



# **ESEM***point*

**48**

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, with half rates for students and conjoints.

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.

Please send your annual payment to:

Britta Sweers (ESEM)  
Deutsche Kreditbank AG, Germany,  
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Please note that bank charges are your responsibility.

**Attention: since September 2013 ESEM will have a new Treasurer and new banking address**

## **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, Cologne 2005, Jokkmokk (Sweden) 2006, Lisbon 2007, Warsaw 2008, Milton Keynes 2009, Budapest 2010, Aberdeen 2011, Ljubljana 2012). They last 4-5 days each and are usually held in September.

ESEM web site: [www.esem-music.eu](http://www.esem-music.eu)  
ESEM logo by Nicole Despringre

## **From the Secretary General**

Dear ESEM Members,

In this issue you will find the Minutes of the General Assembly held at the ESEM XXVIII in Ljubljana (September 2012).

This year the ESEM General Assembly will elect 3 ESEM CORD members for the term 2013-2015, and ESEM Treasurer for the term 2013-2016.

I would like to thank Ardian Ahmedaja who kindly took the GA Minutes in Ljubljana, and Laura Leante who made a survey of contents ethnomusicological journals.

All the necessary information about ESEM, including membership form, can be found on our website [www.esem-music.eu](http://www.esem-music.eu) (section Membership).

If you wish to sponsor a colleague living in a country with no convertible currency, you are most welcome!

Ewa Dahlig-Turek  
ESEM Secretary General

# XXVIII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Institute of Musicology, SAZU  
September 21, 2012  
Ljubljana, Slovenia

## MINUTES OF THE ESEM GENERAL ASSEMBLY

**[TO BE APPROVED IN BERN!]**

The meeting was opened by the ESEM president Dan Lundberg, the Secretary General Ewa Dahlig-Turek and the Treasurer Britta Sweers.

The plenary commemorated John Blacking and those who died during the past year.

### 1. The approval of the minutes of the 2011 seminar

- Secretary General asked for approving the minutes of the 2011 seminar, published already in the ESEMpoint47. The minutes were approved unanimously.

### 2. President's Report: Dan Lundberg

- Duties of the President included preparation of the forthcoming seminars. Dan Lundberg has been in contact with Britta Sweers for the ESEM 2013 seminar at the University of Bern (Switzerland) as well as with Collin Quigley for a following one at the University of Limerick (Ireland).
- Guidelines for local organisers were prepared and verified in the praxis for the first time.

### 3. Secretary General Report: Ewa Dahlig-Turek

- The Secretary General has taken care of circulating ESEM news, updating ESEM files and holding the contact with members.
- ESEM Website has been a crucial issue this year. The new website was designed by Marta Dahlig-Orłowska who prepared also detailed instruction for future users.

### 4. Treasure's Report: Britta Sweers

- A handout was distributed to the participants concerning the financial situation of the ESEM. Due to a good financial situation ESEM can support the publication of the Budapest meeting (2010).
- The ESEM has only one bank account. The membership fee can be paid though credit cards as well as via 'pay pal'.

4.2. Finances - approved.

Balance (13.9.2011)	<u>EUR14.153,60</u>
Subscriptions	+EUR1.483,00
Bank interests	+EUR 73,06
Expenses <i>Musicology Today</i>	- EUR 1900,00
<b>Total</b>	<b><u>EUR13.809,66</u></b>
<b>Result 2011-2012</b>	
<b>Total funds available 15.09.2012</b>	<b>EUR 13.809,66</b>
<b>Total funds available 13.09.2011</b>	<b>EUR 14.153,60</b>
<b>Result 13.09.2011-15.09.2012</b>	<b><u>EUR 343,94</u></b>

## **5. ESEM Publications**

- ESEMpoint is being published in pdf format at the ESEM website.
- Selected papers from the seminars are being published depending on the possibilities the local organisers have.
- The publication of ESEM 2010 in Budapest is in final stage.
- The publication of ESEM 2011 (Aberdeen) is on the way as well (Ed. Ian Russell).

## **6. ESEM CORD elections**

- The term ended for Ursula Hemetek (Austria), Maurice Mengel (Germany) and Slawomira Zeranska-Kominek (Poland).
- The Assembly elected: Shai Burstyn (Israel), Ursula Hemetek (Austria) and Ana Hofman (Slovenia).

## **7. The nomination of the ESEM Honorary Life Member**

- The Assembly nominated Prof. Adelaida Reyes to the ESEM Honorary Life Member.

## **8. ESEM 2013 seminar: Britta Sweers**

- The coming ESEM seminar will be held at the University of Bern in Switzerland between the 4<sup>th</sup> and 8<sup>th</sup> of September 2013.
- Practical information about the seminar's location and the city of Bern are given. Also a trip to the mountains and contacts with local musicians is being planned.
- The theme of the ESEM 2013 will be "Cultural Mapping and Musical Diversity".
- The deadline for sending abstracts will be by the beginning of 2013.

## **9. ESEM coming seminars:**

- ESEM received an invitation by Colin Quigley from the University of Limerick in Ireland for the 2014 seminar. ESEM Secretariat is open to other invitations as well.

## **10. Other matters:**

- Ana Hofman informed the Assembly that the publication of the ESEM 2012 has been invited by the Cambridge Scholar Press.
- Some members have had problems to open the website. Secretary General will take care to solve them as soon as possible.
- The Assembly applauded Ana Hofman and her team for the organisation of the ESEM 2012 seminar.

Dan Lundberg and Ewa Dahlig Turek closed the General Assembly at 17:40.

(Minutes taken by Ardian Ahmedaja)

## REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE

September 2012 - August 2013

Following is a review of the ethnomusicology periodicals published in Europe since September 2012. ESEM members are encouraged to let us know of any publication which might be of interest.

Laura Leante

### **Ethnomusicology Forum**

**Volume 21/3 2012**

- Sonia Tamar Seeman Macedonian Čalgija: A Musical Refashioning of National Identity
- Jeff Packman The Carnavalização of São João: Forrós, Sambas and Festive Interventions during Bahia, Brazil's festas juninas
- Stephanie Conn Fitting between Present and Past: Memory and Social Interaction in Cape Breton Gaelic Singing
- Tony Perman Sungura in Zimbabwe and the Limits of Cosmopolitanism
- David Hebert, Alexis Anja Kallio & Albi Odendaal Not So Silent Night: Tradition, Transformation and Cultural Understandings of Christmas Music Events in Helsinki, Finland

### **Ethnomusicology Forum**

**Volume 22/1 2013**

#### ***Guitar Ethnographies: Performance, Technology and Material Culture***

- Kevin Dawe Guitar Ethnographies: Performance, Technology and Material Culture
- Ray Hitchins Rhythm, Sound and Movement: The Guitarist as Participant-Observer in Jamaica's Studio Culture
- Kevin Dawe & Sinan Cem Eroğlu The Guitar in Turkey: Erkan Oğur and the Istanbul Guitarscape
- Thomas J. Kies Artisans of Sound: Persisting Competitiveness of the Handcrafting Luthiers of Central Mexico
- Henry Johnson Old, New, Borrowed...: Hybridity in the Okinawan Guitarscape

**Ethnomusicology Forum**  
**Volume 22/2 2013**

- Jennifer Fraser      The Art of Grieving: West Sumatra's Worst Earthquake in Music Videos
- Simon Mills &  
Sung-Hee Park      A Mysterious Island in the Digital Age: Technology and Musical Life  
on Ulleungdo, South Korea
- David Harnish      The Hybrid Music and Cosmopolitan Scene of Balinese Guitarist I  
Wayan Balawan
- Joanna Bosse      Salsa Dance as Cosmopolitan Formation: Cooperation, Conflict and  
Commerce in the Midwest United States
- Marc Meistrich Gidal      Musical and Spiritual Innovation, Participation and Control in Brazil's  
Umbanda and Quimbanda Religions

**Musikk og tradisjon**  
**Volume 26 2011**

**Articles**

- Ragnhild Furholt      Tankar om autentisitet og kjeldebruk i den vokale folkemusikken
- Angun Sønnesyn  
Olsen      Narrativ dimensjon i mellomalderballadar og lyriske songar i eit  
samanliknande perspektiv
- Per Åsmund Omholt      48 600 måter å spille en slått på – om variabilitet i Truls Ørpens  
transkripsjoner
- Tellef Kvifte      «Svevende intervaller» – og svevende begrep
- Hans-Hinrich  
Thedens      Et universitetsarkivs rolle og mulige veivalg
- Dialog**
- Mats Johansson og  
Ola K. Berge      Den skapende folkemusikeren: En dialog om begrepet autorskap i norsk  
og svensk folkemusikk

**Studia Choreologica**  
**Volume 13 2012**

Editor: Karolina Bilka

- |                     |   |
|---------------------|---|
| Roderyk Lange       | Metodologia badań nad tańcem  |
| Hanna Raszevska     | Taniec i ruch w polskiej frazeologii  |
| Magdalena Litwin    | Wpływ tańca na proces rewalidacji dzieci niepełnosprawnych intelektualnie   |
| Aleksandra Dziurosz | Funkcje choreografa   |
| Magdalena Malska    | Symbolika baletów Augusta Bournonville'a  |
| Alicja Iwańska      | Taniec futurystyczny lat trzydziestych XX wieku we Włoszech: Giannina Censi i Aerodanza   |
| Karolina Bilka      | Taniec jako ekspresja doświadczeń amerykańskiego społeczeństwa I połowy XX wieku. O twórczości Doris Humphrey                                   |
| Małgorzata Dzierzak | Angelin Preljocaj – poeta baletu, artysta wszechstronny   |
| Natalia Żakowska    | W służbie bogu i ludziom. Artystyki dewadasi a indyjski taniec świątynny i dworski w czasach panowania tamilskiej dynastii Ćolów (IX–XIII wiek) |
| Tomasz Nowak        | Mazur w XX-wiecznej polskiej kulturze tanecznej   |
| Katarzyna Gać       | Taniec w regionie gabińsko-sannickim  |
| Krzysztof Hliniak   | Czy potrzebne nam jest polskie dziedzictwo taneczne?<br>O upowszechnianiu polskich tańców narodowych i regionalnych                             |
| Jadwiga Madej       | Szwajcarski folklor taneczny – tradycja i współczesność   |



**Trans – Revista Transcultural de Música**  
**Volume 16 2012**  
(<http://www.sibetrans.com/trans>)

- Marco Bellano From Albums to Images. Studio Ghibli's Image Albums and their impact on audiovisual strategies
- Israel V. Márquez Nostalgia videolúdica: un acercamiento al movimiento chiptune
- Gustavo Blázquez "*I Love the Nightlife*". Músicas, imágenes y mundos culturales juveniles en Argentina
- Beatriz Busto Miramontes El poder en el folklore: los cuerpos de No-Do (1943-1948)
- Cintia Cristiá Sobre la interrelación de la música y plástica en los siglos XX y XXI: migraciones, convergencias y nuevos géneros artísticos
- Cintia Cristiá On the Interrelationship between Music and Visual Art in the Twentieth and Twenty-first Centuries: A Possible Typology Derived from Cases Originated in Argentinean Artistic Field
- Victoria Cavia Naya Nuevos horizontes para las artes escénicas en William Forsythe: del ballet *Artifact* (1984) a *The The* (1995)
- Vassiliki Lalioti Beyond "live" and "dead" in popular electronic music performances in Athens
- Juliana Guerrero El género musical en la música popular: algunos problemas para su caracterización
- Norbert Francis Bimusicality and bilingualism: Insights into the nature of complex cognitive faculties
- Ignazio Macchiarella Current Creativities in Multipart Singing Practice

**The World of Music (New Series)**

**A journal of the department of Musicology of the Georg August University Göttingen**  
**Volume 1/2 2012**

*Music in Oman: Politics, Identity, Time, and Space in the Sultanate*

- Majid Al-Harthy and Anne K. Rasmussen Prologue to the Volume
- Laith Ulaby On the Decks of Dhows: Musical Traditions of Oman and the Indian Ocean World

- Anne K. Rasmussen    The Musical Design of National Space and Time in Oman
- Majid Al Harthy        African Identities, Afro-Omani Music, and the Official Constructions of a Musical Past

**The World of Music (New Series)**

**A journal of the department of Musicology of the Georg August University Göttingen**

**Special Issue 2012**

*Colonial Modernity and East Asian Musics*

**Guest editors: Yamauchi Fumitaka and Hugh de Ferranti**

- Yamauchi Fumitaka    Introduction  
and Hugh de Ferranti
- Wang Ying-fen         Zhang Fuxing's Musical Negotiation between Tradition and Modernity in Colonial Taiwan
- Tang Yating            Japanese Musicians and the Shanghai Municipal Orchestra (1942-45)
- Michael E.  
McClellan              Making Music Modern: Colonial Hanoi and the Politics of Sound
- Philip Flavin          Echoes and Images of Colonial Japan and Modern Music for the Koto
- Yamauchi Fumitaka    (Dis)Connecting the Empire: Colonial Modernity, Recording Culture, and Japan-Korea Musical Relations

**The World of Music (New Series)**

**A journal of the department of Musicology of the Georg August University Göttingen**

**Volume 2/1 2013**

*Music and Torture / Music and Punishment*

**Guest editors: M.J. Grant and Anna Papaeti**

- M. J. Grant             Music and Punishment in the British Army in the Eighteenth and Nineteenth Centuries
- Katarzyna  
Naliwajek-Mazurek    Music and Torture in Nazi Sites of Persecution and Genocide in Occupied Poland 1939–1945
- Katia Chornik         Music and Torture in Chilean Detention Centers: Conversations with an Ex-Agent of Pinochet's Secret Police
- Anna Papaeti          Music, Torture, Testimony: Reopening the Case of the Greek Military Junta (1967–74)

“Human rights have made a difference”: An interview with Manfred Nowak

### **ESEM Officers 2012/2013**

President: Prof. Dan Lundberg, Svenskt visarkiv, Stockholm

e-mail: dan.lundberg@visarkiv.se

Secretary General: Prof. Ewa Dahlig-Turek, Polish Academy of Sciences, Institute of Arts,  
Warsaw, Poland

e-mail: Ewa.Dahlig-Turek@ispan.pl

Treasurer: Prof. Britta Sweers, Institut für Musikwissenschaft, Universität Bern, Switzerland

e-mail: B.Sweers@musik.unibe.ch

### **CORD Members 2012-2013**

Ardian Ahmedaja (Austria)

Shai Burstyn (Israel)

Martin Clayton (UK)

Ursula Hemetek (Austria)

Laura Leante (UK)

Ian Russell (UK)

Ana Hofman (Slovenia)

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

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

**You may also register on the ESEM website, [www.esem-music.org](http://www.esem-music.org)**

FAMILY NAME:

FIRST NAME(S):

TITLE(S): Prof.  Dr.  Other .....

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Female

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TEL:

FAX:

E-MAIL:

REGIONAL INTEREST:

THEORETICAL INTEREST:

FIELDWORK:

OTHER INFORMATION

DATE:

SIGNATURE:

.....

Please send a copy of this form to:  
ESEM Secretary General, Prof. Ewa Dahlig-Turek  
Instytut Sztuki PAN, ul. Długa 28, 00-950 Warsaw skr. 994, Poland,  
e-mail: [Ewa.Dahlig-Turek@ispan.pl](mailto:Ewa.Dahlig-Turek@ispan.pl)  
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