



# **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](http://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, Cagliari and Santu Lussurgiu (Sardinia, Italy)

2016. 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

## Editorial

Dear ESEM members,

The annual issue of the ESEM bulletin is being circulated, as usual, a few days in advance of our seminar. This year the ESEM meeting is going to be hosted by the V. Sarajishvili State Conservatoire in Tbilisi, Georgia – the furthest East that ESEM members have gathered so far. The programme of the event is included in the following pages: the readers will be able to appreciate for themselves its richness and variety. The presentation of academic papers and posters is going to be accompanied by a number of workshops, performances and an excursion which add to the excitement and the high expectations.

In the past twelve months work around ESEM has proceeded quite smoothly, with progress on publications from recent seminars being made with regularity, and prospects and plans for future seminars looking particularly promising.

During the 2016 meeting in Sardinia, Gerda Lechleitner reached the end of her 3-year term as ESEM Treasurer and Ana Hofman was elected as her successor. However, as many will have probably noticed when renewing their membership online, Gerda has *de facto* still been managing our accounts because of an unexpected bureaucratic hiccup which was encountered in the transfer of our finances to Slovenia and which is currently in the process of being resolved. Therefore, I would like to acknowledge Gerda both for serving her original term with constant dedication, commitment and enthusiasm, and for bearing with this longer-than-expected transition period which will hopefully soon lead to the final handover of her job. Similarly, I would like to express my gratitude to Ana for her positive attitude collaborating with me and – mostly – ESEM president Britta Sweers in discussing solutions to quite tedious and complex matters.

One of the most recent developments is that ESEM has now a presence on social media through a Facebook page, setup with the precious help of Thomas Hilder. With this initiative, we hope to increase the visibility of ESEM and to further promote communication with and among members: we envisage that for those who have access to it, Facebook will go hand in hand with the news circulated via email and will integrate those with more information about our seminars.

The other project we have been working on in the past year concerns the creation of a ESEM archive: the idea (briefly presented at the General Assembly in Santu Lussurgiu) first arose when our colleague Tran Quang Hai contacted us to arrange the handover of a number of boxes which were given to him by the late ESEM Secretary General Peter Crowe and which are believed to contain ESEM papers by Crowe himself and John Blacking. Britta Sweers and myself have been in contact with Tran Quang Hai and hope to be able to complete the delivery of the boxes soon. Giovanni Giuriati has kindly offered to host the physical archive at the Fondazione Cini, in Venice. At the same time, our plan is to digitise the materials and make them available online, on the ESEM website, which will thus be enriched by a more substantial section dedicated to the history of ESEM and which we hope will become a useful resource and reference for discipline in Europe.

The following pages include the minutes of the General Assembly held in Sardinia which will be discussed in Tbilisi for approval. I am grateful to Ardian Ahmedaja for taking the minutes and to those members who have contributed to this issue of *ESEMpoint*.

I would also like to take this opportunity to acknowledge all CORD members for always giving prompt advice and promoting the friendly and supportive atmosphere that ESEM is proud of. A separate and special mention is deserved by Marta Dahlig, who has provided invaluable help in the management of our website and who has managed to turn a few cold sweats into smiles of relief.

Laura Leante

## XXXII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Santu Lussurgiu, Sardinia, Italy

### ESEM GENERAL ASSEMBLY

#### MINUTES

22<sup>nd</sup> September 2016, 18:00 - 19:00

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 those who have passed away during the past year.

Apologies were received from: Shai Burstyn, Ursula Hemetek, Frank Kouwenhoven, Krister Malm, Zuzana Yurkova.

1. APPROVAL OF THE MINUTES OF THE 2015 SEMINAR: The minutes of the 2015 Seminar – published in *ESEMpoint* 51 – were approved.

### 2. PRESIDENT'S REPORT

2.1 Britta Sweers commented on the good organisation of the Sardinian seminar.

2.2 The ESEM secretariat has been working on forthcoming seminars. In 2017 the seminar will be held in Georgia. The organisation for the next year is ongoing and it looks good. In 2018 it is likely to be hosted by Anda Beitāne from the Music Academy in Riga, Latvia.

2.3 The ESEM secretariat has been working on an plan to create a small archive for ESEM. The idea first arose when Tran Quang Hai informed ESEM that he holds a number of boxes believed to contain ESEM-related papers which used to belong to Peter Crowe and possibly John Blacking. Giovanni Giuriati has offered to host the archive at the Fondazione Giorgio Cini, Venice.

2.4 The ESEM secretariat has been discussing a possible ESEM presence on Facebook.

2.5 Britta Sweers reported that ESEM is now being noticed more and more in the international research community.

### 3. SECRETARY GENERAL'S REPORT

3.1 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).

3.2 ESEM mailing list: it now includes about 350 working addresses.

3.3 ESEM membership: the core number of members is going up. It is difficult to map a clear geographic distribution of the ESEM members, because many members are based in countries different from those of their origin.

3.4 Laura Leante reminded attendees that the membership is on a calendar year basis.

3.4 Members were encouraged to notify the Secretary General of any change of address or contact detail as soon as possible.

### 4. TREASURER'S REPORT

4.1 Gerda Lechleitner reported that ESEM finances are in good health.

4.2 ESEM will contribute to the publication edited by Zuzana Yurkova.

### 5. FINANCIAL REPORT – submitted by Gerda Lechleitner

5.1 Financial report for the period September 3rd 2015 – September 14th 2016

Balance (3.9.2015)	<u>EUR 13.818,78</u>
Subscriptions	EUR 1.507,27
Account management (+ KEST)	-EUR 10,02
Interests	+EUR 40,14
All bank interests	+EUR 30,12
Balance new account (14.9.2016)	<u>EUR 15.356,17</u>
Result 2015-2016	
Total funds available 14.09.2016	EUR <u>15.356,17</u>
Total funds available 03.09.2015	EUR <u>13.818,78</u>
Result 3.09.2015-14.09.2015	<u>+EUR 1.537,39</u>

5.2 The financial report was approved.

## 6. ESEM PUBLICATIONS

6.1 Laura Leante reminded members that the annual bulletin is distributed via email to the ESEM mailing list and is additionally available online at <http://esem-music.eu>.

6.2 ESEM encourages publications from seminars as open access edited volumes of peer-reviewed articles, selected from the presentations.

6.3 Britta Sweers pointed out how open access helps limiting expenses and, as a result of this, ESEM can consider offering financial support for the production, for example for English language proof-reading.

6.4 Updates on recent and forthcoming publications:

- Two volumes from the ESEM Prague 2011 have been published. The most recent one, *Crossing Bridges. Music, Intergenerational Transmission and Transformation*, edited by Zuzana Yurkova and David Verbuč, is now available online at [www.etnomuzikologie.eu/index.php/publikace](http://www.etnomuzikologie.eu/index.php/publikace)
- A collection of papers from the Ljubljana Seminar (edited by Ana Hofman and Thomas Hilder) is currently in preparation;
- A collection of papers from the Bern Seminar (edited by Britta Sweers) is currently at peer-review stage;
- A collection of papers from the Limerick Seminar is currently at early peer-review stage;
- A collection of papers from the Sardinian Seminar will be edited by Ignazio Macchiarella, Giovanni Giuriati and Marco Lutz.

6.5 Laura Leante reminded members that on the ESEM website there is now a document for potential organisers which includes guidelines for publications.

## 7. WEBSITE

7.1 ESEMpoint: most of the past issues are now available as .pdf files on the website. Laura Leante acknowledged Giovanni Giuriati and Britta Sweers for their help locating past issues and encouraged members to help finding the few old bulletin issues still missing.

7.2 A plan to create a small ESEM archive was discussed (see point 2.3 above). While the physical archive can be hosted by the Fondazione Cini in Venice, a digitised version of the papers can be made available online on the ESEM website. The Fondazione Cini has the infrastructure to help with that as well.

## 8. ELECTIONS

8.1 Laura Leante reported that it had become ESEM practice to elect 3 CORD members one year and 4 the following year in order to ensure the smooth continuation of our work. Recently, however, the formula has become 2 + 5. It was proposed to go back to the 3 + 4 by 2018. In 2016, 5 CORD members need to be elected, and in 2017 2 members. It was proposed that in 2018 4 CORD members would be elected for two years and 1 for one year: this will allow us to revert to the 4 + 3 formula.

8.2 Gerda Lechleitner reached the end of the term as treasurer and did not wish to be nominated again.

8.3 The only nomination for the treasurer role received was for Ana Hofman. The Assembly confirmed the election of Ana Hofman as new ESEM treasurer (no vote against).

8.4 Election were held for 5 CORD members among 6 nominations.

The 2015-2016 officers included Ardian Ahmedaja (Austria), Shai Burstyn (Israel), Ewa Dahlig-Turek (Poland), Ursula Hemetek (Austria), Ana Hofman (Slovenia), Frank Kouwenhoven (Netherlands), Dan Lundberg (Sweden).

Shai Burstyn, Ewa Dahlig-Turek, Ursula Hemetek, Ana Hofman and Frank Kouwenhoven reached the end of their term. (Ana Hofman had been elected as new treasurer and was not included the CORD election.)

Nominations were received for the following members:

Ewa Dahlig-Turek (Poland), Thomas Hilder (Norway), Zuzana Jurkova (Czech Republic), Frank Kouwenhoven (Netherlands), Gerda Lechleitner (Austria), Ignazio Macchiarella (Italy).

Serena Facci and Keith Howard counted the votes.

The elected CORD members were: Ewa Dahlig-Turek (Poland), Thomas R. Hilder (Norway), Frank Kouwenhoven (Netherlands), Gerda Lechleitner (Austria), Ignazio Macchiarella (Italy).

Laura Leante acknowledged Shai Burstyn and Ursula Hemetek for their precious contribution as CORD members. Particular congratulations to Ursula Hemetek for her new role as as General Secretary of ICTM.

## 9. FORTHCOMING SEMINARS

9.1 ESEM 2017 will be hosted by the Tbilisi State Conservatoire in Tbilisi, Georgia. The chair of Seminar will be Rusudan Tsurtsunia.

Laura Leante reported that Georgian colleagues support film and poster presentations.

The proposed dates (to be confirmed) are 5 – 9 September 2017.

## 10. ANY OTHER BUSINESS

10.1 Laura Leante encouraged attendees to renew their membership.

10.2 The organisers of ESEM 2016 and the full team in both Cagliari and Santu Lussurgiu were acknowledged for the excellent organisation of the seminar.

(Minutes taken by Ardian Ahmedaja)

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# XXXIII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

5/9 SEPTEMBER 2017

V. Sarajshvili State Conservatoire

TBILISI, GEORGIA

## PRELIMINARY PROGRAMME

**Tuesday, September 5**

**08:30-09:15 Registration**

**09:15 – Prof. Rezo -Kiknadze**, Rector of Tbilisi State Conservatoire  
**Dr. Prof. Britta Sweers**, President of ESEM  
 – Welcome Speech

### ETHNOMUSICOLOGIES IN 21<sup>ST</sup> CENTURY: NEW RESEARCH AND METHODS

**Session 1, 09:30–11:00**

Chair: Rusudan Tsurtsunia

**Joseph Jordania** (Australia/Georgia) – Shaping Ethnomusicology: from 19<sup>th</sup> to 21<sup>st</sup> Centuries  
**Rytis Ambrazevičius** (Lithuania) – Cross-Cultural Study of Music Perception and Its Implications from the Ethnomusicological -Perspective  
**Gerda Lechleitner** (Austria) – Sound Recordings Preserved as a Vision for Ethnomusicology

**11:00–11:30 Break**

**Session 2, 1:30–13:00**

Chair: Ewa Dahlig-Turek

**Slawomira Żerańska-Kominek** (Poland) – Vanishing Boundaries. Anthropologisation of (Ethno)musicology and Its Discourses  
**Caroline Bithell** (UK) – Local Musicking, Global Activism and a Borderless Ethnomusicology for the 21<sup>st</sup> Century  
**Britta Sweers** (Switzerland) – A Heterogeneous Discipline at the Centre of Europe: Ethnomusicology in Switzerland

**13:00–14:30 Lunch**

**Session 3, 14:30–16:00**

Chair: Anda Beitāne

**Žanna Pärtlas** (Estonia) – Music Analysis in 21<sup>st</sup> Century Ethnomusicology: Merging the Insights of the “Western” and “Eastern European” Ethnomusicological Traditions  
**Marina Kaganova** (USA) – Between the Voice and the World: Community as Mediated Through Vocal Musical Practice  
**Helen Rees** (USA) – Twentieth-Century Legacies in Twenty-First Century Ethnomusicology: a Tale of Connections Made, Broken, and Made Again in Los Angeles and Bangkok

**16:00–16:30 Break**

**Session 4, 16:30–17:30**

Chair: Susanne Ziegler

**Laudan Nooshin** (UK) – ‘Angel of Salvation’? Gender Dimensions of Music and the Internet in Iran  
**Hettie Malcomson** (UK) – Academic Knowledge, Hip Hop and Violence in Mexico

**20:00 Concert – Georgian and Italian Traditional Songs**

Welcome Reception - Grand Hall of the Conservatoire

**Wednesday, September 6****ETHNOMUSICOLOGIES IN 21<sup>ST</sup> CENTURY:  
NEW RESEARCH AND METHODS****Session 5, 09:30–11:00**

Chair: Hettie Malcomson

**Marija Dumnić** (Serbia) – Urban Folk Music in the Balkans’ Soundscape  
**David Verbuč** (Czech Republic) – Living and Touring with American DIY Youth: Participation and Ethnography in Western Popular Music Research  
**Thomas R. Hilder** (Norway) – Singing the New Europe: LGBT Choirs and the Geopolitics of Queer European Citi-zenship

**11:00–11:30 Break****Session 6, 11:30–13:15**

Chair: Helen Rees

**Gregory Barz** (USA) – Rhythm of Change: African Music and African Politics  
**Alena Libánská** (Czech Republic) – The Ethnomusicologist as a Subject of Her Own Research: the Use of a Reflexive Approach in the Research of Balkan Music in Prague

**Panel (2)** – Problems of Method in a Fieldwork among the Immigrant Christian Communities in Rome

**Serena Facci** (Italy) – Comparative Approaches  
**Alessandro Cosentino** (Italy) – Key Figures and Innovators in New Musical Contexts

**13:15–14:30 Lunch****Session 7, 14:30–16:00**

Chair: Caroline Bithell

**Panel (4)** – New Approaches in Georgian Ethnomusicology  
**Rusudan Tsurtsunia** (Georgia) – Georgian traditional music today: revival as preservation?  
**Teona Lomsadze** (Georgia) – Georgian Ethno-Fusion Groups: Another Alternative for the Preservation of Traditional Music  
**Nino Razmadze** (Georgia) – Georgian Panpipe (Larchemi/Soinari): Tradition and Innovation  
**Baia Zhuzhunadze** (Georgia) – The Formal Teaching/Learning of Georgian Traditional Music (at the turn of the 20<sup>th</sup>-21<sup>st</sup> Centuries)

**16:00–16:30 Break****Session 8, 16:30–17:10**

Chair: Žanna Pärtlas

**Poster Presentations**

**Gia Baghashvili** (Georgia) – Georgian Polyphony and Polyaesthetic Consciousness  
**Nona Lomidze** (Austria/Georgia) – Prerequisites for Georgian Singing to be Put on the Market  
**Sophiko Kotrikadze** (Georgia) – The Challenges of the 21<sup>st</sup> Century and Georgian Ethnomusical Practice  
**Nino Naneishvili** (Georgia) – On the Types of Christian Liturgical Music in Today’s Georgia

**17:10–17:30 Discussion**

**20:00 Workshops:**

**Rachan round dance (led by Tornike Skhiereli)**

**Gurian song with *krimanchuli* (led by Levan Veshapidze)**

**Thursday, September 7**

**WELCOME TO THE SECOND WORLD: ETHNOMUSICOLOGY IN FORMER COMMUNIST COUNTRIES**

**Session 9, 09:30–10:30**

Chair: Dan Lundberg

**Razia Sultanova** (UK) – Cultural Study of Music in Soviet and Post-Soviet Times

**Susanne Ziegler** (Germany) – Ethnomusicology in Berlin around 1989 – Meeting Point of East and West

**Tamaz Gabisonia** (Georgia) – Georgian Authored Folk Song of the Soviet Epoch, as a Victim of “Authenticism”

**11:00–11:30 Break**

**Session 10, 11:30–13:00**

Chair: Laura Leante

**Ulrich Morgenstern** (Austria) – Public Discourse on Folklore in Contemporary Russia between Artistic Practice and Ideology

**Anda Beitāne** (Latvia) – Let’s Go to the Market? The Folklore Festival as a Marketplace

**Dan Lundberg** (Sweden) – Market, Consumption and Folk Music

**13:00–14:30 Lunch**

**Session 11, 14:30–15:45**

Chair: Laudan Nooshin

**Panel (3)**

**Marko Kölbl, Tatjana Marković** (Austria), **Adriana Sabo** (Serbia) – The Sonic Dimension of Gender. Interdisciplinary Perspectives on Voice in the Post-Yugoslav Area

**15:45–16:15 Break**

**Session 12, 16:15–17:30**

Chair: Rytis Ambrazevičius

**Thomas Solomon** (Norway) – Musical Mediations of Laz Identity: Market Economy Ethnicity on the Turkish Eastern Black Sea Coast

**Panel (2)** – Echoes from Greco-Roman Past: Polyphony in the Classical World

**Manuel Lafarga** (Spain) – Polyphonic Traditions in the Greco-Roman World

**Penelope Sanz** (Spain) – Polyphonic Instruments in the Greco-Roman World

Chair: Thomas Solomon

**Poster Presentations, 17:30–17:50**

**Sébastien Leblanc** (Canada) – The Musical Integration of Romanian and Moldovan Migrants to Montreal’s Multicultural Society

**Ortensia Giovannini** (Italy) – Many Small Homelands, Many Attractive “Products”: Methodologies for a Non-Unique Diaspora

**Discussion, 18:00–18:15**

**18:30–20:00 General Assembly**

**Friday, September 8**

**MARKET ECONOMY POLITICS:  
THE MANY FACES OF TRADITIONAL MUSIC AND DANCE**

**Session 13, 09:30–11:00**

Chair: Joseph Jordania

**Panel (4)**

**Arleta Nawrocka-Wysocka** (Poland) – Cultural and Religious -Borderlands in Polish Ethnomusicology before and after 1989 – with an Emphasis on Areas Inhabited by Lutherans

**Ewa Dahlig-Turek** (Poland) – The (Polish) Ethnomusicologist on the Free Market

**Teresa Nowak** (Poland) – Market Economy Politics: the Many Faces of Traditional Music and Dance. Recent Recordings of Traditional Music in Poland: What do We Wish to Preserve Through Them?

**Tomasz Nowak** (Poland) – An Ethnomusicologist between the Stage and the Jury Table: the Polish Case

**11:30–13:00 Lunch**

**13:00–21:00 Cultural Program (Ananuri, Mtskheta)**

**Saturday, September 9**

**MARKET ECONOMY POLITICS:  
THE MANY FACES OF TRADITIONAL MUSIC AND DANCE**

**Session 15, 09:30–11:00**

Chair: Razia Sultanova

**Linda Cimardi** (Italy) – Lifestyle, Work and Leisure: the Niche Economy of World Music Practice in Croatia

**Mats Nilsson** (Sweden) – Moving Music – Dance as a Mode of Using Music

**Alla Sokolova** (Russia/Adygheya) – Adyghe Traditional Dance in Socio-Cultural Discourse

**11:00–11:30 Break**

**Session 16, 11:30–12:00**

Chair: Ulrich Morgenstern

**Poster Presentations:**

**Luke Fowlie** (Canada) – From Cameroon to Montreal: Musical Choices and Social Representation among Grassfields Diasporic Communities

**Galina B. Sychenko** (Russia) – A New Interdisciplinary Research Project of Comparative Studies of Turkic and Slavic Song Traditions in Siberia: on Song Typology

**Austė Nakienė** (Lithuania) – “Forest Brothers”: Historical Narrative and Singing

**12:00–12:15 Discussion**

**12:30–14:00 CLOSING OF ESEM 2017**

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## NEWS

**Call for papers: 'Chinese Music as cross-culture'  
21st CHIME meeting, Lisbon, Portugal, 9-13 May 2018  
Macau Scientific and Cultural Centre & University of Lisbon**

From 9 to 13 May 2018, the 21<sup>st</sup> International meeting of CHIME, a worldwide platform of scholars and aficionados of Chinese music, will be hosted by the Macau Scientific and Cultural Centre (CCCM) in Lisbon, Portugal. This lively event, with panels, films, paper sessions, concerts, workshops and exhibitions, is organized in close cooperation with the Ethnomusicology Institute of the New University of Lisbon and the Confucius Institute of the University of Lisbon.

We stepped up our exchanges with colleagues in Lisbon during several small-scale seminars in the past few years. We are now ready for a major international gathering, and for a passionate confluence of musical spirits and talents in the wonderful ambiance of thriving, coastal Lisbon. The event will take place, once again, under the patronage of Fundação Jorge Álvares.

We picked a suitably broad and challenging overall theme for the occasion: *Chinese music as cross-culture*. We invite students, scholars and artists in the realm of Chinese music to submit proposals for individual papers or panels, or posters about this theme (for more on this theme, see further down below).

For this event, we explicitly promote and support poster presentations, and will allot ample space and time to one or more poster sessions – which will *not* be held in parallel with other events. The posters will take pride of place in our programme. This not only because we expect an unusually big number of participants, whom we wish to accommodate as much as possible, but also because we think posters are an ideal format for presenting *first-rate* research: posters allow presenters to speak about their topic for much longer than in any paper format, and there is also more time for questions and debate. We hope to turn the floors of CCCM into a lively 'market' space, where the crowd can move around freely and individually, and presenters will introduce their research on posters (with photos, graphs, music notations etc.), and with the help of music and film samples on laptops.

Naturally, there will also be ample room for conventional papers, and for concerts and demonstrations by a truly fine range of prominent musicians and ensembles from rural and urban China. Whether you are in for *very* traditional Chinese sounds, or for a bout of Portuguese *fado* in Chinese guise, whether you like small-scale musicking or prefer 'big bands' and surprises, you will find something of interest in our upcoming Lisbon meeting.

*The main theme: Chinese music as cross-culture*

In his pivotal book on *Culture* (1999), the anthropologist Adam Kuper argues that all culture is cross-culture: separating out any cultural sphere and treating it entirely in its own terms is a poor strategy, claims Kuper, because it tends to draw attention away from what human beings have in common, instead of encouraging us to communicate across national, regional, ethnic and religious boundaries, and to venture between them.

So how can we relate this to Chinese music? Evidently, a great deal of Chinese urban music-making today shows major influences from Western (especially pop and classical) music, and the

same could be said of many rural genres of Chinese music. But there is not just 'the West', and there is not just one-way traffic in music. Throughout the centuries China has maintained extensive cultural relationships with other parts of Asia. And the country itself is a vast and varied territory, in ethnic, religious, geographical and cultural terms. Numerous factors have brought about – and are still shaping – local, regional and supposedly 'national' styles and musical alliances. It needs a keen observing eye to discern the complexities of any performing tradition, also on micro-levels.

In the upcoming CHIME meeting in Lisbon, we wish to explore Chinese music from this perspective, across the entire spectrum of musical genres, from ancient court music and other genres from the remote past to present-day Chinese pop, rock and jazz. The challenge is to discern how different influences have shaped specific genres – not just in urban contexts, but also within local rural and supposedly ethnically or culturally 'homegeneic' traditions. How did local musical artists exert mutual influence? How did local 'schools' or 'styles' of music develop in mutual interaction? Our basic point of departure is that *all* Chinese music (like all other music) is 'cross-culture'.

One specific focus will be **musical instruments** (bearing in mind that so many musical instruments now viewed as 'Chinese' were originally imported from abroad, or did eventually travel elsewhere – to Asia, to the West, including to the shores of Portugal and beyond).

During the Lisbon CHIME meeting, the Macau Cultural and Scientific Centre will proudly present an exhibition of Chinese and Asian musical instruments from its own collection as well as from other collections present in Portugal.

Another subtheme explored in this conference will be the **musico-cultural relations between Portugal and wider Asia**, more specifically with China. Last but not least, we remain, as in every year's meeting, a platform for presentations about **on-going research in Chinese music**.

#### Submission of abstracts

The Programme Committee for the Lisbon Meeting consists of Enio de Souza (CCCM), Frank Kouwenhoven (CHIME), François Picard (Université Paris-Sorbonne), Helen Rees (UCLA) and Shao Ling (Universidade de Aveiro). Abstracts of around 300 words are invited for individual posters or for twenty-minute presentations on the conference theme. (Please indicate specifically if you are *not* willing to offer your presentation as a poster, and can only present it as a spoken 20-minute lecture).

Proposers may also submit panel sessions of a maximum of 120 minutes (including discussion). In this case, an abstract of around 300 words should detail the focus of the panel as a whole, with abstracts of 100-200 words for each contribution.

The **deadline** for submission of abstracts is **31 October, 2017**. Notification of acceptance or rejection will take place by 31 January, 2018. An early acceptance policy will be implemented for those in need of conference confirmation for grant or visa applications. All abstracts should be forwarded to the Programme Committee of the 20th Chime meeting, c/o Frank Kouwenhoven, Email: [chime@wxs.nl](mailto:chime@wxs.nl) For more on the conference, you can check [www.chimemusic.nl](http://www.chimemusic.nl)

Frank Kouwenhoven

## News from the ICTM: Secretariat moves to Vienna

The Secretariat of the International Council for Traditional Music (ICTM) has moved from Ljubljana, Slovenia to Vienna, Austria. During the most recent ICTM World Conference (Irish World Academy of Music and Dance, University of Limerick, Ireland, 13–19 July 2017), Ursula Hemetek became Secretary General, and the Secretariat is now located at the University of Music and Performing Arts Vienna. The Executive Assistant Carlos Yoder will continue carrying out his work from Ljubljana.

In the course of ratifying new Statutes for ICTM there has been much discussion about democracy and transparency in the Council. The new Secretary General encourages discussion and ideas from the membership to be brought to the Secretariat.

The composition of the new Board of the ICTM shows the great diversity of regional/geographical representation which the Council stands for as “a bond among peoples of different cultures”: The current members of the Executive Board are: Salwa El-Shawan Castelo-Branco (President, Portugal), Svanibor Pettan (Vice President, Slovenia), Razia Sultanova (Vice President, UK), Bussakorn Binson (Thailand), Naila Ceribašić (Croatia), Catherine Foley (Ireland), Miguel A. García (Argentina), Don Niles (Papua New Guinea), Marie Agatha Ozah (Nigeria), Jonathan P.J. Stock (UK/Ireland), Tan Sooi Beng (Malaysia), Terada Yoshitaka (Japan), J. Lawrence Witzleben (USA), and Xiao Mei (China).

The relationships with ESEM are personally very close. Additionally, the ESEM-symposium in Limerick was part of a joint meeting of ICTM and SEM.

The Secretariat hopes for close cooperation with ESEM.

A warm invitation is extended to the next ICTM World Conference which will be held at Chulalongkorn University (Bangkok, Thailand) from 11 to 17 July 2019. You are all very welcome to attend!

Ursula Hemetek



Svanibor Pettan, former Secretary General of ICTM (left) and Ursula Hemetek, current Secretary General of ICTM (right), during the Closing Ceremony of the 44th ICTM World Conference, 13-19 July 2017, Limerick, Ireland.  
Photo by Javier Silvestrini.

## PUBLICATION ANNOUNCEMENTS

**Lechleitner, Gerda & Christian Liebl (eds.). 2017. *Epic Folk Songs from Bosnia and Herzegovina. The Collection of Matija Murko (1912, 1913)*. Series 16. (Sound Documents from the Phonogrammarchiv of the Austrian Academy of Sciences. The Complete Historical Collections 1899-1950. Vienna: Austrian Academy of Sciences Press.**

This edition – comprising the collections of Matija Murko, made in 1912 and 1913 – releases all his recordings preserved in the Phonogrammarchiv; it also aims to shed light on Murko's research and phonographic fieldwork in Bosnia and Herzegovina, which he carried out just before the outbreak of World War I.

Murko was convinced that his research into epic singing could be improved considerably by using a recording device. Although Murko's activities are quite well known, e.g. from his publications (1913 and 1915), his sound recordings are still waiting to be noticed and distributed. Murko was supported by the Balkan Commission and the Phonogrammarchiv (both part of the former Imperial Academy of Sciences in Vienna); moreover, Murko's results can be considered the basis for Milman Parry's ground-breaking research in the field of orality, since his meeting with Murko in Paris in 1928 stimulated Parry's studies in former Yugoslavia.

This edition could not have been prepared had it not been for the fruitful cooperation with the University of Sarajevo, Academy of Music, Department of Musicology and Ethnomusicology. The two ethnomusicologists, Jasmina Talam and Tamara Karača Beljak, have been known to us for years and so it was a welcome opportunity to have them as specialists for this publication. It is to their efforts that we owe the transcriptions of the (partly rather bad) recordings and the insightful comments concerning Murko's research and results in relation to contemporary and later scholars. Moreover, Muhamed Arnaut compiled a dictionary of old and lesser known Bosnian words found in Murko's recordings for better understanding of the epic songs as recited more than 100 years ago. For ethnomusicologists and researchers of folk literature, Murko's recordings are extremely valuable because they represent a manner of performing epic songs which one can no longer find in contemporary live folk musical practice.

Gerda Lechleitner

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**REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE**  
**August 2016 – August 2017**

**Cahiers d'ethnomusicologie**  
**Vol. 29 2016**

*Dossier: Ethnomusicologie appliquée*

(Coordonné par Laurent Aubert, Monique Desroches et Luciana Penna-Diaw)

*Laurent Aubert, Monique Desroches et Luciana Penna-Diaw*

L'ethnomusicologie appliquée, pour qui? pourquoi?

*Jessica Roda*

Le patrimoine à la lumière de l'ethnomusicologie. Collaboration, implication et réflexivité

*Olga Velitchkina*

L'ethnomusicologie chantante. Cas d'implication des chercheurs dans le mouvement revivaliste en Union Soviétique et en Russie

*Monika Stern*

Les cheminements de l'ethnomusicologue. D'une ethnomusicologie de sauvegarde vers une ethnomusicologie du contemporain

*Anne Damon-Guillot*

Les livres-disques de musiques du monde à destination

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du jeune public. Quels outils pour quelle médiation?

*Julian Whittam*

Rapatriement musical, rapatriement culturel: le cas des Haidas et des Ilnus du Canada

*Marie-Christine Parent*

De la nécessité de l'implication du chercheur sur le terrain. Vers une ethnomusicologie de la rencontre

*Lúcia Campos*

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Ethnomusicologie et recherche-action: le patrimoine musical des Nanterriens

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In Memoriam Claire Schneider (1975-2016)

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Europeiske spor i hardingfelespringaren

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*Bjørn Aksdal*

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*Gwen Ansell*

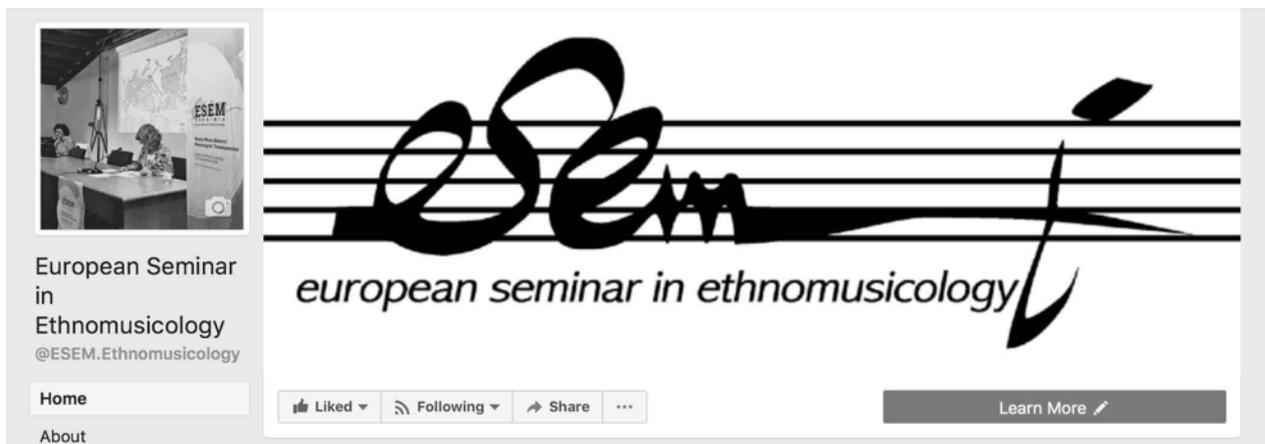
Who's Got the Map? Scholarship, Journalism and Essentialism in Writing on South African Jazz

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The image shows a screenshot of the Facebook profile for the European Seminar in Ethnomusicology. On the left, there is a profile picture showing a seminar session with a whiteboard and a banner that reads "ESEM ETHNOMUSICOLOGY". Below the picture, the text reads "European Seminar in Ethnomusicology @ESEM.Ethnomusicology". There are navigation buttons for "Home" and "About". The main cover photo features a stylized logo where the letters "ESEM" are written in a large, black, cursive font on a musical staff. Below the staff, the text "european seminar in ethnomusicology" is written in a smaller, black, sans-serif font. At the bottom of the cover photo, there are interaction buttons: "Liked", "Following", "Share", and a three-dot menu. A "Learn More" button is located in the bottom right corner of the cover photo area.

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