



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

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, Durham (UK) 2019. 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 friends and colleagues,

I write this as I hope that you and your families are all keeping well. It almost feels like a lifetime since we met in Durham last September for our annual meeting; since then, the world has woken up to a new reality, facing for most of the past year the challenges and uncertainty posed by the threat of the Covid-19 pandemic.

In these most unprecedented circumstances, we have seen music, especially through social media, re-asserting its crucial role as a means to cement social cohesion, express solidarity and show resilience – and surely, we will see new research reflecting on this in coming years. Nevertheless, both the people we work with (together with the whole music and performing arts industry) and our life as scholars and fieldworkers have been affected in many different ways, and it is not possible at the moment to predict the long-term impact of this crisis on each individual's work, research practice and opportunities.

Similarly, while online meetings have allowed us to keep in touch and continue with many aspects of our work life, in-person conferences have come to a halt, with organisers having to face difficult decisions as to whether cancel, postpone events or hold them remotely. This has inevitably affected ESEM as well, as CORD members decided – with a very heavy heart – to postpone the 2020 ESEM seminar, which was scheduled to take place in Valladolid, Spain, in the hope to be able to hold it soon in-person, along the lines of previous ESEM events. This decision was made taking into account a number of reasons which are variously connected to the nature of our meetings and our membership: for instance, ESEM has always valued in-person exchange and promoted close, informal contact which we felt could not be easily provided through an online medium; similarly, it was felt that uncertainty around travel arrangements might have hindered not only attendance numbers, but also the policy of affordability which ESEM tries to pursue.

Luckily, our hosts in Spain, Enrique Camara de Landa and Susana Moreno Fernández were in a position to secure and extend support from the University of Valladolid for one year and proposed to hold the 36th ESEM Seminar on 13-18 September 2021.

The postponement of the Valladolid seminar has had repercussions on the administrative organisation of ESEM as the Plenary Meeting and annual elections could not take place in 2020. Fortunately, our Constitution provides guidance for such unusual circumstances in section 4.3.5, where it states that “If in any year a Plenary Meeting of ESEM is not held, all members of the CORD, including any members of the Secretariat whose term of office should conclude in that year, shall remain in office until the next Plenary Meeting”. The current membership of CORD, including the Secretariat, will therefore be extended until 2021, when we hope a General Assembly will be held.

At the same time, however, ESEM business is not suspended and CORD members have been keeping in touch for various issues. For the first time, in order to make up for the impossibility to meet in person, CORDers held the first on-line CORD meeting on Zoom, on 28 May 2020. Some of the topics discussed in that meeting are included in the “Brief updates on ESEM business” at page 9 of this bulletin. We hope this information, together with regular communications via email and Facebook, will help us bridge the gap which leads us to the next ESEM seminar.



*Smiles from lockdown:
The first on-line ESEM CORD meeting
immortalised in a screenshot
by Marko Kölbl
(Zoom, 28 May 2020)*

In spite of these unusual and challenging circumstances, work for ESEM has proceeded smoothly, with the usual spirit of cooperation and support which characterises it. I would like to acknowledge the contribution of all CORD members for their prompt responses to calls for help and for the invaluable input they regularly offer.

Special thanks go to Gerda Lechleitner, who has now officially passed the Treasurer baton to Ana Hofman: it's been a long process, but it was worth it, as the changes which we have made (including the legal registration of ESEM and the opening of an official bank account in Slovenia) will allow us to run our business in a smoother way in years to come.

I am also particularly grateful to Marta Dahlig, who generously keeps looking after our website, and Marko Kölbl for taking over the management of our Facebook page.

Finally, I would like to renew my encouragement to all members and friends to keep sending their news and announcements for circulation – as appropriate – through this bulletin, Facebook or email.

I hope we can go back to our meeting routine so dear to many of us soon and that the next issue of *ESEMpoint* will include the preliminary programme of our forthcoming Seminar in Valladolid.

I very much look forward to seeing as soon as possible, as many of you as possible.

8 September 2020

Laura Leante

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XXXV EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

ESEM GENERAL ASSEMBLY

MINUTES

Durham, UK

MINUTES

Durham University, UK

5th September 2019, 16:45

Number of participants: approx. 30

Apologies: Apologies were received from Enrique Camara de Landa, Marija Dumnic, Gerda Lechleitner and Ignazio Macchiarella.

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

1. APPROVAL OF THE MINUTES OF THE 2018 SEMINAR

The minutes of the 2018 Seminar – published in *ESEMpoint* 54 – were approved (motion by Giovanni Giurati, Ewa Dahlig-Turek seconded).

2. PRESIDENT'S REPORT

2.1. Britta Sweers informed about the transition of the bank account from Gerda Lechleitner's account to a Slovenian-based account administered by Ana Hofman. To open the bank account, ESEM was legally registered: this required a revision of the existing Constitution. The transition is now nearly completed.

2.2. Britta Sweers gave updates on the launch of the newly restyled online *European Journal of Musicology*, hosted by the University of Bern. The ESEM Sardinia volume will be one of the first contributions to the repository.

3. SECRETARY GENERAL'S REPORT

3.1. Laura Leante reported that over the past year she fulfilled regular duties, including circulating news, updating files, keeping contact with members, and preparing the bulletin *ESEMpoint* 54. Laura Leante was closely collaborating with the President and incoming and outgoing Treasurers.

3.2. Laura Leante reported that ESEM received more membership fees than in previous years. She noticed an increased visibility of ESEM, apparent in a growing number of requests

to join the mailing list, which now holds about 150 mail-addresses. Laura Leante considered that the membership body is quite diverse, as can be witnessed at the current meeting.

4. FINANCIAL REPORT – submitted by Gerda Lechleitner

4.1. Laura Leante shared the financial report for the period of August 27th 2018 – August 23rd 2019 sent by outgoing ESEM treasurer Gerda Lechleitner with the plenary. Laura Leante thanked Gerda Lechleitner in absence.

ESEM Financial report (new account)

Period: August 27th 2018 – August 23rd 2019

Balance (27.08.2018)	<u>EUR 17.401,72</u>
Subscriptions (27.8.18-23.8.19)	EUR 1,637,42
Account management + KEST)	-EUR 0,30
Interests	+EUR 1,57
Expenses (s. list below)	-EUR 3.325,14
All bank interests	+EUR 1,27

Balance new account (23.08.2019) EUR 15.715,25

Result 2018-2019

Total funds available 23.08.2019	EUR <u>15.715,25</u>
Total funds available 27.08.2018	EUR <u>17.401,72</u>
Result 27.08.2018-23.08.2019	- <u>EUR 1.686,45</u>

Expenses

Support Olha Kolomyjets	457,64 + 30,00 (charges)	487,64
Support Yong Jeon Cheong	500,00 + 15,50 (charges)	515,50
Zavod Yogo Translate		680,00
Marta Dahlig (website)		1.000,00
Danilo Grilj, attorney		610,00
Ana Hofman, expenses		32,00
		<u>3,325,14</u>

4.2. The financial report was approved, see 10.2.

5. TREASURER'S REPORT

5.1. Ana Hofman reported that the main expenses within the last year include travel supports for ESEM participants, the translation of the ESEM Constitution, the maintenance of the website, and the costs for an attorney regarding the official registration of ESEM. Ana Hofman announced that more paperwork than has hitherto will be necessary for travel reimbursement.

5.2. Laura Leante shared positive experience with the official invitation to ESEM participants to apply for financial support to attend the seminar, which was issued for the first time this year.

6. ESEM WEB PRESENCE

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

6.2. Marko Kölbl's work on the ESEM Facebook page was acknowledged.

7. ESEM PUBLICATIONS

7.1. Laura Leante pointed to the seminar's bulletin, *ESEMpoint*, and reported that the volumes from the ESEM meetings in Bern, Sardinia, Tbilisi and Riga await publication:

7.2. Britta Sweers reported that the Bern volume is in the stage of final copy-editing and that the book will be published in early 2020.

7.3. Britta Sweers reported that she was informed by the organisers of ICTM/SEM/ESEM meeting in Limerick that there were not enough contributions for the Limerick volume.

7.4. Laura Leante reported that the Sardinia volume is edited by Giovanni Giurati, Ignazio Macchiarella and Marco Lutz. It has been double blind peer reviewed, is in the final editing stages and will be published online as an issue of the online *European Journal of Musicology* (see point 2.2. above).

7.5. Laura Leante reported that a Tbilisi volume containing seven articles was recently published and that a second volume is in preparation.

7.6. Laura Leante informed that the deadline for proposals for the Riga volume is the end of 2019. The volume will be published as a book with audio-visual material and open access online, which is the format that ESEM is trying to promote as much as possible.

7.7. Laura Leante will inform participants on the Durham volume.

8. ELECTIONS

8.1. Laura Leante reported that CORD members Rytis Ambrazevičius and Thomas Solomon as well as outgoing Treasurer Gerda Lechleitner and Treasurer Ana Hofman have reached the end of their mandate. Nominations were received for the following candidates: Ana Hofman as Treasurer and Rytis Ambrazevičius and Thomas Solomon as CORD members.

8.2. The assembly elected the nominated candidates.

8.3. Laura Leante reported that she received fewer nominations than vacant CORD seats. In this case the ESEM constitution allows the CORD committee to co-opt a member of ESEM as a CORD member. On behalf of the CORD, Laura Leante consulted the assembly on this decision. The CORD proposed Lea Hagmann as co-opted CORD member for a one-year term. Laura Leante asked the assembly for approval. The assembly approved the proposed candidate.

9. UPCOMING SEMINARS

9.1. Laura Leante announced that the XXXVI. ESEM will be held in Spain, Valladolid. Susana Moreno Fernández will co-chair the seminar with Enrique Camara de Landa and will thus join the CORD for the next year.

9.2. Susana Moreno Fernández reported that ESEM Valladolid will be held from 14th to 19th September 2020 at the Music department of the Facultad de Filosofía y Letras at the University of Valladolid. Susana Moreno Fernández shared information about the Castile and Leon region, Valladolid province and the city of Valladolid as well as details on accommodation and international travel accessibility.

9.3. Matthew Warren asked about measures to achieve carbon footprint reduction, in particular the possibility of video-presentations. While eco-friendliness is of high relevance to ESEM, Laura Leante and Britta Sweers stressed the importance of interpersonal live interaction which is a central feature of ESEM meetings. Laura Leante encouraged as many people as possible to take the train. Susana Moreno Fernández will see what the local organisers can do on that matter.

9.4. Rytis Ambrazevičius enquired about the topic. Susana Moreno Fernández reported that the main theme will be Intangible Cultural Heritage in the 21st Century, understood in a broad sense. The topic is a condition for financial funding. Britta Sweers stressed that the topic of Heritage can be interpreted from different angles, Ana Hofman proposed the perspective of Heritageization. The seminar's official title will be "Ethnomusicology and Intangible Cultural Heritage in the 21st Century."

10. ANY OTHER BUSINESS

10.1. Dan Lundberg called attention to approve the financial report.

10.2. The assembly approves the Financial Report, subject to an amendment of the date with Gerda Lechleitner into 2019 instead of 2018 on page two of the report (Motion: Ewa Dahlig-Turek, seconded by Dan Lundberg, Linda Cimardi, Serena Facci and Fulvia Caruso).

Minutes taken by Marko Kölbl

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BRIEF UPDATES ON ESEM BUSINESS

September 2020

This section is meant to provide ESEM members with some brief updates on the management of ESEM over the past few months and the current state of future plans as of September 2020. We hope to partially make up, for what is possible, for the lack of public report which is usually delivered as part of the General Assembly.

The information below is collated partly drawing on the minutes – taken by Marko Kölbl – of the online CORD meeting held in May 2020.

ESEM 2020 postponement

The 36th ESEM has been postponed to 2021. It is still planned to be hosted by the University of Valladolid, Spain and will take place on 13-18 September. The topic will remain the same: applicants have already been informed of the outcome of their proposals and accepted papers will be expected to be presented one year later than originally planned.

Future seminars

ESEM has received an invitation from the University of Graz for 2022. Further updates will be communicated in due course.

Financial matters

Ana Hofman and Gerda Lechleitner completed the handover of the Treasurer job and of the transfer of ESEM finances to the new Slovenian bank account.

Updates on publications

The volume drawing on the papers delivered at ESEM Bern (edited by Britta Sweers and Sarah Ross) and entitled *Cultural Mapping – Musical Diversity* has now been published (see longer announcement in the next pages).

The volume drawing on the papers delivered at ESEM Sardinia (edited by Ignazio Macchiarella, Giovanni Giuriati and Marco Lutz), which will be published as a special issue of the *European Journal of Musicology*, has almost reached editing stage.

A volume including extended versions of a selection of papers delivered at ESEM Durham will be edited by Laura Leante and Samuel Horlor and is likely to be published as a special issue of the *European Journal of Musicology*.

Equality, diversity and inclusivity

As a response to the international reaction to the death of George Floyd and to the recent waves of demonstrations of the BLM movement, CORD members have decided to add a short statement on the ESEM website (<http://esem-music.eu/about/>) making explicit ESEM's embrace of diversity and of the values of respect, equality and inclusivity. An adequate space for discussion of these issues will be given during the next ESEM seminar, both within the context of CORD meetings and General Assembly.

NEWS AND ANNOUNCEMENTS

Zoom in on Masters **Intercultural Institute for Comparative Music Studies (IISMC)** **Fondazione Giorgio Cini, Venice**

During the period of lockdown and forced pause of on-site activities, the IISMC experimented with virtual encounters and conversations, in the attempt to keep offering interesting events, and be in touch with its local and global audiences through the internet.

Zoom in on Masters is a new project focused on some “masters” of important musical and dance traditions, who had been due to perform on the island of San Giorgio during the spring of 2020.

<https://www.cini.it/en/events/zoom-in-on-masters-iismc-online-conversations>

In a virtual space, they converse on music topics of common interest and describe their own activities as well as some IISMC projects which, because of the international coronavirus health emergency, have inevitably been suspended. *Zoom in on Masters* can be considered also as an opportunity to reflect on the peculiar conditions that musicians and dancers are experiencing, especially those working on projects involving intercultural exchanges and interactions, at this time of lockdowns and social distancing.

Coordinated by Simone Tarsitani (Durham University), a series of three online meetings with music or dance performance has also enhanced the broad range of IISMC audiovisual documents, which now enjoy a large following on the Fondazione Giorgio Cini YouTube channel, in a playlist that encompasses 81 videoclips with over 830.000 visualizations to date. <https://www.youtube.com/watch?v=IbT3YweDOsA&list=PLfxAcbSlhgNYm86ud5bBRxZhKQZnfTQxm>

In the first conversation, Kudsi Ergüner, director of the long-standing Birûn project devoted to Ottoman classical music, talks to Giovanni De Zorzi (Ca' Foscari University of Venice) and some musicians who participated in previous Birûn workshops as scholarship holders. They reflect on the overall value of the project and its benefits for musical training and research. They will also introduce the theme of the next seminar: the instrumental compositions of Prince Dimitri Cantemir (1673-1723), through some performances.

See <https://youtu.be/ERA5MlhueWc>

In the second meeting, Sabine Châtel, a music promoter particularly active in Syrian music circles, is in conversation with Giovanni De Zorzi, some musicians currently in Syria and France, and Massimiliano Trentin (University of Bologna). They discuss about the importance of the Syrian musical tradition in the Arab and Middle Eastern world. The musicians, including the famous singer Omar Sarmini, had been scheduled to give a concert of classical Aleppo singing, an unusual, refined style that will be described in the conversation, and presented through live and recorded performances. The musicians will also give their views on the special existential and professional condition of a generation of musicians who have had to cope with

the civil war and now with the pandemic, many of them far from their home country, and how music making continues even in these difficult conditions by adapting to the circumstances.

See https://youtu.be/qJhc_9kljcY

In the third video, Kapila Venu, a dancer and actress of the *Kutiyattam* theatre from Kerala and director of the Natana Kairali Research and Performing Centre for Traditional Arts, talks with Vito Di Bernardi (Sapienza University of Rome) about the performance she had planned for San Giorgio in June, centred on Parvati, wife of the god Shiva. Kapila is joined by her father Gopal Venu, great artist and disciple of Guru Ammanur Madhava Cakkiyar, and by her mother Nirmala Paniker, successful dancer of Mohiniyattam and researcher. Kapila, in addition to providing examples of her performance skills during the discussion, delivers online a wonderful excerpt of her interpretation of Parvathy Viraham, a masterpiece of Kutiyattam Theatre. While fully respecting tradition, the actress adds some fascinating contemporary nuances, thus indirectly addressing issues of gender and the female role, which are of great relevance in today's Indian society.

See <https://youtu.be/IbT3YweDOsA>

Giovanni Giuriati

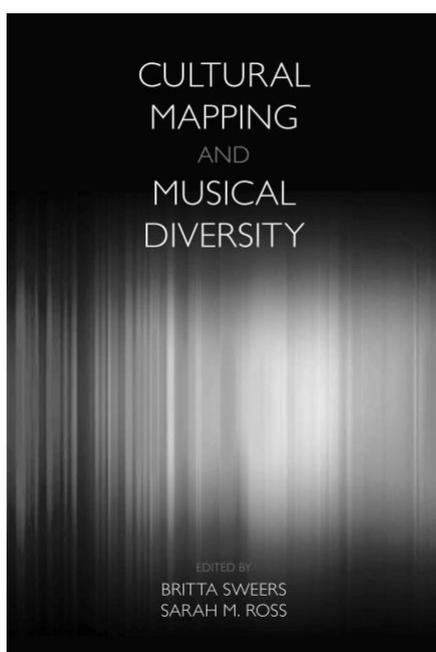


Zoom in on Masters: Kapila Venu at Natana Kairali Centre (Kerala)

New publication:
Britta Sweers and Sarah M. Ross (eds.) *Cultural Mapping and Musical Diversity*
Sheffield, Bristol: Equinox Publishing, 2020

While having to postpone the Valladolid meeting, we are nevertheless happy to announce the publication of *Cultural Mapping and Musical Diversity*, edited by Britta Sweers and Sarah Ross, which was inspired by one of our Seminars (Bern 2013).

www.equinoxpub.com/home/cultural-mapping/



‘Cultural mapping’ has become a central keyword in the UNESCO strategy to protect natural and world cultural heritage, including music traditions. As a tool to increase the awareness of cultural diversity it transforms the concept of intangible cultural heritage to visible items by establishing multi-dimensional profiles of cultures and communities. Cultural mapping has been used as a resource for a variety of purposes as broad as the analysis of conflict points and peace building, adaptation to climate change, sustainability management, as well as heritage debates and management. Music has been playing a significant role in each of these aspects. As this theme has rarely been explored within ethnomusicology, this collection approaches the topic of cultural mapping from four different thematic perspectives: The book

starts out with historical and methodological reflections on cultural mapping in ethnomusicology, followed by an exploration on possible relation between nature/ landscape (and definition of such) and music/ sound. How exactly is landscape interrelated with music – and identified (and vice versa)? The second half focuses more specifically on the UNESCO Intangible Cultural Heritage. The articles not only address the broader political framework, but also thematic and geographic case studies of Intangible Cultural Heritage and music, as well as the pro of UNESCO’s endeavours.

Britta Sweers

**ESEM MEMBERS CAN ORDER THE BOOK WITH A 25% DISCOUNT:
PLEASE USE THE CODE MENTIONED ON THE FLYER
ENCLOSED WITH THIS BULLETIN!**

CALL FOR PAPERS

46th ICTM World Conference – 21-27 July 2022, Lisbon

THE 46th ICTM WORLD CONFERENCE HAS BEEN POSTPONED TO 2022

You are cordially invited to attend the 46th ICTM World Conference, which will be hosted between 21 and 27 July 2022 by the Institute of Ethnomusicology - Center for Studies in Music and Dance and the NOVA School of Social Sciences and Humanities, New University of Lisbon (NOVA-FCSH), Lisbon, Portugal. Originally scheduled to be held on July 2021, the ICTM Executive Board decided to postpone the World Conference to July 2022 due to the uncertainties caused by the covid-19 pandemic.

Conference Themes

1) Ecomusicologies and Ecochoreologies: Sound, Movement, Environment

Expressive culture often reflects and shapes public sentiment toward environmental problems; it can also open up non-violent, relational, humane pathways to achieving a healthy, sustainable planet. This theme invites critical reflection on topics related to the intersection of sound/music and movement/dance with ecological concerns broadly defined. These concerns include relationships between cultural and environmental sustainability, between cultural and biological diversity, and between each of these with planetary health.

Contributions to this theme might also explore music and dance in relation to: non-human life forms; built and natural environments; and activist approaches to

ecological degradation and climate emergency. How can our understanding of the connections between expressive culture and the environment contribute to cultural and environmental policy, management, and education? What are the environmental costs and benefits of our research practices—for us, for the people we work with, and for the planet?

2) Dance, Music, and Human Rights: Coexistence and Inequalities in the Contemporary World

Violations of human rights often manifest in the control or suppression of artistic activity, including music and dance; assertions of human rights, on the other hand, often take the form of artistic expression. Taking as its centre-point the fundamental human right to express one's culture, this topic invites papers on the intersection of human rights with dance and music across ethnicities, religions, sexualities, and other forms of human identification. It invites research on the histories, philosophies, and politics of migration, citizenship, and post/colonialism. It also invites research on stigmatization based on geography, economic and health status, age, and gender.

Contributions to this theme might offer dance- and music- based strategies that effect change where human rights are violated, including war zones and situations where artistic freedom is restricted. We encourage scholarly and intimate voices, as well as theoretical papers discussing tools for understanding music and dance as processes/products through which to promote ideals of

freedom, justice, peace, and human dignity.

3) Approaches to Archival Practices

For ethnomusicologists and ethnochoreologists, archival work is not as much a decision about using resources as it is a condition of our research: in the act of collecting, selecting, incorporating, and classifying repertoires, we build our own archives. Hence, the archive is no longer simply a place to store physical objects, but a process which defines a vast field of knowledge creation and mediation.

This theme invites papers on critical approaches to archival practices. In the age of digital humanities and open science, what is the place of institutional archives, of community or family archiving? In the domains of music and dance, what constitutes “data”? Who has the right to produce archives? What are the limits of authorship, privacy, and ownership in the context of open data policies?

Contributions to this theme might also explore: archives as embodied individual and social memory; institutional ideologies and epistemologies; processes of assemblage; and methods for developing collaborative sound/music and dance/movement archives.

Transdisciplinary approaches are very welcome.

4) Connected Communities: Ocean Trajectories and Land Routes

Music and dance are not only eminently portable forms of knowledge, but also permanently etched into the bodies and memories of their carriers. They are thus crucial to understanding communities connected through migratory, diasporic, colonial, post-colonial, and even touristic routes. Recent developments in oceanic studies focus on seas as sites for knowledge construction and, thus, as spaces for transdisciplinary inquiry. In addition to viewing oceans as places of passage/separation between continents, we can explore them as creative spaces that

foreground processes of coexistence and alliance, conflict and conciliation. Are there differences between land and sea routes in building music and dance knowledge between communities? What challenges do music and dance scholars face today when oceans are again places of death, despair, political dispute, and an appeal for the right to life?

Contributors to this theme are encouraged to address historical and contemporary processes of interaction and interlocution through music and dance between communities connected by land and sea. Epistemological and methodological approaches are particularly welcome in grounding study cases.

5) Music and Dance Cosmopolitanisms

Cosmopolitanism advances the idea of a common engagement among all human beings. Ethnomusicologists and ethnochoreologists can take advantage of globalization’s heterodox opportunities to improve the conditions of conversability, to benefit from diversity and from its resultant cross-fertilizations. For a long time, the constructs of nationalism and the nation were upheld by approaches to music and dance research; we must now critically assess the impact of exploring boundaries between

nations/territories/cultures in academic discourse. From the early twentieth century, music industries designed strategies for acknowledging and creating otherness in national and geographic terms—that is, until the emergence of World Music and Dance. Recent digital media have further blurred the characterization of musical and dance systems based on bounded cultures. Contributors to this theme are invited to address the relevance of boundaries in the narratives of ethnomusicology and ethnochoreology—their conceptual importance, their methodological role, and their impact on knowledge production. They are also invited to explore the ways that cosmopolitanist approaches can

enlighten the ethnography of dance- and music-making.

6) *Music and Dance Industries*

Music, including music related to dance, is one of the most prolific cultural industries worldwide. Yet traditional music and dance industries have rather low profiles in ethnomusicological and ethnochoreological studies. Traditional music and dance are often conceptualized outside of or in opposition to industrial concepts such as supply and demand, goods and services, economic development, the division of labour, mass production; additionally, industrial models may be seen as threats to the sustainability of music and dance cultures.

Contributors to this theme are invited to address: current and historical processes of producing and distributing traditional music and/or dance styles; genres and traditions that fall under the aegis of the recording industry and its related publishing and media sectors; the organization of performance settings; professional associations and unions. What are the structural and performative features

of recorded music and dance, their contexts of production, and consumption patterns? How do musicians and dancers manage competing industrial and non-industrial pressures on their work? How do artists position themselves in local and national markets, especially in transitional societies? How do music and dance industries reflect and/or create (new) social and political realities?

7) *New Research on Other Topics*

We invite submissions that fall within the broad area of “new research.”

Submissions

You can submit your paper, panel, film, or roundtable proposal now. Papers may be presented in either English or Portuguese, but all abstracts must be submitted in English.

The deadline for submissions is 30 September 2021.

For more information, please visit:
<https://www.ictmusic.org/ictm2022>

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
September 2019 – August 2020

Chime Journal - Journal of the European Foundation for Chinese Music Research
Published jointly with the Shanghai Conservatory of Music
Vol. 21. 2019

This volume is a Festschrift in honour of Vibeke Børdahl (易德波)

Frank Kouwenhoven

A lifelong fascination with storytelling. (About Vibeke Børdahl)

Lucie Olivova

My friend Vibeke

Vibeke Børdahl

A Storytellers' Script in the Yangzhou Tradition of Western Han

Liangyan Ge

Han Xin Kills His Benefactor: The Evolution of an Episode from the Popular Western Han Narrative Tradition

Frank Kouwenhoven with Tan Shzr Ee

Ma Wei, Master of Yangzhou Storytelling: 'You're always "seeking truth", all your life

Wang Huarong

Preservation and Distortion: Recording, Editing and Publishing Yangzhou Storytelling

Wilt L Idema

Going Abroad in Verse: Hakka and Minnanese Songs and Ballads about Overseas Migration (guofan ge 過番歌) from Late-Imperial and Early Republican China

Rüdiger Breuer

Wu Weiye, 'Narrative Poem on Two Masters from Chu' (Chu liang sheng xing): An Annotated Translation

Anne E. McLaren

Narrative Formation in Oral Traditions: The Song-cycles of Lake Tai

Yinyun Shi

Invisible Story House: Transmission of Suzhou Ping-tan via radio broadcasting in the 20th century

Iguchi Junko

Authors of the Rural Chinese Narrative Art: how scripts for Laoting dagu (乐亭大鼓) used to be written

Xiaosu Sun

Praying at the Xianshan Altar of Wishes: Performance of The Precious Scroll of Incense Mountain in the Greater Suzhou Area

Alison Tokita

Prosimetrum in Japan, a Crosscultural Perspective

Jiang Shan

Musical accompaniment in narrative performance genres – the case of Beijing Danxian

Ethnomusicology Forum

Vol. 28/3 2019

Eric J. Schmidt

Arid fidelity, reluctant capitalists: salvage, curation, and the circulation of Tuareg music on independent record labels

David R. M. Irving

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Cultural Mapping and Musical Diversity

Edited by Britta Sweers and Sarah M. Ross



'Cultural mapping' has become a central keyword in the UNESCO strategy to protect natural and world cultural heritage, including music traditions. As a tool to increase the awareness of cultural diversity it transforms the concept of intangible cultural heritage to visible items by establishing multi-dimensional profiles of cultures and communities. Cultural mapping has been used as a resource for a variety of purposes as broad as the analysis of conflict points and peace building, adaptation to climate change, sustainability management, as well as heritage debates and management. Music plays a significant role in each of these aspects. As this theme has rarely been explored within ethnomusicology, this collection approaches the topic of cultural mapping from four different thematic perspectives.

The book begins with historical and methodological reflections on cultural mapping in ethnomusicology, followed by an exploration on possible relations between nature/landscape (and definitions of such) and music/sound. How exactly is landscape interrelated with music? The second half of the book focuses specifically on the UNESCO Intangible Cultural Heritage. The articles presented here not only address the broader political framework, but also thematic and geographic case studies of Intangible Cultural Heritage and music, as well as the outcome of UNESCO's endeavours.

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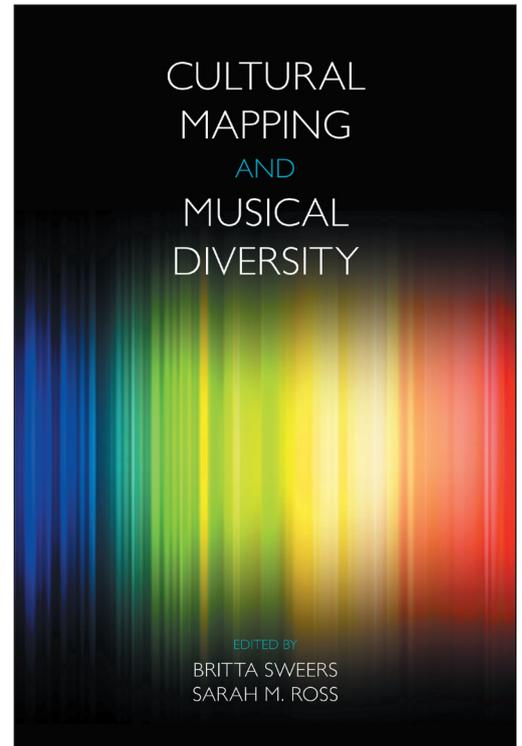
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2020 334pp 234 x 156mm Illus.

hb ISBN 9781781797587

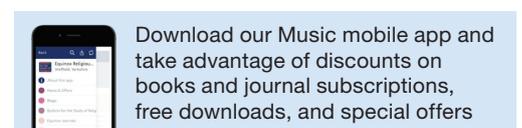
£75.00 / \$100.00 £56.25 / \$75.00

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