



ESEM*point*

54

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

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 500 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, Tbilisi 2017, Riga 2018. Seminars last 4-5 days each and are usually held in September.

ESEM web site: www.esem-music.eu

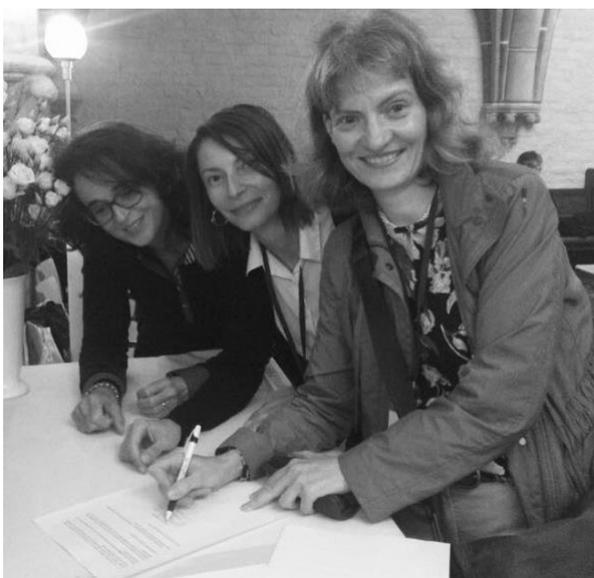
ESEM logo by Nicole Despringre

Editorial

Dear colleagues and friends,

This new issue of the bulletin reaches you with some important news concerning the formal status of ESEM.

In the editorial published in *ESEMpoint 53*, I already mentioned the decision ratified by the General Assembly held in Tbilisi in 2017 to register ESEM legally as a society: this followed the increasing difficulties encountered by our treasurers to manage our bank accounts transparently and in particular to open a new one in Slovenia after Ana Hofman was elected as treasurer three years ago. An intense period of work followed, during which a draft of a revised version of the ESEM constitution was prepared in the light of legal advice received by Ana. This document was subject to close scrutiny first by CORD members and then, crucially, by the General Assembly in Riga last September, during two remarkably long, but necessary meetings. The biggest challenge of the overall process was to comply with legal requirements, without compromising the informal nature of ESEM which is so dear to its members: I believe we were successful in achieving this goal, and I would like to acknowledge all those involved for their patience and precious advice. The minutes of the General Assembly held in Riga are included in this bulletin: since the constitution document was quite extensively amended, Gerda Lechleitner (who took the minutes) and I decided to include in this bulletin the whole of the revised constitution as a separate document, immediately following the minutes of the Assembly.



From the left: Secretary Laura Leante, Treasurer Ana Hofman and President Britta Sweers signing paperwork leading to the legal registration of ESEM

After further bureaucratic steps, ESEM was legally registered as a society in Slovenia in April 2019 and a new bank account has now been opened. In the coming weeks we will be able to complete the long handover process from our former treasurer. Both Gerda Lechleitner, whose job has effectively extended over four years after the end of her formal mandate as treasurer, and Ana Hofman, who has been painstakingly mediating between us and her legal advisors throughout this time, deserve a special acknowledgement for their patience, dedication and commitment to ESEM.

The rest of the ESEM business has proceeded smoothly throughout the year. I would like to thank all members

of the CORD for their support, including Marko Koelbl, who has kindly agreed to look after our Facebook page. My deep gratitude goes, as always, also to Marta Dahlig, who has generously continued to look after our website.

I would like to encourage ESEM members and colleagues to keep sending their news and announcements for circulation both through this bulletin and through Facebook and email. In particular, I would like to renew the call for help in our search for issues number 8 and 11 of *ESEMpoin*t, whose collection is almost complete and now available on our website.

This year I am in the privileged position of writing this bulletin both in my role as Secretary General and as organiser of the forthcoming ESEM, which will be hosted in a few days' time, from 3 to 7 September, by the Music Department of Durham University, UK, and which will focus on the theme "Performing Bodies". The preliminary programme is included in the following pages.

I hope to see as many members as possible in Durham next month.

21 August 2019

Laura Leante

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XXXIII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

ESEM GENERAL ASSEMBLY

MINUTES

Riga, Latvia

6th September 2018, 14:35 - 17:20

Number of participants: approx. 20

Apologies: Apologies were received from Fulvia Caruso, Martin Clayton, Colin Quigley, Ignazio Macchiarella, and Udo Will

Proxies. The following members nominated a proxy for the meeting:

Christine Dettman – proxy: Britta Sweers

Ursula Hemetek – proxy: Marko Koelbl

Ana Hofman – proxy: Laura Leante

Ignazio Macchiarella – proxy: Ardian Ahmedaja

Colin Quigley – proxy: Ulrich Morgerstern

Marcello Source-Keller – proxy: Britta Sweers

The plenary commemorated John Blacking and those who have passed away during the past year.

1. APPROVAL OF THE MINUTES OF THE 2017 SEMINAR

The minutes of the 2017 Seminar – published in *ESEMpoint 53* – were approved

2. PRESIDENT'S REPORT

2.1 Britta Sweers discussed the developments of the process leading to the legal registration of ESEM: Gerda Lechleitner still is responsible as treasurer, while Ana Hofman is working hard to open a Slovenian-based account. During the General Assembly meeting held in Tbilisi, it was agreed to create a founding document; however, the legal team consulted by Ana Hofman did not accept the Constitution in its current shape and a number of amendments were required. Britta Sweers, Laura Leante and Ana Hofman created a document which is to be discussed in this meeting

2.2 Britta Sweers and Laura Leante have been liaising with Trần Quang Hải and Giovanni Giuriati to create an ESEM archive to be hosted by the Fondazione Cini in Venice: the process is still ongoing.

3. SECRETARY GENERAL'S REPORT

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

3.2 Laura Leante talked about the introduction of the new European GDPR “General Data Protection Regulation” (since 25th May 2018). To comply with GDPR requirements: 1) the ESEM membership database has been amended only to retain minimal personal information covering recent years; 2) the ESEM mailing list has been re-constituted (all list members – apart from few from whom evidence of explicit consent was available – have been asked, if still interested, to freshly provide explicit consent to use their email address)

4. TREASURER’S REPORT

4.1 Gerda Lechleitner (outgoing ESEM treasurer) reported that ESEM finances are in good health.

4.2 ESEM had provided support for two delegates attending the Riga seminar.

5. FINANCIAL REPORT – submitted by Gerda Lechleitner

5.1 Financial report for the period August 21st 2017 – August 27th 2018:

Balance (21.08.2017)	<u>EUR 16.431,12</u>
Subscriptions	EUR 969,34
Account management (+ KEST)	-EUR 0,40
Interests	+EUR 1,64
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All bank interests	+EUR 1,24
Balance new account (27.08.2018)	<u>EUR 17.401,70</u>
Total funds available 27.08.2018	EUR <u>17.401,70</u>
Total funds available 21.08.2017	EUR <u>16.431,12</u>
Result 21.08.2017-27.08.2018	<u>+ EUR 970,58</u>

5.2 The financial report was approved.

6. CHANGES TO THE CONSTITUTION

6.1 In order to legally register ESEM, a number of changes to the constitution were considered; these proposed changes were the result of discussion held in collaboration with legal advisors consulted by Ana Hofman. In addition to these, additional amendments were suggested by the Assembly.

2.1 A number of changes to the constitution were approved unanimously. These are enclosed in ESEMpoint 54 under the heading “ESEM Constitution (as approved during the 2018 General Assembly meeting)”.

The assembly agreed to give the Secretariat permission to make minor amendments if required by the Slovenian legal team: these amendments should not however change the substance of the version of the constitution approved by the assembly in Riga.

7. ESEM WEBSITE

7.1 Marta Dahlig's work on the ESEM website was acknowledged.

7.2 The website features an almost complete collection of ESEM bulletins: members were encouraged to help looking for the two missing issues: issue 8 and issue 11.

8. ESEM PUBLICATIONS

The publication "Cultural Mapping" (from the Bern seminar) is at copy editing stage
The Limerick publication has so far only two articles confirmed. Britta Sweers offered to publish them online.

The Sardinia meeting will result in two online publications.

Rusudan Tsurtsunia and Joseph Jordania will edit a collection of proceedings from the Tbilisi seminar.

9. ELECTIONS

9.1 Laura Leante reported that 5 CORD members are to be elected (4 for a term of two years and 1 for a term of 1 year).

The following members have reached the end of their mandate: Ewa Dahlig-Turek, Thomas Hilder, Frank Kouwenhoven, Gerda Lechleitner, Ignazio Macchiarella.

Nominations were received for the following members: Enrique Camara de Landa, Ewa Dahlig-Turek, Marko Koelbl, Ignazio Macchiarella, Gerda Lechleitner (the former accepted only for 1-year term).

9.2 The Assembly elected the nominated members.

10. UPCOMING SEMINARS

The XXXV ESEM will be hosted by Durham University (UK) in September 2019 and will be chaired by Martin Clayton and Laura Leante.

11. ANY OTHER BUSINESS

A vote of thanks to Anda Beitane and her team for the smooth running and excellent organization of the Riga seminar.

Minutes taken by Gerda Lechleitner with Laura Leante

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ESEM CONSTITUTION

(as approved during the 2018 General Assembly meeting)

1. NAME

1.1 The NAME of the association shall be THE EUROPEAN SEMINAR IN ETHNOMUSICOLOGY (also to be known as ESEM or as SEEM) and/or any relevant translation (Séminaire Européen d'Ethnomusicologie, Seminari Europeu d'Ethnomusicologia, etc).

1.2 The meetings of ESEM shall be held and its secretariat shall be based in Europe (defined broadly and inclusively). The organisation is open to all members independently of nationality, place of work or professional interests.

1.3 LANGUAGES for ESEM official purposes shall be English, French, and German, but any other language shall be acceptable for ESEM activities when translation is available to one of the official languages.

2. AIMS AND OBJECTS

AIMS AND OBJECTS are to cultivate the professional discipline of ethnomusicology in all its aspects by:

- (a) the holding of regular seminars (henceforth "Seminar/s") and the publication of their proceedings;
- (b) the periodic issue of an official bulletin;
- (c) the issue of and participation in any form of publication, including broadcasting, film, video- and sound-recordings;
- (d) the encouragement of national and international exchanges;
- (e) co-operation in programmes of cultural development and/or maintenance initiated in Europe, applied to any part of the world;
- (f) co-operation with other organisations or individuals sharing these aims.

3. MEMBERSHIP

3.1 Applications for membership in ESEM are made to the Secretariat via email or through the ESEM website, and are placed in one of the following categories:

- (a) ORDINARY MEMBERS, being those who pursue ethnomusicology in the professional sense and are in "Good Standing" (i.e. their subscriptions have been paid up to date in the calendar year or as determined by the Secretariat);
- (b) HONORARY LIFE MEMBERS, being those who have had a distinguished career, who have been ordinary members, and have been nominated by an ESEM member to the Secretariat, which makes a decision on the application with the other members of the CORD (the Co-ordinating Committee – see point 4 below). Honorary Life Members are elected as such at a Plenary ESEM Meeting and are not required to pay a membership fee;

(c) **STUDENT MEMBERS**, being those who pursue ethnomusicology as students and are in “Good Standing” (i.e. their subscriptions at a reduced rate have been paid up to date in the calendar year or as determined by the Secretariat). The status of “Student Member” can be claimed for a period no longer than five years;

(d) **INSTITUTIONAL MEMBERS**, being research institutions, libraries, archives, universities, government bodies, scholarly societies, and other bodies corresponding with ESEM aims that are in “Good Standing” (i.e. their subscriptions have been paid up to date in the calendar year or as determined by the Secretariat).

(e) **JOINT MEMBERS**, being any two partners who wish to be registered as Joint Members and are in “Good Standing” (i.e. their subscriptions at a reduced rate have been paid up to date in the calendar year or as determined by the Secretariat). Joint members receive one copy between them of any printed material distributed among members.

3.1.1 Membership fees are recommended by the CORD and approved by the Assembly of Members at the Plenary Meeting.

3.1.2 All members have the right to participate in the work of ESEM, and to realise their interests in the field of activities of ESEM. Members are kept informed of the programmes, plans, and activities of ESEM, as well as of its financial and material undertakings.

3.1.3 Members are expected to comply with the ESEM Constitution as well as with decisions made by the Secretariat and the Assembly of Members, to actively participate and contribute to the achievement of the goals and tasks of ESEM through their work, to provide ESEM with information that is necessary for the implementation of jointly agreed tasks, and to protect the reputation of ESEM.

3.2 All members have the right to vote and (with the exception of Institutional Members) to be nominated and elected to the bodies of ESEM.

3.2.1 **PROXY VOTING** may be assigned from one member to another one in Plenary Meetings and at CORD (the Co-ordinating Committee – see point 4 below) meetings. Proxy voting is coordinated by the Secretary General who collects nominations and acceptances and announces proxies at relevant meetings.

4. MANAGEMENT

4.1 The management of ESEM business shall be conducted by the Secretariat of the CORD, with the Secretariat directly responsible to the CORD, and the CORD to the Assembly of Members. Any ESEM member (as defined above at point 3.1) – with the exception of Institutional Members – can be nominated for membership of the CORD.

4.2 The **SECRETARIAT** shall consist of the President, the Secretary General, the Executive Secretary, and the Chair of the Seminar, who shall also be ex officio member of the CORD. The Secretariat shall be responsible for the general business of ESEM by convoking the Plenary Meeting, making decisions on the acquisition and management of assets, deciding on concluding contracts and working relationships, carrying out the implementation of the programme of work of ESEM, deciding on the admission and exclusion of members, taking

care of financial and material operations of ESEM, preparing drafts of legal acts, managing ESEM's assets, and carrying out other tasks as necessary.

The Secretariat shall be empowered to make decisions on behalf of the CORD, provided that these decisions are unanimous. Should the Secretariat be unable to form a unanimous decision, a meeting of the CORD must be convened.

4.2.1 The PRESIDENT shall be elected at a Plenary Meeting and may hold office for a term of three years, and may be re-elected to hold office for one additional term of three years. The President shall make a report on past activities to each Plenary Meeting.

4.2.2 The SECRETARY GENERAL shall be elected at a Plenary Meeting and may hold office for a term of three years, and may be re-elected to hold office for additional terms. The Secretary General shall conduct the business affairs of ESEM, maintain the records of membership, correspondence, contracts, and all administrative documentations of ESEM, convoke Secretariat and CORD meetings, prepare documents for Plenary Meetings, and present a report to each Plenary Meeting. The Secretary General shall establish the dates and places of each ESEM meeting by agreement with the Secretariat, and notify the ESEM membership in advance and in writing.

4.2.3 The EXECUTIVE SECRETARY is the person who represents ESEM legally. The Executive Secretary shall be elected at a Plenary Meeting and may hold office for a term of three years, and may be re-elected to hold office for additional terms. The Executive Secretary shall act as treasurer and shall be responsible for collecting membership fees. The Executive Secretary shall control the finances of ESEM and shall present a set of accounts to each Plenary Meeting; these accounts have to be audited by two other ESEM members who are not members of the CORD and who are selected by the CORD in advance of the Plenary Meeting. The Executive Secretary shall prepare yearly financial reports and sign material and financial acts of ESEM. To support the Executive Secretary, ESEM may engage financial professionals for financial and material operations.

4.2.3.1. When the Executive Secretary is unable to fulfil her/his duties or when a second signatory is required, the line of succession in representing ESEM legally is the President and next the Secretary General.

4.2.4 The CHAIR of a given Seminar shall be appointed in conjunction with the selection of the location of that Seminar. The Chair shall be responsible for that Seminar and for the Programme Committee, and shall hold office until the conclusion of that Seminar.

4.3 THE CORD

4.3.1 The CORD shall consist of the Secretariat plus other ESEM members such that the total number of the CORD members shall not exceed eleven. A quorum at its meetings shall be five and must include at least two who are not members of the Secretariat.

4.3.2 The members of the CORD other than the Secretariat shall be elected at a Plenary Meeting after the members of the Secretariat have been elected. They shall serve for a term of two years and may be re-elected for additional terms.

The terms of the CORD members other than the Secretariat should be overlapping so that approximately half of the CORD non-Secretariat members is elected at one annual Plenary Meeting and the other half at the next.

4.3.3 The CORD shall have powers to co-opt to its membership up to the number specified in 4.3.1 above. It shall also have power to designate any member to hold any office until the next Plenary Meeting.

4.3.3.1 Outgoing presidents of ESEM will automatically (*ex officio*) become supernumerary CORD members for one year. They have an advisory role but hold no right to vote at CORD meetings.

4.3.4 Any four members of the CORD may require the Secretary General to convene a meeting of the CORD, and the Secretary General shall do so within two months.

4.3.5 If in any year a Plenary Meeting is not held, all members of the CORD, including those whose term of office should conclude in that year, shall remain in office until the next Plenary Meeting.

4.4. THE ASSEMBLY OF MEMBERS

4.4.1. The ASSEMBLY OF MEMBERS is the highest body of ESEM: it includes all members and shall meet at Plenary Meetings (see point 4.5 below).

4.4.2. Tasks of the Assembly of Members include discussing and deciding about the work and activities of ESEM; receiving, discussing and approving the reports by the Secretariat; receiving, discussing, and approving the programme of work and guidelines of ESEM, as well as receiving, discussing, and approving any change to the Constitution; supervising financial matters; carrying out elections of the CORD; proclaiming Honorary Life Members; being consulted by the Secretariat on the organisation of Seminars; deciding on appeals against the decisions of the Secretariat and the CORD; deliberating on the dissolution of ESEM or its merger with other Associations; and discussing any other issue as needed.

4.5. THE PLENARY MEETING

4.5.1. The Plenary Meeting shall be convened by the Secretariat at ESEM Seminars.

4.5.2. An extraordinary Plenary Meeting can be convened by the Secretariat or requested by at least one-fourth of the members of ESEM; in this latter case, the Secretariat shall convene the extraordinary Plenary Meeting within six months from the receipt of the request. If the Secretariat does not convene the extraordinary Plenary Meeting within the prescribed time limit, the Plenary Meeting shall be convened by the proposer, who shall also submit the agenda with any relevant material. The Extraordinary Plenary Meeting can only deliberate on the matter for which it was convened.

4.5.3. A Plenary Meeting is quorate if at least twelve non-CORD members are present in person or by proxy. Voting can be carried out publically or in anonymised form. Votes will be passed in the Plenary Meeting by a simple majority of the votes cast (with the exception of voting for the dissolution of ESEM – see point 7 below).

4.5.4. Minutes of each Plenary Meeting shall be approved at the following Plenary Meeting by at least two ESEM members.

4.5.5. Plenary Meetings are open to the public.

4.6 ELECTIONS

4.6.1 Elections are held at the annual Plenary Meetings.

4.6.2 A call for nominations shall be issued at least two calendar months prior to the election date. Nominations shall be accepted up to three weeks before the election date (the precise date shall be specified in the call for nominations). Only ESEM members can be nominated; candidates must have agreed to the nomination.

5. SEMINARS

5.1 An ESEM Seminar shall be the occasion of an ESEM Plenary Meeting. Proposals to host future Seminars will be presented to the CORD and shall be ratified at a Plenary Meeting.

5.2 With the approval of a Plenary Meeting, regional groups may be formed under the name of ESEM by ESEM members to hold REGIONAL SEMINARS, such groups to be managed autonomously. Regional groups shall be required to present reports on their activities to each ESEM Plenary Meeting and to receive endorsement of the right to continue to describe themselves as part of ESEM.

5.3 With the approval of a Plenary Meeting, interest groups may be formed under the name of ESEM by ESEM members to hold INTEREST SEMINARS, such groups to be managed autonomously. Interest groups shall be required to present reports on their activities to each ESEM Plenary Meeting and to receive endorsement of the right to continue to describe themselves as part of ESEM.

6. FINANCE

ESEM shall be financed from members' fees. Subsidies, endowments, donations and grants shall be receivable by the Executive Secretary and applied to the aims of ESEM.

7. DISSOLUTION OF ESEM

The dissolution of ESEM must be ratified by the Assembly of Members convened in a Plenary Meeting or instructed by the law. In the event of a possible dissolution of ESEM, the Secretariat is obliged to inform members at least six weeks in advance of the Plenary Meeting. The act of dissolution is valid if it is approved by at least two-thirds of the members, voting at the Plenary Meeting either in person or by proxy. In the event of the dissolution of ESEM, the CORD will designate the placement of ESEM assets (financial, archival, or other) with one or more organisations with similar aims.

8. ALTERATIONS TO THE CONSTITUTION

Proposed changes to this Constitution must be sent to the Secretary General, with the signatures of the proposer and seconder, at least three months prior to a Plenary Meeting. Proposed changes shall be communicated to the membership and placed on the agenda of the Plenary Meeting. A two-thirds majority of ESEM members present at the meeting plus those who exercise their right to vote by proxy shall be required for any change to the Constitution to be passed. Proxies from absent members shall be valid for any such voting, and must be tabled at the opening of the relevant Plenary Meeting.

9. INTERPRETATION OF THIS CONSTITUTION

The English text shall be considered as the prime document, and the rules of procedure for the conduct of meetings shall be those of the European Parliament. In the event of dispute, an independent jurist-arbitrator shall be appointed by election at a Plenary Meeting upon a simple majority. The decision of the arbitrator shall be binding and final.

Riga, 6 September 2018

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**XXXV European Seminar in Ethnomusicology
3-7 September 2019
Music Department, Durham University, UK**

“Performing Bodies”

Preliminary programme

Tuesday, 3 September

10:00 Registration

10:45 Opening

11:00 Chair (tba)

Thomas Solomon

Music and the Body: from Cognition to Performance

Cornelia Gruber

Gazing at Dancing Bodies and Listening to Disembodied Music: Reflections on the Body and Embodiment in Research on Music and Dance

12:00 Lunch

13:00 Chair (tba)

Tharupathi Munasinghe

Shifting Identities: The Corporeal Simulation and Trans-Contextualization in Sri-Lankan Low-Country Drumming

Sayumi Kamata

Not Written, but Performed: Investigating Embodiment in Oral Mnemonics within Japanese Music

Ewa Dahlig-Turek

The Body-Instrument Relation in Studying Traditional Fiddling

14:30 Coffee break

15:00 Chair (tba)

Marie Cousin

Symbolic Embodiment of Music in the Dances of the Tambor de Mina and Tambor de Crioula, São Luis do Maranhão, Brazil

Mats Nilsson

Change and Stability in the Dancing Body During the 20th Century

17:30 Welcome reception

Wednesday, 4 September

09:30 Chair (tba)

Yuiko Asaba

Sexy Dance? Tango in Japan, the Performing Bodies, and their Liberation from Eroticism

Kendra Stepputat

The Tango-Danceability of Music: a Choreomusicological Approach to the Study of Tango Argentino

10:30 Coffee Break

11:00 Panel session: “Sounds, bodies and affects in music performing and listening”

Alenka Bartulović

The Affectivity of *Sevdalinka* in Post-Yugoslav Slovenia

Mojca Kovačič

Experiencing Political Atmosphere Through Collective Singing

Rajko Muršič

Performing Space, Body and Sounds: Autoethnography of Improvised Music and Dance Performance

Ana Hofman

“Our Bodies Shuddered”: Affect, Voice and Embodiment in Mass Singing of the Post-Yugoslav Activist Choirs

13:00 Lunch

14:00 Chair (tba)

Matthew Warren

Material and Corporeal Mediation in Western Classical Composers’ Compositions and the Disempowerment of the Corpus

Helia Marcal, Louise Lawson and Ana Ribeiro

The Body Within: Capturing Embodied Knowledges in the Conservation of Performance Art

15:00 Coffee Break

15:30 Chair (tba)

Linda Cimardi

Beyond Gendered Representation: Male and Female Bodies in Runyeye Dance

Jennifer Sheppard

Music for Keep-Fit Classes in Interwar Britain

17:00 Gospel workshop (optional)

Thursday, 5 September

09:00 Chair (tba)

Fulvia Caruso

The Role of Dance in Intercultural Communication

Jasmine Hornabrook

Sonic Belonging: Migration, Music and 'Home' in South Asian Britain

Julia Giese

Embodied Memories: Dance as an Access Point to Belonging and Identity in the Diasporic Space in Tower Hamlets, London

10:30 Coffee Break

11:00 Chair (tba)

Sam Horlor

Embodied Togetherness and the Material Environment: Ambiguities of Belonging among Audiences for Chinese Street Pop

Dafni Tragaki

Choreographies of the Political in the Public Sphere

Ilwoo Park

Phenomenological Description of Irish Music Session as the 'Lived' Body and Embodied Space

Yong Jeon Cheong

Make Music, Make Space: Cognitive Ethnomusicological Inquiry on Effects of Musical Training on Spatial Perception

13:00 Lunch

14:00 Poster session and presentations. Chair (tba)

Karin Eriksson and Dan Lundberg

Creative Transitions

Kurt Schatz

The Musical Impact of Movement in the Balinese Mask Dance of Jauk Keras

Tiziana Palandrani

Ritual Movements of the Holy Week in Andalusia

Patrick Huang

The Music of Chinese Christianity: How 'Spiritual' Tune is Practiced by Underground Church

Edith Angelica Ramirez Flores

A Transdisciplinary Study Through Self-Ethnography about the Complexity of Physical Mechanisms and Movements of the Upper Right Limb while Playing Sautillé Cello Bowing.

Zeynep Günsür Yüceil

Bodily Practices in Performance Art and Some Thoughts on Exposing the Body in an Islamic Geography

15:00 Coffee Break

15:30 John Blacking Memorial Lecture

Prof. Rolf Inge Godøy

Constraint-Based Musical Expression

16:30 ESEM General Assembly

18:00 Performance session: “Introduction to the Northumbrian pipes” by Alice Robinson

19:15 Social gathering with music

Friday, 6 September

09:30 Chair (tba)

Marko Kölbl and Shzr Ee Tan

Panel session: “Intersectional Perspectives on the Study of Performing Bodies”

10:30 Coffee break

11:00 Chair (tba)

Vilina Silvonen

Performed and Experienced Emotions in Karelian Laments. Embodiment from Stereotypic Emblems to Real-felt Affective States

Ulrich Morgenstern

Gestures or Heightened Emotion in Traditional Music/Dance Events and in Staged of Media-based Performance

Sisa Calapi

Moving and Sounding Bodies: Frenetic Performances During the Inti Raymi festival of Cotacachi (Ecuador)

Maria Rijo

Making Music, Reshaping Affects in the Post-Arab Revolutions Period (2011-2019): The Burda, a Musical Piece by Mustafa Said

13:00 Lunch

14:00 Guest Paper

Prof. John Baily

Music Structure and Human Movement: Lessons from Afghan Lutes

15:00 Guided Tour of Durham Cathedral and Treasure, followed by Evensong

18:30 Video and Multimedia Session. Chair (tba)

Ignazio Macchiarella, Marco Lutz and Diego Pani

Introducing the Web Documentary “Trajos. Making Music in Sardinia Today”

Petr Nuska

Ethnomusicological Film: Translating Research Footage into Film Language

Saturday, 7 September

09:30 Chair (tba)

Jack Harrison

Riding Rhythms: The Music of Interspecies Touch

Renan Moretti Bertho

Interaction, Experience and the Meaning on the Rodas of Choro in the Interior of the State of São Paulo

10:30 Coffee Break

11:00 Chair (tba)

Lara Pearson

Gestural Interaction in South Indian Vocal Lessons: Forging Common Ground Through the Body

Rytis Ambrazevičius

Embodiment in Vocal Rehearsals: School of Traditional Music, Poland

12:00 Lunch

13:30 Chair (tba)

Lorenzo Chiarofonte

Sounding and Moving Possessed Bodies: Performative Techniques for the Embodiment of the Spirits in Burmese Urban Ceremonies

Oluwafemi Ayodeji

Prayer, Movement and Music: Spiritual Warfare Songs in Yorùbá Pentecostalism

14:00 Coffee Break

14:30 Chair (tba)

Lea Hagmann

In Search of Cornish Identity Through Dancing and Performing Bodies

Susana Moreno

Music Festivals and Their Repercussions. A Comparative Study in the Iberian Peninsula

Charissa Granger

Dance in Steelband Performance

16:00 Closing Remarks

Sunday, 8 September

10:00 – 17:00 Excursion to the Beamish Museum

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NEWS AND ANNOUNCEMENTS

The Analytical Approaches to World Music (AAWM) Journal

The Analytical Approaches to World Music (AAWM) Journal is currently soliciting quality submissions for publication in 2020. AAWM (aawmjjournal.com) is a peer-reviewed, open-access online journal established in 2011. Its affiliated biannual conference began in 2010, and will be meeting next June in Paris, France (<http://aawmconference.com/2020-paris/>).

AAWM's mission is to provide a forum for scholarly exploration of the panoply of global musical traditions, both past and present, that lie outside the purview of Western Art Music, using an array of theoretical, cultural, historical and analytical perspectives in order to foster interdisciplinary and cross-cultural dialogue, and promote new approaches and methods.

We welcome submissions that examine world musical traditions from any analytical or theoretical angle, including (but not limited to) ethnographic, historical, formal, computational, and cognitive perspectives. Since the journal is entirely online, submitted articles may include video, audio, or other multimedia examples.

Submissions can be sent to aawmjjournal@gmail.com for review and consideration for publication. Please refer to the submission guidelines (<http://aawmjjournal.com/guidelines.htm>) for more details.

Latest issue (vol. 7, no. 1):

Timely Negotiations: Formative Interactions in Cyclic Duets
John Roeder

Generative Principles of Dance Music in Central Calabria
Christian Ferlino

Micro-temporal Interactions in Sitar and Tabla Duo Performance: An Analysis of a *Vilambit* Performance by Pt. Nikhil Banerjee and Zamir Ahmed Khan
Alec Cooper

Remembering Melodies from Another Culture: Turkish and American Listeners Demonstrate Implicit Knowledge of Musical Scales
Timothy Justus, Charles M. Yates, Nart Bedin Atalay, Nazike Mert, and Meagan E. Curtis

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22nd CHIME meeting, Beijing, China, 19-22 September 2019
Chinese Music Research Institute
Central Conservatory of Music, Beijing, China

China is a country of contrasts. Its many musical traditions represent different, often opposite realms of culture and ways of life. From 19 to 22 September 2019, the 22nd edition of the annual international CHIME meeting aims to investigate these musical contrasts, from as many angles as possible. Such as: ‘official’ musical stage and media concerts pitted against local or underground music events, high-brow ancient court music versus ceremonial state music today, popular versus elite and ‘low’ versus ‘high’ traditions, written versus oral music, composed versus improvised and inherited repertoires, art music as compared to functional music, and so forth. For those who are interested, there is also a follow-up meeting of concerts and excursions in Lüliang, Shanxi from 23 to 26 September (see below).

CHIME is a European-based open platform for scholars and aficionados in the realm of Chinese music. It has been organising annual international meetings since 1990.

The deadline for submitting papers for the upcoming conference at the Central Conservatory in Beijing has passed, but anyone interested in attending the meeting in China as a listener is welcome to contact Frank Kouwenhoven at our office in Leiden, The Netherlands (chime@wxs.nl) or to get in touch directly with our liaison officer at the Central Conservatory in Beijing, Ms. Bai Jiahuan (258645655@qq.com).

We have received a formidable pile of some 150 proposals, and have been compelled to make a strict selection in order to arrive at a manageable programme; a fair number of parallel

sessions will be unavoidable, but we trust we can arrange a programme that fits within four days, though please note that it will include the full afternoon of Sunday 22 September. We look forward to a rich and challenging meeting with concerts, films, talks, performances of Chinese opera, old and new Chinese music (with the ConTempo Ensemble from Beijing and with a host of fine groups and soloists in the realm of traditional music). For a preliminary list of speakers and titles of presentations, and for regular updates on the programme and practical arrangements, see the Conservatory's website (www.ccom.edu.cn) or the CHIME website (www.chimemusic.nl). The languages used in the talks will be Chinese and English. (We are encouraging our speakers to bring summaries or translations of their presentations on Powerpoint.)

There will be no registration fee for this conference.

A four-day conference would never allow us to introduce to you all the music that we would love to share with all our participants. Therefore, after the conference in Beijing, the organizing committee would like to invite all participants who are interested to join us for a follow-up event hosted by the Jin Opera and Art Academy in Lüliang City in Shanxi Province from 23 to 26 September, with five kinds of local folk and opera music (ranging from shadow puppet theatre to Jin Opera), as well as an excursion to the ancient town of Qikou. We will send a registration form to everyone who expresses an interest in joining the CHIME meeting in Beijing as a listener. On the registration form you can also indicate if you wish to join the

Lüliang follow-up event. Departure flights for Lüliang are on the morning of Monday 23 September, and return flights to Beijing on the morning of Thursday 26 September. You are expected to make your own flight bookings for this, but the hosts of CHIME in Lüliang, the Jin Opera and Art Academy, can help you to arrange accommodation in Lüliang.

The Organising Committee for the 2019 Meeting consists of Jia Guoping, Song Jin, Tang Qiong, Li Shuqin (based at the

Chinese Music Research Institute of CCOM) and Frank Kouwenhoven (at CHIME, The Netherlands).

The Abstract Review Committee consists of Frank Kouwenhoven (CHIME), Barbara Mittler (University of Heidelberg, Germany), Luo Qin (Shanghai Conservatory of Music), Li Shuqin, Song Jin, Zhang Boyu (Central Conservatory, Beijing) and Andreas Steen (Aarhus University, Denmark).

Frank Kouwenhoven

Traditional Singing Course in Lithuania

For the first time in Lithuania, The Traditional Singing Course was held in Antalkiai, Kaunas Dst., 21-27 July 2019. At the shelter of nature, in the Sadauskai farmstead, the event gathered ca. 90 participants: singing instructors from Lithuania, Latvia, Estonia, Ukraine, and Serbia, students (of various ages) from Lithuania, Latvia, Estonia, Belarus, Poland, Sweden, Czech Republic, France, Spain, and USA, and volunteers.

The idea to make such courses, with a stress on importance of vocal technique and nuances of style, was inspired by the yearly International School of Traditional Music in Poland, where the Course leader, Rytis Ambrazevičius, has participated as instructor for twenty years. However, significant additions to the Polish model were introduced. The daily schedule included two group rehearsals (there were seven groups training in different vocal traditions), lectures, supplementary selected singing workshops for all

students, and dance and handcrafts (sash weaving) workshops. Additionally, evenings were decorated with a sutartinės group “Trys Keturiosė”, Table Theater Show, singing and dancing together with the Marcinkonys ethnographical ensemble, “Rakija Klezmer Orchestra”, visiting Antanas and Jonas Juškos (a collector and a publisher of folk songs) museum, and a final concert – group presentations, and other activities.

The intensive week Course was a great success; it will be definitely continued next year. When the date approaches, an information for ESEM-net will be provided. As for this year’s event, see www.traditionalsingingcourse.com, also find us on Facebook (Traditional Singing Course).

Rytis Ambrazevičius

REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
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Abigail Wood and Rachel Harris

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