



ESEM*point*

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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, with half rates for students and partners.

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.

Membership fees can be paid via PayPal at www.esem-music.eu or via bank transfer to:

Gerda Lechleitner (ESEM)

easybank AG

bank code: 14200

account no.: 20011824596

IBAN: AT611420020011824596

BIC: EASYATW1

(Please note that bank charges are your responsibility)

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 (UK) 2009, Budapest 2010, Aberdeen 2011, Ljubljana 2012,

Bern 2013, Prague 2014, Limerick (Ireland) 2015. They last 4-5 days each and are usually held in

September.

ESEM web site: www.esem-music.eu

ESEM logo by Nicole Despringre

Editorial

Dear ESEM members,

In a few days many of us will meet in Sardinia, for the XXXII ESEM Seminar. The event will take place in the city of Cagliari and, from the second day, in the smaller town of Santu Lussurgiu, offering the kind of intimate environment which ESEM members have always valued: the rich and promising programme of the event is included in this issue of the bulletin.

While the preparations for the forthcoming seminar and future ones are in full swing, we come to the conclusion of another year during which our organisation has enjoyed solid stability. ESEM is thriving, with a large cohort of active members, and new scholars regularly getting to know about us, appreciating our role within Europe and beyond, and joining us. As a reflection of such a positive state of affairs, the publications resulting from our annual seminars keep being issued with regularity: the past twelve months have seen the publication of two volumes which include papers from the 2014 Prague Seminar (see the announcement section in the following pages of the bulletin), and more are in progress.

Work on the website is advancing and more improvements have been planned. In particular, the section dedicated to *ESEMpoint* has been further expanded: as the majority of the bulletin issues has now been digitised and made available online, this page is now becoming an important resource and reference for the history of our organisation. I personally enjoyed very much reading older issues and I invite members and colleagues to do the same: whether for curiosity, nostalgia, or interest in opening a window on the developments in ethnomusicology in Europe in the past decades, I am sure we all can learn from consulting them. I would like to express my gratitude to those members who searched their private collections to look for older issues of the bulletin: Britta Sweers, Martin Clayton, and in particular Giovanni Giuriati. At the same time, I urge anyone who has missing issues to contact me and contribute to the improvement of our resource.

As usual, the next pages on this bulletin include, apart from the preliminary programme of the Sardinian seminar, the minutes (taken by Ardian Ahmedaja) of the General Assembly held last year in Limerick (which will be discussed in Santu Lussurgiu for approval), and information on recent publications. I conclude by thanking all colleagues and friends who have contributed to this *ESEMpoint* issue and ask members to keep us updated with news and other items of interest to our academic community.

Laura Leante
ESEM Secretary General

XXXI EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Irish World Academy of Music and Dance,
University of Limerick
Limerick, Republic of Ireland

ESEM GENERAL ASSEMBLY MINUTES

18th September 2015, 17:45 - 19:00 hours

Number of participants: approximately 60

The Assembly was called to order by the President of the ESEM Britta Sweers, the Secretary General Laura Leante and the treasurer Gerda Lechleitner.

The plenary commemorated John Blacking and the members who have passed away during the past year, including Anca Giurchescu, Ramon Pelinsky, and Tran Van Khe.

Apologies were received from: Ewa Dahlig-Turek, Frank Kouwenhoven, Tomasz and Teresa Novak, and Sarah Ross.

1. APPROVAL OF THE MINUTES OF THE 2014 SEMINAR

The minutes of the 2014 Seminar – published in *ESEMpoint* 50 – were approved.

2. PRESIDENT'S REPORT

2.1 Britta Sweers commented on the novelty of the first joint meeting with the SEM and ICTM in Limerick and the format of the Limerick event, which included more presentations than before.

2.2 The ESEM secretariat has been working on forthcoming seminars.

2.3 The ESEM secretariat has been working on the update of the ESEM website as well.

3. SECRETARY GENERAL'S REPORT

3.1 Laura Leante acknowledged Dan Lundberg (the previous ESEM president) and Ewa Dahlig-Turek (the previous ESEM Secretary General) whose work for ESEM made the handover of the General Secretary job extremely smooth.

3.2 Laura Leante reported that the Secretary's work in the past year proceeded smoothly, mostly fulfilling regular duties (including circulating news, updating files, keeping contact with members, working on the website and preparing the bulletin).

4 TREASURER'S REPORT

4.1 Gerda Lechleitner acknowledged Britta Sweers (the previous ESEM treasurer) for introducing her to the job.

4.2 During the past year the only financial movements recorded include membership payments.

4.3 It was reminded that in exceptional circumstances membership can be paid cash.

5. FINANCIAL REPORT – submitted by Gerda Lechleitner

Period: January 24th 2014 – September 4th 2014

Balance (3.9.2014)	<u>EUR 11929,62</u>
Subscriptions	EUR 1861,72
Account management + KEST	-EUR 15,81
Interests	+EUR 43,25
All bank interests	+EUR 27.44
Balance new account (3.9.2015)	<u>EUR 13818,78</u>

Result 2014-2015

Total funds available 03.09.2015	EUR <u>13818,78</u>
Total funds available 03.09.2014	EUR <u>11929,62</u>
Result 3.09.2014-03.09.2015	<u>+EUR 1889,16</u>
<u>Rest old account</u>	<u>EUR 151.15</u>

6. ESEM PUBLICATIONS

6.1 Laura Leante reminded members that the annual bulletin is distributed via email and is additionally available online at www.esem-music.eu.

6.2 A volume including papers from the ESEM Ljubljana 2012 has been published in the journal *Southeastern Europe*. Another one is being prepared.

6.3 Britta Sweers reported on the ESEM Bern 2013 publication: the articles have already been peer-reviewed.

6.4 Suzana Jurkova reported on the ESEM Prague 2014 publications. Two volumes would be prepared, on the two subtopics of the event: one volume about „Urban people“ has already been published and would be available online soon. The second one about „Crossing Bridges Among Generations“ will be published online and as a CD.

6.5 Future publications: Laura Leante reported that the CORD would like to encourage online, „open access“ peer-reviewed publications, rather than printed books.

Britta Sweers reported on the Bern-based online peer-reviewed journal *European Journal for Musicology* (the former *Frankfurter Zeitschrift für Musikwissenschaft*) as a potential host for ESEM publications. This journal includes coloured photographs and pictures, and audiovisuals can be published without problems. The authors have to take care of the editing, though.

On-line open access publication is encouraged also for financial reasons.

Colin Quigley will work on a ESEM Limerick 2015 publication.

7. ELECTIONS

Elections were held for two CORD members.

2014-2015 CORD members:

Ardian Ahmedaja (Austria), Shai Burstyn (Israel), Ewa Dahlig-Turek (Poland), Ursula Hemetek (Austria), Ana Hofman (Slovenia), Frank Kouwenhoven (The Netherlands), Dan Lundberg (Sweden), Ian Russell (UK), Colin Quigley (Ireland) as Chair of the ESEM2015.

Ardian Ahmedaja, Dan Lundberg and Ian Russell ended their terms. They were nominated again for two positions as CORD members.

It was reminded that:

- It is ESEM practice now to elect part of the CORD every year and not change all the CORD at once.
- Any member in good standing can nominate another member in good standing.
- Nominations are made via email and should be accompanied by confirmation of acceptance from the nominated member.
- It is possible to nominate a member in good standing to vote on one's behalf.

Fulvia Caruso and Marko Kölbl counted the votes.

Dan Lundberg and Ardian Ahmedaja were elected as CORD members for two years.

Laura Leante thanked Ian Russell for his contribution as CORD member.

8. WEBSITE

8.1 Marta Dahlig was acknowledged for building the website and handing over a useful set of instructions to the new Secretary General.

8.2 More past issues of *ESEMpoint* have been made available on the website and more will be added soon (Giovanni Giurati was acknowledged for his contribution).

8.3 Britta Sweers suggested that the website could be a forum for members also to exchange ideas; John Blacking lectures will be available for ESEM members.

8.4 Members were invited to make suggestions for further developments.

9. FORTHCOMING SEMINARS

The ESEM 2016 will be hosted by the University of Cagliari, in Sardinia, Italy, while the ESEM 2017 will take place in Georgia.

The chair of the local organising team in Sardinia 2016 will be Ignazio Macchiarella, who unfortunately could not come to Limerick. Giovanni Giurati, who will be part of the team, reported on some details about the preparations which are going on in Sardinia. Sardinia is a nice place for an ESEM seminar; there is a lively active music scene in Sardinia and musicians discuss with researchers constantly about what they do, they ways they make music and many other issues.

The seminar will start in Cagliari, than may move to the village of Santu Lussurgiu to came back the last day in Cagliari.

The organisers encourage participants to stay from the beginning to the end, and would like to avoid parallel sessions.

The theme suggested is connected with transhumance.

The proposed dates are 20–24 September 2016.

10. ANY OTHER BUSINESS

10.1 The secretariat is aware that some members pay bank charges for their membership fee, but unfortunately at the moment this cannot be avoided.

10.2 Britta Sweers thanked very much Colin Quigley, Aileen Dillane and their team for the organisation of the ESEM 2015.

(Minutes taken by Ardian Ahmedaja)

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XXXII ESEM | SARDINIA 2016

Cagliari and Santu Lussurgiu – 20-25 September 2016

Conference Programme and Timetable

TUESDAY, 20 SEPTEMBER 2016	
University of Cagliari, Cittadella dei Musei, Aula Roberto Coroneo	
9:30	Registration
11:00	Opening Ceremony Prof. Ignazio Putzu, <i>Vice Rector of the University of Cagliari</i> Prof. Francesco Atzeni, <i>Head of the Department of History, Cultural and Territorial Heritage</i> Dott. Diego Loi, <i>Mayor of Santu Lussurgiu</i> Prof. Britta Sweers, <i>ESEM President</i> Prof. Ignazio Macchiarella, <i>Chair of the Programme Committee</i>
SESSION 1	Chair: Laura Leante
11:45	Ana Hofman, <i>Solčence zahaja: Trajectories of the Song without Home</i>
12:15	Kaja Mačko-Gieszc, <i>Back and forth. Music and Migrations of Bukovinian Highlanders from Poiana Micului</i>
13:00 - 14:30	LUNCH
SESSION 2	Chair: Keith Howard
14:30	Ewa Dahlig-Turek, <i>Seasonal Music Paths and the Theory of Temporal Levels</i>
15:00	Austė Nakiene, <i>How did Lithuanian Polyphonic Songs, Sutartinės, Endure?</i>
15:30	Giovanni Vacca, <i>Musicologists Back Home: When the 'Field' is a Giant of Folk Music</i>
16:00 - 16:30	COFFEE BREAK
SESSION 3	Chair: Gerda Lechleitner
16:30	Anja Brunner, <i>African Music(ian)s on the Move. Connections to "Home" in the Musical Work of African Musicians Living in Europe</i>
17:00	Srđan Atanasovski, <i>Airports' Sonic Phantasmagorias</i>
17:30	Music Event: Instrumental Sardinian Traditional music
19:00	Welcome Reception

WEDNESDAY, 21 SEPTEMBER 2016	
University of Cagliari, Cittadella dei Musei, Aula Roberto Coroneo	
SESSION 4 (PANEL 1)	Chair: Enrique Cámara de Landa Panel: Music and Migration in Cremona Surrounding 9:00 - Fulvia Caruso, <i>Music and Migration: State of the Art of the Project</i> 9:30 - Thea Tiramani, <i>Sikh Religious Music in a Migrating Context: The Role of Media</i> 10:00 - Monica Serafini, <i>Sonic Diary in a Transcultural Class</i>
10:30 - 11:00	COFFEE BREAK
SESSION 5 (FILM)	Chair: Ewa Dahlig-Turek 11.00 Federico Spinetti, <i>Il Nemico - Un breviario partigiano [The Enemy - A Partisan Hymnbook]</i> (film 80') <i>Musical Memorialization of War in Contemporary Italy</i> 12.30 Ankica Petrovic, <i>Shepherds' Roads</i> (film 29')
13:15 - 14:30	LUNCH
14:30	Moving to Santu Lussurgiu
Santu Lussurgiu, Auditorium Pietro Sassu	
17:15	Welcome to Santu Lussurgiu Francesca Citroni, <i>Councilor of Culture, Santu Lussurgiu</i> Rita Migheli, <i>President of the Pro Loco, Santu Lussurgiu</i>
17:30	Film presentation: Marco Lutz, <i>Santeros</i> (film 67')
18:45	Music Event

THURSDAY, 22 SEPTEMBER 2016	
Santu Lussurgiu, Auditorium Pietro Sassu	
SESSION 6 (PANEL 2)	Chair: Thomas Solomon Panel: Musical audition and spiritual transhumance 9:30 - Rachel Harris, <i>The Musical Structuring of Spiritual Transhumance</i> 10:00 - Stefan Williamson Fa, <i>The Transformation of Ritual Space and Time in the Recited Mersiye of Azeri Shi'a in Kars</i> 10:30 - Mu Qian, <i>Music and Trance in the Helqe-suhbet Ritual of Khotan</i>
11:00 - 11:30	COFFEE BREAK
SESSION 7	Chair: Ian Russell 11:30 Marko Kölbl, <i>Croatian Pilgrimage in Austria Spirituality, Ethnicity and Gender Deconstructed</i> 12:00 Keith Howard, <i>Interpretations at Home and Abroad: Iconographical Depictions of the Soundworld of a Korean Martial Processional</i> 12:30 Ardian Ahmedaja, <i>The One of Time Travel of a Musical Group: Kllapa Ulqini</i>

13:00 - 14:30	LUNCH
SESSION 8	Chair: Serena Facci
14:30	Jelka Vukobratović, <i>Hearing Music Back Home</i>
15:00	Thomas Solomon, <i>"The Land of Our Origin": Music, Time and Space in the Norway-Azerbaijan Connection</i>
15:30	Ortensia Giovannini, <i>"I Go. I Return. I Get Confused". Reflections on Armenian Musics Ideas in Diverse Fieldworks</i>
16:00 - 16:30	COFFEE BREAK
SESSION 9	Chair: Rebecca Sager
16:30	Raffaele Pinelli, <i>In the field: From Participant Observation to Applied Research</i>
17:00	Cholong Sung, <i>Music at Home, Music from Afar: Western and Korean Music as Identity Makers among a Diasporic Community</i>
17:30	Ed Emery, <i>Radical Ethnomusicology: Towards a Musical Politics of "No Borders" (Calais, Dunkerque and Kurdistan)</i>
18:00	Music Event

FRIDAY, 23 SEPTEMBER 2016 Santu Lussurgiu, Auditorium Pietro Sassu	
SESSION 10	Chair: Ardian Ahmedaja
9:30	Girolamo Garofalo, <i>The Paraliturgical Musical Repertoires of the Arbëresh of Sicily</i>
10:00	Giuseppe Sanfratello, <i>Transhumant Repertoires. The Case of the Sicilian-Albanian Chant Tradition, between Diaspora and Late-Medieval Archaisms</i>
10:30	Maria Rizzuto, <i>The Coptic Orthodox Chant in Italy: The Gholghotha Hymn as a Symbol of a Migrant People</i>
11:00 - 11:30	COFFEE BREAK
SESSION 11	Chair: Fulvia Caruso
11:30	Matthew Machin-Autenrieth, <i>Spanish-Moroccan Musical Encounters and 'Everyday' Multiculturalism in Andalusia</i>
12:00	Thomas R. Hilder, <i>Sámi Music and Nordic Exceptionalism in the New Europe</i>
12:30	Claudio Rizzoni, <i>Returning to the Tradition to Change it: The Case of the "Informal" Brass Bands in Naples</i>
13:00 - 14:30	LUNCH
POSTER – PPT	Rytis Ambrazevičius, <i>Migration of Song Genres: Two Typical Lithuanian Cases</i>
SESSION	Fabio Calzia, <i>Reconstructing Musical Lives through Movement</i>
14:30	Marija Dumnić, <i>Interweaving the Repertoires of Urban Folk Music Performed at Skadarlija</i>

	<p>Sverker Hyltén - Cavallius and Dan Lundberg, <i>Musics in Transition: An Explorative Study of Cultural Flows in 1960s/70s Sweden</i></p> <p>Alice Fumero, <i>Yodel Transhumance: From Mountain to City, from Oral to Written. How Alpine Melodies Spread into Classical and Pop Music</i></p> <p>Gerda Lechleitner, <i>Terminal Phonogrammarchiv? Taking and Returning Sound Recordings</i></p> <p>- Giovanni Mori, <i>Live Coders on Trip: Transhumance 2.0</i></p>
16:00	<p>Sardinian masters' talks. Dialogical Ethnomusicology in John Blacking's Memory</p> <p>Chair: Martin Clayton</p> <p><i>Video and live conversations with Giuseppe Brozzu (Castelsardo), Franco Davoli (Orgosolo), Daniele Giallora (Cuglieri), Tonino Leoni (Samatzai), Bachisio Masia (Bonnano), and Giovanni Ardu, Mario Corona, Roberto Iriu, Antonio Migheli (Santu Lussurgiu); by Marco Lutz and Ignazio Macchiarella.</i></p>
17:00 - 17:30	COFFEE BREAK
17:30	General Assembly
18:30	Music Event

SATURDAY, 24 SEPTEMBER 2016 Santu Lussurgiu, Auditorium Pietro Sassu	
SESSION 12	<p>Chair: Dan Lundberg</p> <p>9:30 Arleta Nawrocka-Wysocka, <i>"Cyclical time" of the Lutherans' Life in the Silesian Wisła</i></p> <p>10:00</p> <p>10:30 Jill Ann Johnson, <i>New Genres? Migration of Balkan music to Sweden</i></p> <p>Serena Facci and Grazia Tuzi, <i>Choir Transhumance in the Filipino Catholic Community in Rome</i></p>
11:00 - 11:30	COFFEE BREAK
SESSION 13	<p>Chair: Marco Lutz</p> <p>11:30 Layla Dari, <i>Musics Back Home. Migrant Music in Italy: The Case of Jamal Ouassini</i></p> <p>12:00</p> <p>12:30 Anda Beitāne, <i>Searching for Paths: The God Songs in Local Practices of Northeastern Latvia</i></p> <p>Ian Russell, <i>While Shepherds Watched their Flocks by Night': A Paradigm of English Village Carolling for Three Centuries</i></p>
13:00 - 14:30	LUNCH
SESSION 14	<p>Chair: Giovanni Giuriati</p> <p>14:30 Enrique Cámara de Landa, <i>An Andean Musical Structure that Defies Borders</i></p> <p>15:00 Ulrich Morgenstern, <i>Musicians as Mediators between the Urban and the Rural</i></p>

15:30	Alena Libánská, <i>The Role of Balkans in the Soundscape Balkan Music: Imaginary Balkans</i>
16:00 - 16:30	COFFEE BREAK
SESSION 15	Chair: Britta Sweers
16:30	Galina B. Sychenko, <i>Migration of People and Melodies in the Taiga Area of Southern Siberia</i>
17:00	
17:30	Giovanni De Zorzi, <i>Musical Transhumance between Venice and Constantinople/Istanbul</i>
	Gaila Kirdiene, <i>Returning to Lithuania and Lithuanian Traditional Dance Music: A Case Study of a Fiddler's Family Emigrated to the USA in the Early 20th Century</i>
18:00	Music Event

SUNDAY, 25 SEPTEMBER 2016 Santu Lussurgiu, Auditorium Pietro Sassu	
SESSION 16	Chair: Anda Beitāne
9:30	Francesca Billeri, <i>The Transmigration of Repertoires in Traditional Cambodian Music and Popular Theatre</i>
10:00	Anna Yates, <i>The Flight of the Swallow': Examining Planes of Movement in P'ansori</i>
10:30	
11:00	Maurizio Corda, <i>Music and People in Movement to the Festa della Lega di Cultura</i>
	Paolo Bravi and Salvatore Carboni, <i>Franceschino Back Home</i>
11:00 - 11:30	COFFEE BREAK
12.00	Closing of the Conference
18.00	Music event

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NEWS

New Research Project “Interpersonal Entrainment in Music Performance (IEMP)” Durham University, UK - <https://www.dur.ac.uk/iemp/>

Interpersonal Entrainment in Music Performance (IEMP) is an interdisciplinary research project, based on a large-scale international collaboration between a group of scholars with a common interest in interpersonal coordination and synchrony in music-making. It is funded by the UK’s Arts and Humanities Research Council (AHRC) for two years from April 2016.

The project is led by Martin Clayton and Tuomas Eerola (Durham University, UK), with international co-investigators Antonio Camurri (Casa Paganini – InfoMus, Genoa, Italy) and Peter Keller (MARCS Institute, Western Sydney University, Australia).

The main objective of this project is to investigate key aspects of interpersonal musical entrainment in a comparative study of a variety of cultural settings; it does so through the establishment of an international and interdisciplinary team, and by creating a shared corpus of prepared and annotated performance data.

Understanding musical entrainment requires contributions from several disciplines, in particular ethnomusicology, music cognition and computing. This project combines perspectives from each of these disciplines: it focuses on better understanding of culture- and genre- specific variations in interpersonal musical entrainment, addressed through both objective measures of entrainment and investigation of subjective perceptions of this coordination, interpreted in the light of ethnographic information about the functions and effects of the music and local aesthetic values.

Martin Clayton

PUBLICATION ANNOUNCEMENTS

New ESEM publication: *Crossing Bridges: Music, Intergenerational Transmission and Transformation* (Faculty of Humanities, at Charles University Prague, 2016).

The second publication resulting from the 30th ESEM conference, *Crossing Bridges*, which happened in Prague, in September 2014, is out. The first one was published last year as a special issue of Prague’s anthropological journal *Urban People/Lidé města* (17/2), titled *Music and Crossing Bridges*, and edited by Zuzana Jurková (see:

<http://www.lidemesta.cz/archiv/cisla/17,-2015,-2/>). The second publication is also edited by the Czech members of the ESEM (Zuzana Jurková and David Verbuč), and is published as an online publication with a title *Crossing Bridges: Music, Intergenerational Transmission and Transformation* (see: <http://www.etnomuzikologie.eu/index.php/publikace>; some texts are also complemented by audio and video material). Both publications are thematically complementary as the first one focuses on intercultural and cross-geographic, and the second one on intergenerational and cross-historic transmission and transformation of music sound, knowledge, practice, and identity.

The case studies in the second publication are regionally and culturally centered on China, the Czech Republic, Poland, and Slovakia, with the exception of the first two chapters that cross multiple geographic and cultural areas from around the globe, while the writers come from these same first four places, in addition to Holland and the US.

The authors tend to be particularly interested in a historical and political context of music transmission and transformation on the one hand, and the role of individuals in this same regard on the other. Bruno Nettl, and Stephen Blum address the history of ethnomusicological study of music, and in this way emphasize the transmission and transformation of various disciplinary approaches through time. Institutional and state-supported versus non-institutional, and Western versus local and traditional forms and types of transmission are analyzed and compared by the authors of the articles about Chinese musicians in China (Frank Kouwenhoven, Lin Chen and Helen Rees), and Romani musicians in Slovakia (Petr Nuska). Tomasz Nowak and Oldřich Poděbradský both deal with borderline individual musicians from Šumava and Podhale regions and their role in the transmission and transformation of music and identity. In the last two chapters, Ewa Dahlig-Turek and Kaja Maćko-Gieszczyk write about two kinds of recent music transmission and transformation processes in Poland, which result in the present-day reconstruction and reimagination of the past village music instruments and practices.

In addition, some of the articles address the topic of intergenerational transmission as it intersects with intercultural and cross-geographic transmission (Nettl, Blum, Nowak, Poděbradský, Dahlig-Turek, Maćko-Gieszczyk). Furthermore, several of them reveal how transmission processes can function as modes of resistance (Kouwenhoven, Lin, and Rees, Poděbradský, and Maćko-Gieszczyk). Finally, all of the authors exhibit a nuanced concern with the need for multidimensional cultural perspective that takes into account social complexity and contradiction. The editors of this volume are certain this will be a valuable contribution to the field of ethnomusicological study of music transmission.

Zuzana Jurková and David Verbuč

Puls – journal for ethnomusicology and ethnochoreology
<http://musikverket.se/svensktvisarkiv/publikationer/puls/>

Puls is a new online, annual, open access journal published by Svenskt visarkiv/Centre for Swedish Folk Music and Jazz Research, Stockholm, Sweden. The main focus of the journal is ethnomusicology and ethnochoreology, but *Puls* also embraces adjacent disciplines, such as other aspects of musicology and choreology, folklore, literature, and related studies of traditional and popular culture. The journal focuses on discussion of the expressions, roles and functions of music and dancing in society.

Each issue of *Puls* presents articles, reviews and conference reports in the field of music and dance research. In *Puls*, articles are published in the Scandinavian languages or in English; editorial text in English. Articles are subject to double-blind peer review prior to publication. *Puls* is published on the website of the Swedish public institution Musikverket/Swedish Performing Arts Agency, where Svenskt visarkiv is one of the units. The first issue as well as general information can be found on <http://musikverket.se/svensktvisarkiv/puls-2/?lang=en>. The editorial work is conducted by a general editor and a co-editor (the latter appointed for a two-year period), in co-operation with the Editorial Board of *Puls*. A scholarly, international, and cross-disciplinary Advisory Board is liaised with the journal.

Ingrid Akesson

***Flamenco, Regionalism and Musical Heritage in Southern Spain*
Matthew Machin-Autenrieth (Routledge, 2016)**

Flamenco, Regionalism and Musical Heritage in Southern Spain explores the relationship between regional identity politics and flamenco in Andalusia, the southernmost autonomous community of Spain.

In recent years, the Andalusian Government has embarked on an ambitious project aimed at developing flamenco as a symbol of regional identity.

In 2010, flamenco was recognised as an Intangible Cultural Heritage of Humanity by UNESCO, a declaration that has reinvigorated institutional support for the tradition. The book draws upon ethnomusicology, political geography and heritage studies to analyse the regionalisation of flamenco within the frame of Spanish politics, while considering responses among Andalusians to these institutional measures.

Drawing upon ethnographic research conducted online and in Andalusia, the book examines critically the institutional development of flamenco, challenging a fixed reading of the relationship between flamenco and regionalism. The book offers alternative readings of regionalism, exploring the ways in which competing localisms and disputed identities contribute to a fresh understanding of the flamenco tradition.

***Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music*
Margaret Beissinger, Anca Giurchescu, and Speranța Rădulescu, eds.
(Rowman & Littlefield - 2016)**

The volume *Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music* is a collection of nine articles exploring and documenting, from social, political, musical, and textual perspectives, the manea — an immensely popular cultural phenomenon that has remained "in fashion" among lower- and middle-class inhabitants of Romania for decades, yet has proved to be a matter of great controversy among more elite Romanians who view the genre as vulgar and "alien."

In 2011 several of the authors of this volume participated in a course taught at the National University of Music in Bucharest titled "The manele in the Romanian public debate: transition, democracy, the Romani minority, and the reconstruction of national identity," financed by the Erste Stiftung (Vienna) through its "Patterns" Lecture Project. The course was scrutinized intensely by the media, yet although contested by music professors at the university (because its topic was deemed inappropriate), student attendance and support were considerable. Because of the timely, relevant, but also controversial nature of the course, those involved in the teaching of it decided to transform the results of their research—along with that of three additional foreign colleagues: Anca Giurchescu, Margaret Beissinger, and Victor A. Stoichita—into a collective volume in English. Erste Stiftung supported this venture as well, providing a large part of the financial backing necessary for the production of the volume, and the co-editors (Margaret Beissinger, Anca Giurchescu, and Speranța Rădulescu) thank them most warmly for their assistance.

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(Coordonné par Nathalie Fernando et Dana Rappoport)

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