

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
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(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

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Jeremy Montagu, ESEM, 171 Iffield 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. Fui 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 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/esem>

ESEM image by Nicole Despringre

Editorial

Dear ESEM members,

this issue of *ESEMpoint* contains, as usual at this time of the year, the preliminary programme of our next Seminar that will be held from September 29 to October 3 in Venice, hosted by the Istituto Interculturale di Studi Musicali Comparati of the Fondazione Giorgio Cini. As you will see, the participation is widening each year, making our Seminar increasingly an authoritative reference for our discipline in Europe. This year we are reaching meeting number 20, a sign of how far we have gone since the beginnings of our Seminar.

In referring to the history of ESEM, this issue of the bulletin contains also a sad note. It is the announcement of the passing away of Peter Crowe, former Secretary General of our Seminar. For a number of years, immediately after the untimely death of John Blacking, Peter has carried on the difficult task of keeping ESEM alive, and we should all remember him with gratitude for that.

Furthermore, this issue of *ESEMpoint* contains the usual sections - Announcements and reports of meetings, News from members, Books and CD Received - and is again concluded by the Review of European Journals that is revealing a significant presence of a number of journals that are active in the dissemination of ethnomusicological research in our continent. I invite once more members from different countries to approach us and to 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, if you have not already done so, 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 this time Elisabeth Den Otter, Amatzia Bar-Yosef and Jan Van Belle for this act of professional solidarity.

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

Giovanni Giuriati

Peter Russel Crowe passed away last April

At the end of last April I received this message from Tran Quang Hai:

Dear Giovanni,

I was informed that Peter CROWE, ex-Secretary General of the ESEM, passed away on Wednesday 21 April at 22h (New Zealander time, corresponding to Wednesday 10am according to European time). He spent the last period of his life at an hospital in New Zealand. Peter Crowe was born in 1932 in New Zealand. He was a brilliant composer of contemporary music, and prepared his Ph.D. dissertation around 1956 in Australia. I knew Peter in Belfast during the ESEM 1984 with Mantle Hood, John Blacking, Tran Van Khe, ...

His field recordings on Vanuatuan music will be archived at the Sound Archives of the Music Department (Musée de l'Homme) I am the person designated by Peter Crowe on his testimony to take care of his field recordings and documents.

Just a short piece of sad news to announce to you. Please pray for him
With best wishes and love from
TRAN QUANG HAI

In receiving this message I recall my first acquaintances with Peter at ESEM in Siena in 1989, his phone calls in the middle of the night, his dedication to ESEM, his wit and his enthusiasm, our common participation in the Quantum Theory of Music project led by Mantle Hood; his ideas that often seemed bizarre at first, and then captured us all, his capacity to involve people in what he was doing or planning to do.

Of course, I sadly remember also his personal troubles that became, inevitably in the end, problems also for our Seminar, but we all well know that there was no intention on his part of wrongdoing or damaging ESEM.

He carried us through a very difficult moment, and was able to keep us all according to the original spirit of our Seminar that Blacking had wanted, and his ideas are still a big part of what we are now.

I circulated the news among CORD members and I received some reactions that I would like to share:

Marin Marian-Balasa wrote:

I always felt sorry for the tragic Peter Russell Crowe. Besides reminiscences from (some of) you, all I ever knew about and from him was his long letter we published in the "East European Meetings in Ethnomusicology" 5/1998: 141-146 (which explained a lot from his late/latter/final situation, ESEM story, and private fate). That was really a potent text -- illuminating facts, confusing perceptions, and suggesting empathy.

I've just read that letter, now again, then exclaimed "Gosh! How strange, unique, unrepeatable, equally committed and risky are the destiny, achievements and failures of an ethnomusicologist!..."

Yet, instead of being dramatic, and besides honouring compassionately his memory, we should rather lift up a glass (I imagine PRC doing so!) and say... "cheers!"

Frank Kouwenhoven, who had known Peter like me, since Siena 1989, wrote:

I think most of us will remember him as a warm and inspiring personality, who put his whole heart into ESEM and who, for many years, considered ESEM as his social and spiritual home. He grossly disliked bureaucracy and formalities at a time when ESEM could not very well avoid a somewhat stricter regime. It is very sad that this resulted in alienation, and in Peter's ultimate departure from ESEM, but this is all a thing of the past, and we will primarily remain grateful for all the great work he has done.

He used to phone so many of us day and night to consult on ESEM matters, with his typical gusto and wit. Ever so often these talks widened into animated conversations about music, scholarship, life in general, and they contained not a small amount of delightful gossip, too. I have missed, and will continue to miss, Peter's presence and his keen mind, both inside and outside ESEM. So I join Marin Marian-Balasa in saying 'cheers' to him.

Giovanni Giuriati

XX EUROPEAN SEMINAR IN ETHNOMUSICOLOGY (ESEM)

VENICE – Fondazione Giorgio Cini

September 29 – October 3

Preliminary PROGRAM

Wednesday, September 29

16.00-19.00 Arrival and registration of participants

Thursday, September 30

9.00 Welcoming remarks by the Secretary General of the Fondazione Giorgio Cini,
Prof. Pasquale GAGLIARDI

9.15-11.00 **Session 1. Sonic forms between speech and song**

Francesco GIANNATTASIO (Italy)
"Introduction to the topic: Sonic forms between speech and song"

Nurit BEN ZVI (Israel)
"Between Music and Speech: What Biblical Cantillation can tell us about
Melodic Contour?"

Essica MARKS & Edwin SEROUSSI (Israel)
"Psalm Singing and Cantillation in North African and Eastern Jewish Liturgies:
Sonic Forms as Musical Genres"

Rüdiger SCHUMACHER (Germany)
"Palawakia - Voicing Old Javanese prose in Bali"

11.00-11.30 *Coffee break*

11.30-13.00 **Session 2. Sonic forms between speech and song**

Triinu OJAMAA & Allan VURMA (Estonia)
"The North Siberian speech-songs"

Galina SYTCHENKO (Russia)
"Intonation in shamanic music"

Anna CZEKANOWSKA (Poland)
"Real vs. Unreal - Literary vs. Musical Message. On the Transmission of
Yakutian Epics"

13.00-14.30 *Lunch*

14.30.-16.30 **Session 3. Sonic forms between speech and song**

Maria SAMOKOVLIEVA (Bulgaria)
"Some Sonic Forms between Speech and Song in Bulgarian Traditional
folklore"

Gerd GRUPE (Austria)
"Getting the message across: Speech-song in Afro-American Popular Musics"

Thérèse SMITH (Ireland)
"Moving in the Spirit: chant in African American churches"

Erin STAPLETON-CORCORAN (USA)
"Aifreann as Gaeilge: Religion, Language, and Identity in Contemporary
Ireland"

16.30-17.00 *Coffee break*

17.00-19.00 **Session 4. Sonic forms between speech and song**

Razia SULTANOVA (UK)
"Sonic aspects of verbal and musical utterances in Uzbek rituals"

Diane THRAM (South Africa)
"Inspired by Spirit: Xhosa Oral Performance in the Margins between Speech
and Song"

Speranta RADULESCU & Florin IORDAN (Romania)
"The *Parlato* Recitative as a Timing Instrument"

Taive SÄRG (Estonia)
"Gradual change from a song towards a speech in an Estonian chain song"

21.00 **Concert of *tarantelle* and *tammurriate* in cooperation with the Fondazione
Teatro La Fenice
Tarantella di Montemarano (Avellino)
Tammurriate di Somma Vesuviana (Paranza d'O' Gnundo – in collaborazione
con il "Museo Etnomusicale dei Gigli di Nola")**

Friday, October 1**9.00-11.00 Session 5. Sonic forms between speech and song**

Bernard LORTAT-JACOB (France)

"Quand la musique dit plus que la parole: Analyse du parler de Castelsardo, Sardaigne"

Il-Woo PARK (Korea)

"Applying 'Speech Act' theory to music: musical utterance, illocutionary force and perlocutionary effect"

Serena FACCI (Italy)

"Amazina: recited songs of Burundi"

Shino ARISAWA (UK)

"The use of heightened speech in Japanese *jiuta sakumono*"*11.00-11.30 Coffee break***11.30-13.00 Session 6. Sonic forms between speech and song**

Simha AROM (France)

"Le langage tambouriné des Banda-Linda (République Centrafricaine)"

Jan Sverre KNUDSEN (Sweden)

"Spontaneous children's 'song' – communication, improvisation and technology of the self"

Susana WEICH-SHAHAK (Israel)

"Between speech and music in the Sephardi repertoire: magic spells and children rhymes"

*13.00-14.30 Lunch***14.30-16.30 Session 7. Visual ethnomusicology, and multimediality**

Regine ALLGAYER-KAUFMANN (Austria)

"Promoting one's public image by photographs: The ethnomusicologist in the field"

Joep BOR, Henrice VONCK, and Wim VAN DER MEER (The Netherlands)

"One World Many Musics: The production of the CODarts World Music DVD-ROM"

Linda BARWICK, Allan MARETT, Michael WALSH (Australia)

"Communities of interest: establishing a digital resource on Murrino-patha song at Wadeye (Port Keats) NT"

Susanne FÜRNISS (France)

"The circumcision ritual of the Baka in Cameroon. A website"

*16.30-17.00 Coffee break***17.00-19.00 Session 8. Visual ethnomusicology, and multimediality**

Selina THIELEMANN and Saurabh GOSWAMI (India)

"Festivals and their audio-visual expansion: dimensions of ethnomusicological fieldwork in Vraja, Northern India"

Monica SANFILIPPO (Italy)

"Analysis of music – body movement – dance relationship in South Italy by means of video documentation"

Martin CLAYTON, Nikki MORAN, Laura LEANTE (UK)

"The analytical eye: Video recording as a tool for the analysis of music performance"

21.00 Session 9. Projection and discussion of video materials

Martin CLAYTON with Simon COOK (consultant) (UK)

"Wayang golék: Performing arts of Sunda (West Java). Proposals for (i) video show, and (ii) hands-on display of interactive video teaching materials"

Artur SIMON (Germany)

"Nubian Music (Sudan/Egypt) Comparing Recordings from the year 1973 and 2003 during a wedding ceremony"

Giovanni GIURIATI, Vito DI BERNARDI, Francesca CATARCI (Italy)

"Preah Chinavong: a Cambodian dance drama"

Saturday, October 2**9.00-10.30 Session 10. Visual ethnomusicology, and multimediality**

Stephen JONES (UK)

"Eyes and ears: filming ceremonial music in rural China"

Nicolas PREVÔT & Vincent RIOUX (France)

"Filling the Gap between Field Notes Audio-Visual Recordings: an application to the ethnomusicological study of a religious ritual in tribal India"

Giorgio ADAMO (Italy)

"In the middle of the event with a camera: a foreign point of view from inside"

10.30-11.00 **Visual ethnomusicology and multimediality: Final discussion**

11.00-11.30 *Coffee break*

11.30-13.00 **Session 11. Posters**

(Posters, and multimedia – CD-rom, DVD – that will be on display at all time during the Seminar, are presented to participants who have this time slot at their disposal to walk around, ask questions and discuss with authors)

Brigitte BACHMANN-GEISER (Switzerland)

"The alpine prayer in Switzerland"

Malgorzata BILOZOR (Poland)

"Cries of street vendors from 18th century Danzid"

Paolo BRAVI (Italy)

"Aspects of the interaction between linguistic and musical codes in extemporary sung poetry of Southern Sardinia"

Shai BURSTYN (Israel)

"'Ho-Ho' Songs as Symbolic Markers of Israeli Ethnoscape"

Giuseppina COLICCI (Italy)

"Tuna Fishing in Sicily: Greetings, blessings, prayers and signals"

Domenico DI VIRGILIO and Graziano TISATO (Italy)

"A multimedial approach to the study of folk singing in Abruzzo, Italy"

Hilarián FRANCIS (Singapore)

"Some problems and difficulties of audio-visual documentation in the field"

Shiva KAVIANI (Iran)

"Capriccio for Drama; The Birth of Tragedy from the Soul of Music"

Marin MARIAN BALASA (Romania)

"Visualizing Music, or Rather Visualizing Musicology?"

Auste NAKIENE (Lithuania)

"The Lithuanian Folklore Theatre: Authentic Singing and Metaphoric Expression"

Gianfranco SPITILLI and Domenico DI VIRGILIO (Italy)

"Father Nicola Fabbri's fieldwork"

Alla SOKOLOVA (Russia)

"Cheers and Shouts in Adyg Rituals"

Simone TARSITANI (Italy)

"Harar (Ethiopia): from the reading of the Koran to the singing of *zikri*"

Katharina THENIUS-WILSCHER (Austria)

"Videography at the Phonogrammarchiv of the Austrian Academy of Sciences"

Manana SHILAKADZE and Nino MAISURADZE (Georgia)

"A Particular Form of Song Declamation in Georgian Traditional Music"

Gunnar TERNHAG (Sweden)

"The impact of influential recordings. Some remarks about the renewal and revival of Swedish folk music"

Halbus Totte MATTSONN (Sweden)

"The development of new folkstyles in the playing of guitar, mandola and cittern (Irish bouzouki) in the traditional Swedish folkscene during the eighties"

Yea-Tyng CHANG (Austria)

"'Animation' in French-African Christian singing in Vienna"

Lucian ROSCA (Romania)

"Intercrosses between orientalism and balcanism. Nonrepresentative musics entering in the romanian autochthonous music"

13.00-15.00 *Lunch*

15.00-16.00 Bjoern AKSDAL (Norway), Ewa DAHLIG-TUREK (Poland), Dan

LUNDBERG (Sweden), Rebecca SAGER (USA)

"Glossing over Rhythmic Style and Musical Identity: The Case of Polish Dance Rhythms in Poland and Scandinavia. Part 2"

16.00-16.30 *Coffee break*

16.30-18.00 **John Blacking Memorial Lecture**

Jean-Jacques NATTIEZ

"La recherche des universaux est-elle incompatible avec l'étude des spécificités culturelles?"

18.00 **General Assembly**

20.30 *Dinner at a restaurant in Venice offered to the participants by the Fondazione Cini*

Sunday, October 3

9.00-11.00 **Session 12. Sonic forms between speech and song**

Fulvia CARUSO (Italy)
"The sound of tales"

Dalia VAICENAVICIENE (Lithuania)
"Sung insertions in Lithuanian folk tales: functions, melodies and perspective of comparative research"

Rinko FUJITA & Yea-Tyng CHANG (Austria)
"Recitation and Singing of Chinese Poetry in Japan and Taiwan"

11.00-11.30 *Coffee break*

11.30-13.00 **Session 13. Sonic forms between speech and song**

Rytis ABRAMICISEVIUS (Lithuania), Frank KOUVENHOVEN (The Netherlands), Ruta ZARSKIENE (Lithuania), Ausra ZICIENE (Lithuania)
"Spoken' and 'sung' as contrasting sound qualities in folk musical structures"

Apollinaire ANAKESA (France)
"Le limbisa ngai, parole-musique d'un chant zairois"

13.00-14.30 *Lunch*

14.30-16.30 **Session 14 Free papers**

Jacques BOUËT (France)
"To sing while shouting : interpretative keys for the 'tsipurituri' (the song at the top of one's voice) of the Oshen people (Oash/Rumania)"

Zinaida MOZHEIKO (Bielorussia)
"On the process of the transition of a narration into 'loud-voiced' lamentations"

Laurence HURSON-LAVAUD (France)
"The forgotten repertoire of *ekira*, lyela women of Burkina Faso"

Jehohash HIRSCHBERG (Israel)
"The Collective and the Individual in Karaitic Responsorial Chant"

REPORTS FROM MEETINGS

"The Sonic Spaces of Music"
X International Seminar in Ethnomusicology
Istituto Interculturale di Studi Musicali Comparati
Fondazione Giorgio Cini
in collaboration with the University of Venice "Ca' Foscari"
Venice, 22-24 January 2004

The X annual International Seminar organised by the Istituto Interculturale di Studi Musicali Comparati - Fondazione G. Cini broached the complex and multifaceted topic of the relationship between sound and space, undoubtedly one of the most intriguing yet ineffable aspects of music. Experts and scholars from different fields of expertise (ethnomusicology, anthropology, musicology, acoustics, and composition) have come to compare their experiences and points of view, contributing to a stimulating debate.

In his introductory remarks, Francesco Giannattasio (University of Rome "La Sapienza") traced some of the guidelines for the seminar, proposing several meanings of the word "space", and highlighting the multiple semantic fields of "sonic space" as a place where sounds occur, as a place for production and listening of sounds, as an ambit defined by sounds; a space that can be real or virtual, that can have an acoustic, symbolic or ritual value. Steve Feld (University of New Mexico) linked acoustics to epistemology in order to explain the complex phenomenon of perception of sounds in natural environments. How is the music of nature related to the nature of music? In answering to this and other questions he showed his unique approach to the study of sounds through a new discipline he significantly named echo-muse-ecology, drawing on his extensive work in Papua New Guinea and his more recent research on the sound of bells in Tuscany.

As for the question of space and the various ways it can become a parameter in composition, Claudio Ambrosini (composer, Ex-Novo Ensemble, Venice) and Alvise Vidolin (Conservatory of Venice) offered stimulating perspectives with reference to both electronic and contemporary music.

Gerhard Müller (Studio Müller-BBM, Munich), gave his contribution as one of the major European experts in room acoustics and discussed methods of planning and architectural features of some of the most important concert halls in Italy and Europe. Space and movement in music were the objects of Giovanni Giuriati's (University of Palermo) contribution. In particular, he focused on the cases in which both musicians and listeners move and in which listeners make their way among musicians, drawing on his work respectively on the performance of tarantella during the Carnival procession in Montemarano (South Italy) and on Balinese gamelan.

Laura Tedeschini Lalli (University "Roma Tre") has considered space in music as a net of relations between "points of view" and "points of hearing", introducing a research - carried

out with the cooperation of the Faculty of Architecture of the University of Rome – on a topography of sound perception.

Dana Rappoport (Laboratoire d'ethnomusicologie, Musée de l'Homme, Paris) presented her research on polymusics, i.e. musics resulting from the performance of two or more groups of people playing or singing deliberately and simultaneously different tunes independent on the time level. In her paper, she dealt with the issue of space in relation to time and form, referring to her fieldwork in Indonesia.

Maurizio Agamennone (University of Florence) discussed about how religious orders in Cilento (South Italy) define their social space through the singing.

Soundscape in religious environments were at the heart of Antonello Ricci's (University of Rome) and Mark Trewin's (University of Edinburgh) papers, which dealt respectively with the *Settimana Santa* celebrations in a small town in Southern Italy and the music of the Tibetans in Ladhak. Both contributions proposed interesting reflections on the cultural, symbolic and ritual values of music space.

As usual, the precious occasion of academic debate and exchange was accompanied by a warm and friendly atmosphere.

Simone Tarsitani and Laura Leante

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NEWS FROM MEMBERS

ESEM Proceedings and "The World of Music"

It is a pleasure to announce our ESEM colleagues that one of the topics discussed within the last meeting (Gablitz, 2003), namely, *Music to be Seen: On the Impact of Visualization*, was accepted as a theme of one of the forthcoming issues of the seminal journal "The World of Music". Invited contributors wrote (or re-wrote) their papers, and some of the resulted articles passed the tough selecting and re-formatting process imposed by peer reviewers. Thus, under the general title *Notation, Transcription, Visual Representation*, articles by Regine Allgayer-Kaufmann, Rytis Ambrazevičius, Triinu Ojamaa, Gerd Grupe, Frank Kouwenhoven, Nicolas Magriel, Wim Van Der Meer, and Marin Marian-Bălașa will be soon published.

Rockefeller Resident Fellowships, 2004-05 Center for Black Music Research, Columbia College Chicago

The Center is pleased to announce the appointment of the Rockefeller Resident Fellows for the 2004-2005 academic year. They are Dr. Timothy Rommen, Assistant Professor of Music at the University of Pennsylvania, and Dr. Rebecca Sager, independent scholar and former instructor at Istanbul Bilgi University. The title of Dr. Rommen's proposal is "Popular Music and the Ethics of Style in the Circum-Caribbean," while that of Dr. Sager is "How Rhythm and Motion Power Identity in Caribbean Dance." Both fellows will be in residence from September 1, 2004, to May 31, 2005, splitting their time between the Center for Black Music Research in Chicago and the Alton Augustus Adams Music Research Institute in St. Thomas. The theme for the Center's resident fellowships during the year is "Researching the Circum-Caribbean."

News from Poland

1. In May 20-21 the Institute of Art of the Polish Academy of Sciences hosted the Polish-Norwegian-Swedish conference "*Neighbours Through The Baltic Sea: Local vs Regional Identity*". Typical conference papers were replaced by full lectures illustrated with a rich audio and video material. The aim of the conference was to point at music phenomena that identify local cultures at different levels: from villages to the Baltic sea region.

Participants, among them also ESEM members, were: Ludwik Bielawski (*Introduction*), Egil Bakka (*Old couple dances of Norway. Structural core, geographical diversity, choreomusical relationship and glimpses of history*), Grażyna Dąbrowska (*Typology of Polish Folk Dances*), Mats Nilsson (*Polska - a Swedish danceform or a danceform in Sweden? Some reflexions and examples on polska dancing in Sweden*), Ewa Dahlig-Turek (*Norwegian pols, Swedish polska and Polish folk dances - common roots, different identities. Experimental study*), Dan Lundberg (*Swedish folk Music - from village greens to concert platforms*), Gunnar Ternhag (*Modern herding calls in Sweden - a recorded and revived history*).

2. Polish ethnochoreologist Dr. Grażyna Dąbrowska was awarded the Ministry of Culture Prize for 2004. Dr. Dąbrowska, although for more than 20 years on pension, is an extremely active researcher and a renown authority in Polish folk dance. Recently she has been working on a huge lexicon of Polish folk dance – the largest and most complete work ever published on this subject.

3. This year the Sound Archive of the Institute of Arts of the Polish Academy of Sciences in Warsaw will celebrate the 100th anniversary of phonographic recordings in Poland. The oldest sound documents (wax cylinders) are still preserved in the collection. On December 10th a short one-day seminar devoted to recent and historic problems of music archiving will take place in the Institute of Arts.

Ewa Dahlig-Turek

Publications of the Department Ethnomusicology /Berliner Phonogramm-Archiv Ethnologisches Museum, Staatliche Museen zu Berlin – Preußischer Kulturbesitz

Bücher / Books :

- Ulrich Wegner:**
Afrikanische Saiteninstrumente. 1984. 1 C-90 Kasette. € 19,40
- Ursula Reinhard & T. de Oliveira Pinto:**
Sänger und Poeten mit der Laute. Türkische Âşik und Ozan. 1989. 2 C-90 Cassetten. € 12,80
- Tiago de Oliveira Pinto:**
Capoeira, Samba, Candomblé. Bahia, Brasilien. 1990. (dazu CD 16) € 20,50
- Veit Erlmann (Hrsg.):**
Populäre Musik in Afrika. 1991. Mit 2 CDs. € 23,00
- Andreas Meyer:**
Afrikanische Trommeln. West -u.Zentralafrika. 1997. Mit 1 CD. € 20,50
- Gerhard Kubik:**
Kalimba, Nsansi, Mbira – Lamellophone in Afrika. 1999. Mit 1 CD. € 25,00
- Norbert Beyer:**
Lautenbau in Südindien – M. Palaniappan Achari u.seine Arbeit. 2000. Mit CD-ROM. € 20,50
- Artur Simon (Hg./Ed.):**
Das Berliner Phonogramm-Archiv. Sammlungen der traditionellen Musik der Welt. / The Berlin Phonogramm-Archiv 1900-2000. Collections of Traditional Music of the World. VWB - Verlag für Wissenschaft und Bildung, Berlin 2000. € 25,00
- Berlin, Gabriele/Artur Simon (Eds.):**
Music Archiving in the World. Papers Presented at the Conference on the Occasion of the 100th Anniversary of the Berlin Phonogramm-Archiv. 520 p.+1CD. VWB - Verlag für Wissenschaft und Bildung, Berlin 2002. € 40,00

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E-Mail: 100615.1565@compuserve.com

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* * * * *

BOOKS RECEIVED**Gilbert Rouget, 'Chants et danses initiatiques pour le culte des vòdoun au Bénin'**

Vol. I Images du rituel – Vol. II Musique du rituel

Enregistrements, photographies et textes de Gilbert Rouget

Éditions SÉPIA, Saint Maur

Volume I contains approximately 400 finely printed pictures of initiation rituals, with a text of commentary. Volume II is based on two CDs with a detailed description and analysis of the 50 soundtracks, including some synoptic transcriptions and sonagrams.

It is written on the backcover:

En Afrique, le culte des vòdoun – origine du célèbre «vòdoun» haïtien – se caractérise, entre autres choses, par un rituel initiatique particulièrement exigeant. Récemment encore, celui-ci condamnait les novices à une réclusion lingue parfois de plusieurs années. Mais à quoi reclus et recluses consacraient-ils (et consacrent-ils maintenant encore, quoique plus brièvement) le meilleur de leur temps? Au chant et à la danse!

L'initiation au culte des vòdoun se présente ainsi, d'abord et avant tout, comme l'apprentissage d'un certain comportement musical. Celui-ci est certes étroitement lié à l'acquisition d'un savoir ésotérique, mais de l'avis de l'auteur là n'est pas le plus important. L'objectif est de transformer les novices en personnes capables, par le pouvoir du chant et de la danse, de mettre en communication les hommes et les dieux. La pratique de la musique n'est ici rien moins qu'une forme d'ascèse.

Que le lecteur n'attende pas de ce livre des révélations sur les secrets de ce culte. Les presque 400 photographies qui le composent ne montrent des pratiques de cette religion que ce que le profane peut en voir. Réclusion, grand rituel de sortie des initiés ou dramatique entrée en noviciat, tout y est théâtre, au sens noble du terme. C'est à lui que se rapportent ces pages. Et c'est le comportement public des vòduonisants que ces images donnent à regarder. Leur montage séquentiel permettra de suivre les rituels dans leur déroulement, les donnant ainsi pour ce qu'ils sont, de fugitives oeuvres d'art.

Tina K. Ramnarine, 'Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music'

Chicago Studies in Ethnomusicology, ed. by Philip V. Bohlman and Bruno Nettl. Chicago and London: University of Chicago Press, 2003. ISBN: 0-226-70403-3. 262 pages, 37 music examples and 18 b/w photographic plates.

Tina K. Ramnarine is lecturer in ethnomusicology at Royal Holloway University of London. She is also author of *Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition* (2001, University of West Indies Press).

Summary and Contents

In *Ilmatar's Inspirations* Tina Ramnarine explores the critical role that music has played in Finnish nationalism. The study focuses on the Finnish new folk music scene (including internationally successful groups like Värttinä) in the shifting spaces between national imagination and global marketplace. Drawing on extensive fieldwork undertaken in the early 1990s, the book analyses the use of folk music in contemporary contexts and addresses the changing perceptions of the folk musician and performance practice.

Providing the historical background from which new Finnish folk music has been developing, Part One centres on the analyses of the various layers of meaning imposed on the national epic—the Kalevala—by folklore studies, folk song text collections, and political interests. Part Two then focuses on the transmission and performance of new folk music in urban and rural contexts. After discussing the revival of the late 1960s (particularly the Kaustinen Festival), the study examines ways in which folk music traditions are transmitted and performed in the city. This includes an ethnographic description of the Sibelius Academy's Department of Folk Music, as well as an analysis of Värttinä's and JPP's importance in regional and national spheres. The subsequent chapters examine the role of new folk music in rural contexts, completed by a case study of a family of folk musicians from Kaustinen. Finally, Part Three discusses the correlation between folk as local and world as global music. As Ramnarine argues, this polarization is too simplistic as the Finnish new folk musicians are involved in musical dialogues with musicians from around the globe. This becomes not only evident in borrowings from the traditions of "others" (such as from Senegalese musicians and Irish Music in Helsinki), but also in the global representation of Finnish music.

Commentary

A richly detailed and well-researched study of the various layers of modern Finnish folk music in the context of the 1990s. The book should be interesting not only for specialists of Finnish or Scandinavian music, but also for those studying modern transformation processes and world music.

Britta Sweets

Stephen Jones, 'Plucking the winds. Lives of village musicians in old and new China'

Chime Studies in East Asian Music Vol.2. Series Editor: Frank Kouwenhoven. Publ. by Chime Foundation, Leiden, The Netherlands. 450 pp + 1 CD (56 min. of field recordings), more than 100 b/w photographs, music exs, bibliog., index with glossary.

This book tells the story of 20th-century China through the eyes of musicians in South Gaolu, a village not far from Beijing. It shows the resilience of their ritual traditions under all kinds of onslaughts. Based on regular visits to the village since 1989, the book portrays the lives of members of the village 'Musician Association', an amateur group performing solemn music for wind and percussion instruments as well as mantric vocal liturgy, serving funerals

and the rituals of the Chinese New Year. The villagers have maintained their ritual traditions amidst massacre, invasion, civil war, political campaigns, and theft.

The book costs 39 Euro (postage not included), and can be ordered from CHIME. More information and book orders: E-mail: chime@wxs.nl, or check the internet: <http://home.wxs.nl/~chime>

Enrique Cámara de Landa, 'Etnomusicología'

Coleccion Música Hispana. Textos. Manuales, 572pp. Instituto Complutense de Ciencias Musicales, Madrid

It is stated in the backcover that aim of this handbook is to provide a textbook, that was still missing in Spanish language, for the blossoming courses of ethnomusicology in several Universities of Spain.

Part I "Etnomusicología, hacia el dialogo intercultural," deals with the history and trends of ethnomusicology from comparative musicology to present days with a wealth of examples and approaches.

Part II "Metodología de la investigación etnomusicológica" presents various research methods in fieldwork and analysis, presenting both the theoretical framework and a number of case studies.

The handbook contains also a CD with sound examples.

Roderyk Lange, 'Studia Choreologica, vol. VI (2004)'

Institut Choreologii w Poznaniu

From the Preface:

This volume opens with an article on "Movement and the Human Body" by Roderyk Lange. The author stresses the necessity to view the expressive manifestation of the human body as a series of continuous changes in space and in time, and not as a line of static poses.

"The Mode of Naming Dances. The Socio-Cultural Context of a Macedonian Dance Tradition is the result of a project conducted by a group of researchers based at the Democritus University in Torone (Greece)

"A Symbolic and Contextual Interpretation of the Dance of the Yu'pa in the Mountain Range of Perirá (Venezuela)" by Angel Acuna Delgado and "The Structural Form-Analysis of *Les Bouffons (Maitachins)* from the *Orchésographie* by Thoinot Arbeau (1588) by Eva Kröschlova complete this issue of the journal.

REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
January - June 2004

As in the previous two issues of *ESEMPoint*, a list of the ethnomusicological journals recently issued in Europe is indicated in the next few pages.

The only relevant news concerns the *British Journal of Ethnomusicology*, which, from this July, is published by Routledge under a new name, *Ethnomusicology Forum*. The original sequence of volume numbers will be continued (see below).

As usual, this section of the bulletin is the result of the contribution of ESEM members; therefore, we remind the readers to let us know about any novelty or updates.

Laura Leante

Årbok for norsk folkemusikk 2004

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|----------------------|--|
| Synnøve S. Bjørset | Sigurd Eldegard - Hardanger fiddle playing from Årdal and Inner Sogn |
| Anne Berit Klungsøyr | On the Tradition of Mary in Norwegian Folk Poetry |
| Olav Solberg | The Medieval Ballad - Origin and Development |
| Gudleiv Bø | The Ballad of Draumkvedet |
| Astrid Nora Ressem | The Ballad Melodies - from Archive to Life |
| Benedicte Maurseth | A Fiddler's Life - Ingeleiv Kjærland Kvammen |
| Tore Skaug | Sigbjørn Bernhoft Osa's great Idea |
| Veronica Strøm | The Jew's Harp in Buskerud County |
| Magne Myhren | Arne Bjørndal |
| Arne Bjørndal | Musical Culture and Instruments in Norse and ancient times |

British Journal of Ethnomusicology
Volume 12/II 2003

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|-----------------|---|
| Catherine Falk | "If you have good knowledge, close it well tight": concealed and framed meaning in the funeral music of the Umong <i>qeej</i> |
| Nanette de Jong | Forgotten histories and (mis)remembered cultures: the <i>Comback</i> party of Curaçao |
| Thomas Turino | Are we global yet? Globalist discourse, cultural formations and the study of Zimbabwean popular music |
| Sharon Meredith | Barbadian <i>tuk</i> music: colonial development and post-Independence recontextualization |

Ethnomusicology Forum
Volume 13/I 2004

Silk, Spice and Shirah: Musical Outcomes of Jewish Migration into Asia c. 1780-c.1950

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| Margaret Kartomi and Andrew D. McCredie | Introduction: Musical Outcomes of Jewish Migration into Asia via the Northern and Southern Routes c. 1780- c.1950 |
| Regina Randhofer | By the Rivers of Babylon: Echoes of the Babylonian Past in the Musical Heritage of the Iraqi Jewish Diaspora |
| Sara Manasseh | Religious Music Traditions of the Jewish-Babylonian Diaspora in Bombay |
| Margaret Kartomi | Tracing Jewish-Babylonian Trade Routes and Identity through Music, with Reference to Seven Versions of a Song of Praise Melody |
| Tang Yating, in association with Kay Dreyfus | Reconstructing the Vanished Musical Life of the Shangai Jewish Diaspora: A Report |
| Christina Utz | Cultural Accommodation and Exchange in the Refugee Experience: A German-Jewish Musician in Shangai |

COMPOSERS' STATEMENTS

- Sandeep Bhagwati Stepping on the Cracks, Or, How I Compose with Indian Music in Mind
- Guo Wenjing Traditional Music as Material
- Kim Jin-Hi Living Tones: On My Cross-cultural Dance-music Drama *Dragon Bond Rite*
- Koo Bonu Beyond "Cheap Imitations"
- Lukas Ligeti On My Collaborations with Non-Western Musicians and the Influence of Technology in These Exchanges
- Qin Wenchen On Diversity
- Takahashi Yûji Two Statements on Music

The World of Music

vol. 45/3 2003

Cross-Cultural Aesthetics

Guest Editor: Daniel Avorgbedor

- Daniel Avorgbedor Preface
- Lawrence Kramer Music, Cultural Mixture, and the Aesthetic
- Ian Chambers Some Notes on Neapolitan Song: From Local Tradition to Worldly Transit
- Judith L. Hanna Aesthetics—Whose Notions of Appropriateness and Competency, What Are They and What Do We Know?
- Marc Benamou Comparing Musical Affect: Java and the West
- Benjamin D. Koen The Spiritual Aesthetic in Badakhshani Devotional Music
- Chan E. Park Poetics and Politics of Korean Oral Tradition in a Cross-cultural Context
- Cheryl L. Keyes The Aesthetic Significance of African American Sound Culture and Its Impact on Popular Music Style and Industry

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