

ESEM APPLICATION FORM FOR INDIVIDUAL MEMBERSHIP
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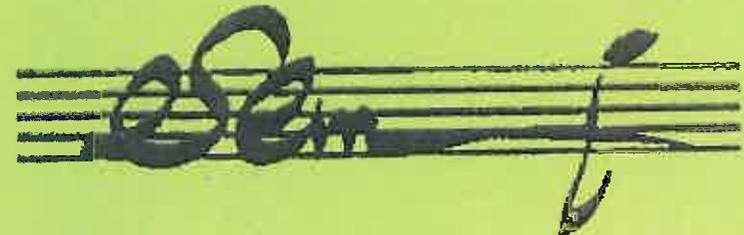
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ESEMpoint

Please send a copy of this form to:
ESEM Secretary General, Prof. Dr. Giovanni Giuriati
Dip. Studi glottoantropologici 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.giuriati@uniroma1.it

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

The **European Seminar in Ethnomusicology (ESEM)** was founded in 1981 in Belfast by the late John Blacking (1928-1990). ESEM is a platform for professional scholars and advanced students in ethnomusicology. Membership is open to all scholars around the world. Members receive regular bulletins and are entitled to attend the annual seminar.

Membership

The annual membership fee for ordinary members is 25 Euro, with half rates for students and conjoints, i.e. approximately (please check latest rates): £ 20 sterling, US\$ 25, or 40 SF (francs suisses). Members in countries without access to "hard" currencies, who have professional status, may benefit from special arrangements and receive assistance to come to Seminars, as far as can be arranged. New members are kindly requested to make a copy of the application form printed on the back cover of this bulletin and send it duly completed to Giovanni Giuriati in Rome. Please send your annual payment to:

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

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

IBAN: DE05 3701 0050 0232 7975 07

BIC: PBNKDEFF or

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

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

Annual seminars

ESEM takes place annually in different countries of Europe. ESEM is a Seminar rather than a conference that hosts collegial meetings in which researchers from around the world can gather to share ideas and discuss recent work in ethnomusicology, in an intimate and informal setting. Main languages are English, French, and German, but any language is acceptable if translation is possible. Meetings are open to ethnomusicologists from all parts of the world without restriction. Over 400 scholars have attended at least one major Seminar or shown practical support to ESEM. Members' fieldwork is conducted in all corners of the globe, for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. Full Seminars were held at Köln 1983, Belfast 1985, London 1986, Paris 1987, Tuczno (Poland) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, Toulouse 1996, Jyväskylä (Finland) 1997, Jerusalem 1998, London 1999, Belfast 2000, Rauland (Norway) 2001, Druskininkai (Lithuania) 2002, Gablitz (Vienna) 2003, Venice 2004. They last 4-5 days each and are usually held in September. A regional ESEM series began with SEEM València in 1991, with subsequent meetings at Alicante (1992, 1994). The status of ESEM with the European Commission is that of a Scientific Network.

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

ESEM image by Nicole Despringre

Editorial

Dear ESEM members,

this 38th issue of *ESEMpoint* contains the preliminary programme of our forthcoming Seminar that will be held in Cologne on August 24-27, hosted by the musicological institute of the University of Cologne, which celebrates the 50th anniversary of its chair in ethnomusicology in 2005. As every year, the participation is large and qualified, representing several European countries, and including papers coming from other parts of the World as well. The focus on the two main topics will allow for a fruitful exchange of ideas and for discussion. As the Seminar is taking place slightly earlier than usual in the year, you will perhaps receive the bulletin immediately before, or even after the Seminar has taken place. I would like to remind you that publication of the program on *ESEMpoint* is intended mostly as information for those who are not attending. The participants are informed directly by the organizing committee.

I am also very pleased to include in this issue of *ESEMpoint* the announcement of the publication of the first issue of **European Meetings in Ethnomusicology (EME)**, the journal of ESEM, stemming from *East European Meetings in Ethnomusicology*, originally founded by Marin Marian-Bălașa as the yearbook of the Romanian Society for Ethnomusicology. In the following pages you will find the editorial of EME, written by the Editor Udo Will, that illustrates the innovative format of this issue, that we have termed **ESEM CounterPoint (ECP)**, and the table of contents of the journal. Copies will be available by the time of our Seminar in Cologne. ESEM membership fee entitles to receive a copy of the Journal. Those who will not be able to collect the copy directly in Cologne will receive it in due time through the post.

This issue of *ESEMpoint* contains also the usual sections – Announcements and reports from meetings, News from members, Books and CD received – and the Review of European Journals, edited by Laura Leante, informing us on various publications appeared in Europe in the last six months.

During last year you will have noticed that the amount of messages and information sent to you via e-mail has increased. It is a means to circulate information among members that will

be used even more in the future, because it is practical and fast. May I remind you not to send to me messages for circulation that include attachments? Our policy is in fact to send only collective messages without attachments, because they might cause problems and will not be readable by all.

However, notwithstanding the increase of communication via e-mail, I believe that certain information that do not require immediateness can be better served by a printed bulletin such as *ESEMpoint*. Furthermore, not all our members are connected to the internet, yet. Therefore, I invite once more you to send me information to be printed on our bulletin.

Finally, I remind you that the deadline for submitting material for next *ESEMpoint* is November 30, 2005.

Giovanni Giuriati

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XXI EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

KÖLN, 24 – 28 AUGUST 2005

Preliminary program

Wednesday, August 24

12.00 Arrival and Registration

16.00 Opening

JOHN BLACKING MEMORIAL LECTURE

Robert GÜNTHER (Germany)
The Anthropology of Hearing and Listening: Prolegomena to a Theory of Music
Perception and Understanding

Thursday, August 25

9.00 - 11.00 *Session 1: Hidden Voices? - European Traditions of Ethnomusicology*

Gerlinde HAID (Austria)
The Journal 'Das deutsche Volkslied' (1899-1944) - an Ambiguous Voice from Austria

Taive SÄRG (Estonia)
Estonian Ethnomusicology and Folk Music in Forming National Image

Daphne TRAGAKI (Greece)
Hidden Voices in Spectacular Projects: 'Discovering' Greek Folk Song

Ursula HEMETEK (Austria)
Studies on Music of Minorities in European Ethnomusicology

11.00 - 11.30 *Coffee break*

11.30 - 13.00 *Session 2: Hidden Voices? - European Traditions of Ethnomusicology*

Artur SIMON (Germany)
Concepts, Definitions and Goals of Ethnomusicology as Covered by European Publications

Anna CZEKANOWSKA (Poland)
The Objectively Oriented Approach Re-Examined

Udo WILL (U.S.A.)
The Necessity for a Post-Postmodernist Agenda and European Contributions to a Paradigm Change in Ethnomusicology

13.00 - 14.30 *Lunch*

14.30 - 16.00 *Session 3: Hidden Voices? - European Traditions of Ethnomusicology*

Susanne ZIEGLER (Germany)
The Archive without Archive: World War II and its Consequences for the Berlin Phonogramm-Archiv

Britta SWEERS (Germany)
Ethnomusicology at Germany's *Musikhochschulen*

Maurice MENGEL (Germany)
The Age of Archives in Early Romanian Ethnomusicology

16.00 - 16.30 *Coffee break*

16.30 - 18.00 *Session 4: Hidden Voices? - European Traditions of Ethnomusicology*

Anu VISSSEL (Estonia)
Conferences of Finno-Ugric Folk Music in Estonia

Anna PLAKHOVA (Russia)
The General Theory of Monody and its Possibilities in Modern Ethnomusicology

Hans-Hinrich THEDENS (Norway)
Intonation Studies in Norwegian Folk Music Research

18.15 - 20.00 *Video session*

Valentina SUZUKEI (Russia)
The Music of Tuva

Simone TARSITANI (Italy)
Zikri Rituals in Harar

Andreas MEYER (Germany)
Playing for the Ladies - Master Musicians of Ghanaian Female Singing Groups

Friday, August 26

9.00 - 11.00 *Session 5: Hidden Voices? - European Traditions of Ethnomusicology*

Francesco GIANNATTASIO and Giovanni GIURLATI (Italy)
Presence of Italy in Post World War II European Ethnomusicology

Wim van der MEER (The Netherlands)
Kunst and Daniélou: Reassessment of Their Theoretical Impact

Final Discussion: Hidden Voices? - European Traditions of Ethnomusicology

11.00 - 11.30 *Coffee break*

11.30 - 13.00 *Panel 1*

Bjørn AKSDAL (Norway), Ewa DAHLIG-TUREK (Poland), Dan LUNDBERG (Sweden),
Rebecca SAGER (U.S.A.)
Glossing Over Rhythmic Style and Musical Identity: The Case of Polish Dance Rhythms in Poland and Scandinavia, Part III

13.00 - 14.30 *Lunch*

14.30 - 15.30 *Panel 2*

Udo WILL (U.S.A.), Martin CLAYTON (United Kingdom)
Analytical Approaches to Unmetered Rhythm: Case Studies of North Indian *alap*

15.30 - 16.00 *Coffee break*

16.00 - 17.30 *Session 6: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Domenico DI VIRGLIO (Italy)
Sounding the 'Sacred': Concepts of Metaphysical Qualities of Music

Slawomira ZERANSKA-KOMINEK (Poland)
Music in Rituals of Love and Death

Galina B. SYTCHENKO (Russia)
Traditional Cultures: 'The Sacred - non-Sacred', or 'Another Sacrality'?

17.30 - 18.00 *Coffee break*

18.00 - 19.30 *Session 7: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Stéphanie WEISSER (Belgium)
The *Begana*, Sacred Lyre of the Amhara of Ethiopia

Joseph H. KAMINSKI (U.S.A.)
'Sound Barrage' as Aesthetic and Threshold in Asante Court Music Experience

Bosoma SHERIFF (Nigeria)
N.N.

Saturday, August 27

9.00 - 11.00 *Session 8: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Narek V. TOVMASYAN (Armenia)
Metaphysical Aspect of Blessing Genre in Armenia

Maria SAMOKOVLIEVA (Bulgaria)
For the Metaphysical Qualities of the Vocal and Instrumental Music in the Bulgarian Rituals

Marin MARIAN BALASA (Romania)
A Romanian Example of Experiencing the Sacred Musically

Auste NAKIENE (Lithuania)
Lithuania, You Are Sacred! Anti-Soviet Rock of 1989 and Patriotic Hip-hop of 2004

11.00 - 11.30 *Coffee break*

11.30 - 13.30 *Session 9: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Richard WIDDESS (United Kingdom)
Dancing Gods and Virtual Pilgrimage: Dapha temple-singing in Bhaktapur, Nepal

Laxmi G. TEWARI (U.S.A.)
The Sacred in Indian Music

Saurabh GOSWAMI and Selina THIELEMANN (India)
Beyond the Ritual: Visual Display and Musical Sound as Metaphysical Concepts in the North Indian Temple Art of *Sanjhi*

Shihan de SILVA JAYASURIYA (United Kingdom)
Sacred Music From Two Dimensions

13.30 - 15.00 *Lunch*

15.00 - 17.00 *Session 10: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Wim van ZANTEN (The Netherlands)
Sacred voices in Sunda, West Java

Liesbet NYSSSEN (The Netherlands)
Notions on 'Good' Music Among Khakas Musicians Today (South-Siberia)

Triinu OJAMAA and Anto UNT (Estonia)
Comparing Different Explanations Given to Nganasans' Bear Dance

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

17.00 - 17.30 *Coffee break*

17.30 - 19.30 *General Assembly*

20.00 *Dinner*

The following poster presentations will be accessible during the seminar:

Paolo BRAVI (Italy)
Sung Rosaries in Sardinia

Christine DETTMANN (Germany)

'Bossa Nova de Lisboa': Music of the Brazilian Immigrant Community in Portugal (Lisbon)

Larry Francis HILARIAN (Singapore)

Melayu Musical Practices - Some Problems and Difficulties of Audio-visual Documentation in the Field

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EUROPEAN MEETINGS IN ETHNOMUSICOLOGY, VOL. 11 (2005)

I am glad to announce that European Meetings in Ethnomusicology (EME), the journal of ESEM is by now in press. As you may know, the journal follows in the footsteps of East European Meetings in Ethnomusicology, the yearbook of the Romanian Society for Ethnomusicology that was founded by Marin Marian-Bălașa. EME has now become the official journal of ESEM, in which we are making an attempt to enhance a new format, ESEM CounterPoint (ECP) as explained in the Editorial below. This ECP issue stems from one of the most innovative papers read at our Seminars in recent years. The paper, presented by Martin Clayton, Rebecca Sager and Udo Will is devoted to the concept of entrainment and its significance for ethnomusicology.

The printing process will be completed in due time and copies will be available and distributed at our forthcoming meeting in Cologne. For more information on volume 11 (2005), please you will find below the Editorial, written by ECP editor Udo Will, and the table of content.

Giovanni Giuriati

European Meetings in Ethnomusicology (EME) was originally founded as East European Meetings in Ethnomusicology by Marin Marian-Bălașa as the peer-reviewed yearbook of the Romanian Society for Ethnomusicology. As of vol. 11/2005 EME has become the official journal of ESEM, the European Seminar in Ethnomusicology founded in 1981 by the late John Blacking (1928-1990).

In this new capacity, EME will be a peer-reviewed annual publication with two types of volumes. One will be a forum for publishing papers selected from the Annual Seminar while the other, the ESEM CounterPoint (ECP) volumes, will be a forum for reports on significant current work, major groundbreaking research or controversial issues in ethnomusicology and related fields. With this new layout and modified intent EME aims to complement and support ESEM's mission as an information and discussion platform for scholars and advanced students in Ethnomusicology and related research areas. The annual publication will be in either one of these two formats.

The ESEM CounterPoint volumes depart from the traditional journal format and are intended as a scholarly communication medium with open peer commentary, providing opportunity for rapid and widespread exchange among experts and interested researchers on recent works and findings, or new and even controversial ideas and interpretations. In order to speed up communication ECP is planned to work without paper manuscripts. ECP manuscript submissions are to be made in electronic form to the ECP editor. If a manuscript is judged by ECP editors and referees as appropriate for commentary, it is circulated electronically to a

large number of commentators, including individuals recommended by the author(s). At the end of the commentary process, the author(s) respond formally to all commentaries that have been accepted for publication. The target articles, commentaries and authors' responses then co-appear in EME's ECP volumes. Continuing commentaries and replies may appear in later issues, and previous issues will be made available via ECP archive. For further information and instructions see the ECP web page (http://perso.wanadoo.fr/ese/ECp_WEB/ECpmain.htm).

Udo Will (ECP Editor)

EUROPEAN MEETINGS IN ETHNOMUSICOLOGY

11th volume / 2005

EsemCounterPoint No.1

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NEWS FROM MEMBERS

Amsterdam China Festival

From 1 to 25 October 2005, Amsterdam will be virtually 'sinified', during the 'Amsterdam China Festival', a joint initiative of over thirty different theatres and cultural venues in the Dutch capital. This will be the biggest Chinese cultural event ever to be held in Europe so far, with over 1,000 Chinese artists and others joining forces.

The Amsterdam Concertgebouw and other major concert venues will host performances by the Shanghai Kunqu and Jingju troupes, the Puppet Theatre Groups of Quanzhou and Jinjiang, the Chinese National Traditional Orchestra (Beijing), the China National Symphony Orchestra and many other groups. An intriguing Peking Opera version of Shakespeare's Hamlet ('The Revenge of the Prince') will be staged on the 4th of October. An evening of Chinese story-singing on the 9th of October will include some of the finest traditional performers of genres like Suzhou tanci and jingyun dagu. A concert of 'Eastern Voices' on the 12th of October will feature a marvellous range of vocal styles from Tibetan to Mongolia, from Yunnan to Guizhou, from traditional to contemporary, and these are only a few of the great many musical highlights scheduled.

Concerts at the Royal Tropical Institute include performances by the Shanxi Daoists, the Hua Family shawm band, the Hubei Provincial Chime Bells Ensemble, rural folk singers from Yunnan and Hunan, sizhu (teahouse music) players from Shanghai, the popular music group Wu Xing, and many leading instrumentalists from Chinese music conservatories, including stars like Wu Man (pipa), Huo Yonggang (erhu) and Zhan Yongming (dizi).

Lovers of pop and rock will be amply served with several DJ performances and dance night events, and concerts of pop, rock and electronic by Anthony Wong, Zu Zhou, Xiao He, Second Hand Roses and others.

Outdoor events will include Chinese markets, fireworks, temple processions and puppet shows (much of this freely accessible). There will be major conferences on Chinese science and economy, Chinese sports events in the Olympic Stadium, contemporary art exhibitions, meetings with Chinese poets and writers, as well as numerous films, concerts and theatre events.

Contemporary Chinese music will feature in several concerts by Tan Dun (one key figure in the festival), and in premiere performances of Chinese symphonic and chamber music by the Nieuw Ensemble, the Concertgebouw Orchestra, the Kronos Quartet, the Flanders Symphony Orchestra and other orchestras and ensembles.

During the meeting, the Royal Tropical Institute hosts an exhibition devoted to the 2,500 year-old Hubei Chime Bells of Zeng Hou Yi. The CHIME Foundation will host a conference on the history of Chinese music (5 to 9 October) with Professor Robert Bagley (Princeton University NJ), and other experts on bronze bells of the Zhou period as special guest speakers. Various exhibitions in the Festival will pay attention to the music of minority peoples in China, and to photography in the realm of Chinese music.

A full programme in English is on its way on the internet. The site-under-construction can be visited and it is already possible to book tickets for a number of events, although (so far) only a minor portion of the entire festival is on display: www.amsterdamchinafestival.nl

Frank Kouwenhoven

News from the UK

Martin Clayton and his team at the Open University have been awarded a major grant by the UK's Arts and Humanities Research Council to pursue their "Experience and meaning in music performance" project. The project concerns issues such as entrainment, interaction and gestural communication between performers, and between performers and listeners, and the relationship between these factors and the discursive construction of musical meaning. For more details see <http://www.open.ac.uk/arts/experience>.

Martin Clayton

100 Years Of Folk Music Recordings In Poland

The tradition of folk music recordings in Poland is 100 years old.

In 1904 Roman Zawilinski, a linguist and ethnographer, scientist, teacher and director of a gymnasium in Tarnów, recorded wedding orations by Jan Sabala Jr, a son of the legendary fiddler and story-teller from Tatra mountains Jan Sabala-Krzepkowski. Two wax cylinders have been preserved till today in the Phonogram Archive of the Institute of Arts in Warsaw.

In 1914 Juliusz Zborowski, a director of Ethnographic Museum in Zakopane (in the same region of Tatra mountains) started recording local folk music, but his fruitless efforts to get academic support did not let this initiative grow. During the World War I Zborowski's recordings were destroyed.

The inter-war period was dominated by two major phonographic institutions, both of them founded mostly thanks to the Ministry of Cult and Public Education. The so-called Regional Phonogram Archive (RAF) was established in 1930 by Lucjan Kamiński, a professor of musicology at the Poznan (Posen) University, educated in Berlin and co-operating with the Berlin Phonogrammarchiv. His students - among them Jadwiga and Marian Sobieski, prominent ethnomusicologists after the WW2 - were doing intensive field-work. The collection which reached the number of some 4020 recordings, was most probably destroyed at the beginning of the WW2. Fortunately, thanks to the academic co-operation with the Phonogrammarchiv some copies were stored in Berlin where 22 cylinders were found in 1999.

The Central Phonogram Archive in Warsaw was established in 1934 by Julian Pulikowski at the Polish National Library. The archive was growing very quickly: in the period of 1935-39 some 20.000 items were registered on 4850 Edison cylinders. However, in September 1944 the collector and the collection became victims of the tragic history. Pulikowski was killed in the Warsaw Uprising and the archive was burnt.

The end of the WW2 marked a new beginning. In June 1945 Marian Sobieski and Tadeusz Wrotkowski established the Western Phonogram Archive in Poznań. With very limited finances, namely a modest monthly subsidy from the Ministry of Culture, they had to rely upon their invention. Sobieski assembled a machine to record on decelith plates. Using this equipment of poor quality and travelling mostly on bikes, they started the documentation anew, recording 471 plates in two years.

In 1947 the Ministry of Culture founded the State Institute of Folklore, in 1949 absorbed by the newly created State Institute of Arts (today: the Institute of Arts of the Polish Academy of Sciences). The same year at the Folk Music Festival in Warsaw Sobieski appealed for collecting folklore on a large scale. The state authorities agreed and in 1950-1954 a so-called Folklore Collecting Campaign took place. More than 300 documentalists took part in this enormous initiative. Divided into regional teams, they made some 46 thousand recordings with the technical help of the Polish Radio.

The Phonogram Archive of the Institute of Arts of the Polish Academy of Sciences, the oldest and the largest collection of Polish folk music, is a descendant of pre-war traditions of folk-music recordings in Poland. To celebrate the centenary, a session was organized in the Institute of Arts of the Polish Academy of Sciences. The speakers were:

Dietrich Schüller, (Phonogrammarchiv, Vienna), *Entering The Second Century Of Audiovisual Sources. Strategies To Keep What We Have Got, And To Organise What Will Be Produced*

Mieczysław Kominek (Warsaw University), *Beginnings of Phonography in Poland*

Lars-Christian Koch (Phonogrammarchiv, Berlin), *Archives Outside Archives And Their Role In Contemporary Ethnomusicological Fieldwork*

Gerda Lechleitner (Phonogrammarchiv, Vienna), *Reflections On Sound Archiving*

Susanne Ziegler (Phonogrammarchiv, Berlin), *Wax Cylinder Recordings In The Berlin Phonogramm-Archiv: A Report On The Present State*

Piotr Dahlig (Institute of Arts, Warsaw), *Audio-Visual Documents As a Source In Folk Music Research*

Ewa Dahlig-Turek and Jacek Jackowski (Institute of Arts, Warsaw), *Sound Archive Of The Institute Of Arts: History - Technical Problems - Prospects*

Ewa Dahlig-Turek

From the World and Traditional Music section of the British Library Sound Archive in collaboration with Topic records...

Just over five years ago the World and Traditional Music section signed an agreement with London record publisher, Topic Records, to produce CDs of music from its collections. This contract was renewed for a further five years in November 2004. To date we have brought out 12 CDs, with the newest three hot off the press this spring.

Out of Cuba: Latin American music takes Africa by storm (TSCD927) centres around the HMV GV catalogue of roughly 250 78rpm discs issued between 1933 and 1958. The series comprises mainly Cuban music drawn from the catalogues of Gramophone and Victor (hence the GV prefix) and was aimed primarily at the African market, becoming very popular across the entire African continent, particularly in the Congos. Many African musicians started their careers singing the GV repertoire and subsequently developed their own musical expressions from that musical grounding. The CD provides a snapshot of what African musicians heard as they listened to the GV recordings on record, on the radio and live in local bars.

The soup which is sweet draws the chairs in closer: Ewe drumming from Ghana (TSCD924) features the Dzighordi community dance drumming group from southeast Ghana. They play music from funerals and religious ceremonies in this specially arranged recording by researcher Jamers Burns, whose collection is housed in the World and Traditional Music section with the reference C1020.

Jarana's four aces (los cuatro ases de la jarana): vocal duels from the streets of Lima (TSCD926). The *jarana* tradition of competition in improvised singing duels (not unlike modern day rap) was already well developed in Lima by the end of the 19th century. Practised among the urban poor and mainly by black or mixed race performers, singers use rhyme to compete for social recognition and supremacy within urban slums and ghettos. This recording from Peru, produced in 1958 by the Late Latin American literary historian, Professor José Durand Flórez, features arguably the most proficient practitioners of *jarana* who have ever lived. The recordings are part of William David Tompkins collection (C1119). They were compiled and annotated for this publication by David Mortara (researcher based at the King's College London) and Guillermo Durand Allison, from the National Cultural Institute in Peru.

For information on the full series see
<http://www.bl.uk/collections/sound-archival/wtmpublications.html#topic>
 or contact Dr Janet Topp Fargion (Curator, World & Traditional Music)
 T +44 (0)20 7412 7427 F +44 (0)20 7412 7441
janet.topp-fargion@bl.uk

BOOKS RECEIVED

Two volumes of the SOAS Musicology Series - Ashgate

Vincenzo Perna
Timba: The Sound of the Cuban Crisis
 SOAS Musicology Series
 Ashgate, London, 2005

From the cover flap:

Cuban music is recognized unanimously as a major historical force behind Latin American popular music, and as an important player in the development of U.S. popular music and jazz. However, the music produced on the island after the Revolution in 1959 has been largely overlooked and overshadowed by the Buena Vista Social Club phenomenon. The Revolution created the conditions for the birth of a type of highly sophisticated popular music, which has grown relatively free from market pressures. These conditions premised the new importance attained by Afro-Cuban dance music during the 1990s, when the island entered a period of deep economic and social crisis that has shaken Revolutionary institutions from their foundations.

Vincenzo Perna investigates the role of black popular music in post-Revolutionary Cuba, and in the 1990s in particular. The emergence of timba is analysed as a distinctively new style of Afro-Cuban dance music. The controversial role of Afro-Cuban working class culture is highlighted, showing how this has resisted co-optation into a unified, pacified vision of national culture, and built musical bridges with the transnational black diaspora. Musically, timba represents an innovative fusion of previous popular and folkloric Afro-Cuban styles with elements of hip-hop and other African-American styles like jazz, funk and salsa. Timba articulates a black urban youth subculture with distinctive visual and choreographic codes. With its abrasive commentaries on issues such as race, consumer culture, tourism, prostitution, and its connections to the underworld, timba demonstrates at the 'street level' many of the contradictions of contemporary Cuban society. After repeatedly colliding with official discourses, timba has eventually met with institutional repression. This book will appeal not only to ethnomusicologists, and those working on popular music studies, but also to those working in the area of cultural and Black studies, anthropology, Latin American studies, Cuban studies and Caribbean studies

Kwasi Ampene

Female Song Tradition and the Akan of Ghana. The creative process in Nnwonkoro

SOAS Musicology Series

Ashgate, London, 2005

From the cover flap:

Nnwonkoro is a genre of women's song found among the Akan-speaking peoples of Ghana. It has become a hybrid musical form, incorporating songs and dance movements based on traditional practices alongside others reflecting Christian influence. Nnwonkoro groups perform regularly at funerals, on state occasions, for entertainment, and even in church.

In common with other Akan musical traditions, nnwonkoro is transmitted orally and aurally. Based on extensive fieldwork in the Asanti and Bono Ahafo regions, and featuring many transcriptions and songs, this book investigates the nature of composition in oral culture, together with issues such as the scope of the poetic imagination and the transformation processes that accompany modernization. This study illuminates the musical style of nnwonkoro in a way which, it is hoped, will facilitate future comparative study of African songs.

A CD recording is included.

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
January - June 2005

Following is a review of the European ethnomusicological journals published from January 2005 to June 2005. As expected, in comparison to the scarce production of the second half of last year, the literature in our subject has increased.

A novelty concerns the on-line journal *Music and Anthropology*, which is hosted at a new web address: www.provincia.venezia.it/levi/ma/. The old issues of the periodical are still available at the previous address: www.muspe.unibo.it.

As usual, this section of the bulletin was possible thanks to the help of members who have contributed with constant updates. We encourage everyone to keep us informed.

Laura Leante

Ethnomusicology Forum
Volume 14/1 2005

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| David Harnish | "Isn't This Nice? It's just like being in Bali": Constructing Balinese Music Culture in Lombok |
| Inna Naroditskaya | Azerbaijani <i>Mugham</i> and Carpet: Cross-Domain Mapping |
| Trevor Wiggins | An Interview with J. H. Kwabena Nketia: Perspectives on Tradition and Modernity |
| Shzr Ee Tan | Manufacturing and Consuming Culture: Fakesong in Singapore |

Music and Anthropology**Journal of Musical Anthropology of the Mediterranean****Volume 9 2004****<http://www.provincia.venezia.it/levi/ma/>**

Giuliana Fugazzotto A Musical Journey Around Sicily

Judith Cohen, Esperança Bonet
Roig and Manel Frau
Report and Projects: Music in the Balearic and Pityusan IslandsJosko Caleta
Musical Traditions of Bol, the Island of Brac: An Example of Music and Musical Life on Dalmatian Islands**Norsk Folkemusikklag****Norwegian National Committee of ICTM****vol. 18 2004*****Revitalization of traditions*****Editor: Hans-Hinrich Thedens****(text in Norwegian)**

Ruth Anne Moen The springar dance from Suldal

Atle Lien Jenssen Revitalization of folk music traditions in southern Hedmark

Stein Villa New life to old traditional instruments

Trine Sennerud Melby
On the reconstruction and revitalization of the pøls dance in Finnskogen 1961-2004Wigdis Espeland
Identity presented through music and dance - from a local, national, and global perspectiveBjørn Aksdal
Isak-fiddles and Tronda-fiddles - the famous fiddle makers from Botnen in HardangerDavid Emil Wickström
Norwegian traditional music - a multicultural phenomenon?**Oideion. Performing arts online****Vol. 4 2005****<http://iias.leidenuniv.nl/oideion/journal/index-j.html>**

Emmie te Nijenhuis Notation of South Indian Music

Studia Choreologica**Vol. 7 2005**

Roderyk Lange Preface

Roderyk Lange Movement and Dance

Jennifer Shennan A totally charming grace...

Ramazan H. Bogdani Observations on the Albanian Dance Folklore

The World of Music**vol. 46/2 2004*****Japanese Musical Traditions. In Memory of Linda Kiyo Fujie*****Guest Editor: Jane Alaszewska , Tsuge Gen'ichi**Jane Alaszewska ,
Tsuge Gen'ichi
Preface

Gerald Groemer The Rise of "Japanese Music"

Patrick Halliwell Groupism and Individualism in Japanese Traditional Music

Terence Lancashire The kagura Dance: Variation and the Problem of Representation in Iwami kagura

Henry Johnson To and From an Island Periphery: Tradition, Travel and Transforming Identity in the Music of Ogasawara, Japan

Jane Alaszewska Edo Traditions on the "Islands of Exile:" The Narrative Ballads of the

- Southern Izu Islands
- Barbara E. Thornbury Cultural Policy and Private Initiative: The Performing Arts at The Japan Society, New York
- Gen'ichi Tsuge Coercively Standardized or Not: Romanization Systems of the Japanese Language in the Music Literature

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Officers of ESEM 2003/2004

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

Secretary-General: Prof. Dr. Giovanni Giuriati, Dip. Studi glottoantropologici 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.giuriati@uniroma1.it

Treasurer: Prof. Bjørn Aksdal, Rådet for folkemusikk og folkedans, Rff-sentret, Norsk senter for folkemusikk og folkedans, Dragvoll, 7491 Trondheim, Norway, tel: +47-73 59 65 76, fax: +47-73 59 65 73, e-mail: bjoern.aksdal@hf.ntnu.no

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

CORD (Coordinating committee) 2004-2005:

Prof. Dr. Rimantas Astrauskas, Ethnomusicology Department, Lithuanian Academy of Music, Gedimino pr. 42, 2600 Vilnius, Lithuania, fax: +370-2-220093 (office), tel: +370-2-711106 (home), e-mail: astram@delfi.lt

Dr. Martin Clayton, Faculty of Arts, Open University, Walton Hall, Milton Keynes MK7 6AA, United Kingdom, tel: +44-1908-653280, fax: +44-1908-653750, e-mail: m.r.l.clayton@open.ac.uk

Dr. Ewa Dahlig, Instytut Sztuki PAN, ul. Długa 28, 00-950 Warszawa skr 994, Poland, e-mail: eda@mercury.ci.uw.edu.pl

Dr. Susanne Furniss, CNRS, 7, rue Guy Moquet, Batiment 23, 94800 Villejuif, France, tel: +33-1-49583778, fax: +33-1-49583779, e-mail: furniss@vjf.cnrs.fr

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

Dr. Dan Lundberg, Svenskt visarkiv, Norrtullsgatan 6, Box 16326, 10326 Stockholm, Sweden, tel: +46-8-340935, fax: +46-8-314756, e-mail: dan.lundberg@visarkiv.su.se

Marin Marian Balasa, Romanian Society for Ethnomusicology, Institute of Ethnology and Folklore, str. Take Ionescu 25, Bucarest 70166, Romania, tel: +40 2 6593748, e-mail: marinbmarian@hotmail.com

Dr. Britta Sweers, St.-Georg-Str. 73, 18055 Rostock, Germany, tel: +49-381-3770939, e-mail: B.Sweers@t-online.de

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