

ESEM APPLICATION FORM FOR INDIVIDUAL MEMBERSHIP
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FAMILY NAME:

FIRST NAME(s):

TITLE(s): (and please indicate whether)

Prof. ... Dr. ... Other ... Male ... Female ... (please tick)

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REGIONAL INTEREST:

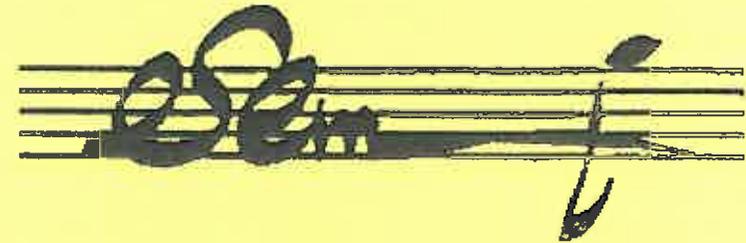
THEORETICAL INTEREST:

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OTHER INFORMATION (documentation welcome):

DATE:

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.....



ESEMpoint

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Please send a copy of this form to:
ESEM Secretary General, Prof. Dr. Giovanni Giuriati, 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 open to all scholars around the world. Members receive regular bulletins and are entitled to attend the annual seminar.

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:

Bjørn Aksdal, ESEM, Fokus Bank, Trondheim, Norway, swift code DABANO22, account no. 8601.32.33979 or

Rüdiger Schumacher (ESEM), Postbank Köln, Germany, bank code 37010050, account no. 232797507

IBAN: DE05 3701 0050 0232 7975 07

BIC: PBNKDEFF or

Jeremy Montagu, ESEM, 171 Iffley Road, Oxford OX4 1EL (only cheques in £)

Please note that bank charges are your responsibility. Payment by credit card is possible to our Norwegian account. A payment form is appended to this bulletin.

Annual seminars

ESEM takes place annually in different countries of Europe. ESEM is a Seminar rather than a conference that hosts collegial meetings in which researchers from around the world can gather to share ideas and discuss recent work in ethnomusicology, in an intimate and informal setting. Main languages are English, French, and German, but any language is acceptable if translation is possible. Meetings are open to ethnomusicologists from all parts of the world without restriction. Over 400 scholars have attended at least one major Seminar or shown practical support to ESEM. Members' fieldwork is conducted in all corners of the globe; for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. Full Seminars were held at Köln 1983, Belfast 1985, London 1986, Paris 1987, Tuczno (Poland) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, Toulouse 1996, Jyväskylä (Finland) 1997, Jerusalem 1998, London 1999, Belfast 2000, Rauland (Norway) 2001, Druskininkai (Lithuania) 2002, Gablitz (Vienna) 2003. They last 4-5 days each and are usually held in September. A regional ESEM series began with SEEM València in 1991, with subsequent meetings at Alicante (1992, 1994). The status of ESEM with the European Commission is that of a Scientific Network.

ESEM web site: <http://perso.wanadoo.fr/esem>

ESEM image by Nicole Despringre

Editorial

Dear ESEM members,

this new issue of *ESEMpoint* contains, as usual at this time of the year, the Call for papers of the forthcoming meeting that will be held in Venice, hosted by the Istituto Interculturale di Studi Musicali Comparati of the Fondazione Giorgio Cini. During the last general assembly we have also decided the venues for ESEM 2005 and ESEM 2006. Prof. Dr. Ruediger Schumacher, the Chairman of ESEM 2005, that will be held in Köln, will circulate the Call for papers well in advance, sometime in the Spring 2004. ESEM 2006 will be hosted by Dan Lundberg in Northern Sweden (Jokkmokk). It is a good sign for us, to be able to determine well in advance the venues for our Seminar. It gives the organisers time to prepare and to obtain funding, and, at the same time, it shows the "full recovery" of ESEM.

This issue of *ESEMpoint* contains also, as usual, a report on the last meeting held in Gablitz, near Vienna, a Seminar that was truly successful both in terms of large participation and of scientific results. The participation to our Seminars is constantly increasing, as well as the scientific level of the papers and of the debate, a sign that the consolidation of the role of ESEM is a consequence of the growth of the discipline in Europe and, in turn, that ESEM may further contribute to this growth by fostering exchange at scientific and institutional level.

Besides the usual sections of *ESEMpoint* - Announcements and reports of meetings, News from members, Books and CD Received, in which we are trying to add also some photographs - this issue of the bulletin is again concluded by the Review of European Journals (published in the second Semester of 2003). I invite members from different countries to approach us and mention whether they are aware of ethnomusicological journals published in their country that could be included in our review.

I remind you that ESEM draws its support from the membership fees, and therefore, I ask you to send as soon as possible your payment to any of our three ESEM accounts. I remind you also that it is possible to sponsor a member in a country without convertible currency, and I would like to thank Wim Van Zanten, Frank Kouwenhoven and Antoinet Schimmelpennick, for this act of professional solidarity.

Finally, I remind you that the deadline for submitting material for the next *ESEMpoint* is June 30, 2004.

Giovanni Giuriati

XX EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Call for Papers

The XX European Seminar in Ethnomusicology (ESEM) will take place from September 29 to October 3 in Venice, organised by the Intercultural Institute for Comparative Music Studies of the Fondazione Giorgio Cini. The Seminar will be based at the Fondazione, on the island of S. Giorgio Maggiore, located in the St. Mark basin. Participants will be hosted by the Istituto Salesiano, and the Istituto Benedettini, both located on the island. The Istituto Salesiano has 41 Rooms (€ 87.00 for Double Room, € 57.00 for Single Room per night, including breakfast). The Istituto Benedettini has 11 Single rooms (€ 50.00 with bathroom in the room, € 30.00 without bathroom in the room, per night). As there are few single rooms available, 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. Sonic forms between speech and song

In the oral tradition of every society one may notice several ways of formalizing discourse that can be placed between speech and song. They are characterized by the emphatic prominence of one or more suprasegmental traits (timbre, loudness, time, rhythm, intonation contours) in the enunciation of the linguistic message. Slogans, proverbs, greeting formulae, military orders and incitements, sapiential sayings, magic spells and formulae, prayers, ritual speech, nursery rhymes, cries of auctioneers, and vendors, but also various kinds of theatrical enunciations, declamation and mostly, poetic discourse, are all events in which the phonic character takes a coessential role, if not a predominant one, in relation to the more specific referential traits of the verbal enunciation. This phonic formalization of speech can affect vocal register (its frequency range, timbre, and intensity), melodic contour (either by means of its complete deletion by keeping a single pitch, or giving it a melodic articulation based on a musical scale), and/or the time of one's utterance (by means of a rhythmic segmentation often relying on a periodic measure unit).

It is not easy to determine whether such sonic formalization plays a merely "prosodic" (linguistic) function, or, whether it takes the explicit character of a musical codification. However, all leads to think that the vast intermediate area between speech and song hides some interpretative keys necessary to understand, in a more general (intercultural) dimension the "musical code" and some of its essential symbolic procedures.

For all the reasons mentioned above, it might be worth taking up again a systematic study of the intermediate forms between speech and song, in the light of new findings and research.

2. Visual ethnomusicology, and multimediality.

Ethnomusicology is increasingly relying on the use of audiovisual media, both in research and in the dissemination of results. One may single out two main, and interrelated, aspects that seem to be worth discussing.

a) The eye of the ethnomusicologist: the use of video from fieldwork to editing.

Developments of digital technologies have enhanced the use of the visual dimension both in fieldwork and in scientific, and didactic dissemination. However, the assumed "easiness" of the medium is misleading as the complexity arises from the endless possibilities at the moment of shooting, and in editing. What are the criteria, and what are the results in the use of different techniques? How does one make different choices both in shooting (use of one or more cameras, composition of shots, lighting, separate audio track, etc.) and editing (length of sequences, relationship between sound and image, use of narration, subtitles and graphics, etc)?

Is it possible to define different styles and/or production models, such as, for television programs, for research purposes, for teaching, and so on?

b) Multimediality in ethnomusicology

Digital technologies allow for a new integration of different types of information such as texts, sound, images, graphics, and animation, together with increasingly refined forms of interactivity. One aspect that seems particularly interesting for its methodological implications, is the use of multimedia products, such as CD-ROM, DVD, and websites, for the construction of a multilinear ethnomusicological discourse, through the use of graphics, animation and interaction eye/ear, in representing musical structures and their perception.

Format

ESEM is a seminar rather than a conference: we host collegial meetings open to researchers from all parts of the world in which participants can gather to share ideas and discuss recent work in ethnomusicology in an informal setting. In order to do this, we may need to limit the number of paper presentations (that should not exceed 20 minutes in length), but nonetheless we do all we can to support those who wish to attend (for instance, by welcoming poster presentations). We also welcome proposals for complete panels (including round table discussions, of up to 90 minutes). In particular, for topic n. 2 we shall also consider the presentation of materials in the form of posters and a limited number of evening video projections. Panels, individual papers, posters, and materials should be related to one of the two themes above. We may also consider including some selected free papers. However, abstracts related to the two main themes will have the priority.

Abstracts of up to 300 words (for a paper of 20 minutes or for another format) should be sent before the submission deadline of March 31, 2004, to the address below. For further information and any questions please contact:

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 e-mail: musica.comparata@cini.it

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XIXth EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Gablitz, September 17-21, 2003

Institut für Musikwissenschaft der Universität Wien

A Report

The 19th European Seminar in Ethnomusicology invited to a truly tempting location--Vienna. Regine Allgayer-Kaufmann had therefore probably been wise to decide for the lovely town of nearby Gablitz as a conference site, as Vienna's cultural program and shopping possibilities could have been too distracting for the conference. Located in the beautiful hills of the Wienerwald, Gablitz nevertheless conveyed the atmosphere of a tranquil holiday resort which was further enhanced by the incredibly warm autumn weather.

There was little time to relax, however, as the Seminar was very dense. The organisers had to face the positive, yet also difficult situation of the Seminar's increasing growth of members--which became evident in the large number of paper proposals. This year's solution was to accept all 70 papers, yet combined with a limited presentation time of 15 minutes, plus 5 minutes for discussion. Given the tight time-frame, it was perhaps inevitable that the discussion had to suffer, which was a bit unfortunate, as Regine's team had decided for two immensely stimulating topics: "Music to be seen: On the impact of visualisation" and "Folk--Popular--World Music(s): Changing perspectives in European ethnomusicology." Hence, due to the broad range of papers and other program points, it is nearly impossible to mention everyone within this limited space here.

The large range of aspects of visualisation was indeed impressive: Triinu Ojamaa, for instance, demonstrated the limited means of graphic notation in the case of Siberian throat games, while Anna Czekanowska investigated methodological changes by comparing material from Africa and Eastern Europe, and studies by Bartók, Wiora and her own. The increasing importance of computer technology became evident in various papers--Rytis Ambrazevicius and Rūta Žarskienė gave a fascinating analysis of pitch scaling of the *skudučiai* (Lithuanian multi-pipe whistles), while Wim van der Meer highlighted computer-based visions of Hindustani music. Various papers illustrated the importance of videography in ethnomusicological work. Good examples were Jan-Petter Blom's study of visual representation of Norwegian dance music and Vyacheslav Schourov's ethnography of Russian singing. By giving insights into fascinating music cultures, Schourov also analysed the role of cinematography and video materials. Charlotte Vignau finally gave an inspiring paper on ethnovideography by presenting one alghorn music example in four different situations which not only raised a heated discussion but also highlighted the need for further theoretical reflection within ethnomusicology.

Regarding the issue of "Folk-Popular-World Music", the Seminar not only brought together a large range of perspectives but also stressed the strong need for further discussion. Interestingly enough, one group of papers focused (incidentally) on developments in Asia: Giovanni Giuriati, for instance, discussed the use of Cambodian traditional music within World Music (including the complicated issues of copyright), while Live Lande Lund investigated the change in the Japanese transmission and apprenticeship system of *iemoto*. There was also an interesting range of papers on Jewish music: Shai Burstyn, for instance, illustrated the Hebrew conversion of an Arabic folksong, while Susana Weich-Shahak took a deeper look at hybridisation in Sephardic music.

One important outcome of the Seminar was the realisation that a comprehensive analysis of contemporary situation has often been neglected in favour of historical issues, particularly with regard to European traditions. For example, Hans-Hinrich Theden's study of modern Norwegian folk music studies highlighted the complex factors and musical subcultures involved in contemporary developments, while Michael Weber discussed the hybridisation of traditional folk music with popular music in Austria and Ignazio Macchiarella analysed the TV broadcasting of Sardinian *a tenore* song. Further interesting papers in that direction were also the study of new developments in Bulgaria (Maria Samokovlieva) and mass folkloric forms in Lithuania at the end of the twentieth century (Rimantas Astrauskas), as well as Ian Russell's lovely presentation of flute band traditions in north-east Scotland. Finally, active discussants Ruth Katz and Dalia Cohen, presented a general model that might allow a general description World Music styles.

One positive development of the Seminar that became evident in Gablitz was the growing number of interesting panels, such as the comparison of continuity and change in Chinese and Estonian folk songs (Kouwenhoven, Särg, Schimmelpennick)--two areas that seem to be disconnected at first sight, yet, by the focus on common features of monothematism took on an absolutely fascinating side. Another panel focused on the localization of music (Malm, Lundberg, Ternhag), a problem that became particularly obvious in the case of the Swedish nyckelharpa being played in Belgium. One important panel (Balasa, Hemetek, Pettan, and others) highlighted the various facets of Gypsy musicians as (possible) innovators in traditional music. That comparative panels are ideal to uncover the complex aural and psychological processes of visualisation was demonstrated by an analysis of music from sub-Saharan Africa and India (Allgayer, Clayton, Grupe, and others). Finally, one group (Aksdal, Dahlig, Lundberg, Sager) analysed and compared the use of western notation for polska rhythms from Poland, Sweden, and Norway. By applying ethnographic, historical and cognitive methods, the panel-uncovered the process by which polka rhythms are identified.

A novelty worth pursuing and expanding further was the introduction of a poster session with several interesting topics and technical approaches: For example, Emil Lubej not only offered a glimpse at his wonderful Internet Radio for World Wide Ethno Music and Reports, *Emap.FM*, but also gave an introduction to his Emap sound analysis. Astrid Ressem and Olaf Saeta offered insights into exemplary database projects on Norwegian medieval ballads and Hardanger fiddle, while August Schmidhofer presented a comprehensive database of Malagasy music.

This year's John Blacking Memorial Lecture, entitled "Music as a problem posed to the humanities/social sciences and the natural sciences", was delivered by Franz Födermayr. The

fascinating summary of the Viennese Comparative Musicology School's philosophy focused on Helmholtz, for whom art and physics were too widely separated. Helmholtz wanted to connect the physical and psycho-acoustic side of music with its sociocultural/aesthetic side--something that is still too rarely applied within modern anthropology-based ethnomusicological research (that shies a bit from the stronger integration of natural sciences, despite the large range of available modern computer technology, such as the use of spectrograms or digital processing). However, often especially ethnomusicological problems could only be adequately solved by approaches that combine both sides. Födermayr presented several interesting examples that illustrated the importance of psycho-acoustics and the interdisciplinary approach for ethnomusicology in general--including paired tuning from Bali, Georgian chants, Bulgarian diaphonic song, and overtone singing from Tuva. Födermayr hence demonstrated that Helmholtz and his contemporaries are as relevant as ever (which became also evident from various papers, by the way, that often fell back on Helmholtz and Hornbostel).

Despite this rich conference program there were nevertheless some wonderful social highlights. First of all, we have to mention the visit at the *Heurigen*. Again a long drive in a bus (some might recall a certain bus trip in Druskininkai) that led (after a short but steep climb) to a lovely outdoor bar among the hilly vineyards in Kahlenbergerdorf overlooking nightly Vienna. It was just a pleasure to sit outside in the still mild evening breeze, listening to the excellent *Neue Wiener Concert-Schrammeln*, tasting the Most and eating too much of the rich food (...and discussing the papers...). The final dance night was likewise memorable: Trying out, among others, the fast-whirling dances to the music of the *Ensemble Gajdos*, a local Hungarian band, one quickly relaxed after three dense academic days!

Warm thanks to Regine Allgayer-Kaufmann and her team for this interesting and stimulating conference!

Britta Sweers

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ESEM Plenary Meeting

Gablitz, Saturday, September 20, 2003

Appr. 80 attendants
Begin: 18:00, end: 19:30

The plenary commemorated John Blacking and all those who have died during the past year (no-one from the ESEM, but Gerry Farrell is among those who will be greatly missed). Apologies and greetings were read from Udo Will, Susanne Fűrmiss, Robert Gूंther, and Mantle Hood.

Top 1: Approval of the minutes of last year's meeting
The minutes of the 2002 Plenary were approved without amendment.

Top 2: Rüdiger Schumacher: President's Report
With regard to future meetings and publications, Rüdiger Schumacher has approached several institutions hidden in the jungle of European bureaucracy in order to get funding for participants from East Europe.

Top 3: Report of the Secretary, Giovanni Giuriati

3.1. membership statistics

In September we had 238 members; the body of membership is growing as is the attendance to the meetings. 68 paid in 2003 (including 4 who already paid for 2004). More than 50% of the members are in active standing.

A letter shall be sent to inactive members asking to take part in the Seminar or to drop from the list. During this year a directory of members will be published. A letter will be sent out to all members to check whether they want to be included or not.

3.2. ESEMpoint

By now, the members should have received the second ESEMpoint. Members are once again encouraged to contribute. The last issue included a survey of European journals, the next issue will be finished at the end of this year (the deadline is Nov. 30).

3.3 Website

The website is taken care of by Udo Will who asks for additional material. He is currently working on an update with programs of the forthcoming meetings. Ewa Dahlig and Laura Leante have volunteered to help further with the website's design.

Top 4: Treasurer report, Björn Aksdal

The total funds of September 23, 2002 were	€ 7140,58
The total funds of September 1, 2003 were	€ 7805,74.

The positive result is a plus of € 665, 16.

We have three different accounts in Oxford (which accepts British Pound and Euro), Cologne and Trondheim. Payment by credit card only to the Trondheim account; however: payment by Visa Card is only possible in Norwegian krone; payment by Mastercard: any currency is possible. Bank cheques are not possible for the Cologne and Trondheim accounts. However, the payment instructions in the ESEMpoint should be clear.

Top 5: Jeremy Montagu, Oxford account

Jeremy Montagu is not entitled to sign cheques, etc. The general assembly was hence asked to allow him to use the account. The sentence of approval was read to the assembly and was approved without objections.

Top 6: Elections

The current CORD comprises 10 (3 official and 7 normal) members. The CORD could actually include up to 11 members. Usually the 11th member is the chairman of the ongoing meeting, but as Giovanni Giuriati will be chairman of next year's seminar, one additional person could join the CORD for these elections. Marin Marian-Balasa was nominated, and the total group of last year's CORD (Rimantas Astrauskas, Martin Clayton, Eva Dahlig, Susanne Fűrmiss, Frank Kouwenhoven, Dan Lundberg, Britta Sweers), plus Marin Marian-Balasa was approved by the assembly.

Top 7: Nomination of life members

Francis Cameron was suggested and unanimously accepted. Rüdiger Schumacher will write a letter to Francis Cameron to inform him about the decision.

Top 8: Upcoming Seminars

The originally bleak situation has changed profoundly. We already have locations and organisers for the next three years:

8.1. ESEM 2004 will be held at the Isola di S.Giorgio, Venice, at the Institute for Comparative Music Studies of the Fondazione Giorgio Cini. The date are not yet confirmed. The local organiser will be Giovanni Giuriati. The following topics (from which two will be selected) were discussed by the CORD and the general assembly:

- Music, Poetry, and Speech
- Timbre: The Colours of Sound
- The Relationship between Music and Drama
- Audiovisual and Multimedia Ethnomusicology

8.2. ESEM 2005 will be held in Cologne from August 24-28, 2005, and will also celebrate the 50th anniversary of ethnomusicology at Cologne. The local organiser will be Rüdiger Schumacher. The call for papers needs to be two years in advance due to the early deadline of the possible sponsor, *Deutsche Forschungsgemeinschaft* that wants to see the complete program at least one year in advance. Two topics were suggested:

- Hidden Voices? European traditions of Ethnomusicology. (Regional methodologies in different European countries).
- Sounding the Sacred? Concepts of a metaphysical reality of music.

8.3. ESEM 2006 will take place in Jokkmokk, North Sweden (September).

Top 9: Paper Presentations

With regard to the large number of (nevertheless excellent) presentations, it was agreed that we need to limit the numbers of papers in order to have more discussion in the sense of Blacking's initial intentions. Particularly the last sessions of the day posed real time problems.

Some suggestions are:

- more poster sessions and presentations
- limited number of papers
- more precise descriptions of the topics
- round tables/ dialogue.

Top 10: Publication

As Rimantas Astrauskas reported, the publication is making process, so far he has got 25 contributors. Regine Allgayer-Kaufmann pointed out that there will be no publication this year, due to the large amount of papers. However, the whole conference was recorded. Thus, it might be that there will be a publication of selected papers--maybe also on the internet radio.

As Giovanni Giuriati reported, the London Seminar will be published on CD-ROM by the end of the year.

Updates of the ESEM counterpoint: the first issue will comprise the paper on entrainment by Martin Clayton, Rebecca Sager, and Udo Will. The journal will be published before the next seminar.

Top 11: Others

The next two ICTM meetings will be: 2005: Sheffield; 2007: Vienna.

Top 12: Thanks

A vote of thanks to Regine Allgayer-Kaufmann and her team who organised this stimulating conference!

Minutes taken by Britta Sweers

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CALL FOR PAPERS

**Music and the Art of Seduction,
3-day music conference
University of Amsterdam,
19-22 May 2005**

From 19 to 22 May 2005, the Music Department of the University of Amsterdam and the Dutch Society for Ethnomusicology and World Music 'Arnold Bake' will host a three-day conference on 'Music and the Art of Seduction.' The meeting focuses on music and dance as tools of sexual seduction and courtship. This covers musical courting and seducing in a great many different cultures and genres, from oral traditions to contemporary music and dance.

Many people respond to music very physically: they internalize the rhythms and melodic figurations up to a point where they find themselves synchronizing, swaying, dancing, marching, getting into trance, or indeed, experiencing sexual excitement. The conference in Amsterdam focuses on all the possible situations in which this musical power to enhance social cohesion is employed specifically in the service of sexual seduction.

The subject invites a wide range of different approaches: sociological, musicological, biological, psychological, anthropological. The shared point of departure for all these perspectives is the 'how' and 'why' of music's power to establish a sexual rapport between people.

Does music play a role in sexual selection? To what extent does music guide mating in various cultures? Can music be viewed as a supportive factor which helps to mould the social framework in which sexual relationships sprout and develop, also in circumstances where sex is primarily a disruptive force, a realm of competition, fights and quarrels? And if so, how does music achieve this power? What are the specific tools that musicians and dancers employ? To what extent is musical seduction typically a female or male (or androgynous) affair? Is eroticism in music culture-specific? Does music – like sex – go deeper than culture?

Topics and issues of this meeting might include:

- Biological and evolutionary roots of musical courtship
- Musical flirting in traditional oral cultures
- Dancing and singing courtesans, past and present
- Music, dance, and seduction in religious societies
- Erotic music, popular mass culture and the videoclip
- Sexual heroes in popular music
- Music and youth sex culture
- Music and orgies
- Love songs and temple festivals
- Eroticism in film music and classical music

Abstracts

We welcome abstracts for 25-minute paper slots by students and scholars of musicology, ethnomusicology, anthropology, popular music studies, performance studies, cognitive sciences and other related fields. Advanced scholars and postgraduate students who submit a proposal are requested to list two (or more) titles of publications which they have already written on this (or a related) topic. Panel proposals (for three or four speakers, maximum 90 minutes) are welcomed, in which case we ask for a short description of the panel topic as well as for individual abstracts by the panel participants. Abstracts must have reached us before 25 April, 2004.

The Programme Committee is led by Wim van der Meer (University of Amsterdam) and by Frank Kouwenhoven (Bake Society). You can send your abstracts, maximum 300 words per contributor, to: Music and the Art of Seduction, Bake Society, c/o Department of Anthropology, Leiden University, P.O.Box 9555, 2300 RB Leiden. Email: info@abake.nl (this is also where you can direct any further enquiries about the conference). For regular updates on this initiative you can also consult the Bake Society website: www.abake.nl.

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NEWS FROM MEMBERS

**ESEM Life Member Receives Honorary Doctorate
From German University**



Cologne, Germany

The Philosophical Faculty of the University of Cologne, Germany is pleased to announce the award of Honorary Doctorate in Ethnomusicology to Prof. Dr. Ki Mantle Hood. On the 30th of July 2003, Prof. Dr. Ki Mantle Hood received the first ever honorary doctorate degree awarded from a German university in the field of ethnomusicology. The award acknowledges his career and contributions to the field as one of the pioneers of American ethnomusicology. Hood, born in 1918, received his A.B. with full honors in Music and a year later his M.A. in composition from UCLA. In 1954, he earned his Ph.D. *cum laude* at the University of Amsterdam under the guidance of Dutch ethnomusicologist Jaap Kunst. He returned to the United States to begin the first program of the then little known field of ethnomusicology, which he directed for 14 years before retiring in 1974.

The July 2003 honorary doctorate ceremony was held in the music hall of the University of Cologne's Musicology Institute and was attended by more than 100 people including special guests Mr. and Mrs. Egbert Kunst and other guests including Dr. Wim van Zanten from Leiden University and Prof. Dr. Ricardo Trimillos from the University of Hawai'i. Almost 50 years earlier in 1954, Egbert Kunst's father, Jaap Kunst was Hood's *Doktorvater* in Holland where Hood received his doctorate degree from the University of Amsterdam. Fittingly for

the honorary doctorate ceremony in Cologne, Dr. Hood was dressed in his University of Amsterdam alma mater doctoral cap and gown. German ethnomusicologist Prof. Dr. Rüdiger Schumacher presented a heartfelt *laudatio* citing Dr. Hood's career contributions and achievements in the field. This was followed by acknowledgements from the Dean of the Philosophical Faculty, Prof. Dr. Bernd Manuwald, and the presentation of the honorary degree, which is written entirely in Latin. This honorary doctorate ceremony also paid tribute to Hood's commitment to the performance of musical traditions and his well-known bi-musicality with performances of Indian classical music, the University's Japanese Gagaku ensemble and Javanese gamelan. Dr. Hood gave a fitting paper for the occasion entitled 'Seven Great Teachers.' In the paper he honored his mentors who made great contributions to his development as a scholar. These teachers included among others, composer Ernst Toch, and ethnomusicologists Jaap Kunst and Charles Seeger.

During Hood's career he has been visiting professor at such institutions as Yale, Harvard, Drake, Wesleyan, and Indiana Universities. In 1975, Hood was honored by the Indonesian Government for exceptional services and in 1986, was awarded the title 'Ki' (the venerable) by the Indonesian Government for a lifetime of dedication to Indonesian culture. Hood is the author of numerous articles and books including *The Nuclear Theme as a Determinant of Pathos in Javanese Music*, his pocketbook trilogy called *The Evolution of Javanese Gamelan*, and *The Ethnomusicologist*. Hood is a member of several scholarly societies including the American Academy of Arts and Sciences, Phi Beta Kappa, and has held several offices including the Presidency of the Society for Ethnomusicology.

Currently, Prof. Dr. Ki Mantle Hood resides in Baltimore, Maryland with his wife Hazel and has four sons and three grandchildren spread out among North America, Southeast Asia, East Asia and Europe. In the past five years Hood has authored six multicultural fiction novels ranging in topics from the heist of Japanese treasures (*The Keepers*), the trails and tribulations in post civil war Illinois (*Trompin' the Wraparound*), and an action packed thriller that takes place among the Ashanti of Ghana and a small university in Virginia (*The Wisdom Knot*) (www.talesinpress.com). At age 85, Hood has started his seventh fiction novel, which should be in press by the end of the year.

Florian Carl

The Early Recordings of Lithuanian Folk Music

One can find not a few announcements devoted to historical sound documents – the early recordings from China, Japan, Ethiopia or Brazil in the ESEMpoint. We would like to announce Lithuanian antiquities in this report.

The Institute of Lithuanian Literature and Folklore initiated the long-term restoration and publishing program of sound recordings in 2001. This initiative was supported by the Ministry of Culture of the Lithuanian Republic and followed by transferring of the most valuable part of the collection – the 1935-1941 recordings on shellac discs to digital format. The barely audible, cracking recordings demand many meticulous work of restoration, though they give an opportunity to hear a great variety of local music styles and dialects. No other sources better reflect the regional peculiarities of Lithuanian vocal and instrumental folk music.

The restored recordings are being published in a series of CDs each of which represent traditional repertoire from separate Lithuania's ethnographic regions. The first CD *Songs and Music from Suvalkija* was published in 2003 (editors Austė Nakienė and Rūta Žarskienė). The second CD *Sutartinės, Songs, and Instrumental Music from Aukštaitija* will be published in 2004. The next CDs exposing authentic performance of folk music from Žemaitija and Dzūkija will be released in forthcoming years.

The program of restoration of the phonograph recordings was inspired by the colleagues from other sound archives. Therefore we would like to send grateful thanks to Susanne Ziegler from the Berlin Phonogramm-Archiv and Gerda Lechleitner from the Vienna Phonogrammarchiv.

The songs from Suvalkija (South-Eastern Lithuania) recorded in 1930s represent one part singing, they are characteristic of a peculiar monodic expression: refined melody lines, variable modal structures, changing metres and subtle ornamentation of the melody. Likewise vocal music, Suvalkija's instrumental music recorded on shellac discs feature the traits of the monodic style. The instrumental tunes contained in the collection were played on monodic musical instruments – the fiddle, the reed-pipe and the whistle. The same monodic style can also be sensed in tunes played on zither type instrument *kanklės*. It should be noted that although the accordion was played in Lithuania as early as the mid-19th century, not a single case of playing the accordion type instruments was recorded in this region.

According to the recent material collected in the fieldworks, the style of vocal and instrumental music of Suvalkija has considerably changed, at present two-part songs are mostly frequent in the villages, the playing on the fiddle is replaced with the performance of ensembles and accordion. Thus, it may be concluded that the songs and instrumental melodies of the early 20th century by their monodic structure are closer to the 19th century style than to the style of today.



In Aukštaitija (North-Eastern Lithuania) the multipart singing and playing had been centuries-old tradition. The polyphonic songs *sutartinės* were performed there in various combinations of parts such as canons, antiphons, and more complex types of singing. The *sutartinės* polyphony is based on the interweaving of vocal parts, resulting in a simultaneous combination of different texts and melodies. The parts are sung in different modes thereby the vertical is made up of seconds. Distinctive instrumental polyphonic compositions were played on wind instruments: the *skudučiai* (multi-pipe whistles consisting of four to eight pipes) and the *ragai* (five wooden trumpets) in this region. Both these instruments were played only in groups. Characteristic of such polyphonic compositions are strict complementary rhythm based on mnemonic formulae of syllables imitating the warbling of birds and other sounds of nature.

In phonograph recordings made in 1935-1941 the end of the North-Eastern Lithuanian polyphonic music tradition is documented, in these recordings the last voices of *sutartinės* singers and the last sounds of multi-pipe whistles and wooden trumpets are exposed. In the second half of 20th century this tradition was no longer orally transmitted, consequently the restored recordings are the last evidence of living tradition.

Now it is impossible to find any traces of *sutartinės* in the villages of Aukštaitija, but this ancient polyphony is performed in urban environment. Due to the polyphonic structure *sutartinės* symbolise diversity and complexity in the post-modern Lithuanian culture.

Austė Nakienė and Rūta Žarskienė

From the British Library Sound Archive's World and Traditional Music Section,
published by Topic Records...

The King's musicians: royalist music of Buganda – Uganda
Recordings and text by Peter Cooke and Klaus Wachsmann
(Sound Archive reference C23)
Catalogue number: TCSD925

Possibly no other African rulers maintained such a rich variety of musical ensembles at their courts as the Kabakas (kings) of Buganda. For several centuries their kingdom was the largest and most powerful state in central Africa and their palaces resounded throughout each day with music. Here is a unique sample of this musical richness, featuring the two different xylophone ensembles, the royal flute band, the songs of the king's harpist and lyre players, as well as praise drumming and dancing. In 1966 the kingdom was suppressed by Prime Minister Obote and King Mutesa died in exile. Though some of the old musicians gave an ecstatic musical welcome to his son, Mutebi on his return in 1987 (also recorded here), some of this music may soon become little more than dim memory.

Gumboot guitar: Zulu street guitar music from South Africa
Recordings by Janet Topp Fargion & Albert Nene, text by Janet Topp Fargion
(Sound Archive reference C724)
Catalogue number: TCSD923

The guitar probably arrived in South Africa with Portuguese or Arab sailors back in the 16th century, but it only started to enter vernacular African traditions in the late 19th century. The discovery of gold and diamonds in South Africa at that time brought large numbers of African workers from all parts of the country – all looking for new forms of expression and relaxation. Music previously played on Zulu musical bows was transferred in the new urban environment to the guitar and often concertina and violin too. The music was called *maskanda*. Musicians played for their own enjoyment, but they also joined miners' gumboot dance teams to accompany this exhilarating genre. Often lacking in formal performance arenas, most of this music-making traditionally takes place on the streets of single-sex hostel compounds. These recordings feature musicians and gumboot players who live in one such hostel outside Durban.

Drumming and chanting in God's own country: The temple music of Kerala in South India
Recordings, photographs and texts by Rolf Killius
(Sound Archive reference C815)
Catalogue number: TCSD922

Cut off from the rest of the Indian mainland by the expansive West Ghats mountain range, and open to the influences of the Arabian Sea via its 1000km coastline, the culture of the tiny Indian state of Kerala in the very southwest of the country, is quite different from that of the rest of the Indian subcontinent. In addition to the friendly people and the endless green of the

countryside dotted with coconut trees, Kerala impresses through its man-made soundscape, largely centred around the ubiquitous Hindu temples. Derived from ancient forms and supplemented with performance and visual arts, brightened with elephant processions, special *pujas* (worshipping forms) and fancy shops, these events form the main leisure time attraction of the Hindu population. The recordings on this CD, made in and around these temples between 1995 and 1997, demonstrate the vast range of performance genres. The huge percussion orchestra performances, the ancient styles of devotional singing, and the small music ensembles featuring rare traditional instruments like the huge C-shaped horn, the *kombu*, are some of these electrifying styles.

Janet Topp Fargion

BOOKS RECEIVED

M. Samokovlieva's *The Bulgarian folk customs and the children's participation in them*

M. Samokovlieva's book *The Bulgarian folk customs and the children's participation in them* is dedicated to the children's participation and children's ritual singing connected with the calendar holidays and customs in Bulgaria.

M. Samokovlieva is Ph. Dr. and Professor of Ethnomusicology, Head of Department of Theory of Music and Ethnomusicology of National Academy of Music and Dance Art in Sofia.

Summary

It is the first attempt in Bulgarian ethnomusicology to follow up on children's participation and the children's ritual singing in Bulgarian folk holidays and customs. The children were active depending on age and gender the almost seasons of the year. Some of the children in the customs it treated in connection with the mythological thinking of the Bulgarian people for existence of two worlds - the world of the people and the next world of the deceased and the ancestors. In the next world lived the supernatural creatures as dragon, fairies etc. All the creatures, which lived in the next world, had a supernatural force. The deads went to the next world and the children came from it. The children had this supernatural force and kept it during the all childhood. The people perceived they as mediators between this and next world. They realized the relation between these two worlds. This meditorial function was very important by the research of the children's participation in the Bulgarian folk customs.

Children participated in customs, which were very important for the life and happiness of the people as the customs for good crops, for rein or marriage (blessings for fertility on Christmas and New Year, on "*Voditsi*" ("Waters" on January 6th), on St. Lazar in spring, on custom for rein "*Peperuda*" ("Butterfly") in summer etc. Children took part in other important customs for the village society as driving the evil forces in the nature in spring coming from next world on custom "*Blagovets*" (March 25th).

The children's participation in the Bulgarian customs was individual and collective. In the individual participations the children separately perform fixed ritual activities (on March 1st and 25th, on ritual "*Pali kosh*" ("Fire basket"- firing a basket with straw in First Sunday of Lent), in the ritual games and dances in cycle "*Filek*" in the "*Veliki posti*" ("Great Fast" before Easter). In collective participation the children were organized into ritual groups like the young boys and girls (carolers on Christmas and New Year, "little lazarki" on St. Lazar, "Butterfly") etc. that maintain a certain order and discipline, and have a definite program. In order to participate in the children ritual collective the children have to learn a particular repertoire, attain the corresponding requisites and master the required ritual behavior. The children repertoire was rich. Their blessings were short in form and concrete in content. Some of them were in measured speech, with final rhymes. Songs took an important place in the children's repertoire. One part of them was close to children's songs - narrow tonal range, simple rhythmic structure, predominance of duple meter, building the form up on the repetition of one rhythmic nucleus. Another part of the children's repertoire mimics the young people and adults.

The adults and the young people behaved seriously and lovingly towards the children's ritual collective and towards the children, who individually performed ritual practices.

The author proposed a classification of the Bulgarian calendar customs according to the nature and extent of children's participation in them:

1. Customs in which only children took part and sang specific songs.
2. Customs which one child performed a leading role, but it don't sang and the other children sang very old ritual songs.
3. Customs that the children participated on a part with adults.
4. Customs that have passed on from adults to children.

In the book are quoted 124 ritual songs with melodies.

Maria Samokovlieva

Two publications from Lithuania, edited by Rimantas Astrauskas

Folk Culture at the Beginning of the Third Millennium

Selected papers of the International Conference of Eastern and Central Europe parliamentarians and specialists in folk culture.

The Council for the protection of ethnic culture, Vilnius 2002.

Publication supported by Unesco and the Committee of Education, Science and Culture of the Lithuanian Parliament

The book contains two sections:

I. Traditional Culture and the Cultural Politics

II. Legal and technological Support of the Ethnic Culture

Ethnic Relations and Musical Folklore

Papers presented at the International Ethnomusicological Conference held in Vilnius, Lithuania, in 1999.

Department of ethnomusicology, Lithuanian Academy of Music, Vilnius 2002.

The book, devoted to research on ethnic and musical relations among nations living by the Baltic Sea, and in adjacent and remote regions like Scandinavia and the Balkans, is dedicated to Jadvyga Čiurlionyte, and contains papers presented by several scholars from Lithuania, Norway, Finland, Hungary, Poland, Latvia

Rimantas Astrauskas

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE July – December 2003

In the following pages is printed a list of European ethnomusicological journals published during the second semester of 2003. This is a continuation of the feature introduced in *ESEMpoint 34* and is intended to offer a tool for the exchange of research information among ESEM members.

Since the efficiency of this service depends on the collaboration of ESEM members, we ask the readers – both those who have already contributed to this section and the others – to keep us informed and updated.

Laura Leante and Giuseppe Tulli

Cahiers de musiques traditionnelles

Vol. 16 2003

Musiques à voir

DOSSIER: MUSIQUES A VOIR. LA MUSIQUE DANS LES MUSEES DE SOCIETE

- | | |
|--|--|
| Curt Sachs | La signification, la tâche et la technique muséographique des collections d'instruments de musique |
| Michel Collardelle
and Florence Gétreau | La musique au Musée national des Arts et Traditions populaires et au futur Musée des civilisations de l'Europe et de la Méditerranée |
| Marc Chemiller | Pour une écriture multimédia de l'ethnomusicologie |
| Cécile Corbel | L'intégration du sonore au musée: quelques expériences muséographiques |
| Luc Martinez | Oyez ! Le son s'expose |
| Bernard Lortat-Jacob | Musique et muséographie : les murs ont des oreilles |
| Antonello Ricci | Sons et exposition. Une stratégie de l'oreille |
| Florence Gétreau | Le son dans l'exposition «Musiciens des rues de Paris» |
| François Borel | Deux expériences musicales au Musée d'ethnographie de Neuchâtel |
| Jean Lambert | Muséographe un salone de musique? Le cas du Yémen |
| Aurélia Domaradzka-
Barbier | «Musée vivant» de Slésie: regard sur la culture musicale des Carpates polonaises |

Madeleine Leclair Les collections d'instruments de musique au futur musée du quai Branly

ENTRETIEN

Isabelle Schulte-Tenckhoff De père en fils? Moses asch et la collection Folkways
Entretien avec Michael Asch

EM.

Rivista degli Archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia, NS
Vol. 1/1 2003

World Music. Globalizzazione, identità musicali, diritti, profitti

Francesco Giannattasio Editoriale. EM: una nuova impostazione [Editorial. EM, a new rationale]

Denis-Constant Martin Le "musiche del mondo". Immaginari contraddittori della globalizzazione ["World musics". Contradictory imageries of globalisation]

Steven Feld Chitarre nella foresta. La nascita di una nuova musica in Nuova Guinea [Guitars in the Rainforest. The birth of a new music in New Guinea]

Giovanni Giuriati La Cambogia e le musiche del mondo. Esotismo, primitivismo, senso di colpa e informazione interculturale [Cambodia and World Music: exoticism, primitivism, sense of guilt and intercultural information]

Diego Carpitella Folklore musicale e diritto d'autore [Music folklore and copyright]

Francesco De Propriis La tutela delle opere folcloriche [Safeguarding folklore]

L'UNESCO E LA SALVAGUARDIA DELLE CULTURE MUSICALI TRADIZIONALI

Guy Huot Il diritto d'autore e la protezione del folklore. Stato precario di una spinosa questione [Copyright and the protection of folklore. The uncertain condition of a delicate subject]

Guy Huot La collana di musiche tradizionale dell'UNESCO [The Unesco collection of folk musics]

Model Provisions for national Laws on the Protection of Expressions of Folklore against illicit Exploitation and other prejudicial Actions

Recommendation on the Safeguarding of traditional Culture and Folklore

"Plan of Action" adopted during the Closing Session of UNESCO -WIPO World Forum on the Protection of Folklore

Laura Leante Primo contributo a una bibliografia su Etnomusicologia e World Music [First contribution to a bibliography on Ethnomusicology and World Music]

[Enclosed with the journal is a cd-rom featuring the off-line version of the Proceedings of the XV ESEM Seminar, published on the web site of the Accademia Nazionale di Santa Cecilia]

European Meetings in Ethnomusicology
Vol. 10 2003

MEETING EASTERN 'ANTIQUITIES'

Triinu Ojamaa Excursion to North Siberian Music: Specific Sound of Nganasan Songs

Jeremy Montagu Why Ethno-Organology?

David Malvinni Gypsy Music as Film Music: Spectacle and Act

Helmut Kowar Musical Automata of the 19th Century, a Hitherto Unexplored Source of Romanian Folklore

MEETING WESTERN 'NOVELTIES'

John Bellarmine Vallier Ethnomusicology as Tool for the Christian Missionary

Brian Schrag and Neil R. Coulter Response to 'Ethnomusicology as Tool for the Christian Missionary'

John Bellarmine Vallier Reply to Schrag-Coulter's Response

Marin Marian-Balasa Performing Religiousness Through Joyful Noise and Playful Order: Notes on Shapenote Singing

The World of Music

vol. 45/1 2003

Contesting Tradition: Cross-Cultural Studies of Musical Competition

Guest Editor: Frank Gunderson

- Frank Gunderson Preface
- Shannon Dudley Creativity and Control in Trinidad Carnival Competitions
- Gavin Douglas The *Sokayeti* Performing Arts Competition of Burma/Myanmar: Performing the Nation
- Rebecca S. Miller "Me Ain' Lie on Nobody!" Locality, Regionalism, and Identity at the Parang String Band Competition in Carriacou, Grenada
- Sean Williams Competing Against 'Tradition' in the Sundanese Performing Arts
- Sylvia Nannyonga-Tamusuza Competitions in School Festivals: A Process of Re-inventing *Baakisimba* Music and Dance of the Baganda (Uganda)
- Ramona Holmes It's a Girl Bonding Thing: Softball Set Cheers in the United States
- Chris Goertzen Galax, Virginia's "Old Fiddlers Convention": The Virtues and Flaws of a Giant Fiddle Contest

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