

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

ESEM APPLICATION FORM FOR INDIVIDUAL MEMBERSHIP
(please copy this form and write clearly)

FAMILY NAME:

FIRST NAME(S):

TITLE(S): (and please indicate whether)

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

WORK ADDRESS:

TEL:

FAX:

E-MAIL:

HOME ADDRESS:

TEL:

FAX:

E-MAIL:

REGIONAL INTEREST:

THEORETICAL INTEREST:

FIELDWORK:

OTHER INFORMATION (documentation welcome):

DATE:

SIGNATURE:

Please send a copy of this form to:
ESEM Secretary General, Prof. Dr. Giovanni Giurati
Dip. Studi glottantropologici e discipline musicali, Facoltà di Lettere e Filosofia,
P.le Aldo Moro 5, 00184 Roma, Italy.
tel: +39-06-49913782, fax: +39-06-4450114, e-mail: giovanni.giurati@uniroma1.it

(for payment information and amount see the inside front cover)



ESEMpoint

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The **European Seminar in Ethnomusicology** (ESEM) was founded in 1981 in Belfast by the late John Blacking (1928-1990). ESEM is a platform for professional scholars and advanced students in ethnomusicology. Membership is 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 Aksdøl, ESEM, Fokus Bank, Trondheim, Norway, swift code DABANO22, account no. 8601 32 33979 or

Rüdiger Schumacher (ESEM), Postbank Köln, Germany, bank code 37040050, account no. 232797507

IBAN: DE05 3701 0050 0232 7975 07

BIC: PBNKDEFF or

Jeremy Montagu, ESEM, 171 Ifley 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, Luticon 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, Venice 2004. They last 4-5 days each and are usually held in September. A regional ESEM series began with SEEM Valencia in 1991, with subsequent meetings at Alicante (1992, 1994). The status of ESEM with the European Commission is that of a Scientific Network.

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

ESEM image by Nicole Despringre

Editorial

Dear ESEM members,

as usual our winter issue of the bulletin includes the Call for Papers of our forthcoming Seminar, that will be held this year in Cologne, organized by our President prof. Ruediger Schumacher. However, there is a change in the procedure, as this year the local Committee has decided to anticipate the deadline to the 31st of December. Therefore, the Call for papers had been already sent to all our members either via e-mail or normal mail. We publish it here as a reminder and for further information.

During this year we have also started to update our membership list, asking those members who had not participated (and paid their membership) for a long time, to renew their interest in our Seminar by replying to the letter and paying their annual membership. Those who have not responded have been regretfully cancelled from our lists. We will continue to do so also during this current year. Altogether, the status of participation of our members is improving as our figures at the end of the year 2004 show that, on a total body of 258 members, nearly 70% has either paid the membership fee, or is Honorary Life Member, or a free member from a country with no hard currency. It is already a good figure, that we will try to improve during 2005.

In this issue you will also find an announcement containing procedures for nomination of President and Secretary General that are up for election at our next Seminar. We decided this procedure at the General Assembly in Venice, following the same procedure that we had adopted three years ago. This procedure with nominations to be sent to our past President Jeremy Montagu well in advance, allows all members the opportunity to vote by proxy, enabling them to participate in the election process even though they are not able to come to our Seminar.

Finally I remind you that deadline for submitting material for next ESEMpoint is June 30. While our ESEMpoint is used to inform our members about our activities as ESEM, I feel that its potential for informing about ethnomusicological activity in Europe is still not fully exploited. Therefore, I warmly invite all members to take this opportunity to let their work (projects, publications, meetings, festivals) better known by colleagues around Europe.

Giovanni Giuriati

CALL FOR PAPERS

XXI EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

The XXI European Seminar in Ethnomusicology (ESEM) will take place from August 24 to 28, 2005 in Cologne (Germany). The seminar venue will be the musicological institute of the University of Cologne, which celebrates the 50th anniversary of its chair in ethnomusicology in 2005.

Theme 1:

Hidden Voices? - European Traditions of Ethnomusicology

In spite of the often acclaimed "multi-vocality" of the ethnomusicological discourse in the postmodern era, since the end of World War II, ethnomusicological output has been profoundly shaped by U.S. American perspectives due to the discipline's outstanding prominence at academic institutions. This may give rise to question whether or not there are independent, perhaps solitary voices in European ethnomusicology which, by various conditions and reasons, have remained unheard. What do they tell us? Why are they unheard? Or is this issue of independent individual, national, or supranational-continental approaches in ethnomusicology outdated in view of new technologies and media that have changed the conditions of communication within our discipline?

We want to encourage contributions that face these and similar questions in a range between retrospects to ethnomusicology's history and utopian manifests.

Theme 2:

Sounding the "Sacred": Concepts of Metaphysical Qualities of Music

Of course, metaphysical qualities of music cannot be measured objectively. They can be felt individually, they can be negotiated in cultural discourses, and they can be declared by hegemonic authority. From the transcendental qualities of a pop singer's voice, to the acclaimed autonomous spheres of "art music", to the sound sacrifices of ritual music in religious systems, metaphysical qualities of music manifest in abundance.

Rather than eliciting descriptions of detailed ritual procedures, we want to encourage a dialogue about the use of metaphysical concepts in discourses on music.

Beyond these two themes we plan to include one or two sessions with video presentations.

Format

"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. ... Meetings are open to ethnomusicologists from all parts of the world without restriction." We welcome proposals for paper presentations (that should not exceed 20 minutes in duration), poster presentations, video presentations and complete panels, including round table discussions of up to 90 minutes.

Since ESEM focusses on discussion, we explicitly encourage participation even without formal presentation.

Abstracts of up to 300 words should be submitted, preferably by e-mail to Ruediger Schumacher by 31 December 2004. Abstracts will be evaluated by a programme committee and authors may expect to be advised of their acceptance or otherwise early in 2005. Declarations of intent to participate without formal presentation should also be sent by 31 December 2004 in order to ease the organisation of accomodation. For further information and any questions please contact the chairman of ESEM 2005:

Prof. Dr. Ruediger Schumacher

Universitaet zu Koeln

Musikwissenschaftliches Institut

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PROCEDURES FOR NOMINATION OF PRESIDENT AND SECRETARY GENERAL

Dear Esem members,

as you know, in 2005 our President and Secretary General come to the end of their period of office, and new elections for both positions will take place at the General Assembly during our forthcoming ESEM at Cologne.

It was agreed, during last General Assembly in Venice (see minutes in this issue of ESEMpoint) that, in order to allow those who cannot come to Cologne to vote by proxy, a procedure of nominations will take place as follows:

- members in good standing can nominate any member in good standing for the offices of President and Secretary General
- nominations should be sent to our past President, Jeremy Montagu, who has kindly agreed to help us in preparing the elections, before the end of April at the following address:

e-mail: jeremy.montagu@wadham.ox.ac.uk

address: 171 Iffley Road
Oxford OX4 1EL
United Kingdom

after the deadline Jeremy Montagu will contact the nominees, asking their consent to run for the position of Secretary General or President

- in the month of May the Secretary General will send a letter (and e-mail) to all members, informing them of the nominees who have accepted to be candidates, and asking them, if they wish, to vote by proxy
- in Cologne, at the elections during the General Assembly, the electoral committee will count votes by proxy together with those of members who are present

Giovanni Giuriati

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XX EUROPEAN SEMINAR IN ETHNOMUSICOLOGY Istituto Interculturale di Studi Musicali Comparati – Fondazione Giorgio Cini, Venezia

Wise old lizards – a report on XX ESEM in Venice (29 Sept-3 Oct 2004)

Take twenty seconds of conversation from a Sardinian country woman. Listen to its very different 'melodies' as different names of close relatives – Andrea, 'padre', Gianni, 'figlio' – appear in the course of the conversation. What emerges is a world of closely defined family relationships, affections, tensions, expectations, all implied in the woman's different voice registers and intonation patterns as she pronounces the names. A telling excursion into the realm of 'sound as meaning'. It was offered by Bernard Lortat-Jacob at the 20th ESEM meeting in Venice, a conference focusing in part on the theme of 'sonic forms between speech and song'. Lortat-Jacob showed that an extraordinary rich template of meaning can be detected in a little segment of speech, notably in its 'musical' aspects, and that this could never have been as fully conveyed if words only functioned as lexical entities in a syntactical structure, without the overwhelming impact and directness of sound.

Lortat-Jacob contrasted his analysis of an excerpt of Italian speech with a song, Ray Charles's 'Georgia on my mind', Georgia being yet another 'name' which – in a mere handful of seconds of 'intonizing' and voice colouring – implies a richly suggestive tale. The presenter was criticized for squarely analyzing speech in musical terms and stepping into the domain of the linguist, but wasn't this the inevitable consequence of accepting the main theme as we did for this meeting?

Speech versus song, and the many intermediate forms of verbal expression, from declamation to cantillation, from 'sprechgesang' via 'musicalized' speech to near-singing (or what else it might be called) constituted one of the two overall themes in this 20th edition of ESEM, the other topic being 'visual ethnomusicology and multimediality.'

Both themes resulted in a plethora of fine presentations, which often did more than explore the length and width of the subject matter: at the risk of taking my own impressions as general fare, I believe that some genuine progress was made in the course of this seminar in gathering new insights in both realms. At the end of the day, we had not only learned more about these subjects, but had also formulated some basic questions to bother and tease ourselves with in future research. No mean achievement.

The 'speech versus song' theme may well result in the founding of an ESEM study group or in one or more follow-up conferences. Francesco Giannattasio, who originally pushed this theme, coordinated this section of the programme, and provided a splendid introduction to it, hinted at such follow-up activities towards the end of the meeting.

Many of us will agree that more work needs to be done, whether on the 'actor's sneeze', or on the hypnotism of Berlusconi speeches or on other musically more valued repertoires and utterances! The broad conclusion was that the topic was well-worth pursuing further, preferably in an interdisciplinary framework. As for the 'audiovisual and multimedia' theme, I was hardly alone in suggesting that we ought to pursue this as well, preferably even as a recurrent 'sideline' issue in future conferences. The continuous growth of technical possibilities faces scholars with ever new challenges and problems. ESEM could serve as an

ideal platform to share our experiences on a more regular basis (in meetings as well as via the e-network).

As I have started writing this report, I realize that I already plunged straight into ESEM's topical matter, without giving so much as a thought to the 'setting'. It may be taken as a sign of the conference's success. One would have expected this latest edition of ESEM to face severe 'competition' from the location where it was held: the gorgeous Venice lagoon, the numerous attractions of a unique historical city lying in wait just across the water – the meeting being convened on the small island of San Giorgio, directly facing San Marco Square – and the bout of late summer weather, all of these being tantalizing distractions. Why not just roam the monastery garden and twitter with the birds, rather than swallow weighty papers?

But if it was the trappings of Venice that had lured rather more than the usual average number of participants to ESEM, it was the content of the seminar that won the day. Most of us stayed put, postponing our tourist visits to the city to rare free hours or to the little time that remained just before or after the conference – or even not going there at all. The local organizers had managed to squeeze most of the presentations into the limited time available – helped by the fact that a number of contributors generously accepted the suggestion to present their ideas in poster format – and most of us felt that we could not afford to miss the bulk of it.

Back to the 'speech and song' theme, which intrigued me most. I apologize for giving it more space in this report. We were offered an impressive array of examples from widely different cultures, ranging from psalm singing and cantillation in Jewish liturgy (Essica Marks) to the voicing of old prose in Bali (Rüdiger Schumacher), from Estonian chain songs (in which singers gradually move from singing to speaking, a contribution by Taive Särg) to the frightful boasting of a Burundi 'warrior' whose formalized speech was decidedly 'musical', but could not be qualified as 'music' (Serena Facci), and from the high piercing shouts of the Oshen people in Rumania (Jacques Bouët) to the spontaneous sing-song and competitive displays of Norwegian children (Jan Sverre Knudsen). Not to forget Simha Arom's talking drums!

All of these struck me as truly important contributions. Knudsen speculated on the nature of spontaneous song as a combination of vocal learning, display and self-therapeutic action, and suggested that spontaneous song does not simply 'disappear' as we grow up, but is internalized. Of course there was a good deal more to his presentation and to the many other papers presented, too much to list all of it separately or individually, and nearly all of it interesting, adding to the amazingly varied picture of a domain not usually explored cross-culturally, and certainly not in the framework of a general discourse on boundaries between speech and song. I found the effort was well worth it.

One of the revealing aspects of the presentations was the enormous variety in terms of scope and repertoire. At one end of the line: the spoken utterances examined by scholars like Lortat-Jacob, Fulvia Caruso and others. At the other end of the spectrum featured (for example) a song melody from Lithuania which had no conspicuous 'spoken' elements in it at all, but which was nevertheless subjected to sound analysis in an effort to distinguish between 'speech-like' and 'music-like' elements also in the realm of 'mere' song (a contribution by Rytis Ambrazevicius).

If one thing became clear in this meeting, it was that the very opposition of song and speech may be a problematic concept (notwithstanding the fairly distinct territories of musical and

lexical syntax, and no matter how much we think that we recognize an elephant when we see one). In our scholarly work we almost casually apply terms which are *not* universal; numerous regional cultures use words which simply do not match our terms, and which refer to either more narrowly defined modes of vocal communication or to more widely defined realms of performance, incorporating music as well as dancing and other forms of expression. How to defy this Tower of Babel, and how to do it without being crushed in the process?

Jean-Jacques Nattiez, in his inspired 'John Blacking Memorial Lecture', called for a renewed search for 'universals' in music, and pointed at the necessity of providing a cross-cultural typology for the many regional and specific modes of song and speech. He gave the impression of being far less interested in local cultural terms connected to all those different forms, and what they might tell us. Some participants in the meeting – Martin Clayton, Susanne Fürniss et al – hinted that it could be more revealing and helpful to explore precisely such terms and the ideas implied in them. By contrast, Nattiez stressed the search for elements 'beyond the cultural', which would make it possible to connect with the realm of biology, and to explore origins of human vocal communication and music. However, there may not automatically be a contradiction here. In fact, Nattiez took most of his cues from the work of John Blacking, a scholar who stressed precisely the culturally specific as *the* gateway to a fuller understanding of music and man. But Blacking was acutely aware of the importance of biology, and of certain aspects in musical performance which demand explanations 'beyond culture', as Nattiez' quotations from Blacking's own work suggested. Blacking stressed the importance of *both* the biological and social origins of music. Nattiez' conclusion was on the bold side: we need to classify musical phenomena cross-culturally, and world-wide. His final bid was that we cannot claim to provide full descriptions of the specific nature of any culture without having at our disposal a general ('universal') framework for reference.

While there was not much open opposition to Nattiez' views in ESEM, there was neither any movement to show that his 'call to arms' had produced more than a limited effect. Most ethnomusicologists do not favour the search for universals, and many still endorse Alan Merriam's view that music must be examined entirely from its social context. Well, let's face it: while there is no need for us (or for anyone) to 'trade' the culturally specific for the 'universal', it is neither helpful to ignore the unknown territory 'beyond culture', as we foster a growing awareness that it *does* contain and *must* contain important clues. I guess that Nattiez' contribution was taken and appreciated in this sense: as a stimulus to look *further*, to examine the culturally specific from rather more distanced viewpoints than most of us habitually do.

Nevertheless: a pity that much of this was left in mid-air. The meeting's final discussion on 'sonic forms between speech and song' lasted a mere twenty minutes, and was no more than a series of brief statements, the time lacking for a – much needed – in-depth discussion on the implications of what had been presented in the course of the seminar. A missed chance, really, because (for once!) we had a really narrowly focussed theme, with specific and contrasting viewpoints begging for solid debate. No matter how excellent the 'free' papers presented at the end of the seminar – two really nice contributions by Laurence Hurson-Lavaud and Jeohash Hirshberg formed the conference's tailpiece – in retrospect it might have been more productive to preserve this time for discussion on the 'song and speech' theme. We had just about opened the lid of the box, not even very clear yet whether it was Pandora's or somebody else's.

As for the other main theme – visual ethnomusicology and multimediality – I cannot even begin to list all the presentations offered in this realm. Many scholars currently make websites or CD-ROMS on specific areas of music. Equally important are the many possible applications of advanced technical media in research. Amongst many other things, there was an instructive panel on the use of video as a precision tool in entrainment studies, presented by Martin Clayton, Nikki Moran and Laura Leante. It explored the possibilities of a programme called 'The Observer', originally used in animal behaviour studies, but now applied ingeniously to track down the correlation (or non-correlation) between bodily movements and musical pulse in performances of Indian music.

There was also Giorgio Adamo's moving presentation on the video as an 'insider's eye', recording emotional ritual events 'from within'. On a very different note, Nicolas Prevôt and Vincent Rioux presented a pragmatic paper on a programme which enables researchers to track down and connect more efficiently the many different data (interviews, notes, audiovisual documents) collected in fieldwork.

Once again: impossible to list all the presentations that seemed worthwhile. Perhaps it is better to say that this meeting hosted very few presentations lacking real substance. That was certainly my own impression, and of course this report cannot claim to be more than a subjective and incomplete account. Surely the 'polka panel' (part 2 of what was set in motion last year in ESEM Vienna by Bjørn Aksdal, Ewa Dahlig, Dan Lundberg and Rebecca Sager) struck many of us as a showcase of splendid cross-cultural research, well-presented, though perhaps a bit over-long.

Most of the poster presentations were professionally done and informative. I enjoyed (like many of us, I guess) Marin Marian Balasa's provocative 'graffiti' on self-indulgent musicology, and I spent nearly 30 minutes listening to Simone's Tarsitani's explanations and recordings of Koran recitations among the Harar in Ethiopia. I was able to ask Simone many questions. Such an ample amount of time is normally not available in an ordinary paper communication, and I hope that the Venice meeting has helped to upgrade the poster format. I actually expect it to become a more conspicuous element in future ESEM meetings.

Taken all together, this was a rich and constructive meeting. Well organized (the problems with the AV technique notwithstanding), and a possible model for future seminars in its choice of clearly delineated and debateable themes. (In the past I feel we have sometimes tended to chose 'oversized' or deliberately vague topics). If some aspects of the Venice meeting – the non-availability of a guided 'city tour', the moderate quality of the lunch food, or sometimes the lack of sufficient discussion time – may have incited some criticism, this hardly alters the overall impression of a stimulating event, which sent many of us home with a host of fresh ideas and new questions to ponder, as well as with new plans for co-operative research.

Heartfelt thanks are due to Fondazione Cini for putting at our disposal their lovely conference site (the old monastery of San Giorgio, including the tranquil garden with its wise old lizards), and to the musicians of *I Solisti di Montemarano* and *Paranza d'O'Gnundo*, for bringing us a lovely taste of Italian folk music and dance. Finally, we owe many thanks to Giovanni Giuriati, Francesco Giannattasio and their colleagues for turning this edition of ESEM into such a lively and meaningful platform of exchange.

Frank Kouwenhoven

ESEM Plenary Meeting

Venice, Fondazione Giorgio Cini, Isola di San Giorgio, Saturday, October 2, 2004

Appr. 45-50 attendants
Begin: 18:30, end: 19:15

The plenary commemorated John Blacking and all those who have died during the past year. This includes Peter Crowe (Giovanni Giuriati read a few lines by Jeremy Montagu to the plenary); Erich Stockmann, Jeremy Montagu's wife Gwen, and two Italian ethnomusicologists: Roberto Leydi and Pietro Sassu.

Apologies and greetings were read from Jeremy Montagu, Udo Will, Mantle Hood, and Rimantas Astrauskas (who had to leave early).

Top 1: Approval of the minutes of last year's meeting
The minutes of the 2003 Plenary were approved without amendment.

Top 2: Rüdiger Schumacher: President's Report

2.1. Contributions by members

Members are strongly encouraged to contribute in any way possible.

2.2. Additional funding

Rüdiger has undertaken some research for possible funding for ESEM as an European organisation. This has been unsuccessful so far--due to the bureaucracy of the European Community and the difficulties in finding the right program (ESEM does not seem to fit anywhere).

Rüdiger has also been searching for supporting funds for future seminars, particularly for the Cologne Seminar in next August. He has approached some German research foundations, yet finding a suitable program is also difficult in Germany. With conferences of the ESEM nature it seems not possible to get funds. However, Rüdiger will try to get funding as soon as the program is fixed.

2.3 Cologne conference

After completing the program the ESEM members will get a "Call for papers and participation". The deadline will at the end of December.

Top 3: Report of the Secretary, Giovanni Giuriati

3.1. Membership statistics

We have a decrease of membership numbers--due to a letter to all those members who had not paid since 2000. A few have replied, but many (39) did not and were dropped from membership.

In September we had 224 members. 67 paid in 2004 (before the conference). If we add the honorary life members and free members we have a number of 117 members who are in good

standing. Thus, more than 50% of the members are in active standing. A letter will be sent to those who have not paid since 2001. Furthermore a letter will be sent to the free members that have not been participating for a while - just to see if they are still willing to be members.

3.2 ESEMpoint

Two *ESEMpoints* have been published; members are again encouraged to contribute (brief abstracts of new books, information about CDs, CD-ROMs, etc.). All members are encouraged to make *ESEMpoint* a useful tool for everyone. It is planned to publish *ESEMpoint* as a pdf-file in the near future (after 2005). Currently there are also troubles with anti-spam messages while sending collective e-mail messages.

3.3. Co-operation with the CIM04 – Conference in Interdisciplinary Musicology

Giovanni reports further that ESEM members have also acted as “participating society” at the CIM04 Conference in Interdisciplinary Musicology, held in Graz.

3.3 Members' directory and website

Two issues were announced last year:

- The directory of members: the members will soon receive a message if they are willing be part of the list.
- The website: a useful website needs to be updated regularly. Ewa Dahlig, Susanne Fürniss, Laura Leante, and Udo Will are working on updating the site.

Top 4: Treasurer report, Bjørn Aksdal

Total funds of September 2nd 2003 were 7.805,74 Euros

Total funds of September 6th 2004 were 10.034,08 Euros

The positive result is a plus of 2.228,34 Euros

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 (we charge 1 Euro extra due to the charge of credit cards); 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. The payment instructions in the *ESEMpoint* should be clear.

We are currently in a better financial situation than last year.

Expenses comprised ESEM points 35 and 36, travel support to Gablitz and a contribution to the Gablitz conference.

The financial situation is satisfactory, but we will need the money for the *ESEM Counterpoint* and some of the money will also be spent as travel expenses for this conference.

Top 5: Elections

5.1. Election of the Treasurer

Bjørn Aksdal has been treasurer for the last three years and brought ESEM to a stage of financial stability. Giovanni Giuriati proposed a nomination for another three years, and Bjørn was unanimously elected.

5.2. Election of the CORD

The current CORD members agreed to continue. Further nominations from the floor were: Jehoash Hirshberg, Regine Allgayer-Kaufmann (who withdrew), and Razia Sultanova. Lars-Christian Koch was requested to act as election officer. The following group was elected: Rimantas Astrauskas, Martin Clayton, Eva Dahlig, Susanne Fürniss, Frank Kouwenhoven, Dan Lundberg, Marin Marian-Balasa, Britta Sweers--which corresponds with the previous CORD group.

Top 6: Publications

6.1. *ESEM counterpoint*

Preparation for the journal are under way (the text is about to be formatted). All members will get a free copy of the publication.

The problem is to keep an annual publication schedule of this format, as the publication process takes a lot of time. A solution might be to mix the time-consuming counterpoint style with publications in a more traditional format.

6.2. conference publications

Rimantas Astrauskas is in the process of editing the volume with papers from the Druskininkai conference. This year's conference will not be published, but the abstracts and contact information will be published on the website.

Top 7: Conferences

7.1. Upcoming Conferences

2007: So far, we have no specific offer, yet--France could be a possibility.

7.2. Jokkmokk 2006

The Chairman of the Seminar, Dan Lundberg, reported that one issue might be music and minorities.

Top 8: Others

A vote of thanks to Giovanni Giuriati and Francesco Giannattasio--plus their many assistants and helpers!--for organising the conference. Thanks also went to the Fondazione Cini to have provided the location.

(Minutes taken by Britta Sweers)

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CALL FOR PAPERS

“EXPLORING CHINA'S MUSICAL PAST”

**10th International CHIME Meeting
6 to 9 October 2005, Amsterdam, The Netherlands**

Jointly organized by

- CHIME (European Foundation for Chinese Music Research)
- Music Department, University of Amsterdam
- International Institute for Asian Studies (IAS)
- Royal Tropical Institute

Two themes will feature in the 10th international CHIME meeting, which will be held in Amsterdam in The Netherlands from 6 to 9 October 2005, in conjunction with a major festival of Chinese music:

- 1) Exploring China's musical past (on 'reconstruction' and 'reinvention' of recent and older genres of music in China)
- 2) Audiovisual materials of recent fieldwork on (any kind of) music in China or among Chinese-speaking communities

BACKGROUND

Is the search for early or ancient music in China mainly a mine-field of romantic, overblown expectations? Given the relative scarcity of early notations (apart from guqin), do we have sufficient information to go on? Is there still room for genuine discoveries, whether in Tang music or in other historical realms, or should we say that China's performing traditions of the past have simply been lost? Would it be a more rewarding, more realistic challenge 'just' to examine how – for example – living folk traditions have changed within the recent, documentable past? Or can we still learn more from Chinese folk genres, which – although they obviously do not remain static – embody traditions often going back many centuries? How can we meaningfully integrate historical research with fieldwork? And how does music labelled as 'ancient' or 'early', as it is performed in China today, relate to historical practice? How should we judge musical reconstructions which are largely based on fantasy?

CONFERENCE SITE

In October 2005, Amsterdam will be the location of a broad range of Chinese music events. This includes a number of 'ancient music' concerts. A detailed programme will be announced in March 2005. Issues of musical reconstruction and reinvention (and the ideologies that

accompany them) will be the main focus of the 10th CHIME Meeting, which will be held at the KIT Theater (the Royal Tropical Institute) in Amsterdam in the same period.

CALL FOR PROPOSALS

For this meeting, we especially welcome papers which focus – on the basis of concrete examples – on wider (contextual and musical) implications of the main theme. For the second theme (recent fieldwork), we welcome scholarly presentations of audiovisual materials in any genre or area of Chinese music.

Abstracts of up to 300 words for individual (20-minute) papers are welcomed and should be sent by mail, fax or e-mail to:

Programme Committee of the 10th CHIME Meeting,
c/o P.O.Box 11092, 2301 EB Leiden, The Netherlands,
e-mail: chime@wxs.nl, fax: +31-71-5123.183.

Panel proposals (for three or four speakers) are also 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 by 15 April 2005. Possibilities exist for early acceptance of papers for those who need to rely on this for grant applications (please indicate need for urgent reply when you submit your abstract).

Those who wish to attend this meeting without giving a presentation are also warmly welcome. Please notify the organizers (same address as Programme Committee): let us know your e-mail address, so that we can keep you informed. More news on the meeting and on possibilities for pre-registration and booking of accommodation will be announced soon on the CHIME website at <http://home.wxs.nl/~chime>

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NEWS FROM MEMBERS

ICTM World Conference 2005

*An informal invitation from Simone Krüger, ICTM Conference Assistant,
ictm05@sheffield.ac.uk.*

The International Council for Traditional Music is pleased to announce that the 38th World Conference will be held 3-10 August 2005 in Sheffield, hosted jointly by the University of Sheffield in partnership with the British Forum for Ethnomusicology, the English Folk Dance and Song Society, and the British Academy. This conference portends to be an excellent occasion that you will not want to miss. All paper proposals have now been received and the programme promises to be excellent, with numerous panels, lecture-recitals, demonstrations, workshops and joint sessions relating to a large number of topics and issues, which correlate with the broad conference themes of Music, Dance and War; Reviving, Reconstructing, and Revitalizing Music and Dance; Applied Ethnomusicology and Ethnochoreology; Music, Dance, Islam; and New Research.

Located in the city of Sheffield and held in Ranmoor House Hall, the setting is ideal for exploring the area's striking natural surroundings, its glorious architecture as well as local dance and music traditions. Among the highlights of the conference is an anthropological film night, screening leading British ethnomusicologist Professor John Baily's films *A Kabul Music Diary* and *Tablas and Drum Machines: Afghan Music in Fremont, California*; a World Beat Dance Party with DJ Alan and World Beat Live Band; and a day-long excursion to the Peak District National Park and Chatsworth House and Gardens, seat of the Duke of Devonshire, considered the foremost stately home in Britain.

The musical programme promises to be equally compelling and will involve performances by internationally renowned English folk artists Martin Carthy and Norma Waterson (subject to final confirmation) as well as Yorkshire-based Pauline Cato, an exceptional performer on Northumbrian bagpipes. Additionally, we are arranging performances by numerous Yorkshire- and Sheffield-based traditional arts-groups, including local instrumentalists and singers from non-Western traditions. All these musicians will be invited to lead informal music sessions in the evenings at the conference venue, providing all participants a real opportunity for musical exchange and enjoyment. These social events form an excellent means of getting to know conference colleagues better, while appreciating some of the highlights of England's music, dance, scenery, art, and architecture.

We are sure that you will enjoy the 2005 ICTM meeting, and hope to see all of you there. For enquiries regarding conference booking and local arrangements please see our conference website <http://www.ethnomusic.ucla.edu/ICTM.html>.

On-line proceedings of the International Seminar in ethnomusicology *Etnomusicologia applicata: prospettive e problemi gennaio 2002,* Fondazione Giorgio Cini, Venezia

Since 1995, the Intercultural Institute for Comparative Music Studies of the Fondazione Giorgio Cini organises each January in Venice an International Seminar in Ethnomusicology. A limited number of Italian and international experts is invited to present a substantial paper on a topic that is deemed relevant in the field of ethnomusicology. In 2002 the topic selected has been 'Applied ethnomusicology: perspectives and problems', a topic that concerns both theoretical and methodological aspects of research and the daily practice of the ethnomusicologist.

Because of the interest of the debate, it was decided to publish the proceedings of the Seminar on the web site of the Fondazione Giorgio Cini. We have chosen the on-line format for a number of reasons. First of all accessibility of material to all those who have an internet connection. A precious asset in a time when it is very difficult to obtain a good distribution for books and journals. There is also another advantage in publishing the papers on-line, that is the possibility to use a multimedia format, allowing the readership to profit immediately also of sound and video examples, making a more direct connection between the works of the Seminar and the publication stemming from it.

The proceedings are located on the web site of the Fondazione (www.cini.it) in the News section, and later on will be displayed in the page of the Istituto Interculturale di Studi Musicali Comparati. We have chosen to leave each paper in the language in which it was presented. The table of content includes the following papers:

Francesco GIANNATTASIO – L'etnomusicologia e la sua indispensabile funzione sociale: non è più tempo di paternalismo estetizzante

Lauret AUBERT – Les passeurs de musique. Flux et reflux d'une éthique musicale transculturelle

Trevor WIGGINS – Ethnomusicology and music education: tradition, transmission, change and innovation in West Africa and Europe

Serena FACCI – Musiche e culture nell'editoria didattica in Italia

Matilde CALLARI GALLI – Dare valore alle tradizioni e al turismo culturale. Un progetto di cooperazione universitaria in Cambogia

Giovanni GIURIATI – L'etnomusicologo e il suo molteplice campo d'azione: dalle consulenze alla formazione, dagli archivi sonori alla pratica musicale diretta.

Due to their interest also in a didactical perspective, the Proceedings have been used as a textbook for courses in ethnomusicology by the Universities of Roma "La Sapienza", Palermo and Pavia (Scuola di Musicologia in Cremona).

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

COMPACT DISCS (with comprehensive booklets)

Series: MUSEUM COLLECTION BERLIN (Editor: Artur Simon)

- CD 16: Capoeira, Samba, Candomblé. Bahia/Brasil. Afro-Brazilian Music in Bahia. (Tiago de Oliveira Pinto) 1990. 1 CD, 23 p. booklet (engl.). € 8,20
- CD 17: Dhrupadas aus Darbhanga/ Indien. Dhrupadas from Darbhanga/India. (Peter Pannke) 1995. 2 CDs, 70 p. booklet. (dt./engl.). € 12,80
- CD 18: Rhythmen der Malinke/Guinea. Meistertrommler Famadou Konaté mit Ensemble/ Rhythmes des Malinkés/ Guinée. Maître tambour Famadou Konaté et son ensemble. (Paul B. Engel, J. Beer) 1991. 1 CD, 75 p. booklet (dt./franz.) € 8,20
- CD 19: Songs of the Iglulik Inuit/ Chants des Inuit Iglulik (Canada) (Jean-Jaques Nattiez) 1993. 1 CD, 120 p. booklet (eng./franz.). € 12,30
- CD 20: Musik aus dem Bergland West-Neuguineas (Irian Jaya)/ Music from the Mountainous Region of Western New Guinea (Irian Jaya). (Artur Simon, Ekkehart Roysl) 1993. 6 CDs, 176 p. booklet (dt./engl.). € 30,70
Preis der Deutschen Schallplattenkritik 4/1993.
- CD 21: Mwenda Jean Bosco / Shaba,Zaire. Gesang u.Gitarre/ Songs and Guitar. (Ph.-Archiv Berlin / G. Kubik) 1997. 1 CD, 120 p. booklet (dt./engl.). € 9,70
- CD 22/23: Musik der Nubier, Nordsudan/ Music of the Nubians, Northern Sudan. (Artur Simon) 1998. 2 CDs, 2 booklets (80 + 72 p.; dt./engl.). € 12,80
- CD 24/25: Instrumentalmusik der Toba- und Karo-Batak, Nordsumatra, Indonesien / Instrumental Music of the Toba and Karo Batak, Northern Sumatra, Indonesia. (Artur Simon) 1999. 2CDs, 184 p. booklet (dt./engl.) € 12,80

**New Series: Berliner Phonogramm-Archiv – Historische Klangdokumente/Historical
Sound Documents**

- BPhA-WA 1 Walzenaufnahmen japanischer Musik (1901-1913)/ Wax Cylinder Recordings of Japanese Music (1901-1913). Kommentar: Ingrid Fritsch. CD + 96 p. booklet (deutsch/englisch), Noten, Photos. 2003. Ed.: Artur Simon, Co-Editor: Susanne Ziegler. Preis der Deutschen Schallplattenkritik 3/2003 € 15,00
- BPhA-WA 2 Walzenaufnahmen aus Peru 1910 – 1925/ Grabaciones en cilindro del Perú 1910 – 1925. Kommentare: Virginia Yep, Bernd Schmelz. Ed.: Susanne Ziegler. CD + 80 p. booklet (deutsch/spanisch), Noten, Photos. 2003 € 13,50
- Special CD
Klangfarben der Kulturen – Musik aus 17 Ländern der Erde/ The Timbre of Cultures - Music from 17 Countries around the World (Andreas Meyer) 1998. CD + 89 p. booklet (dt./engl.)
Preis der Deutschen Schallplattenkritik 4/1998 € 9,70
- In cooperation with Schott-WERGO (Mainz):
- SM 1701 2 CD-Konvolut: Music! 100 Recordings • 100 Years of the Berlin Phonogramm-Archiv 1900-2000. Eds. Artur Simon & Ulrich Wegner. 4 CDs + 284 page booklet (engl.)
Museum Collection/WERGO
Preis der Deutschen Schallplattenkritik € 35,30
- SM 1706 2 Yangguan san die. Liang Mingyue – Qin (China) 1 CD + 76 p. booklet (dt./engl.), 2002 (Reedition of MC 7) € 21,00
- SM 1707 2 Nyabole. Laufgesang/Hamar - Südäthiopien/ Singing on the Way to the Dancing Ground/Hamar – Southern Ethiopia. (Ivo Strecker) 1 CD + 92 p. booklet (dt./engl.), 2003 (Reedition of MC 6) € 23,50
- SM 1708 2 Waza. Die Musik der Berta am Blauen Nil/Music of the Berta from the Blue Nile Sudan. (Artur Simon), 2003
Preis der Deutschen Schallplattenkritik 2/2003 € 23,50

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directly sold only at the Museum Shop, Ethnologisches Museum, 14195 Berlin-Dahlem,
Lansstr.8.Orders for the joint publications with Fa. WERGO

WERGO

Postfach 36 40

55026 Mainz

E-mail: service@wergo.de

Internet: www.wergo.de

BÜCHER/ BOOKS:*Ulrich Wegner*

Afrikanische Saiteninstrumente. 1984. 1 C-90 Kassette.

€ 19,40

Ursula Reinhard & T. de Oliveira Pinto

Sänger und Poeten mit der Laute. Türkische Âsik 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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Lansstr.8.

Orders for the last two books also via Verlag für Wissenschaft und Bildung

E-Mail: 100615.1565@compuserve.com

Internet: www.vwb-verlag.com

Susanne Ziegler
s.ziegler@smb.spk-berlin.de

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ETHNOPHONIE Series of recordings

Produced by Peasant Museum, and Cultural Foundation Al. Tzigara Samurcas, Bucharest (Romania)

Collection directed by Speranta Radulescu

CDs with liner notes in English & French or Romanian & English

The **Ethnophonie** collection of traditional music was started in 1992 on audio cassettes, and resumed on CDs in 2000.

The collection aims to make known the regional and local musics of Romanians, as well as those of minority ethnic groups living in Romania: Roma, Hungarians, Ukrainians, and Jews. It is envisioned as a contrasting alternative to two types of music that are widely propagated in Romania:

- "folklore" music (which enjoys financial support by the government – a perpetuation of the national-communist music of the recent past), and
- global musics: pan-Balkan music and world music (nowadays the two tend to fuse).

The collection was also conceived as an anthology of musics on the brink of extinction or quickly becoming globalized.

The digital recordings, made on the field or at the Peasant's Museum over the last 15 years, come with bilingual (English-French or Romanian-English) booklets containing a wealth of ethnological information.

In Romania, the **Ethnophonie** collection has created its own audience made of intellectuals and students. Its international distribution is small-scale, but generates rewarding response. Recently, the record *Gypsy Music from Transylvania* (E 007) was nominated for the German Record Critics' Award (Preis der deutschen Schallplattenkritik).

The team that produced the **Ethnophonie** record collection includes: Speranța Rădulescu, Costin Moisil, Florin Jordan and Steliana Mocanu. Their steadfast collaborators are: Adrian Solomon, Cristian Tarnovițchi, Rodica Lomnășan.

The CDs can be ordered online:

http://www.passion-music.co.uk/romanian01/romanian_page_04.htm

or directly to the producer:

Fundația Culturală "Alexandru Tzigara Samurcas",

Sos. Kiseleff 3, sect. 1

011 341 București – Romania

e-mail rsperanta@rdslink.ro

Ethnophonie Series of Recordings: Catalogue

- 001 Sfârșit de mileniu în satul românesc/The End of the Millenium in the Romanian Village/ *Fin de millénaire dans le village roumain* (Rom., Eng., Fr.)
- 002 Peasant Brass Bands from Moldavia: Zece Prăjini / *Fanfares paysannes de Moldavie: Zece Prăjini* (Eng., Fr.)
- 003 The Outlaws of Yore/ *Les "Haidouks" d'autrefois* (I) (Eng., Fr.)
- 004 The Outlaws of Yore/ *Les "Haidouks" d'autrefois* (II) (Eng., Fr.)
- 005 Romanian and Hungarian Music from Central Transylvania/*Musique roumaine et magyare de Transylvanie centrale* (Eng., Fr.)
- 006 Romanian, Ukrainian and Jewish Music from Maramures/*Musiques roumaine, ukrainienne et juive de Maramures* (Engl., Fr.)
- 007 Muzică țigănească din Transilvania/Gypsy Music from Transylvania (Rom., Engl.)
- 008 Romi și țigani din satul Gratia, Teleorman/Roma and Gypsies from the Village of Gratia, Teleorman (Rom. Engl.)
- 009 Muzică veche din Moldova de Sus/ Old Music from North Moldavia (Rom., Engl.)
- 010 Gloria târzie a lăutarilor din Naipu/The Late Glory of the Musicians from Naipu (Rom., Engl.)

Speranța Rădulescu

NOUVELLES PUBLICATIONS - Commande: musee.ethno@ville-ge.ch**LIVRE**

LES FEUX DE LA DÉESSE - Rituels villageois du Kerala (Inde du Sud)

par Laurent AUBERT avec la collaboration de Ravi Gopalan Nair et Dominique Wohlschlag

Lausanne : Editions Payot, 2004. Collection *Anthropologie- Terrains*.

496 p., 32 planches couleurs. 39 FS / 24 €.

Cet ouvrage propose une approche comparative des différents rituels religieux du Kerala. Innombrables et d'une étonnante diversité formelle, ces rituels témoignent d'un prodigieux sens esthétique. La danse, la musique, le tracé d'images symboliques ou la réalisation de costumes somptueux contribuent à leur conférer une ambiance fascinante. Ces rituels manifestent en outre une échelle de valeurs et un ordre social que les mutations de l'Inde moderne n'ont pas fondamentalement remis en cause.

À travers l'expérience passionnante qu'il relate, ce livre engage à reconsidérer notre image de la civilisation indienne. Sa portée dépasse ainsi largement le cadre de l'enquête ethnographique pour déboucher sur une réflexion générale sur la signification des mythes, sur la fonction des rituels et, en définitive, sur le sens du sacré.

Site web : <http://www.adem.ch/livres.html>

CD

INDE - Kerala - Le chant des Pulluvan

Texte: Laurent Aubert, Ravi Gopalan Nair

1 CD AIMP LXXIII/VDE 1147, 2004. 30 FS / 20 €

Modeste caste de bardes itinérants, les Pulluvan sont les officiants du culte des nâga, dieux-serpents ambivalents, dont la fréquentation a toujours été considérée comme dangereuse. Enregistré sur le terrain, ce disque propose pour la première fois une sélection des plus beaux chants des Pulluvan et de leurs épouses les Pulluvatti.

Site web : <http://www.adem.ch/CD/cdasiesud.html>

Laurent Aubert

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BOOKS RECEIVED

Dusadee Swangviboonpong

Thai Classical Singing. Its History, Musical Characteristics, and Transmission

SOAS Musicology Series - Ashgate, London, 2003

From the cover flap:

Thai classical singing is a genre that blossomed during the golden age of music in the royal court at Bangkok during the nineteenth century. It took a variety of forms including unaccompanied songs used for narration in plays, instrumental music that was used to accompany mimed actions, and songs of entertainment accompanied by an instrumental ensemble. Today, Thai classical singing is found widely outside the court, and its influence is evident in many traditional songs.

This book is the first in English to provide a detailed study of Thai classical singing. Dusadee Swangviboonpong discusses the historical background to this long-established genre, the vocal techniques that it employs, the contexts in which it is performed, the degree of improvisation that performers use, the setting of texts and the methods used to teach the songs. Teaching methods still tend to focus on oral transmission, although there have been recent attempts by the Thai authorities to standardize the way singing is taught and practiced. These controls are, argues the author, a threat to the variety in style and approach that has characterised this music and kept it alive.

The book features transcriptions of Thai classical songs and a glossary of Thai terms, making it a useful introduction to the genre.

Ritwik Sanyal and Richard Widdess

Dhrupad. Tradition and Performance in Indian Music

SOAS Musicology Series - Ashgate, London, 2004

From the cover flap:

Dhrupad is believed to be the oldest style of classical vocal music performed today in North India. This detailed study of the genre is built around issues of tradition and performance. There is an overview of the historical development of the dhrupad tradition and performance styles from the sixteenth century to the nineteenth, followed by analyses of performance techniques, processes and characteristics. The authors examine the relationship between the structures provided by tradition and their realization by the performer to provide a reconsideration of the nature of 'tradition' in dhrupad. Augmented with a transcription of a complete dhrupad performance, this is the first book-length study of an Indian vocal practitioner and a Western musicologist.

The book contains a CD with musical examples performed by Ritwik Sanyal.

Patricia Matusky and Tan Sooi Beng

The Music of Malaysia. The Classical, Folk and Syncretic Traditions
SOAS Musicology Series - Ashgate, London, 2004

From the cover flap:

The Music of Malaysia is a history, appreciation, and analysis of Malaysian music in its many and varied forms. It was first published in Malay in 1997. This revised and updated edition is the first in English.

The book categorises the types of music genres found in Malaysian society and provides an overview of the development of music in that country. Analyses of the music are illustrated with many examples transcribed from original field recordings. Genres discussed include theatrical and dance forms, percussion ensembles, vocal and instrumental music and classical music.

Stephen Cottrell

Professional Music-Making in London. Ethnography and Experience
SOAS Musicology Series - Ashgate, London, 2004

From the back cover:

This book is ethnomusicology at home. The author, a professional musician as well as an academic, offers a view of London's classical music concert life that uniquely combines inside knowledge and ethnographic observation; the result is an unusual book that will appeal to a wider than usual range of readers – from academics to professional musicians to lovers of viola jokes. The book is a significant contribution towards the development of a musicology of performance, and vividly illustrates the broadening of the discipline which this entails (Nicholas Cook, Professor of Music, Royal Holloway, University of London, UK).

Dan Lunberg, Krister Malm, Ove Ronström

Music, Media, Multiculture. Changing Musicscapes
Svenkt Visarkiv. The Centre for Swedish Folk Music and Jazz Research, Stockholm, 2003

From the back cover:

Like never before musics of all kinds are today available simultaneously all over the globe. More time than ever is spent on music. Music has a key role in societal change. Music-Media-Multiculture uses music to understand and explain how social and cultural diversity is constructed and organized.

The Swedes used to associate with work mates, neighbours and people from the same part of the country. Today they associate with others that like the same music, the same soccer team or talk the same lingo. More and more groupings are formed around common cultural values and activities. This goes for senior citizen dancers and neo-nazis as well as for keyed fiddle enthusiasts and hip hoppers. A person who became a classic jazz fan in college in the 1950s still likes classic jazz.

Everybody says: Look at us! We are special and different! But everybody says this in the same way. And they say it with music. Using music as a keyhole Music-Media-Multiculture studies how different groupings function in today's society: How are they formed? What do they want? What do they do? What will they do in the future? What significance will all this have for the society of tomorrow?

The authors are ethnomusicologists at Stockholm University, the Swedish National Collections of Music and Gotland University.

An interactive web site with complementary material to the book can be found at www.visarkiv.se/mmm. The web site also contains video and audio samples.

Ian Russel and David Atkinson, eds.

Folk Song. Tradition, Revival, and Re-Creation
 Elphinstone Institute University of Aberdeen, 2004

From the Introduction by Ian Russel:

Over the last thirty years there have been very few volumes published in the UK devoted to the study of folk song and the folk song revival, much of the research in this field appearing in the pages of Folk Music Journal or coming from North America. This extensive collection of papers, while not comprehensive, is intended in part to fill this void and to make a major contribution to the field of study. It is the unashamed product of a major conference to mark the centenary of the founding of the Folk-Song Society, held at the University of Sheffield, 10-12 July 1998, and organised jointly by the University's Department of Music and National Centre for English Cultural Tradition, together with the English Folk Dance and Song Society ... The conference heard over fifty papers from UK and international scholars, demonstrating great diversity and depth of knowledge, including contributions from social and oral historians, ethnomusicologists, folklorists, ballad scholars, ethnographers, and popular culture scholars.

Anahit Mikhailovna Tsitsikian

The History of Armenian Bowing Art
"Anahit" cultural foundation, Yerevan, 2004

This book is a result of many years research of a famous violist and scholar Professor Anahit Tsitsikian. It contains two valuable achievements in the field of music art. The author presents an amazing discovery of worldwide significance: the first violin depiction in the world and a whole gallery of Armenian violinists. Thus starting the foundation for a complete history of Armenian bow performing art.

The first part of the book describes the development of bow instruments in Armenia. The author based her research upon materials found in archives, manuscripts and archaeological discoveries. The most exciting is the image of a bow instrument, which was a 10th Century vase discovered during the excavations in Dvin, the old capital of Armenia. This archaeological finding is not only an exquisite piece of handicraft, but also a remarkable monuments of national culture, which shed new light on the history of bow instruments. It serves as important evidence of the ancient origins of bowed instruments in Armenia. As the

earliest illustration known among the scanty relicts of instrumental culture, the picture gives us a unique representation of the violin six centuries earlier than violins in Italy. It widens the scope of our knowledge on their origin and the role they played in the lives of our ancestors.

This book also contains a survey of Armenian performing art from early times into the XX century. Its history is shown through many portraits of Armenian musicians. Some of these names were brought to light for the first time, while others were recovered after being forgotten or lost. These musicians played an important role not only in the history of Armenian, but also in European and Near Eastern performing art.

The second part was added to the latest edition of the book after the author was deceased. It contains sixteen articles by Professor Tsitsikian related to the same topic, but written much later and published in different periodicals. The book is illustrated by a large number of rare photos (some are more than 100 years old), and has an appendix, which includes a bibliography, name index and a list of Professor Tsitsikian's works.

In conclusion, we can say that this book is written in such a way that the scholar and layman will find it interesting and informative.

The book, at the cost of 20 Euro, can be ordered at:
1a Tamanian str, #5, Yerevan 375009, Armenia
(3741) 581-930 or (3749) 421-329
e-mail: shnounge@ter.net

Noune Shamakhian, President of "Anahit" Cultural Foundation

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE July - December 2004

In the following pages is the usual review of the European ethnomusicology journals published in the second semester of 2004. In the past few months the literature has been quite scarce, but more publications are announced for the new year.

As for the past issues, this section was compiled with the help of those members who have sent their bibliographic news and information. Renewing our thanks to them, we invite more contributions from everyone.

Laura Leante

Ethnomusicology Forum Volume 13/II 2004

Editorial

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|-----------------------------------|---|
| Louise Meintjes | Shoot the Sergeant, Shatter the Mountain: The Production of Masculinity in Zulu Ngoma Song and Dance in post-Apartheid South Africa |
| Grant Oiwage | The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre |
| Charles Carson and Laudan Nooshin | Music and the Disney Theme Park Experience |
| Charles Carson | "Whole New Worlds": Music and the Disney Theme Park Experience |
| Laudan Nooshin | Circumnavigation with a Difference? Music, Representation and the Disney Experience: It's a Small, Small World |
| Derek Pardue | Putting <i>Mano</i> to Music: The Mediation of Race in Brazilian Rap |

The World of Music
vol. 46/1 2004

Contemporary British Music Traditions
Guest Editor: Britta Sweers

- Britta Sweers Preface: Contemporary British Music Traditions
- Ian Russell Sacred and Secular: Identity, Style, and Performance in Two Singing Traditions from the Pennines
- Jonathan P. J. Stock Ordering Performance, Leading People: Structuring an English Folk Music Session
- Katy Radford Red, White, Blue, and Orange: An Exploration of Historically Bound Allegiances through Loyalist Song
- Tina K. Ramnarine Imperial Legacies and the Politics of Musical Creativity
- Laura Leante Shaping Diasporic Sounds: Identity as Meaning in Bhangra

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Chair of XXI ESEM 2005: Prof. Dr. Rüdiger Schumacher, Musikwissenschaftliches Institut, Universität zu Köln, Albertus Magnus-Platz, 50923 Köln, Germany, tel: +49-221-470-2249, fax: +49-221-470-4964, e-mail: ruediger.schumacher@uni-koeln.de

CORC (Coordinating committee) 2004-2005

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