



ESEMpoint

39

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 Euro, with half rates for students and conjoints, i.e. approximately (please check latest rates): £ 20 sterling, US\$ 25, or 40 SF (francs suisses). 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. New members are kindly requested to make a copy of the application form printed on the back cover of this bulletin and send it duly completed to Ewa Dahlig-Turek in Warsaw. Please send your annual payment to:

Bjørn Aksdal, ESEM, Fokus Bank, Trondheim, Norway, swift code DABANO22, account no. 8601.32.33979 or

Rüdiger Schumacher (ESEM), Postbank Köln, Germany, bank code 37010050, account no. 232797507

IBAN: DE05 3701 0050 0232 7975 07

BIC: PBNKDEFF or

Jeremy Montagu, ESEM, 171 Iffley Road, Oxford OX4 1EL (only cheques in £)

Please note that bank charges are your responsibility. Payment by credit card is possible to our Norwegian account. A payment form is appended to this bulletin.

Annual seminars

ESEM takes place annually in different countries of Europe. ESEM is a Seminar rather than a conference that hosts collegial meetings in which researchers from around the world can gather to share ideas and discuss recent work in ethnomusicology, in an intimate and informal setting. Main languages are English, French, and German, but any language is acceptable if translation is possible. Meetings are open to ethnomusicologists from all parts of the world without restriction. Over 400 scholars have attended at least one major Seminar or shown practical support to ESEM. Members' fieldwork is conducted in all corners of the globe; for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. Full Seminars were held at Köln 1983, Belfast 1985, London 1986, Paris 1987, Tuczno (Poland) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, Toulouse 1996, Jyväskylä (Finland) 1997, Jerusalem 1998, London 1999, Belfast 2000, Rauland (Norway) 2001, Druskininkai (Lithuania) 2002, Gablitz (Vienna) 2003, Venice 2004, Köln 2005. They last 4-5 days each and are usually held in September. A regional ESEM series began with SEEM València in 1991, with subsequent meetings at Alicante (1992, 1994). The status of ESEM with the European Commission is that of a Scientific Network.

ESEM web site: <http://perso.wanadoo.fr/esem>

ESEM image by Nicole Despringre

Editorial

Dear ESEM members,

as you all perhaps know by now, elections for President and for Secretary General were held at our last meeting in Cologne.

There were only two nominations, one for President, and one for Secretary General, and both nominees were elected. Ewa Dahlig-Turek was elected Secretary General and I was elected President, both for a three year term.

Our former President, Ruediger Schumacher, after having served as CORD member, Secretary General, and President of ESEM for over ten years, had decided not to be nominated again, even though he remains officially with us for one more year as an adjunct CORD member, and we all keep counting on his scholarship, wisdom, experience, and dedication. As he is leaving office, I would like to thank him immensely for having taken his position as Secretary General in a very difficult moment for our Seminar, and for having successfully managed to fully restore its scientific and financial solidity, and for having organized and excellent Seminar at his University in Cologne.

It is usually the Secretary General who edits *ESEMpoint*. However, in Cologne we agreed that while the new Secretary General, Ewa Dahlig-Turek takes care of reshaping the ESEM web-site, that is badly needed for our purpose of communication and visibility, I would go on editing *ESEMpoint* for one extra year. Ewa is presently working on the new layout that will be presented soon, at the latest at our next ESEM in Jokkmokk.

Another important news that was already announced in *ESEMpoint* 38, was the publication of *European Meetings in Ethnomusicology* 11, the journal of our Seminar, in a special ECP (ESEM Counter-Point) issue. EME stems from the journal previously edited by Marin Marian-Balasa, and that now becomes the journal of ESEM. It was already John Blacking, as Robert Günther reminded us in his John Blacking Memorial Lecture, who intended to publish a journal that could host the debate and the topics discussed during our Seminars, and it is with pleasure that I can inform you all that now we have fulfilled this task. Those who were in Cologne were given directly a copy at the Seminar, while all members in good standing have received a copy of the journal by mail.

A new issue is in preparation, edited by Ruediger Schumacher, and devoted to one of the themes of our Seminar in Cologne, 'Hidden voices of European ethnomusicology'.

While I was completing this issue of ESEMpoint, news reached us of the tragic accident that took the life of our Estonian colleague Anu Vissel. Anu was with us in Cologne where she gave a paper and, among other things, we discussed the project of organizing one of the next ESEM in Estonia. It is really tragic that she was taken away in the midst of such an active and full professional life. Her scholarly contribution, participation, and passion for research will be sorely missed.

In this issue of ESEMpoint you will find, as usually this time of the year, the Call for papers of our forthcoming Seminar, to be held in Jokkmokk, Sweden, next September. Dan Lundberg, chairman of the Seminar has also set up a web-site that you can visit to obtain all the updated information concerning the Seminar: www.esem2006.com

Meanwhile it is a pleasure to report in this issue of ESEMpoint another publication related to our Seminars, that is the volume with the Proceedings of the XVIII European Seminar in Ethnomusicology held in Druskininkai, Lithuania, September 2002: *"Traditional Music and Research in the Baltic Area. New Approaches in Ethnomusicology"*, edited by Rimantas Astrauskas.

Furthermore, in this issue of ESEMpoint, you will find the usual sections: News from members, Books and CD received, and the Review of European Journals, edited by Laura Leante.

In reminding you to pay your membership fee for 2006 to any of our three accounts listed on the back cover of the bulletin, may I remind you that the membership fee includes also receiving the copy of EME 12. If you have not paid your 2005 fee, you may still do so, and this will entitle you to receive also EME 11, the 2005 issue.

Giovanni Giuriati

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CALL FOR PAPERS

XXII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

The XXII European Seminar in Ethnomusicology (ESEM) will take place from September 6 to 10, 2006 in Jokkmokk, Sweden. The seminar venue will be Ájtte - the Swedish Sámi Museum. The seminar organizer will be The Swedish National Collections of Music in co-operation with Ájtte. Jokkmokk is on the Arctic Circle and in the heart of Swedish Lapland. Ájtte is perhaps the most important cultural centre for the Sámi in all parts of Fennoscandia.

Themes for the conference:

1) Administering musical ethnicity - to whom, by whom, with what consequences.

Multicultural societies are often compared to mosaics: the society comprises a frame in which different groups or "cultures" form a pattern like the tiles. The mosaic presupposes difference: to be entitled to a place the tiles must be clearly distinguishable. Visibility is the keyword – to be significant and different. Accordingly, raised ethnic awareness in this context can reinforce, change and even destroy local musical traditions. Bearers of specific traditions who become introspective about their own art and traditions may tend to idealize, even theatricalize, their own songs, rituals and art, turning them into showcases of ethnic pride and (in the process) perhaps killing their original functions. Outsiders may contribute to this, or they may even lead and completely stage such developments, while claiming shared ownership of a tradition (some governments do this). Do ethnomusicologists, museums and archives have a role to play in this? And if we wish to play such a role, is this not just a different way of claiming shared ownership?

1a) Music of minorities as cultural heritage.

How is music of minorities presented in exhibitions and publications? What is the place of music of minorities in museums and archives (national and other)? Who has the responsibility for collecting, maintaining and presenting the music of minorities?

1b) When groupings become 'minorities': what happens to the music?

How is music affected when it is used for representation in multicultural contexts? What are the roles of ethnomusicologists?

2) Music and landscape: the circum-polar region.

Do specific landscapes generate specific kinds of music? The relation between nature and culture has been a frequent focus of ethnomusicology. For all peoples, not least for those living in the circum-polar regions, nature is present in daily life and in music. How are the special circumstances of the Arctic region reflected in music and music making? This theme has a comparative perspective and is an invitation to a discussion of musical forms that are characterised by their existence in the circum-polar regions.

Both historical and contemporary view points are welcomed.

3) Other topics

We also welcome poster presentations of current research.

Format

ESEM is a SEMINAR rather than a conference. ESEM 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.

Meetings are open to ethnomusicologists from all parts of the world without restriction. We welcome proposals for paper presentations (that should not exceed 20 minutes in duration), poster presentations, video presentations and complete panels, including round table discussions of up to 90 minutes.

Since ESEM focuses on discussion, we explicitly encourage participation even without formal presentation.

Abstracts of up to 300 words should be submitted, preferably by e-mail, to Dan Lundberg by 31 January 2006. Abstracts will be evaluated by a programme committee and authors may expect to be advised of their acceptance or otherwise shortly after the evaluation. Declarations of intent to participate without formal presentation should also be sent by 31 January 2006 in order to ease the organisation of accommodation. For further information and any questions please contact the local organizer:

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Important: ESEM 2006 has a web site

Information about travel & hotels and much more can be found at:

<http://www.esem2006.com/>

Furthermore, do not forget to take a daily look at Jokkmokk at

http://www.esem2006.com/?Info_about_Jokkmokk:The_ESEM_web_cam

XXI EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Köln, August 24-28, 2005

Institut für Musikwissenschaft der Universität Köln

A Report

It was fitting that the 21st European Seminar in Ethnomusicology invited to Köln, the home university of ESEM departing President Rüdiger Schumacher, previously also ESEM Secretary General from 1997-2002. Framed by performances of the department's Gakaku Ensemble, the Seminar was opened by the university's Vice Dean, Dr. Norbert Finzsch, Provost of the Philosophical Faculty, Prof. Dr. Hans-Peter Ullmann, and journalist PD Dr. Bernd Hofmann who represented the Köln-based *Westdeutsche Rundfunk* (WDR), the central public radio station of the region.

The Seminar then immediately started out with the keynote lecture—which seemed a good idea, because Seminar participants were still focused at that point. The lecture, entitled “Anthropology of Hearing and Listening: Prolegomena to a Theory of Music Perception and Understanding,” was delivered by Robert Günther, co-founder and Honorary Life Member of ESEM and Rüdiger Schumacher's predecessor at the Köln musicology department. Falling back on the differentiation between explicit and implicit understanding (hearing as the more passive act versus listening as the active, conscious process), Günther discussed the difference between perception and understanding of music. As he elaborated, music transcends feelings and fills in an emotional function, because it is the outcome of the hearing process, not the hearing process itself. Drawing a line from Kant's philosophical anthropology to Herder and Humboldt, Günther depicted how this cultural focus has become the basis of modern anthropology to which Blacking has contributed such a great deal. As he argued, while psycho-acoustical investigations of the perception process are important, they do not fully explain the proceeding process that leads to understanding. The act of listening is an anthropological phenomenon, which is evident in ear being the most important sense of time, space, and balance. As the ear is already developed before birth, we might thus wonder how much is context-shaped and how much is inborn.

At the same time it was delightful to hear Robert Günther's personal recollections of Blacking whom he met back in 1974. The publication of the first *ESEM Counter-Point* (ECP) issue might be an indication that a few things have come full circle now, since Blacking already had the idea of a journal, *Musica Mundi*, which

was, as Günther recalled, never realised due to financial reasons. Likewise, Blacking had always regarded ESEM as an important forum for colleagues from Eastern Europe—which was reflected in spectre of attendees of this and the previous Seminars.

The first part of the actual paper presentations that started on Thursday, Aug. 25, was set under the topic of “Hidden Voices?—European Traditions of Ethnomusicology”. The different ethnomusicologies analyzed here included Estonia (Vissel and Särg), Norway (Thedens), and Italy (Giannattasio and Giuriati). Others addressed specific issues, such as the conflict between ideology and science in the case of the Austrian journal *Das deutsche Volkslied* (Haid), the studies on music of minorities in European Ethnomusicology (Hemetek), archiving in Romania (Mengel), and general theoretical frameworks (Simon and Will). As Martin Clayton pointed out in the stimulating final discussion, the papers had opened up interesting chronological insights, and the development lines were often quite similar: Many countries started out with one's own tradition, often within the framework of Herder and Rousseau, and then departed to the *other*. Moreover, as Rüdiger Schumacher emphasized, the struggle of nationalism versus imperialism had been one of the central forces in the 19th century. How important it is to gain a better understanding of 19th century thinking becomes also apparent when working with contemporary transcriptions. As Ursula Hemetek illustrated, quite often the early researchers preferred their own memory to the still flawed recording technology—which made sense from that perspective. Yet, also critical voices could be heard. Marin Marian-Balasa would have expected more “hidden ideas”, instead of the predominance of historiography. Hans-Hinrich Thedens pointed out that we should be aware of what has disappeared as well, specifically with regard to the developments in Germany. As Taive Särg started out, we have words for emic-etic, but not for communicating from inside to outside. This was further elaborated by Giovanni Giuriati—the distinction between one's own and the other does not make sense any more. With regard to Europe, Auste Nakiene voiced the interesting observation that within the EU all countries have become minorities now. Yet, as Anna Czekanowska added, we should also be aware of how European research is perceived in other countries, and, as Udo Will stressed from his American perspective, we should more investigate into question of why the situation is so different. The Seminar came to the conclusion that the political function of ethnomusicology should not be underestimated. All participants voiced the need for more exchange on these issues.

The second part of the Seminar focused on “Sounding the ‘Sacred’: Concepts of Metaphysical Qualities of Music”. Addressing issues, such as the music in rituals of love and death (Zeranska-Kominek), the papers covered an incredibly rich

regional variety: Asante court music (Kaminski), the blessing genre in Armenia (Tovmasyan), Bulgarian rituals (Samokovlieva), Romanian sacred music (Marian-Balasa), temple-singing in Nepal (Widdess), Indian sacred music (Tewari and Thielemann), overtone-singing in South-Siberia (Nyssen), Islamic musics in West-Java (van Zanten), and even Anti-Soviet rock and patriotic Hip-Hop in Lithuania (Nakiene). One of my personal highlights was Stéphanie Weisser's wonderful presentation on the sacred lyre of the Amhara on Ethiopia.

All these papers had presented different experiences and forms of musical organization: timbre, temporal experience (as in the case of Romania), and the importance of group singing. In the final discussion Martin Clayton thus wondered if there might be a more consistent meta-structure hiding behind these phenomena. Rüdiger Schumacher pointed to another important issue that had particularly become apparent with Wim van Zanten's paper on Sundanese Music—the multi-layered understanding of Islamic music. As Wim emphasised, instead of just looking at Islamic music from a fixed (and often negative) perspective, we need to discover what is going on in Indonesia nowadays. Which role does music play in each individual situation? How do people integrate the religious perspectives into their music making—particularly if they (as Larry Hilarian Francis pointed out) do not read Arabic and have to learn the Islamic texts by heart. Yet, critical voices could be heard as well. Rebecca Sager missed a theoretical thread that had not really been elaborated. Also the current theoretical positions of the discipline should have been analysed more clearly. Addressing issues such as transcendence, value, and people connecting to each other, it seems the sacred-secular divide is not useful anymore. Yet, as Christine Dettmann interjected—why do people make music within a religious context? We might thus wonder if this is not also the issue that makes ethnomusicology so unique, because music is a tangible art that touches the intangible. Ethnomusicology reaches an area other disciplines cannot reach. As Wim van Zanten therefore concluded with regard to the often difficult situation of the discipline, one of the important questions for the future is how to bring this issue across to politicians.

As should have become apparent by now, sequel panels have become a regular institution within the ESEM Seminars. Bjørn Aksdal, Ewa Dahlig-Turek, Dan Lundberg and Rebecca Sager presented the third—and still fascinating!—part on Polish dance rhythms in Poland and Scandinavia (with the well-familiar impressive high-tech equipment that, however, had given Ewa a few headaches the night before). Udo Will and Martin Clayton continued the issue of entrainment—the central topic of the just released first ECP—by discussing North Indian alap. It was

good to see a few poster presentations. Christine Dettmann presented a poster on Music of the Brazilian immigrant community in Lisbon, while Larry Hilarian Francis offered an audio-visual documentation of Melayu musical practices. These alternative presentation forms were completed by a number of interesting video films, addressing music in Tuva (Suzukei), Zikri Rituals in Harar (Tarsitani), or Ghanaian female singing (Meyer).

The meeting also offered truly multi-cultural experiences. As the hotel was located in the city centre, Seminar participants could taste the rich culinary variety of Turkish and Italian communities, enjoy Peruvian food (as on the last night) or have a break in one of the colourful cafés and restaurants in the university area. Yet, particularly the visit at the *Brauhaus* might have been memorable, as it presented an encounter with a strikingly unique pub culture, centred on *Kölsch* (beer) and the infamous *Köbes* (waiters) whose grumpiness seems to have been alienating and likewise amusing for some of the fifty Seminar visitors on the crowded table.

And I enjoyed meeting the students from Köln, either as attendants or as patient assistants. Rüdiger and his helpful and patient team tried everything to make people feel welcome. Therefore, warm thanks to Rüdiger Schumacher and his team for this interesting and stimulating conference!

Britta Sweers

ESEM Plenary Meeting

Köln, Universität, Institut für Musikwissenschaft, Saturday, August 27, 2005

18:30-19:15; approximately 45 participants

The plenary commemorated John Blacking and those who also died during the past year. This includes Mantle Hood, Tullia Magrini, and Ursula Reinhardt.

Apologies and greetings were read from Bjørn Aksdal (who had to catch his plane), Dan Lundberg, and Susanne Färniss.

Top 1: Approval of the minutes of last year's meeting

The minutes of the 2004 plenary were approved without amendment.

Top 2 and 3: Rüdiger Schumacher: President's and Treasurer's report

2/3.1 Finances (Bjørn Aksdal)

Result 2004-2005:

Total funds available 11.9.2004 € 10,034.08

Total funds available 15.8.2005 € 10,060.86

Result 11.9.04-15.8.05 + € 26.78

2/3.2 Expenses

The budget has lowered, because we used money for the publication of ECP. The printing of *ESEMpoint 38* is not yet included in the calculations. The journal has a circulation of 500 volumes. Members in good standing will receive a free copy—and are encouraged to buy the journal. This meeting was financially supported by a special program of the *Deutsche Forschungsgemeinschaft (DFG)*. Additional support came from the university (printing, etc.). Therefore, we did not have to use the ESEM money for travel support.

Top 4: Report of the Secretary General, Giovanni Giuriati

4.1 Membership statistics

Total number of members: 239 (the membership number has slightly increased).

Including

Good standing 53

Free members (or reduced fee) 22

Honorary life members 14

Last payment in 2004 88

If we consider in good standing also those who paid in 2004, 74% of the members are in good standing. Considering that the figures above do not include those who pay their fee in Cologne, active participants are the large majority of members.

4.2 ESEMpoint

ESEM point 38 was published, and the members attending the Köln Seminar all received one issue. The deadline for the next issue is December 2005. Members are—again—encouraged to contribute to *ESEM point*.

4.3 Emails and website

The number of email messages has been increased—and is probably the best way of spreading news. The website is not functioning properly, and needs to be redesigned so that it could become a viable tool for our Seminar both for internal circulation of news and debate, and for external visibility of our activity and goals.

Top 5: Elections

5.1 general remarks

Giovanni's and Rüdiger's three-year periods have expired. Rüdiger Schumacher (President) could be re-elected, but has worked for ESEM since 1995 (he was elected Secretary General in 1997 and President in 2002) and thinks that it is time for a change now. The goals he had in mind have been reached, in particular, putting ESEM on a solid financial basis and establishing an own journal or yearbook. Nominations should have been sent to Jeremy Montagu—who, as was agreed in Venice last year, serves as mediator for these elections. The following persons were nominated:

- President:
 - o Giovanni Giuriati was nominated
- Secretary General:
 - o Martin Clayton was nominated (but declined for work reasons).
 - o CORD would like to nominate Ewa Dahlig-Turek. No further nominations.

5.2: Election of the President

Giovanni Guiriati was elected as president (yes: 34/ Rüdiger: 1/ no: 1).

5.3: Elections of the Secretary General

Ewa Dahlig Turek was elected as Secretary General (yes: 35/ Giovanni: 1/ no: 0)

5.4.: Elections of CORD

The following seven members were elected: Marin Marian-Balasa, Martin Clayton, Ursula Hemetek, Frank Kouwenhowen, Laura Leante, Britta Sweers, and Richard Widdess.

Udo Will served as election-helper.

Top 6: Nominations for Honorary Life Members

It was agreed to nominate Artur Simon as Honorary Life member.

Top 7: Forthcoming ESEM-seminars

7.1. Jokkmokk

The exact date has not been fixed yet, it will either be September 6-10 or September 13-16, 2006.

Themes:

- Circumpolar/ arctic music
- Music and minorities

Details are following soon. A folder with tourist information regarding Jokkmokk has been distributed during the Seminar.

7.2. Upcoming Seminars

- A possible choice for 2007 will be Lisbon in the first week of October (Giovanni is in touch with Salwa Castelo-Branco). Warsaw would be an alternative.
- Suggested locations for 2008/9 are Estonia and Romania.

Top 8: Journals

- The first issue of the ECP is out. Putting together a journal in such a format takes a long time; it was thus decided to have ECP published whenever ready and to regulate formats otherwise.
- Rimantas Astrauskas has produced a volume with articles from the 2002 meeting. The book will be sent to the authors, but will be announced in the next ESEMpoint as well.
- Rüdiger Schumacher will serve as guest editor for the next issue that will include articles from the Seminar. He will contact the authors very soon, most likely at the end of November, so that there is enough time for peer-reviews as well. The issue will thus be ready for the next meeting in Jokkmokk.

Top 9: Website

The website is still dysfunctional, since Udo stepped out of office. As Giovanni Giuriati pointed out, Ewa Dahlig-Turek agreed to take up the site and co-ordinate it. It still has to be figured out where to host the site (e.g. having everything in Poland) and who will work on it (Susanne Fűrniiss has offered to help Ewa). Ewa will open a new account, but also asked the members still to be patient. Until the new site is installed, Udo will keep the old one open.

Top 10: Others

A vote of thanks to Rüdiger Schumacher--plus their many assistants and helpers!--for organising this stimulating conference. A vote of thanks was also expressed to Rüdiger for his past work for ESEM. Serving as President and Secretary General he took back the Seminar from a very difficult situation.

(Minutes taken by Britta Sweers)

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Anu Vissel

On September 6, 2005, a tragedy robbed us of Dr. Anu Vissel, Estonian ethnomusicologist.

Anu Vissel (Zirk) was born in Tartu County on the 16th of December 1952, and graduated from the University of Tartu in folklore studies in 1977. Since 1978 she was employed in the Estonian Literary Museum in the Department of Folk Music, which in the year 2000 became the Department of Ethnomusicology.

During the folklore collection expeditions in the university days, Anu displayed her impressive abilities in cow milking and folk dancing. Maybe this was a part of the reason why Anu's research subjects became herding songs and folk dances.

Anu was the creator of the publications 'Eesti karjaselaulud' (*Estonian herding songs*) I-IV (1982-1992). She was working on comparing the Estonian herding songs with the herding songs of neighbouring nations.

Anu has studied the history of Estonian folk dance movement and has written extensive surveys of the collection of folk dances and their position in the Estonian culture (they were published in 2000 and 2002 in the Tampere University TUTKIVI series, issues 22 and 33). Anu herself was the leader of her community folklore ensemble *Anurin*.



In the 1990s Anu was studying the songs and stories sung/read to the children at home, traditional and modern children's games and swing culture. Children's folklore was also the topic of her Master's thesis titled 'Traditsiooniline ja uuenduslik tänapäeva eesti laste liikumismängudes' (*The Traditional and Recent in Modern Estonian Schoolchildren Kinetic Games*, defended at the University of Tartu in 1997), and of her Doctoral thesis titled 'Lastepärimus muutuvus ühiskonnas' (*Children's Lore in the Changing World*. 2004).

An integral part of Anu's work was collection of material in fieldwork. For a long time, Anu Vissel and Ingrid Rüütel recorded the changes of traditional culture on the island of Kihnu, which is included in the UNESCO's cultural heritage list. She has filmed Baltica folklore festival reviews and many other folk dance and music events.

Anu Vissel was a member of the Art Council of the Baltica International Folklore Festival, member of CIOFF Estonia and Estonian National Section of ICTM, member of Estonian Mother Tongue Society, Academic Folklore Society, Estonian Folklore Society, UNESCO *Conseil International de la Danse* and the Finnish research organisation Folklore Fellows.

Anu Vissel was the winner of the traditional culture prize of the Estonian National Folklore Council (2001), Kristjan Torop dance award of the Estonian National Culture Foundation (2004) and the recipient of the annual award of the Endowment of Folk Culture of the Estonian Cultural Endowment. She was a profound individual researcher and a valuable team member. She would have liked and would have been able to contribute even more to the research by leading the way in the Estonian studies in ethnochoreology.

Taive Särg

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NEWS FROM MEMBERS

Publication of the Proceedings of the XVIII European Seminar in Ethnomusicology held in Druskininkai, Lithuania, September 2002

It is a pleasure to announce that a book *"Traditional Music and Research in the Baltic Area. New Approaches in Ethnomusicology"*. R.Astrauskas (ed.). Vilnius: Lithuanian Academy of Music and Theatre, 2005, ISBN 9986-503-36-1, ill., index, 300 pp." has been published and is available to everybody. This anthology consists of enlarged versions of papers presented at the 18th European Seminar in Ethnomusicology. The Seminar was held on September 25-29 2002 in Druskininkai, Lithuania. It was jointly organized by the Department of Ethnomusicology of the Lithuanian Academy of Music (since 2004 – Lithuanian Academy of Music and Theatre) together with the European Seminar in Ethnomusicology. The Seminar was sponsored by the Lithuanian Science and Studies Foundation.

Two main topics – 1) Traditional Music in the Baltic Area and 2) New Approaches in Ethnomusicology have been addressed by the ethnomusicologists from Austria, Estonia, France, Germany, Italy, Japan, Korea, Lithuania, Norway, Netherlands, Poland, Romania, UK, and USA.

The first topic is regaining new momentum during the last decade. Due to political and ideological reasons the old, rich and still vivid traditional cultures of Eastern Baltic countries were not readily accessible. This unique and valuable heritage has to be re-assessed and seriously re-investigated as a syncretic whole in light of intercultural relations. The papers of I.Gjertsen and A.Stolen from Norway, T.Sarg and T.Ojamaa from Estonia, Ch.Jaremko-Porter from UK, A.Zickiene and A.Nakiene from Lithuania, E.Dahlig-Turek from Poland, and A.Domaradzka-Barbier from France could be treated as steps in this direction.

It is a long lasting ESEM tradition that the interests of the members of the European Seminar comprise the entire world and the 18th seminar was no exception. As a testament to this, research was presented about the traditional cultures of India, Indonesia, Uzbekistan, Brazil, Central Africa, and USA.

The second topic was a methodological one. The contributors showed a large set of new approaches, starting with a re-examination of fieldwork techniques (A.Czekanowska from Poland and I.Russell from UK), post-colonial musicology (W. van der Meer from the Netherlands), semiotics (L.Leante from Italy), hermeneutics (R.Allgayer-Kaufmann from Austria), cognition (S.Zeranska-Kominek from Poland, D.Vyciniene from Lithuania), gender studies (R.Sultanova, UK, T.Merchant, USA, Y.Okazaki and T.Inoue from Japan, I.W.Park from Korea,

N.Fernando-Marandola, and F.Marandola from France), and ending with new ideas applied in musical education (S.Facci from Italy) and acoustics (R.Ambrazevicius from Lithuania).

The last two contributions, which fit the category of free papers, consider the interesting issues of musical nationalism in Switzerland (by Ch.Vignau from Germany) and representation of racial idioms of shapenote singing in USA (by M.Marian-Balasa from Romania).

I would like to thank all the authors for contributing to the success of the Seminar and to the volume. Special thanks go to Rebecca Sager for editing some English texts and making valuable editorial suggestions.

Price of the paperback copy is 15 Euros or equivalent in other currencies (including postage). Each author and ESEM CORD member (in 2002) will get a free copy after sending to me their postal address. I would be very grateful if you could inform your universities, libraries, bookstores etc., and provide me with notes when they are interested to get a copy.

Looking forward to your prompt reply

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Multipart singing in the Balkans and in the Mediterranean Investigating Multipart Music in Europe Research Project and International Symposium in March 2005, Vienna

Multipart music represents one of the most fascinating phenomena in European folk music. It has therefore been a favoured object of research for a long time, particularly in the national framework. Regional studies, which extend beyond of the political boundaries, are, however, rare and sporadic. Since, as a rule, regional and political boundaries in Europe do not coincide, there is an almost untouched area for research in European folk music. Therefore due to the search for specific characteristics of European identity at this time, the establishment of a *"Research Centre for European Multipart Music"* as an international network of specialists seems to have become more than necessary.

Because of the great diversity of the multipart music in Europe, a thorough examination can only be made through a concentration on specific topics and areas. Following these analysis the Institute for Folk Music Research and Ethnomusicology at the University of Music and Performing Arts in Vienna has initiated the project devoted to the remarkable features of multipart singing on the Balkans and in the European Mediterranean.

Researchers for the most part from the countries concerned, discussed about the subject during the symposium "European voices" in Vienna in March 2005 from the historical perspective and the present context. During the preparation work for more than one year the current status of the investigations and spread of this music were published at the web site <http://www.mdw.ac.at/I121/html/emm>. Live performances of brilliant singing groups emphasized the 'multipart' message of the activities.

Similarities and differences between musical traditions showed the different perceptions of this music in various areas. Different research traditions could also be recognized. All that demonstrated why there is no agreement in a wide range of terms beginning with "multipart" or "polyphonic" music. Therefore the relations between folk terminology and musical phenomena would be given special importance in the next steps.

Ardian Ahmedaja

Announcement of new publication

Ursula Hemetek/Gerda Lechleitner/Inna Naroditskaya/Anna Czekanowska (eds.):
Manifold Identities. Studies of Music and Minorities.
 Cambridge Scholars Press, London 2004
 ISBN: 1-904 303-37-4

The volume "Manifold Identities: Studies on Music and Minorities" presents the papers of the second Study Group meeting, which was held in Lublin/Poland, August 25-31, 2002

The meeting was open to all scholars interested in the topic Music and Minorities, but mainly ethnomusicologists responded to the call for papers. So the publication is to be seen clearly in the tradition of ethnomusicology. A widening of the geographical areas is to be noticed, compared to the Ljubljana conference (see Pettan/Reyes/Komavec 2001), due to the fact that the phenomenon of minorities is international and ethnomusicologists tend to become aware of it more and more.

But the approaches to the topic are quite differentiated. Not only different national research traditions come to the fore, but also different positions of "in- and outsiders" as well as methodological differences. So the broad variety of our discipline is also mirrored in this volume.

There were four themes for the conference:

1. Theory and method in the study of music and minorities, definitely essentials for a young study group
 2. Interethnic problems of borderlands are discussed from different points of view: general historical considerations, case studies of distinct regions, problems in borderlands characterised by cultural survival crisis and assimilation aspects and boundaries in the widest sense as state, ethnic and musical boundaries representing a specific cultural heritage
 3. The role of music for migrant societies is presented by two quite different case studies dealing with a French minority in France and Turkish youth migrants in Germany.
 4. Representing minorities in music covers a wide range of meanings, including self-representation, public presence in media, as well as "camouflage" of minority musics.
 5. A fifth one appeared unintentionally, but its impact seemed so strong in seven of the papers, that we decided to make up a whole section of it: Minority music and religious identity. Focusing on different religions (Jewish, Protestant, Catholic, Greek rite, Karaim and Islamic) in different states (Poland, Bulgaria, Lithuania, Italy, Sumatra and Azerbaijan) the papers highlight different situations of these religious minorities in the way they see themselves. The audio examples provided by some of the authors can be found on the accompanying CD. Due to the fact that much of the editing work was done in Vienna and that the connection between the Study Group and the Universität für Musik und darstellende Kunst Wien has been close from the beginning, there is a German section to be found in this book.
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a.o.Univ.Prof.Dr. Ursula Hemetek
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DVD Video - Le chant diphonique

Le chant diphonique

Conception: Tran Quang Hai & Luc Souvet

Réalisation: Christian Béguinet

CRDP de La Réunion en partenariat avec l'Université de la Réunion, le Rectorat de la Réunion, l'Office Départementale de la Culture de la Réunion

ISBN: 2-84579-024-4

In this DVD Tran Quang Hai, ethnomusicologist at the CNRS, presents, describes and explains the overtone singing used by the Tuvan singers Huun Huur Tu. They sing magnificently two amazing songs. Then, the ethnomusicologist teaches the basic technique of overtone singing to children and music teachers.

Aim of this DVD is to demonstrate how it would be possible to teach overtone singing in school classes. Under the guidance of Tran Quang Hai a group of children and then of adults comes to produce diphonics singing.

To order: www.crdp-reunion.net

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 La tradición musical en España, vol 33

CD Audio, TECNOSAGA WKPD-2085

e-mail: tecnosag@tecnosaga.com

<http://www.tecnosaga.com>

From the introduction:

Since five centuries and until today, the Sephardic Jews preserved the treasure of the Spanish language and culture. The language that the Jews knew in Medieval Spain was poured into their Judeo-Spanish, garnishing it with Hebrew terms and with words from the languages of the region wherever they lived in their second Diaspora. In the case of the Sephardim from the Ottoman area, they embodied numerous terms from the Turkish language. All these loans were coined with Spanish terminations. In this Judeo-Spanish language the Sephardim, descendants of the Jews expelled from Spain by the end of the fifteenth Century, delight in their daily speech and in it they sing their rich repertoire of songs. The wealth of the musico-poetic genres, and the variety of styles is more evident in the collection presented here since all the recordings belong to the repertoire of one informant and sung by herself.

* * * * *

BOOKS RECEIVED

Britta Sweers

Electric Folk: The Changing Face of English Traditional Music

Oxford, New York: Oxford University Press, 2005.

ISBN:

0-19-515878-4 (hardcover)

0-19-517478-X (paperback)

From the cover flap:

In the 1960s and 1970s, a number of British musicians rediscovered traditional folk ballads, fusing the old melodies with rock, jazz, and blues styles to create a new genre dubbed "electric folk" or "British folk rock". The revival featured groups such as Steeleye Span, Fairport Convention, and Pentangle and individual performers like Richard Thompson and Shirley Collins. While working in multiple styles, they had one thing in common: they were all making music based on traditional English song and dance material. After reasonable commercial success, electric folk disappeared from mainstream notice in the late 1970s, yet performers continue to create it today.

In *Electric Folk*, Britta Sweers provides an illuminating history of the electric folk scene, exploring its musical styles and cultural implications. Drawing on rare historical sources, contemporary music journalism, and first-hand interviews, Sweers argues that electric folk resulted from both the American folk revival of the early 1960s and a reaction against the dominance of American pop music abroad. Young British "folk-rockers", such as Richard Thompson and Maddy Prior, turned to traditional musical material as a means of asserting their British cultural identity. Yet, unlike many other revivalists, they were less interested in the "purity" of folk ballads than in the music's potential for lively interaction with modern styles, instruments, and media. The book also delves into the impact of the British folk rock movement on mainstream pop, American rock music, and neighboring European countries.

Dalia Cohen and Ruth Katz

Palestinian Arab Music. A Maqām Tradition in Practice

The University of Chicago Press, 2006, 518pp + 1 CD.

From the back cover:

This long awaited project-some forty years in the making- presents the results of a major research effort to determine the parameters of the stylistic variability of Arab folk music in Israel. Central to this old and highly improvised musical tradition is a unique modal framework that combines the concept of maqām – the foundation of Arab music theory – with other characteristics, including those of text. *Palestinian Arab Music* is a comprehensive analysis of this music as actually practiced, examining both musical and nonmusical factors, their connection with the traits of individual performers, and their interaction with sociocultural phenomena.

Working initially with their own 1957 invention, the Cohen-Katz Melograph, and later with computers, Dalia Cohen and Ruth Katz recorded and digitized several hundred Palestinian music performances. The authors analyzed the musical tradition in light of its main variables. These include musical parameters, modal frameworks, the form and structure of the music, its poetic texts, and aspects of the social functions of the tradition. As a result of their study, the vexed aspect of intonation in practice is revealed to exist in a special relationship with the scale systems or *maqāmat*, which are in turn of great importance to organizing the music and determining its modal systems.

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE July - December 2005

As usual, the last pages of ESEMPoint comprise of a review of recent European ethno-musicological publications.

This time you will notice that we have included a special issue of the quarterly journal *Iranian Studies*, dedicated to "Music and Society in Iran".

Like in the past, this section is the result of collaboration with members who sent news and updates and to whom we are grateful. We strongly encourage everyone to contribute in order to make this section an useful tool for exchange and information.

Laura Leante

Cahiers de musiques traditionnelles Vol. 17 2004 *Formes Musicales*

DOSSIER: FORMES MUSICALES

Simha Arom	L'aksak, principes et typologie
Polo Vallejo	Forme et texture polyphonique dans la musique des Wagogo de Tanzanie
Emmanuelle Olivier	Performance musicale et situation sociale. Analyse de deux mises en forme d'un chant jul'hoan
Marie-Hortense Lacroix	Un éclairage hypothétique sur certaines formes vocales traditionnelles: l'improvisation poétique chantée en temps mesuré
Sarah Daynes	Frontières, sens, attribution symbolique : le cas du reggae
Laurent Cugny	L'idée de forme dans le jazz

Jacques Bouët	Déterminé ma non troppo: une forme signifiante en pleine efflorescence au Pays de l'Oach (Roumanie), revisitée dans le sillage de Béla Bartók
Nidaa Abou Mrad	Formes vocales et instrumentales de la tradition musicale savante issue de la Renaissance de l'Orient arabe
Christine Guillebaud	De la musique au dessin de sol et vice-versa: Un répertoire kéralais de formes sonores et graphiques
Fabrice Contri	Goûter la forme. Le krti, une expérience de la forme (Inde du Sud)
Mireille Helffer	Regard sur les formes dans la musique rituelle du bouddhisme tibétain

ENTRETIEN

Marcello Sorce-Keller	En souvenir de Roberto Leydi (1928-2003) Les origines et l'évolution de l'ethnomusicologie en Italie
Trevor Wiggins	Gérer le passage de la tradition à la modernité Entretien avec J. H. Kwabena Nketia

Cahiers de musiques traditionnelles Vol. 18 2005 *Entre Femmes*

DOSSIER: ENTRE FEMMES

Razia Sultanova	En soulevant le voile: le chant des femmes dans les cultures traditionnelles turcophones
Tanya Merchant Henson	Tradition et construction identitaire dans la musique de mariage des femmes ouzbèkes
Estelle Amy de la Bretèque	Femmes mollah et cérémonies féminines de deuil en Azerbaïdjan

Fatemeh Mirtaheri	La cérémonie du henné en Iran central: le chant des femmes
Francesca Cassio	Artistes ou concubines? La tradition vocale féminine en Inde du Nord
Takako Inoue	La réforme de la tradition des devadasi: danse et musique dans les temples hindous
Yoshiko Okazaki	La tradition de l'ichigenkin: une responsabilité de femmes
Il-woo Park	Deux artistes coréennes. Contribution à l'histoire des arts de la scène en Corée
Marie-Barbara Le Gonidec	Du patriarcat au communisme: les femmes et la musique en Bulgarie
Alessandra Ciucci	Les musiciennes professionnelles au Maroc
Luciana Penna-Diaw	La danse sabar, une expression de l'identité féminine chez les Wolof du Sénégal
Susanne Fűrniiss	Femmes, maîtresses, mères: chants et danses des jeunes filles baka
Marie Buscatto	La jam chante, le genre nous hante
<i>ENTRETIEN</i>	
Christine Guillebaud	«Ce qu'on en dit et ce qu'on en fait». Entretien avec Regula Burckhardt Qureshi
Yiannis Kanakis	La tradition chante encore. Entretien avec Domna Samiou

Ethnomusicology Forum
Volume 14/II 2005
Music and Identity in Central Asia
Guest Editor: Razia Sultanova

Hiromi Lorraine Sakata	Preface
Razia Sultanova	Music and Identity in Central Asia: Introduction
Jean During	Power, Authority and Music in the Cultures of Inner Asia
Alexander Djumaeu	Musical Heritage and National Identity in Uzbekistan
Federico Spinetti	Open Borders. Tradition and Tajik Popular Music: Questions of Aesthetics, Identity and Political Economy
John Bailly	So Near So Far: Kabul's Music in Exile

Iranian Studies
Volume 38/3 2005
Special Issue: Music and Society in Iran

Wendy S. DeBano	Introduction: Music and society in Iran, a look at the past and present century
Jean During	Third millennium Tehran: Music!
Sasan Fatemi	Music, festivity, and gender in Iran from the Qajar to the early Pahlavi period
Ameneh Youssefzadeh	Iran's regional musical traditions in the twentieth century: A historical overview
Wendy S. DeBano	Enveloping music in gender, nation, and Islam: Women's music festivals in post-revolutionary Iran
Laudan Nooshin	Underground, overground: Rock music and youth discourses in Iran

The World of Music**vol. 46/3 2004*****Women and Music in Sri Lanka*****Guest Editors: Martina Claus-Bachmann and Paul Greene**

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|--|---|
| Martina Claus-Bachmann and Paul Greene | Preface |
| Martina Claus-Bachmann | Kuveni, or the Curse of a Woman as Flash Point for Music-oriented (Re)Constructions |
| Mangalika Rajapakse | Songs Associated with Sri Lanka's Paddy Cultivation: Music and Gender Aspects |
| Almut Jayaweera | Vannamas: A Classical Dance Form and its Musical Structure |
| Waidyawathie Rajapakse | On the Origin of Sri Lankan Dancing: Between Spirit Beliefs and Great Tradition, Appeasement of the Gods, and Healing Methods |
| Marianne Nürnberger | Vajira: The First Professional Female Stage Dancer in the Sinhalese Style |
| Sabine Grosser | Changing Worlds: Music, Women, and Fine Arts in Postcolonial Sri Lanka: A Postmodern/critical Reading of Four Sri Lankan Art Works with Female Authors Relating to the World of Music |
| Vasana de Mel | "Ehkee maara baduwakne" (Isn't She a Hot Item?): Contradictions and Controversy Facing Sri Lankan Women in Chorus Baila and Sinhala Pop Music |

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