



ESEM*point*

57

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 <https://esem-music.eu/membership/>

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, Valladolid 2021(ES)¹, Graz (Austria) 2022.

Seminars last 4-5 days each and are usually held in September.

ESEM web site: www.esem-music.eu

ESEM logo by Nicole Despringre

¹ ESEM 2020 did not take place due to pandemic.

Editorial

Dear friends and colleagues,

In the elections held at the ESEM General Assembly in Valladolid, Ewa Dahlig-Turek has been elected ESEM President and I was elected Secretary General. For me serving ESEM is a task of great responsibility that I will try to carry out with the utmost commitment.

I would like to take this opportunity to thank our ex-President Britta Sweers and Secretary General Laura Leante for their excellent work in conducting ESEM ensuring the realization of multiple events of noteworthy importance, by strengthening ESEM as a valid forum for scholarly discussion among its members. Since my start as Secretary General I have worked along the same lines of my predecessor, trying to facilitate exchange between members also through media communications.

The ESEM 2021, hosted by the University of Valladolid (Spain) was particularly good in terms of contents as well as technical aspects. Due to the ongoing pandemic, the seminar was held remotely, for the first time in our history. Thanks to the perfect organisation of our Spanish colleagues, Enrique Camara de Landa and Susana Moreno Fernández, everything went smoothly: it was possible to listen remotely, without any problem, to all the papers and take part in inspiring multi-voice exchanges and debates.

The continuation of the pandemic forces us to experiment with new modes of meeting. Thus, the upcoming ESEM in Graz will be held in the “hybrid mode”, too, with both on-site participants and remotely connecting other ones. The rich and exciting programme of the Graz seminar is available in the next pages and in our web site:

<https://esem-music.eu/2022/07/12/xxxviith-european-seminar-in-ethnomusicology-graz-12-16-september-2022/>

In this issue you will find the Minutes of the General Assembly held at the ESEM XXXVI in Valladolid (September 2021). I would like to warmly thank Marko Kölbl who kindly took the minutes. The General Assembly in Graz we be asked to accept this document.

This year will elect two ESEM CORD members for the term 2022-2024.

The General Assembly, in-person and online, is scheduled for Tuesday, 13 September, 4:00-5:30 pm. Given the topics under discussion, wide participation is requested.

Then, the bulletin includes News and Announcements, a list of recent journal publications, as well as some bibliographic reports recently received by the secretariat.

Unfortunately, during the last year we have also lost illustrious colleagues and dear friends. Anna Czekanowska (Poland), ESEM Honorary Life Member, passed away on October 18, 2021, and Speranța Rădulescu (Romania) passed away on January 21, 2022. Those who got to know them certainly appreciated them as scholars and as friends. They gave e remarkable contribution to our small community that I would like to acknowledge here.

2 September 2022

Ignazio Macchiarella

* * * *

XXXVI EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

13-18 September, 2021, University of Valladolid, Spain

MINUTES OF THE ESEM GENERAL ASSEMBLY

[TO BE APPROVED IN GRAZ]

Virtual Meeting via Zoom

15th September 2021, 17:30

Number of Zoom-participants: Beginning (17:30): 26 / end (18:45): 22

Apologies: Apologies were received from: Salwa Castelo-Branco, Frank Kouwenhoven, Ignazio Macchiarella, Serena Facci (from 18:20 on).

Proxies: No members nominated a proxy for the meeting.

The plenary commemorated John Blacking as well as those who have passed away during the last year, among them Jeremy Montague, Peter Cooke and Adelaida Reyes.

1. APPROVAL OF THE MINUTES OF THE 2019 SEMINAR

The minutes of the 2019 Seminar – published in *ESEMpoinT* 55 in September 2020 – were approved (motion by Britta Sweers, Ewa Dahlig Turek seconds).

2. PRESIDENT’S REPORT

2.1. Britta Sweers informed about the close collaboration with Laura Leante and Ana Hofman and notes that continuing the service for ESEM during the covid pandemic was indeed a challenge. She stressed the work behind the scenes for this meeting and congratulated the local organizers for the great outcome.

Britta Sweers emphasized that the digital format is to be explored further, as it enables participation for a broader range of people.

2.2. Since Britta Sweers’ presidency ended with this General Assembly, she shared some words in retrospective. The covid pandemic prolonged Britta Sweers’ presidency for a year, making her serve seven instead of six years. Britta Sweers extended her thanks to the membership and thanked the CORD members, the Treasurer and especially the Secretary General for the great collaboration. She stressed the bureaucratic achievements during her presidency, in particular the official foundation of ESEM in Tbilisi, Georgia, in 2017.

Britta Sweers further extended her thanks to Gerda Lechleitner and Ana Hofman for the establishment of a sustainable bank account made possible with ESEM now being a legally registered learned society. Britta Sweers encouraged younger ESEM members to join the ESEM CORD as members. Britta Sweers shared that “dialoguing” is what made her service to ESEM memorable, recollecting the conferences held during her presidency and stressing

the impact these meetings had in the respective places as well as for the members of ESEM, especially in regard to local performances and musicians and the insights attendees could gain into local cultures.

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* no. 55 and 56. Laura Leante was closely collaborating with the President, Treasurer and CORD members. Laura Leante also noted that although ESEM has become institutionalized in legal terms, the society's unique spirit has not changed.

4. FINANCIAL REPORT – submitted by Ana Hofman

4.1. Ana Hofman shared the financial report for the period of the last two years. She stressed that the transition to the official bank account was very important, in order to avoid that the Treasurer must handle finances with private bank accounts. Ana Hofman thanked Gerda Lechleitner for helping with the transition. Ana Hofman reported that the transfer of the ESEM assets from Gerda Lechnleitner account was framed as a donation due to legal issues. Ana Hofman informed that the annual official report to Slovenian and EU financial offices was made. The provision for the credit card was necessary in order to be able to use Paypal, however the provision is rather low.

4.2. Figures of the financial report

	2019	2020	2021	Overall balance
Balance	€ 14.017,39	14.639,15	tbc	15.193,15
Income memberships	€ 650,00	249,00	tbc	
Expenses	€ 0,24 Bank provision	€ 210,00 Accountant	tbc	
	€ 500,00 Deposit for credit card	€ 71,74 Bank provision		

Ana Hofmann informed that in 2020 there was less income from membership, because of the skipping of the year's conference and that the accountant was paid for the above mentioned financial report submission.

4.3. The financial report was approved (motion Serena Facci, second Enrique Camara de Landa)

4.4. Laura Leante shared information on how to renew the membership account.

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

Laura Leante mentioned the seminar's bulletin, *ESEMpoin*t 55 and 56 and reported that the volumes from the ESEM meetings in Sardinia, Riga and Durham await publication.

Britta Sweers reported that the Bern volume was published in early 2020 and that the Sardinia volume is in the final editing stages and will be published this year.

Laura Leante reported that a Riga volume work is proceeding and that the Durham volume will be published in the European Journal of Musicology in 2022.

8. ELECTIONS

8.1. As announced to the membership via email, Laura Leante reported that seven positions were to be elected, among them 5 CORD members as well as the positions of President and Secretary General.

The terms of the following positions ended: President: Britta Sweers, Secretary General: Laura Leante, CORD members: Enrique Camara de Landa, Ewa Dahlig-Turek, Lea Hagmann, Marko Kölbl, Ignazio Macchiarella.

Following nominations were received:

President: Ewa Dahlig-Turek

Secretary General: Ignazio Macchiarella

CORD members: Enrique Camara de Landa, Karin Eriksson, Marko Kölbl, Lea Hagman, Laura Leante.

8.2. Election of President

Laura Leante reported that Ewa Dahlig-Turek has been nominated for the position of President by several members. Ewa Dahlig-Turek leaves the Zoom-meeting via the breakout room function at 18:05. Britta Sweers stressed that Ewa Dahlig-Turek's long membership and her nine years' experience as secretary general make her an optimal candidate. Rytis Ambrazevičius added that due to her positions in various international organizations, Ewa Dahlig-Turek is well-fitted for the position.

The assembly approved of Ewa Dahlig-Turek to be appointed as the new President of ESEM. Ewa Dahlig-Turek re-joined the Zoom-meeting at 18:10, extended her thanks and recounted her first participation at a seminar in 1988. She shared that she wants to continue the perfect work of Britta Sweers and Laura Leante and that she hopes for their support. Rytis Ambrazevičius congratulated.

8.3. Election of Secretary General

The nominated candidate was unable to attend the General Assembly. Laura Leante stresses that Ignazio Macchiarella is a well-known and respected figure in international organisations, like ICTM and ESEM. She noted that he has a long history and experience with ESEM, adding that he organized the seminar in Sardinia. Fulvia Caruso shared that she approves of the nomination and values his efficiency in organizing and supporting.

The assembly approved of Ignazio Macchiarella to be appointed as the new Secretary General of ESEM.

8.4. Laura Leante reported that she received five nominations for five vacant CORD seats. The nominated members Laura Leante, Marko Kölbl, Karin Eriksson, Lea Hagman, Enrique Camara de Landa left the Zoom-meeting via breakout room at 18:17.

The assembly approved the proposed candidates.

The new and old CORD members extended their thanks to the membership.

9. HONORARY LIFE MEMBERSHIP PROPOSAL

In consultation with the CORD, Laura Leante proposed Francesco Gianattasio as a Honorary Life Member of ESEM. She stressed that Francesco Gianattasio is active in ESEM for a long time and organized one of the very first ESEM seminars. He had recently retired. Fulvia Caruso and Enrique Camara de Landa stressed their support for this proposal. The membership agreed with the proposal. Laura Leante announced that she will invite Francesco Gianattasio to the closing ceremony.

Susanna Fűrniß asked where information about ESEM's Honorary Life Members is to be found. Laura Leante informed that they are not listed on website. Laura Leante shared some names of Honorary Life Members of ESEM.

Susanne Fűrniß noted that there are women missing. Marko Kölbl argued for women to be included in this list. Laura Leante stressed that ESEM diverse membership should and will be increasingly represented in the list of Honorary Life Members.

10. UPCOMING SEMINARS

10.1. Laura Leante announced that the XXXVII. ESEM will be held in Graz, Austria. Kendra Stepputat will chair the seminar and will thus join the CORD for next year.

10.2. Kendra Stepputat reported that ESEM will be held in autumn 2020 at the University of Music and Performing Arts and shared some information about the venue, which is a UNESCO world heritage site. She noted that the dates still have to be fixed and that she plans to host a hybrid meeting, however hoping that attendance in person will be possible.

10. ANY OTHER BUSINESS

Laura Leante again stressed how well the ongoing meeting is proceeding. David Hughes emphasized that with the tumultuous process of Brexit, he treasures a space like ESEM even more, since it is symbolizing what Brexit painfully lacked: European solidarity.

Minutes taken by Marko Kölbl



XXXVII European Seminar in Ethnomusicology

Joint Knowledge Production and Collaboration in Research

12 – 16 September 2022

University of Music and Performing Arts Graz, Austria

SYMPOSIUM PROGRAM



Institut 13 – Ethnomusikologie
Leonhardstraße 82-84,
8010 Graz

Ira-Malaniuk Saal, 1st floor



Monday, 12 September 2022 (UTC+2)

09:00 – 09:30	Official Opening
09:30 – 11:00	John Blacking Memorial Lecture: Tan Sooi Beng: Democratizing Collaborative Research: Socially Inclusive, Equitable and Critical Approaches Chair: Ewa Dahlig-Turek
11:00 – 11:30	Coffee Break
11:30 – 12:30	Collaborative Listening Chair: Britta Sweers
	Lisa Herrmann-Fertig: Ethnomusicology and Sustainability: The Task of Conscious Listening to a Multiplicity of Equal Voices
	Isabel Frey: Listening in Yiddish - Collaborative Listening and Valuing Practices of Yiddish Folksongs
12:30 – 14:00	Lunch Break
14:00 – 15:30	Panel: Dialogic Approaches to Living Musics Chair: Ingrid Pustijanac Fulvia Caruso: The from local to global format: strategies of dialogue with traditional music performers Ingrid Pustijanac: Between theory, materiality and orality: the shapes of dialogue in contemporary music practices Alessandro Bratu: Who are we speaking to and for? Dialogues in the study of current Italian popular music practices Luca Guidarini: Focusing on creative processes in algorithmic composition practices through online interview Mattia Zanotti: Same songwriter, different dialogues: three encounters with Alberto Bianco Thea Tiramani: In dialogue with Stefano Valla. Possible approaches to a traditional music performer
15:30 – 16:00	Coffee Break
16:00 – 17:30	Cultural Diplomacy and Education Chair: Fulvia Caruso
	Marianne Jakobsen and David Hebert: Harmonizing Across a Divide: The Music Confucius Institute
	Karin Eriksson: Ways of Knowing Folk Music: An Ethnographic Case Study of the Norwegian Academy of Music
	Jana Ambrózová: From the "Ivory Tower" into Primary Schools: Ethno(musico)logists and the Cross-Cutting Theme "Regional Education and Traditional Folk Culture"

from 19:00	Opening Reception
------------	--------------------------

Tuesday, 13 September 2022 (UTC+2)

09:00 – 10:30	Limitations of Collaborations Chair: Lea Hagmann
	Viliina Silvonen and Emmi Kuittinen: An Artist and a Researcher in Cooperation in the Field of Laments
	Felix Morgenstern: Complicating Performance as a Research Technique: On Translocal Irish-Music Fieldwork in Germany
	Laura Leante and Martin Clayton: "Khyal: Music and Imagination": Successes and Challenges in the Collaborative Production of Knowledge
10:30 – 11:00	Coffee Break
11:00 – 12:30	Joint Authorship Chair: Cornelia Gruber
	Malik Sharif: Joint Authorship in Ethnomusicology as Inter- and Transdisciplinary Practice
	Kendra Stepputat and Raymundo Ruiz González: Get Up and Try! Joint Movement Perspectives to Explore Tango Argentino
	Than Thuy Nguyen, David Hebert and Stefan Östersjö: Devising an "Artistic Research" Approach for Decolonized Ethnomusicology
12:30 – 14:00	Lunch Break
14:00 – 15:30	Panel: Collaborative Knowledge Production About Early Commercial Recordings: Examples from Brazil, Croatia and Portugal Chair: Naila Ceribašić, Susana Sardo Naila Ceribašić: In partnership with do-it-yourself curators and researchers of early commercial recordings in Croatia Susana Sardo: <i>Collecting Collectors</i> Institutional policies for the reception of collections and their collectors. The case of the University of Aveiro and José Moças' shellac disks collection Bia Paes Leme: Collections of 78 rpm discs at Instituto Moreira Salles. The <i>Discografia Brasileira</i> website and the <i>Discografia Brasileira: os pioneiros</i> project.
15:30 – 16:00	Coffee Break
16:00 – 17:30	ESEM General Assembly

from 18:00	Jodel - Workshop
------------	-------------------------

Wednesday, 14 September 2022 (UTC+2)

09:00 – 10:30	Curating and Archival Work I Chair: Anja Brunner
	Dan Lundberg and Karin Strand: Sounds of Meaning: Reflecting on a Multi-Disciplinary Understanding of Historical Ballads
	Zuzana Jurková: Romani Cultural Intimacy on the National Scene
	Frances Wilkins: Exhibiting Ethnomusicology: Curatorial Processes Across Cultures and Disciplines
10:30 – 11:00	Coffee Break
11:00 – 12:00	Curating and Archival Work II Chair: Karin Eriksson
	María Del Mar Ocaña Guzman and Peter Lell: Researching “Knowledge” and “Collaboration”. Two Views on Sound Archives: Afghan Traditional Music and Spanish Traditional Ballads.
	Ian MacMillen: Musical Oral Histories and the Ruptured Collection
12:00 – 13:30	Lunch Break
13:30 – 15:00	Roundtable: Participatory Research in Ethnomusicological Refugee Studies. Critical Inquiries. Chair: Marko Kölbl Marko Kölbl, Ioannis Christidis, Ursula Hemetek
15:30 – 17:00	GrazGuides – City Tour
from 18:00	Buschenschank Sattler Dinner together in a traditional Austrian “Restaurant” with musical accompaniment

Thursday, 15 September 2022 (UTC+2)

09:30 – 10:30	Interdisciplinary and Disciplinary Challenges Chair: Dan Lundberg
	Anja Brunner and Cornelia Gruber: Centering Migrant's Knowledge Production in Collaborative Research – Towards A Reverse Ethnomusicology?
	Nicola Scaldaferrì: Doing Collaborative Research. A Multi-Level Approach to the Study of the "Maggio di Accettura" (Southern Italy)
10:30 – 11:00	Coffee Break
11:00 – 12:30	Panel: Exploring Shared Research Practices in Sound Archives Pedra Aragão, Nalini Elvino de Sousa, Cristiano Tsope: Three Case-Studies in the Context of Portuguese-Speaking World Chair: Pedra Aragão
12:30 – 14:00	Lunch Break
14:00 – 16:00	Film and Multimedia Approaches Chair: Marko Kölbl
	Christopher Ballengee: Making Movies about Music: Filmmaking as a Research Method in Ethnomusicology
	Ainhoa Muñoz Molano: "We know it when we hear it": Creation of a Multimedia Glossary of Folk Violin Stylistic Resources through the Case of José Climent
	Elina Seye: Possibilities and Challenges of Presenting Local Dance Knowledge
	Helder Caixinha and Rosário Pestana: Supporting a Collaborative Research Approach about Sustainable Practices on Portuguese Musical Folklore in the 21st century – The EcoMusic Project
16:00 – 16:30	Coffee Break
16:30 – 18:30	Film Screening: Playing the Flute in Shanghai: The Musical Life of Dai Shuhong Helen Rees Chair: Rafael Caro Repetto

Friday, 16 September 2022 (UTC+2)

09:00 – 10:30	Acoustics and Economics Chair: Naila Ceribašić
	Rytis Ambrazevičius: Collaboration of Ethnomusicology and Acoustics. Possibilities and Challenges
	Massimo Cattaneo: The Analysis of Timbre as a Multimodal and Multidisciplinary Way of Knowing. The Study of the Flamenco Flute as a Fieldwork Case Study.
	Shan Du: “How Much Do You Pay?” versus “Let’s Share!”: Modes of Interaction During Fieldwork in Nepal
10:30 - 10:45	Break
from 10:45	Closing Ceremony with Coffee and Music

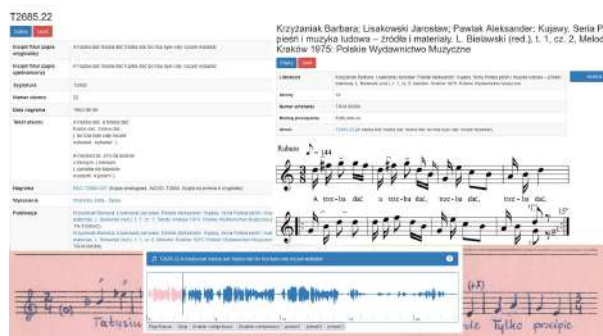
NEWS AND ANNOUNCEMENTS

Etnofon – a Central Digital Repository of Historical and Contemporary Sources on Traditional Music in Poland

Etnofon (<https://etnofon.pl>) is an online exposure of ethnophonographic heritage documenting Polish musical traditions. The collection of objects, i.e., audio and audiovisual sources with rich metadata, is the result of digitisation carried out since the beginning of the 21st century at the Institute of Art of the Polish Academy of Sciences (IAPAS). The Phonographic Collection of IAPAS, the largest and oldest corpus of ethnophonographic sources in Poland, is the core of the *Etnofon* collection, expanded since 2014 by collections and archives of other institutions.

The process of aggregation of sources has been carried out within the multi-stage project *Polish traditional music - phonographic heritage. Current state, preservation, sharing*, co-financed by the Ministry of Culture and National Heritage. The project aims to develop in IAPAS a central digital repository of historical and contemporary sources on traditional music (<https://etnofon.ispan.pl>). *Etnofon* is the online representation of a dispersed historical scientific and cultural legacy produced and collected for more than a century in many institutions and places, with the help of contemporary tools, solutions and methods.

This broad catalogue of information has been divided into registers covering substantive areas, e.g. information about artists, storage media, works, recordings, etc. Each register is a collection of homogeneous objects described by a set of individual attributes. Currently, more than 100 descriptive categories (attributes) have been developed. Some of these attributes are dictionaryed.



Record of the registered tune



Information about data carrier

Description includes, but is not limited to:

- information and representations of objects: songs, melodies, musical, visual and audiovisual recordings, media and graphic objects (textual transcriptions, sheet music, protocols, fiches, photographs of performers, instruments, etc.);
- biographies and characteristics of the performers;
- descriptions of the circumstances of the recording of the performers' works;
- a record of the activities carried out in connection with the archiving work and the process of digitising the information available on traditional data carriers (analogue media and paper records).

The system is integrated with a repository of audiovisual files which the user can play back directly in the system. A unique functionality, designed on the basis of analyses of the system users' searches, is the report mechanism which allows for the generation of sets of

information based on very complex search criteria that can be configured even by users unfamiliar with technical database queries.

The effectiveness of searches depends primarily on the quality of data stored in the system, which is why the primary goal of the continuation of the project, apart from enriching the repository with new objects and data, is editing and validating the vast amount of already existing data on the oldest recordings of Polish traditional music.

Jacek Jackowski and Ewa Dahlig-Turek

The left screenshot displays a music transcription interface for recording P0344A.03. It includes a table with columns for 'Wariant', 'Tytuł', and 'Opis'. The 'Wariant' column contains 'A u mojej matki zjedena grusza'. The 'Tytuł' column contains 'A u mojej matki zjedena grusza'. The 'Opis' column contains 'P0344A.03'. Below the table, there is a section for 'Nagranie' (Recording) with details like 'REC P0344A.03', 'Data nagrania' (1950-09-27), and 'Opublikowany' (Tak). A musical score is visible in the background.

The right screenshot displays the physical parameters page for recording REC.T0055.009. It includes a table with columns for 'Numer nagrania', 'Numer ścieżki', 'Serja', 'Typ nagrania', 'Typ medium', 'Osoba nagrywająca', 'Utwór', and 'Nadawca'. The 'Numer nagrania' is REC.T0055.009, 'Numer ścieżki' is 9, 'Serja' is REC 00247 (1950-12-06, AFM Krak., Bogucki Kazimierz, Nagranie analogowe), 'Typ nagrania' is Nagranie analogowe, 'Typ medium' is AUDIO, 'Osoba nagrywająca' is AFM Krak., 'Utwór' is T0055.00 (Wychodź kielbasa wychodź), and 'Nadawca' is T0055 (Oryginał). Below the table, there is a section for 'Nagranie' (Recording) with details like 'REC T0055.009', 'Data nagrania' (1950-12-06), and 'Opublikowany' (Tak). A waveform is visible in the background.

Music transcription of a recording

Physical parameters of the recording

The screenshot displays a musician's profile page. The profile includes a name, birth date, and a list of photos. The photos are arranged in a collage, showing various musicians in traditional Polish clothing. The profile also includes a section for 'Portrety' (Portraits) with three small images. The text below the photos reads: 'koźlarzu. Do następnych bowiem nie brakło mu już sił do kozła. Jeszcze w 1951r. wziął udział w młodzieżowym festiwalu regionalnym, zorganizowanym w Przysprostyni k. Zbąszynia. Z trudem się już poruszał, rola jego ograniczyła się do roli nestora, patronującego popisom młodzieżowego ruchu amatorskiego. Żył jeszcze długo. W sierpniu 1959r. odpisał jeszcze na nasz list /zob. teka korespondencji - 2.8.1959r./.. Umarł chyba w 1961r. Żadne z dzieci i wnuków nie sięgnęło do jego kozła. Tomasz Brudło, uroczny człowiek o pięknej twarzy, skupiony i spokojny przy graniu, nigdy nie grał byle jak, zawsze podchodził do instrumentu i muzyki z dużą dozą wewnętrznego przeżycia artystycznego i z pełnym zaangażowaniem. Ten

Photos of recorded musicians

Eyes on Music: Projects on audiovisual ethnomusicology.
Intercultural Institute for Comparative Music Studies (IISMC).
Fondazione Giorgio Cini, Venice.

This initiative has been conceived after the realization of the essential role played by audiovisual recordings in fieldwork as well as all other areas of ethnomusicological studies. Within this context, in 2018 the Intercultural Institute of Comparative Music Studies (IISMC) developed “Eyes on Music”, an initiative focused on audiovisual ethnomusicology, coordinated by Giovanni Giuriati, Marco Lutz, and Simone Tarsitani.

The initiative is articulated in three distinct but complementary parts.

1) An **annual research scholarship** of 5,000 euros in memory of **Diego Carpitella**, to be awarded to a young researcher to produce an audiovisual product of ethnomusicological interest.

These are the winners and related projects from 2018:

2018-2019 | Christopher Ballengee | *Sweet Tassa: Music and Tradition of the Indo-Caribbean Diaspora*;

2019-2020 | Dario Ranocchiari | *Videomaking Al-Andalus*;

2020-2021 | Petr Nuska | *Blood, Sweat and Tearful Music* (post-production in progress);

2021-2022 | Daniele Zappatore | *Calung Banyumasan: Shaping Bamboo, Sounding Identities* (post-production in progress);

2022-2023 | Shan Du | *When the Deities Play*, (this latest awarded project will be a music documentary on the ritual performance of the Nava Durgā of the Newar people in Bhaktapur, Nepal).

2) A **workshop in the field of audiovisual ethnomusicology**. This year’s workshop, realized in collaboration with Durham University’s Department of Music and ARCHiVE – Analysis and Recording of Cultural Heritage in Venice, has focused on “Audiovisual Documentation of Music Performance”. The workshop took place on 12-15 July 2022 at Fondazione Giorgio Cini and culminated in the documentation of the workshop and concert of Ottoman music Bîrûn 2022 on the Compositions of Prince Demetrius Cantemir (1673-1723).

3) A **short festival of audiovisual products in the field of ethnomusicology**. The purpose of this series is to promote the circulation of audiovisual products of ethnomusicological interest through screenings, discussions and meetings with the authors. This year’s event, organised in collaboration with Ca’ Foscari University of Venice, will take place on 1 December 2022 at CFZ-Cultural Flow Zone. Two works of the winners of the Carpitella scholarship will be premiered.

For more information on *Eyes on Music*: <https://www.cini.it/en/institutes-and-centres/comparative-music-studies/eyes-on-music-projects-on-visual-ethnomusicology>



Photos from the 2022 Eyes on music workshop.

Received Bibliographic Reports

The editors of the *European Journal of Musicology* are pleased to announce the latest special volume **Musics/Music Makers/Musicologists' Transhumance** (<https://bop.unibe.ch/EJM/issue/view/1170>)

Transhumance is a form of pastoralism which consists of the seasonal driving of livestock along migratory routes, which still exists in many parts of the world. In 2019, this way of living was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

The articles of this special volume were selected from among the papers presented at the XXXII ESEM Seminar ([European Seminar in Ethnomusicology](#)), held in Cagliari/Santu Lussurgiu, Sardinia, from 20–25 September 2016, entitled ***Musics/Music Makers/Musicologists' Transhumance***.

The Seminar covered the topics:

- Musics back home
- Musicologists back home
- Seasonal music paths
- Transhumance of musical genres

The *European Journal of Musicology* (EJM) is a double-blind peer-reviewed forum for critical analyses addressing cultural, social, economic, political, and religious aspects across the full range of what is understood as music, sound, and performance. Anthropological, ethnographic and music historical scientific traditions find their space here and are to be further developed into new methodologies and thematic areas. In doing so, the journal wants to contribute to the visibility and audibility of the transformative power of music, sound, and performance, and to likewise reflect this as political events. The EJM is based at the Institute of Musicology (University of Bern)

Lea Hagmann

Music of the twenty-first century diasporas: research and problems,

edited by Serena Facci and Giovanni Giuriati, Venezia, Cini Foundation, 2022, free online publication.

<http://omp.cini.it/public/index.php/FGCOP/catalog/book/11>

Chapters by Adelaida Reyes, Francesco Remotti, Fulvia Caruso, Linda Cimardi, Vanna Viola Crupi, Ortensia Giovannini, Blanche Lacoste, Maria Rizzuto, Francesco Serratore, Nico Staiti, Thea Tiramani. Introduction by Serena Facci, Afterword by Giovanni Giuriati.

The book takes inspiration from a seminar organized by the Intercultural Institute for Comparative Music Studies in January 2020. It contains a methodological contribution by **Adelaida Reyes to whose memory this volume is dedicated**, and one by the anthropologist Francesco Remotti. These contributions are followed by a presentation of original researches conducted by mainly Italian scholars who offer a multi-voiced reflection on the musical life of the many migratory contexts that can be observed in Italy.

A vivid and varied picture emerges both in terms of the particularities of the musical cultures involved and of the research themes.

In the papers, the reader may find several links to audio and video documents illustrating the research.

Serena Facci

Hagmann, Lea. (2022). *Celtic Music and Dance in Cornwall: Cornu-Copia*. London and New York: Routledge.

https://www.routledge.com/Celtic-Music-and-Dance-in-Cornwall-Cornu-Copia/Hagmann/p/book/9780367691417?gclid=Cj0KCQjwxtSSBhDYARIsAEn0thRB0bsdjWjTteMNBS0mDdyUZL28bid8quuw5Q78aZOToAAAzB7zw-EaAsbREALw_wcB

REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE
September 2021 – August 2022

Ethnomusicology Forum
Vol. 31/1 2022

“ Practice Research”

Guest Editors: Muriel Swijghuisen Reigersberg, Aaron Corn and Brett Pyper

Articles

Simon McKerrell

Towards practice research in ethnomusicology

Muriel Swijghuisen Reigersberg, Simon McKerrell & Aaron Corn

Valuing and evaluating musical practice as research in ethnomusicology and its implications for research assessment

Jeff Roy

Towards decolonial pedagogies of world music

Kgomotso Moshugi, Evans Netshivhambe & Brett Pyper

Centring embodied practice in African music studies: creative alternatives

Boyu Zhang & Ching-Wah Lam

The making of a successful Chinese instrumentalist in the West: a case study of the *pipa* player Wu Man

Cassandra Balosso-Bardin

You are part of the club’: negotiating the field as a musician–ethnomusicologist

Kiku Day

Mindful playing: a practice research investigation into shakuhachi playing and meditation

Sue Miller, Guillermo Davis & Sarah Louisa Bowen

A musico-choreographic analysis of a Cuban dance routine: a performance-informed approach

Etnografie Sonore / Sound Ethnographies

Vol. 4/1 2021

<http://www.soundethnographies.it/it/>

Articles

Sergio Bonanzinga.

Da Tubal-Kain ai mastri ferrai siciliani

Alessandro Cosentino.

“Resettled” Musical Practices of the Nharo from D’kar (Botswana)

Michele Segretario,
Aurality and the Tactis of resistance in Spanish America (1539-1675)

Maria Semi,
Delgamuukw v. the Queen. Cronache di un ascolto giudiziario

Etnografie Sonore / Sound Ethnographies

Vol. 3/2 2021

Articles

Nina Baratti
Between Genre and Generations: Analyzing Angolan Popular Music

Razia Sultanova
On the Ruins of Empire: The Music of Central Asian Migrants in Russian Metropolises

Christian Ferlaino
Using Ethnographic Data and Psychoacoustics to Analyse a Tuning System for Surdulina Bagpipe

Ilaria Meloni e Silvia Spinelli
Sounding like a Sindhen. First Results of an Ethno-Pnioniatric Investifation on the Javanese Female Voices

Musikk og tradisjon

Vol. 35 2021

Karin Eriksson
Forord

Per Åsmund Omholt
Å male i blått – om måling av intonasjon på hardingfele

Thomas von Wachenfeldt
Rekonstruktion och revitalisering av äldre svenska spelmanslåtar: En studie om att utifrån interpretatoriska verktyg från äldre konst- och folkmusikaliska traditioner tolka spelmansmusik med rötter i 1700-talet

Daniel Fredriksson, Hållbus Totte Mattsson
Hedningarnas moraoud: innovation, fantasi och nygamla musikinstrument

Mats Krouthén
Cylinderpositiv i Norge fram till 1850 – typer och traditioner

Olav Solberg

«En Ridder saa bold og en Frøken saa grand» – spøkelsesdiktning i vers og på prosa

Trans – Revista Transcultural de Música

www.sibetrans.com/trans

Vol. 25 2021

Dossier Músicas afro-hispanas en América Latina

Luis Giménez Amorós

Introducción a la música afro-hispana

Norberto Pablo Cirio y Augusto Pérez

Candombe: tambor, reunión, música. Reflexiones en torno a testimonios escritos y orales del candombe porteño como “género musical” a partir de una obra de Zenón Rolón

Tiziana Palmiero

La presencia de los afrodescendientes en las laminas musicales, acuarelas y partituras, del Trujillo del Perú (1782-1785)

Enrique Cámara de Landa - Norberto Pablo Cirio

Filmando la música afroargentina. Documentales sobre el culto a san Baltazar (1964-2014)

Adriana Vila Guevara

Tambores femeninos para la resistencia al olvido: una aproximación etnográfica a la memoria y representación afrovenezolana

Augusto Pérez Guarnieri

Ser “afectado” por la resistencia: wanaragua, ancestralidad y sueños en los garífunas de Livingston, Guatemala

Vicente Basilio Ortiz Lledó

Música y trance de posesión en las ceremonias de vudú en el sur de República Dominicana: un análisis de la interacción durante la performance

María Elena Vinuesa González

La jerarquía del tambor en la narrativa sonora de Cuba

The World of Music

Vol. 10/2 2021

Audibilities of Colonialism and Extractivism

Emily Hansell Clark

Introduction: Audibilities of Colonialism and Extractivism

Maria Fantinato Géo de Siqueira

“We Are Losing Our Encantados because We Can’t Hear Them Anymore.” Silence, Extractivism, and Politics of Listening in/to the Brazilian Amazon

Emily Hansell Clark

“So Nicely in Harmony with the Tropical Nature.” Listening to the Cultural and the Natural in Suriname, 1883–2020

Barbara Titus

Hearing the Given and the Made in South African Maskanda Music

Sean Colonna

Coffee and Music: Anthropotechnologies of the Enlightenment

The World of Music

Vol. 11/1 2022

Korean Traditional Music on Global Stages

Jan Creutzenberg and Anna Yates-Lu

Introduction: Korean Traditional Music on Global Stages

Hee-sun Kim

For the Glory of the Nation: nationalist Construction and Global Re/presentation of Traditional Performing Arts in South Korea

Sang-Yeon Sung

The Little Angels: Cultural Ambassador and Global Impact

Ju-Yong Ha

“I’m a New Yorker”: Localization, Globalization, and Korean Community Arts in New York City

Cholong Sung

Towards One Korea: Traditional Korean Music Today in the Korean Diaspora in London

Jan Creutzenberg

The P’ansori Experience in Europe: Invitation, Promotion, Commission, and Collaboration

Anna Yates-Lu

Hallyu Through the Grassroots: Experiences of Kugak in Europe and Beyond

The World of Music

Vol. 11/2 2022

New Contours in Kurdish Music Research

George Mürer and Argun Çakır

Introduction: New Contours in Kurdish Music Research

Argun Çakir

Shifts in the Stature of Professional Music-Making in Kurdistan (on How Kurds from around Mardin Became Professional Musicians)

Zeyneb Yas

The Role of Women in Kurdish Cultural Heritage

Jon E. Bullock

Broadcasting the Nation: The Importance of Radio in Kurdish Music History

Sara Islán Fernández

The Commemorative Power of Govend Dances for a Kurdish Community in Transition

George Mürer

Mersin and the Çukurova Region as Emerging Spaces for Kurdish Music Production

Martin Greve

Kurdish Music? Music from Dersim? ...: Conflicting Identities and the Challenge of Categorization in Central-Eastern Anatolia

Cahiers d'ethnomusicologie

34/2021

Coleurs sonores

Luc Charles-Dominique

Préface : le timbre, en toutes lettres

Nathalie Henrich Bernardoni et Michèle Castellengo

La voix, un instrument de timbre. Comment joue-t-on du timbre vocal ?

Stéphanie Weisser, Olivier Lartillot et Hélène Sechehaye

Investiguer la grésillance. Pour une approche ethno-acoustique du timbre musical

Jean During

Le son de l'intérieur dans les cultures d'Asie Intérieure

Sylvain Roy

Le timbre du *rubāb* de Kaboul

Eyjólfur Eyjólfsson et Fabrice Contri

L'imaginaire sonore du *langspil*

Johanni Curtet

Un art du timbre vocal. Variations esthétiques dans la pratique du *khöömii* en Mongolie

Nicole Revel et Deirdre Bolger

L'art vocal de deux aèdes pala'wan en Asie du Sud-Est insulaire. Contextes relationnels, intentionnalités et expressions artistiques

Stéphanie Folio-Paravéman

Le *tambour malbar* au cœur de la musique hindouiste réunionnaise : timbre, techniques de jeu, esthétique sonore

Bassirima Koné

Zélé de Papara. Une voix et une identité du bari en pays senufo

Mathilde Koch

« *Sonar como una murga* » Le timbre féminin et ses enjeux dans la *murga* de style uruguayen, d'après l'expérience du collectif Pura Cháchara en Patagonie argentine

Emilia Chamone

Nouvelles demandes, nouvelles sonorités. Les transformations des timbres instrumentaux dans la pratique musicale des *batucadas* en France

Cristina Ghirardini et Guido Raschieri

Șuñ șuñ ch'a fa ȧa vuș dei truñ. La vie du timbre musical à Riva presso Chieri (Turin)

European Journal of Musicology

<https://bop.unibe.ch/EJM/index>

Vol. 20 No. 1 (2021)

Musics/ Music Makers/ Musicologists' Transhumance

Giovanni Giuriati, Marco Lutz, Ignazio Macchiarella

Introduction

Ortensia Giovannini

I go. I Return. I am Confused: Reflections on Armenian Music Ideas in Multi-sited Research

Serena Facci, Grazia Tuzi

Choir Transhumance in the Filipino Catholic Community in Rome

Galina Sychenko

Migration of People and Melodies in the Taiga Area of Southern Siberia

Paolo Bravi, Salvatore Carboni

Franceschino Back Home

Ian Russell

While Shepherds Watched their Flocks by Night: A Paradigm of English Village Carolling for three Centuries

Rytis Ambrazevičius

Migration of Song Genres: Two Typical Lithuanian Cases

Fulvia Caruso

How Do We Go About Singing a New Song About Migration?

Raffaele Pinelli

Discovering Italian Free Metal Reeds: A Fieldwork Enquiry

Qian Mu

Pulled by God: Sound and Altered State of Consciousness in the Hālqā-Sohbāt Ritual of Uyghur Sufis

Claudio Rizzoni

Brass band Music in Naples between the Ritual Dimension and Innovation: The Case-Study of Madonna dell'Arco' divisioni musicali

Gerda Lechleitner

Terminal Archive? Taking and Returning Sound recordings: Two Examples from the Vienna Phonogrammarchiv

Enrique Camara de Landa

An Andean Musical Structure that Defies Borders

Francesca Billeri

The Interrelations of Genre in Traditinal Cambodian Music and Theatre

Thea Tiramani

Sikh Religious Music in a Migrant Context: The Role of Media

Rast Musicology Journal

10/2 2022

<https://dergipark.org.tr/en/pub/rastmd/issue/70289>

Haluk Bükülmez

Türk müziği keman icracılığında çifte giriş icra tekniği: Kemanî Âmâ Recep'in Rast taksim örneği

Kim Jinho

Korean way of perceiving the determinism of French spectral music and concrete music since 1970

Suat Vergili

Ev stüdyoları akustiğinde çalışma masalarından kaynaklanan erken yansımaların işitilen ses üzerindeki etkileri üzerine bir simülasyon çalışması

Johee Lee Inho Lee

A Big Data Analysis of K-POP on Social Media: focused on Images, Figures, and Public Attitude

Nuride Ismayilzade

The comparative analysis of similarities and differences of U. Hajibeyli's "Koroglu" and M. Glinka's "Ivan Susanin" operas

Nevrije Ismaili Nerxhivane Krasniqi

An ethnomusical analysis: Albanian highland songs

Aslan Mustafazade

Ramiz Zöhrabovun yaradıcılığında “Azerbaycan rengleri” ve “Rast deramed”inin nezeri
cehetden tehliline bir nezer

Merxhan Avdyli Veli Kryziu

Historical, cultural and musical analysis of folk songs about the Çanakkale battle in Albanian
Music Folklore: Albanian teachers’ opinions

Ozcan Çetik

Cemil Bey’in bestenigâr makâmındaki kemençe ve viyolonsel taksimlerinin karşılaştırmalı
tahlîli

ESEM Officers 2021/2024

President: Prof. Ewa Dahlig-Turek
Director of the Institute of Art of the Polish Academy of Sciences
Warsaw
e-mail : ewa.dahlig-turek@ispan.pl

Secretary General: Ignazio Macchiarella, Department of Lettere, Lingue e Beni Culturali,
University of Cagliari, Sardinia
e-mail : macchiarella@unica.it

Treasurer: Dr Ana Hofman, Slovenian Academy of Sciences and Arts,
Ljubljana, Slovenija.
e-mail: hofman.ana@gmail.com

CORD Members 2019/2022

Rytis Ambrazevičius - rytisamb@gmail.com
Enrique Cámara - engcamara@gmail.com
Karin Eriksson - eriksson.karin@gmail.com
Lea Hagmann - lea.hagmann@musik.unibe.ch
Marko Koelbl - koelbl-m@mdw.ac.at
Laura Leante – laura.leante@durham.ac.uk
Tom Solomon - thomas.solomon@grieg.uib.no
Kendra Stepputat - kendra-iris.stepputat@kug.ac.at
Britta Sweers - britta.sweers@musik.unibe.ch

* * * * *

European Seminar in Ethnomusicology

*Euro-séminaire d'ethnomusicologie * Europäisches Seminar für Ethnomusikologie*
www.esem-music.eu