



ESEM*point*

50

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.

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. 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,

As most of you already know, elections were held in Prague in September 2014. Britta Sweers was elected President, and I was elected Secretary General.

I would like to take this opportunity to thank our ex President Dan Lunberg and Secretary General Ewa Dahlig-Turek for their work over the past six and nine years respectively: they have led ESEM with remarkable dedication, fostering the much-appreciated feeling of friendliness and informality which permeates ESEM events and activities. Last but not least, their efficiency has made the handover of administrative tasks an extremely smooth process.

I would also like to thank our Treasurer Gerda Lechleitner and all CORD members for the support provided during the past year.

Since my first months as Secretary General I have worked along the same lines of my predecessors, trying to facilitate exchange between members and to contribute to make ESEM a valid forum for scholarly discussion among its members. This is achieved mainly through annual meetings, but – during the rest of the year – through email communications, our website, and the annual bulletin.

Our current website (www.esem-music.eu) was set up and run by Marta Dahlig, to whom I would like to express deep gratitude, and has already become over the past few years an important platform for both information and membership payment processing; the plan is to further enhance it in the near future to make it an even richer resource for both ESEM members and the wider academic community.

The bulletin has now marked its 50th issue. The present issue of *ESEMpoint* features the preliminary programme of the forthcoming ESEM seminar that will be held in Limerick in a few weeks' time and which looks like a promising and exciting event. As usual, it also includes the minutes of the General Assembly which was held in Prague in September 2014 and which will be discussed in Limerick for approval. The last two sections feature information on recent book and journal publications: all members are encouraged to contribute to these sections by sending their news.

I would like to conclude by flagging up the latest issue of the periodical *Southeastern Europe*, edited by Ana Hofman and dedicated to “Music, Affect and Memory Politics in Post-Yugoslav space”, which features a selection of articles based of papers delivered in Ljubljana at our 2012 seminar.

Laura Leante
ESEM Secretary General

XXX EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

University of Prague
4th September 2014
Prague, Czech Republic

ESEM GENERAL ASSEMBLY MINUTES

Start time: 17:20

End time: 18:10

Number of participants: approximately 40

The plenary commemorated John Blacking and those who have passed away during the past year, and in particular ESEM Honorary life member Amnon Shiloah.

Apologies were received from Ardian Ahmedaja and Iren Kertesz-Wilkinson.

APPROVAL OF THE MINUTES OF THE 2013 SEMINAR

The minutes of the 2013 Seminar – published in *ESEMpoint* 49 – were approved.

PRESIDENT'S REPORT

President Dan Lundberg thanked Ewa Dahlig-Turek and CORD members for the support received in the past six years.

During the past year his work on ESEM matters proceeded smoothly, mostly focussing on the changes to the constitution (see below) and plans for future conferences.

SECRETARY GENERAL'S REPORT

Ewa Dahlig-Turek's duties during the past year included circulating news among ESEM members, updating ESEM files, keeping contact with members, working on the website, and preparing *ESEMpoint* 49. Her work proceeded smoothly.

Ewa Dahlig-Turek, first female Secretary General of ESEM, thanked Dan Lundberg for the support received in the past six years.

TREASURERS' REPORTS

Reports were submitted by both Britta Sweers (ex-ESEM treasurer) and Gerda Lechleitner (current ESEM treasurer); this was due to the fact that Britta Sweers' bank account had been used during the past year. This bank account, however, will soon be closed.

Financial Report – submitted by Britta Sweers (old account)

Period: September 3rd 2013 – September 1st 2014

Balance old account (3.9.2013)	<u>EUR 13674.11</u>
Subscriptions (until 24.5.14)	+EUR 473.72
Bank interests (old account)	+EUR 23.13
Expenses <i>Taking Part in Music</i> (3.2.14)	- EUR 2500.00

Account transfer (23.5.14)	- EUR 11500.00
Rest old account	<u>EUR 170.96</u>

Financial Report – submitted by Britta Sweers (old account)

Period: January 24th 2014 – September 1st 2014

Balance (2.9.2013)	<u>EUR 13674.11</u>
Account transfer (23.5.14)	EUR 11500.00
Subscriptions (until 28.9.14)	+ EUR 443,34
Account management + KEST	- EUR 24.04
Interests	+ EUR 10.32
All bank interest	- EUR 13.72
Balance new account (3.9.2014)	EUR 11929.62

Result 2013-2014

Total funds available 02.09.2014	EUR 11929.62
Total funds available 03.09.2013	EUR 13674.11
Result 03.09.2013-02.90.2014	- EUR 1744.49
Rest old account	<u>EUR 170.96</u>

MEMBERSHIP

Anyone interested in becoming a member can fill the application form available from the ESEM website (www.esem-music.eu) or contact the ESEM Secretary General.

New and existing members were encouraged to pay their membership fees via bank transfer or using PayPal whenever possible.

ESEM PUBLICATIONS

Currently ESEM publications include the bulletin *ESEMpoint*, published in electronic .PDF format and distributed among members by the Secretary General, as well as collections of selected papers from seminars (the former depends on publishing possibilities and is managed by seminars' organisers).

The volume "Taking Part in Music" (edited by Ian Russell and Catherine Ingram and including papers from the ESEM 2011 Aberdeen seminar) was published in 2013.

CHANGES TO THE CONSTITUTION

The following amended text was proposed, pertaining to the election procedures:

“4.4 Elections

4.4.1 Elections are held at the annual Plenary ESEM Meetings

4.4.2 A call for nominations will be issued at least two calendar months prior to the election date. Nominations will be accepted up to three weeks before the election date (the precise date

will be specified in the call for nominations). Only members in good standing can be nominated. Candidates must have agreed to the nomination.”

The proposed changes were approved.

ELECTIONS

President

The only nomination received was for Britta Sweers, who was unanimously elected as new ESEM President.

Secretary General

The only nomination received was for Laura Leante, who was unanimously elected as new ESEM Secretary General.

CORD membership.

Shai Burstyn, Ursula Hemetek and Ana Hofman ended their terms as CORD members. Britta Sweers and Laura Leante’s CORD term ended because of previous elections.

Nominations were received for Shai Burstyn, Ewa Dahlig-Turek, Ursula Hemetek, Ana Hofman and Frank Kouwenhoven.

Shai Burstyn, Ewa Dahlig-Turek, Ursula Hemetek, Ana Hofman and Frank Kouwenhoven were unanimously elected as CORD members for two years.

Colin Quigley will join the CORD as chair of ESEM2015.

WEBSITE

Thanks were expressed to Marta Dahlig for working on the website for the past few years.

FORTHCOMING SEMINARS

ESEM 2015 will be hosted by the University of Limerick, Ireland, and will take place in September 2015.

Locations for the 2016 and 2017 seminar still to be identified and confirmed, although Georgia might be an option for 2017.

ANY OTHER BUSINESS

Frank Kouwenhoven proposed to improve the profile of poster presentations, possibly encouraging people in the Call for Papers.

Ursula Hemetek proposed a vote of thanks to Dan Lundberg and Ewa Dahlig-Turek for their work and for the good spirit infused in ESEM in the past years.

A vote of thanks to Suzana Jurkova and her team for the organisation and smooth of running this year’s seminar!

(Minutes taken by Laura Leante)

ANNOUNCEMENT

CORD Elections 2015 – Call for nominations

A call for nominations for two CORD members to be elected at the ESEM General Assembly meeting in Limerick is now open.

This is to remind anyone interested that:

- 1) only ESEM members in good standing can be nominated, and
- 2) candidates must have agreed to be nominated.

Please send nominations via email, together with a confirmation of agreement by the nominated person (i.e. email exchange), to the Secretary General by 25 August 2015.

Current CORD membership as well as the ESEM Constitution's guidelines to election procedures can be found on the ESEM website at www.esem-music.eu

Laura Leante (ESEM Secretary General) - laura.leante@durham.ac.uk

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31st European Seminar in Ethnomusicology

Making a Difference: Music, Dance, and the Individual

Preliminary Programme

Wednesday September 16

Shared day with the SEM-ICTM Forum - **Transforming Ethnomusicological Praxis through Activism and Community Engagement**

8:15 – 8:45 ESEM Registration

8:45 – 9:00 ESEM Opening

9:00 - 11:30 ESEM Session 1 (**Theatre 1**)
Chair TBA

Mojca Kovačič: Official Regulations on Sound Control versus the Individual Perception of sound

Ulrike Präger: Life Stories: Music, Cultural Memory, and the Writing of Expulsion Histories

Ursula Hemetek: Fieldwork with Minorities: On the Interdependence of Individual Creativity and Collective Identities

9:00 – 11:30 ICTM-SEM Forum Paper Session - ***Facing Poverty and Other Urban Problems: Scholarly Engagement and the Musical Enactment of Change (Theatre 2)***
Chair and Discussion Leader: Britta Sweers (President, European Seminar for Ethnomusicology; Bern University, Switzerland)

Rebecca Dirksen (Indiana University, US): *Zafè Fatra* (The Affair of Trash) and the Affair of Scholarly Engagement: Can Music (and Music Scholarship) Really Clean Up the Streets of Port-au-Prince?

Andrew McGraw (University of Richmond, US): Sounding Utopia in the Richmond City Jail

Jamie Wong (Oxford University, UK): Beyond the Bars: Sounding Out a Road to Rehabilitation through Music for Ex-Offenders

15 min tea/coffee break

- 11:45 – 12:45** ICTM-SEM Forum INVITED PLENARY (**Theatre 2**)
 Chair and Discussion Leader: Gage Averill (University of British Columbia, Canada)
- Deborah Wong** (University of California – Riverside, US): Witnessing: A Methodology
- 12:45 – 14:00** Lunch @ The Pavilion
- 14:00 – 16:00** ICTM-SEM Forum PLENARY Paper Session – **Policy Challenges and Ethnomusicological Praxis (Theatre 2)**
 Chair and Discussion Leader: Anthony Seeger (University of California – Los Angeles, US)
- Jorge Franco (Ministry of Culture, Colombia) and Gloria P Zapata** (Fundacion Universitaria Juan N Corpas and Ministry of Culture, Colombia): PPFIM Cultural Diversity and Social Inclusion in Music Research in Colombia: Debates, Perspectives and Challenges
- Colin Quigley** (University of Limerick, Ireland): Romani Dance Music and Collaborative Scholarship: Redrawing Ethnic-national Boundaries in Transylvania
- David A. McDonald** (Indiana University, US): Sincerely Outspoken: Towards an Activist-Oriented Critical Ethnomusicology
- 15 min tea/coffee break*
- 16:15 – 17:15** ICTM-SEM Forum INVITED PLENARY (**Theatre 2**)
 Chair and Discussion Leader: Salwa El Shawan Castelo Branco (ICTM President; Universidade Nova de Lisboa, Portugal)
- José Jorge de Carvalho** (Universidade de Brasilia, Brazil): The Meeting of Musical Knowledges: Theory and Method for the Inclusion of Masters of Traditional Musics as Lecturers in Higher Education Institutions
- 17:15 – 18:00** Discussion Time.
- 18:00 – 19:30** Evening Concert in the Academy
- 20:00 – 22:00** Shared Conference Dinner @ the Pavilion

Thursday September 17

9:00 – 10:30 ESEM Session 2A (**Theatre 1**)
Chair TBA

Veronika Seidlová: Deva Premal: Key Figure in the Process of the Transnational Flow of Sanskrit Mantras

Lonán Ó Briain: The Voice of Tradition: One Man's Creation of a Pan-minority Soundscape in Vietnam

Arleta Nawrocka-Wysocka: Zuzanna Bujok: Poet and Singer from Wisła (The Mentor for Three Generations).

9:00 – 10:30. ESEM Session 2B (**Theatre 2**)
Chair TBA

Eli Painter: Dancing Identity: Changing Style and Aesthetics in Contemporary Cuban *Casino* (salsa)

Sjao Burstyn: Dancing the Hebrew Revolution: Community versus Individual Tensions in the Hora

Dalia Urbanavičienė: Influence of Individuals on the Promotion of Folk Dance Style: Lithuanian Examples

30 min tea/coffee break

11.00 – 12:30 ESEM Session 3A (**Theatre 1**)
Chair TBA

Ardian Ahmedaja: An Individual Apart from the Community

Anda Beitane: “I like very much to sing with you”: The Individual within Different Groups.

Liz Mellish: The Individual and Community Dance in Southwestern Romania

11.00 – 12:30 ESEM Session 3B (**Theatre 2**)
Chair TBA

Ingrid Akesson: Studying traditional creativity via the Individual

Tadhg Ó Meachair: Young Composers in Irish Traditional Music: Áine McGeeney (A Case Study)

Hans-Hinrich Thedens: Reinventing Tunes Onstage: Strategies of Two Contest Fiddlers

12:30 – 14:00 Lunch (Lunchtime concert starts @ 13:15)

14:00 – 15:30 ESEM Session 4A (**Theatre 1**)
Chair TBA

Dan Lundberg: “I became Latin American when I moved to Sweden”: On Individual and Collective Identity and Music Making

Helen Phelan: “How Shall We Sing in a Foreign Land?” Music, migration and Personal Transformation

Zuzana Jurková: (Musical) Ambassadors of Romaness

14:00 – 15:30 ESEM Session 4B (**Theatre 2**)
Chair TBA

Matthew Machin-Autenrieth: Locating the Individual in Flamenco Guitar Performance: Style, Geography and Identity in Granada

Tenley Martin: Flamenco Britannica - ‘This is my culture too’: The Impact of the Individual Driver in the Appropriation and Transmission of UK Flamenco

Rytis Ambrazevičius: Individuality in a small rural community: Insights from Statistics of Song Repertoires

30 min tea/coffee break

16:00 – 18:00 ESEM Session 5A (**Theatre 1**)
Chair TBA

Ana Hofmann & Srđan Atanasovski: Revisiting the Individual Sonic Agency: Urban Soundscape as the Locus of the Political Subject

Svend Kjeldsen: The societal music-maker: generalized and restrictive agency in Neoliberalism: Ethnomusicology from the Standpoint of the Subject

Jill Ann Johnson: Individual Actors, Identity, and Autonomy in the Swedish Musical Landscape

16:00 – 18:00 ESEM Session 5B (**Theatre 2**)
Chair TBA

Marko Kölbl: Singing Pain: Lament as an Individual Expression of Grief

Esbjörn Wettermark,: ‘Cutting the listener’: The Artistry of Nguyen Ngoc Khanh, the Vietnamese Shawm, and Affective Meaning Making in Tuong Theatre Music

Carolyn Chong: Making “joyful noises” together: Exploring Audience Reception to Performances of Social Inclusion

Sara McGuinness: From Ndombolo to Scooby-Doo: Congolese Musicians in the UK Re-create Home Whilst Finding Their Own Voice

Friday September 18

9:00 – 10:30 ESEM Session 6A (**Theatre 1**)
Chair TBA

Carrie Dike: Evolving Continuity: An Exploration of the "Traditional" in the Clare Festival of Traditional Singing

Claudio Rizzoni: A Song for the Virgin: Innovations and the Negotiation of "Tradition" in the Neapolitan Cult of the Madonna dell'Arco

Susana Moreno Fernandez: Mário Correia and the Institutionalization of Traditional Music in Trás-os-Montes (Portugal)

9:00 – 10:30 ESEM Session 6B (**Theatre 2**)
Chair TBA

Aoife Granville: Julia Clifford: The Female Voice in Irish Fiddle Playing

Gaila Kirdiene: Jonas Ragažinskas: The Role of a Talented Folk Fiddler in Preserving Lithuanian Music Traditions

Lorenz Beyer: Individuals as Nodes in the Global Networks of Music Traditions: Case studies from Upper Bavaria

30 min tea/coffee break in foyer

11:00 – 12:30 ESEM Session 7A (**Theatre 1**)
Chair TBA

David Verbuč: Non-music DIY ('do-it-yourself') individuals as "pillars" and "icons" of American DIY music scenes

Malik Sharif: Music and the (Not-so-) Individual Ethnomusicologist: An Auto-ethnographic Exploration of the Musicological Juncture, 2011-15

Jelka Vukobratović: Unwrapping Discourses on Musical Individuality among Croatian Independent Popular Musicians

11:00 – 12:30 ESEM Session 7B (**Theatre 2**)
Chair TBA

Gretel Schwoerer-Kohl: Percussion Patterns of the Bronze Drums among the Zhuang People in Southeastern China

Fulvia Caruso: *Ottava Rima* Performances

Giovanni Giuriati: Mbrusino, Liszt, the *Tarantella Montemaranesa* and the Clarinet: Retracing a Process of Change in Southern Italy at the End of the 1930s

12:30 – 14:00 Lunch @ The Pavilion

14:00 – 15:30 ESEM Session 8A (**Theatre 1**)
Chair TBA

Gerda Lechleitner: In Search of the “Best” Musician: Individuals in the Course of Knowledge Production

Thomas Solomon: On Playing Badly: Non-outstanding Performers and the Construction of Ethnomusicological Knowledge

Jana Ambrózová: When ‘Old’ Meets ‘New’, and When ‘Ours’ meets ‘Theirs’: Music of the Pokošes Family Band as an Unusual Sonic Mixture

14:00 – 15:30 ESEM Session 8B (**Theatre 2**)
Chair TBA

Serena Facci & Giuseppina Colicci: Voices in a Sound Archive: Reconstructing the Biography of the “Signore del canto” Recorded in 1950 in Central Italy (Latium).

Raffaele Pinelli: Castagnari: Artisans of Sound

Evert Bisschop Boele: Meeting Belinda: Researching Late-modern Musicality and Musical Late-modernity through Studying the Shared and Contested Social in the Idiosyncratic Individual.

30 min tea/coffee break

16:00 – 17:30 John Blacking Lecture (**Theatre 2**)

Mícheál O Súilleabháin (Chair of Music, Founding Director, Irish World Academy, University of Limerick): Blacking, Baily and Belfast: An Autoethnographic Journey

17:45 – 19:00 Business Meeting

Saturday September 19

10.00 – 12.00 ESEM Session 9A (**Theatre 1**)
Chair TBA

Caroline Pearsall: Astor Piazzolla and the Tango Dance

Olivia Wikle: Sir Walter Scott and the Hellish Spectacle: Supernatural Opera, Gothic Literature, and the 19th Century Ballad Collector

Ortensia Giovannini: Father Komitas: the Key Figure in Re-inventing Armenian Music

Mats Nilsson: The Archive for Popular Dance: A Personal Selection?

10.00-12.00 ESEM Session 9B (**Theatre 2**)
Chair TBA

Theodore L Konkouris: Tradition, Ownership and Creativity in *Mande* Hunters' Music and Song

Matthew 'Mattu' Noone: Reclaiming the Mongrel: Locating the Individual in Musical Hybridization

Ulrich Morgenstern: The Individual Paradigm in Ethnomusicology and Folkloristics: 150 Years of History

Wei-Ya Lin: "Play me a recording, then I can disclose their relationships!": Taboos, Songs and Identities in the Society of the *Tao* (Indigenous Ethnic Group in Taiwan)

12:00 – 18:00 Excursion to Bunratty Folk Park (pre-booked delegates). Brown bag lunch provided.

Sunday September 20

10.00 – 12:00 ESEM Session 10 (**Theatre 2**)
Chair TBA

Emily J McManus: Embodied Dialogues : Ethnography and Auto-ethnography in the U.S. Tango Community

Linda Cimardi: Good music, Good People, Good Vibrations: The African Music Scene in Zagreb

Ty-Juana Taylor: Entertainers and Bread Winners: Dancing Street Children in Abidjan, Côte d'Ivoire

Leah O'Brien Bernini: Navigation, Negotiation and the Neo-liberal Music Industry: A Case for Resilience

12:00 – 12:30 CLOSING REMARKS (**Theatre 2**)

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The 31st European Seminar in Ethnomusicology (ESEM)



Making a Difference: Music, Dance and the Individual

Irish World Academy of Music and Dance,
University of Limerick
Sept 16th-20th 2015



ESEM 2015 - GUIDE TO TRAVEL AND ACCOMMODATION

Travelling to Limerick

Limerick City is close to Shannon International Airport (20 minutes). Shannon is serviced by a number of routes from the UK, Europe, and North America. It is also connected internationally by short flights from London Heathrow, London Gatwick, and London Stansted, as well as other major and regional UK and European Airports. A second airport that services the province is Cork Airport with similar UK and European connections. Cork is a 1.5 hour drive from Limerick.

There are many more direct international flights to Dublin International Airport. Dublin is about a 2.5 hour drive from Limerick and car hire is available at the airport. Dublin Airport is served by a very comfortable coach (Dublin Coach, known as 'the green bus') which drops passengers off at the University of Limerick with minimum stops on the way (and just one quick change at the Red Cow Roundabout in Dublin). This service costs 10 euros each way from Dublin city Centre (near the gates of Trinity College), and 15 euros each way from the airport, and can be purchased on the day or online at <http://dublincoach.ie/timetables-fares/M7-bus-ennis-limerick-to-dublin-city.php>

Another option from Dublin Airport to the Hurler's Pub in Castletroy, near the university <http://www.eireagle.com>.

Limerick Train station and bus centre (Colbert Station) is well serviced by regular trains and bus links from across the island, including from the main cities of Dublin, Cork, and Galway, and Belfast. See <http://www.irishrail.ie> for a full listing of train services to and from Limerick and see <http://www.buseireann.ie> for a full listing of bus services to and from Limerick. A taxi from the station to UL costs around 7-8 euros depending on time of day and traffic.

Venue

ESEM itself takes place in the Irish World Academy of Music and Dance at the University of Limerick www.irishworldacademy.ie. The building is located right on the banks of the River Shannon in a scenic and environmentally friendly campus. The Academy recently celebrated its twentieth anniversary and is home to a variety of undergraduate and postgraduate courses that relate to the study and practice of music, song, and dance in a variety of scholarly, applied, educational, arts practice, festive arts, and clinical contexts. The venues for the Forum events include the cylindrical Tower theatre and the main theatre, Theatre 1. The Academy building features a beautiful mosaic which tells the story of the River Shannon and there is a comfortable cafe onsite (as well as a variety of other eateries within easy reach). Throughout the week there will be various performances of different genres of music, song, and dance to entertain attendees, as well as opportunities

to relax and have more informal discussion in project rooms and in the comfortable surroundings of the Pavilion complex (www.pavilion.ie) right next door to the Academy building.

Accommodation

Limerick City and suburbs offer lots of good and reasonably priced accommodation options. There is a wide variety of hotels, bed and breakfasts and other places to stay (check www.limerick.ie for full listings).

If you want to stay near the university, you can book a room at the Castletroy Park Hotel. Email Charlene at cspillane@castletroypark.ie and quote the code 1532652 to receive a discount (85 EUE for a single room and 95E for a double room bed and breakfast).

You can also try the Kilmurray Lodge Hotel. Faye will be happy to offer discounted rates (59 EUR for a single and 75 EUR for double or twin B&B) from 16 to 20 September quoting 222010. Booking is limited and on a first come first serve basis. The Travel Lodge is also close by. Other hotels in Limerick City Centre include The Raddison Blu, the Limerick City Hotel, The George Boutique Hotel, the Absolute Hotel, and many more within a five to ten minute drive.

Any questions, contact ESEM2015@ul.ie

The local arrangements committee in UL very much looks forward to seeing you.

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PUBLICATION ANNOUNCEMENTS

Brunner, Anja, Cornelia Gruber, and August Schmidhofer (eds.)
2015. *Transgressions of a musical kind*. Festschrift for Regina Allgayer-Kaufmann, Aachen: Shaker Verlag.

Hemetek, Ursula, Essica Marks und Adelaida Reyes (ed.)
2014. *Music and Minorities from Around the World. Research, Documentation and Interdisciplinary Studies*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Hemetek, Ursula, Marko Kölbl, Daniela Mayrlechner, Hande Saglam (Hg.)
2015. *Traditionelle Musik. Überliefern-Verhandeln-Vermitteln*. (=klanglese 10), Wien: Institut für Volksmusikforschung und Ethnomusikologie.

Hofman, Ana
2015. *Glasba, politika, afekt. Novo življenje partizanskih pesmi v Sloveniji*, Institute of Culture and Memory Studies, Založba ZRC.

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
September 2014 – July 2015

Cahiers d'ethnomusicologie
Vol. 27 2014

Dossier: Festivalisations

(Coordonné et présenté par Yann Laville)

Yann Laville

Festivalisation? Esquisse d'un phénomène et bilan critique

Owe Ronström

Festivals et festivalisations

Timothy D. Taylor

Les festivals de musiques du monde : la diversité comme genre

Hans-Hinrich Thedens

Compétitions et improvisations musicales. Festivals participatifs dans les cercles de musiciens ruraux en Norvège et aux États-Unis

Bruno Messina

Tristes topiques : un point de vue festivaesque

Talia Bachir-Loopuyt

Plus cela change, plus c'est la même chose? L'identité d'un festival dans le temps

Denis Laborde

Méthodologie de l'enquête et ontologies musicales : enquête sur deux festivals de musiques du monde (Berlin, Aubervilliers)

Aurélien Djakouane

Les publics des festivals de musiques du monde : entre ouverture et conformisme

Christopher Reed Stone

Le festival de Baalbek, Fairouz et les frères Rahbani: la naissance du Liban

Britta Sweers

Newport et au delà. Discours sur la mythologie des festivals

Marta Amico

Labelliser le désert, recomposer le Mali, mixer les diversités du monde. Un festival à l'épreuve de la réconciliation

Monica Rùthers

Quand le Balkan beat pulse et le klezmer gémit : les festivals de musique tzigane et juive

Pauline Greenhill et Marcie Fehr

Folklorama, Brommtopp et politique. Mise au point sur les rituels et festivals postcoloniaux dans le Manitoba

Thomas Hodgson

Le mela de Bradford

Entretien

Fabrice Contri

Interférences : Du devenir à la création. Entretien avec Akira Tamba

Cahiers d'etnomusicologie

Vol. 26 2013

Dossier: Notes d'humour

(Coordonné et présenté par Christine Guillebaud et Victor A. Stoichiță)

Christine Guillebaud et Victor A. Stoichiță

Introduction: Constructions sociales de l'humour sonore

Bernard Lortat-Jacob

«Ah! je ris de me voir si savant!»

Marc Benamou

(Sous)entendre le (sou)rire dans la musique de gamelan à Java centre

François Picard

Whooze zat song. Un jeu sonore sur les musiques irréductibles

Jean Lambert

Les procédés comiques de l'imitation vocale des instruments dans le monde arabe

Christine Guillebaud

Bruitage et sonorisation rituelle : les régimes de l'humour au Kerala (Inde du Sud)

Clara Biermann

Faut-il avoir des bolas pour faire une « vraie » murga? Comique de genre et transgression dans le Carnaval de Montevideo (Uruguay)

Denis-Constant Martin

Survivre n'est pas toujours drôle... Les moppies, chansons comiques du Cap (Afrique du Sud)

Françoise Etay

Moqueries limousines. Chansons en pays rebelle

Tommaso Montagnani

Tainpane et kussügü. Le solennel et la parodie dans les musiques rituelles des Kuikuro du Haut-Xingu (Brésil)

Victor A. Stoichiță

Vous trouvez cela drôle? Ironie et jeux relationnels dans une nouvelle musique de fête en Roumanie

Talia Bachir-Loopuyt

Des identités pour rire? Sur une plaisanterie bavaro-mongole et la question du multiculturalisme dans l'Allemagne d'aujourd'hui

Michael Houseman

Postface: Rira bien qui rira le dernier. A propos de l'humour musical

Entretien

Estelle Amy de la Bretèque et Victor A. Stoichiță

Trois continents, une passion. Entretien avec Salwa El-Shawan Castelo-Branco

Ethnomusicology Forum

Vol. 24/2 2015

“The New Old Europe Sound: Claiming Balkan, Romani, and Klezmer Musics

David Kaminsky

Introduction: The New Old Europe Sound

Carol Silverman

Gypsy/Klezmer Dialectics: Jewish and Romani Traces and Erasures in Contemporary European World Music

David Kaminsky

‘Welcome to Räfven Village’: On Musical Claims to Multicultural Identity

Joel E. Rubin

Music without Borders in the New Germany: Giora Feidman and the Klezmer-influenced New Old Europe Sound

Stephan Pennington

For When We Come to Go: Ambivalent Cosmopolitanism and a Covert New Old Europe in *The Graveyard* and Gerry de Mol’s ‘Komen te Gaan’

Alexander Marković

‘So That We Look More Gypsy’: Strategic Performances and Ambivalent Discourses of Romani Brass for the World Music Scene

Ethnomusicology Forum

Vol. 24/1 2015

Matthew Machin-Autenrieth

Flamenco ¿*Algo Nuestro?* (Something of Ours?): Music, Regionalism and Political Geography in Andalusia, Spain

Ana Hofman

Music (as) Labour: Professional Musicianship, Affective Labour and Gender in Socialist Yugoslavia

Tala Jarjour

Hasho: Music Modality and the Economy of Emotional Aesthetics

Adrian Poole

Determining Playback Speeds of Early Ethnographic Wax Cylinder Recordings: Technical and Methodological Issues

Gavin Steingo

Sound and Circulation: Immobility and Obduracy in South African Electronic Music

Ethnomusicology Forum

Vol. 23/3 2014

Abigail Wood

Soundscapes of Pilgrimage: European and American Christians in Jerusalem's Old City

Natalie K. Zelensky

Sounding Diaspora through Music and Play in a Russian-American Summer Camp

Rachel Harris

'The Oil is Sizzling in the Pot': Sound and Emotion in Uyghur Qur'anic Recitation

P. Allen Roda

Tabla Tuning on the Workshop Stage: Toward a Materialist Musical Ethnography

Anna Schultz

Bollywood *Bhajans*: Style as 'Air' in an Indian-Guyanese Twice-migrant Community

Banu Senay

The Fall and Rise of the *Ney*: From the Sufi Lodge to the World Stage

Oli Wilson

Ples and Popular Music Production: A Typology of Home-based Recording Studios in Port Moresby, Papua New Guinea

Musikk og tradisjon

Vol 28 2014

Tellef Kvifte

Teknologien og tradisjonen – Noter og opptak, nok en gang.

Mari Romarheim Haugen

Studying Rhythmical Structures in Norwegian Folk Music and Dance Using Motion Capture Technology – A Case Study of Norwegian Telespringar.

Thomas von Wachenfeldt

Vi speler inga covers vi e'! Spelmanslaget som läroplats och dess ideologier.

Bjørn Sverre Kristensen

Hardingfelene frå Sandland

Southeastern Europe

Vol. 39/2 2015

“Music, Affect and Memory Politics in Post-Yugoslav space”

Ana Hofman

Introduction to the Co-edited issue “Music, Affect and Memory Politics in Post-Yugoslav space”

Catherine Baker

Spaces of the Past: Emotional Discourses of ‘Zavičaj’ (Birthplace) and Nation in Yugoslav and Post-Yugoslav Popular Music

Ana Petrov

The Songs We Love to Sing and the History We Like to Remember: Tereza Kesovija’s Comeback in Serbia

Martin Pogačar

Music and Memory: Yugoslav Rock in Social Media

Srđan Atanasovski

Hybrid Affects of Religious Nationalism: Pilgrimages to Kosovo and the Soundscapes of the Utopian Past

Studia Choreologica

Vol. 15 2014

Roderyk Lange

Warsztat badań nad tańcem powstały w Muzeum Etnograficznym w Toruniu

Agnieszka Dąbkowska,

Choreutyka – koncepcja ruchu Rudolfa Labana

Aneta Wira

Rozwój i etapy twórczości Marthy Graham

Tatiana Asmolkova

Biografia Tajanny Wysockiej. Rozterki badacza

Katarzyna Sanocka

Korowaj – balet Zofii Stryjeńskiej jako przykład syntezy sztuk plastycznych i tańca na tle ich wzajemnych inspiracji w sztuce europejskiej pierwszej połowy XX wieku

Katarzyna Sanocka

Projekty scenografii i kostiumów Teresy Roszkowskiej do baletu Baśń krakowska Michała Kondrackiego dla Polskiego Baletu Reprezentacyjnego

Natalia Żakowska

Arangettru kadej, czyli pieśń o debiutanckim wystąpieniu pięknej tancerki Madawi. Przekład i interpretacja średniowiecznego poematu południowoindyjskiego Silappadharam (IV/V wiek)

Agnieszka Narewska

Wątki wampiryczne w balecie Giselle Adolphe'a Adama

Aleksandra Kleinrok

Dziewiętnastowieczna obyczajowość salonowa w ówczesnych wybranych podręcznikach tańca

Tomasz Nowak

Między izbą, salonem i estradą – oberek w polskiej kulturze tanecznej

Katarzyna Gać

Taniec w obrzędzie weselnym w regionie gąbińsko-sannickim

Maria Ślęczka

Czym jest współczesny lindy hop – wierność oryginałowi, ewolucja czy inspiracja?

Rafał Ślęczka

Co łączy imprezę swingową i oberkową potańcówkę? – czyli czym jest social dance Hanna Raszewska, Silent disco – nowa forma społecznej i rekreacyjnej funkcji tańca

Bartosz Miłosz Martyna

Performer – czyli kto?

Jadwiga Krowiak

Zmiany doświadczane przez uczestników zajęć z tańca współczesnego – perspektywa psychologiczna

Karolina Bilka

Polska literatura taneczna dla dzieci po roku 2008

Trans – Revista Transcultural de Música

www.sibetrans.com/trans

Vol. 18 2014

Vocal Performance: New Perspectives in the Study of Vocal Music

(Editora invitada / Guest editor: Úrsula San Cristobal)

Úrsula San Cristobal

Introduction to the Special Issue

Carlo Serra

Morfologie spaziali della voce nel mondo antico – The Spatial Morphologies of Voice in the Ancient Greek World

Davide Daolmi

I vestiti nuovi di Notre Dame – Notre Dame's New Clothes

Livio Giuliano

Far cantare il medioevo: tra accademici e trotskisti – Singing the Middle Ages: Between Scholars and Trotskyists.

Bianca de Mario

Voci, corpi, identità. L’immaginario dei moderni castrati nella performance contemporanea – Voices, bodies, identities: The Modern Imagery of Castratos in Contemporary Performance

Emilio Sala

La “mélodie de l’esprit” dei Frères corses come “voce acusmatica”. Musica e effetto dal mélodrame al cinema – The “Ghost Melody” as Acousmatic Voice. Music and Effect from Melodrama to Cinema

Nicola Scaldaferrì

Voce, corpo, tecnologie: storie da un piccolo paese arbëresh – Voice, Body, Technologies: Tales from an Arbëresh Village

Artículos / Articles

Daniel Fernando Castro Pantoja

Aguacero: A Semiotic Analysis of Paisaje Cubano con Lluvia by Leo Brouwer

Roberto Kolb Neuhaus (Universidad Nacional Autónoma de México)

La noche de los Mayas: crónica de una performance de otredad exótica

Dafne Muntanyola-Saura y Simone Belli

Emociones y música en movimiento. Discursos cruzados en una compañía de danza

The World of Music (New Series)

Vol. 4/1 2015

Sound Futures: Exploring contexts for music sustainability

(Guest Editors: Dan Bendrups & Huib Schippers)

Dan Bendrups & Huib Schippers

Preface: Sound Futures

Huib Schippers & Dan Bendrups

Ethnomusicology, Ecology and the Sustainability of Music Cultures

Anthony Seeger & Shubha Chaudhuri

The Contributions of Reconfigured Audiovisual Archives to Sustaining Traditions

Trevor Wiggins

Music, Education and Sustainability

Zhang Boyu, with Yao Hui & Huib Schippers

Report: The Rise and Implementation of Intangible Cultural Heritage Protection for Music in China

Dan Bendrups & Donna Weston

Open Air Music Festivals and the Environment: A Framework for Understanding Ecological Engagement

Alison Booth

Producing Bollywood: Entrepreneurs and Sustainable Production Networks

Richard Letts

Global Perspectives: The IMC Report on Forces Affecting Music Sustainability

The World of Music (New Series)

Vol. 3/2 2014

Music, Movement and Masculinities

(Guest Editors: Sydney Hutchinson and Marcia Ostashewski)

Henry Spiller

Introduction: Music, Movement, and Masculinities

Marcia Ostashewski

A Song and Dance of Hypermasculinity: Performing Ukrainian Cossacks in Canada

Barbara Rose Lange

“Good Old Days:” Critiques of Masculinity in the Hungarian Folk Revival

Jennifer Fisher

Why Ballet Men Do not Stand on Their Toes (but Georgian Men Do)

Sydney Hutchinson

Putting Some Air on Their Chests: Movement and Masculinity in Competitive Air Guitar

Lisa Overholser

Establishing Gendered Norms in Hungarian Staged Folk Dance through Ethnology and Heteronormativity

Barbara Sellers-Young

Masculine or Feminine – Ancient or Contemporary: Raqs Sharqi and a World of Converged Images

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