

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