



# **ESEMpoint**

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The **European Seminar in Ethnomusicology (ESEM)** was founded in 1981 in Belfast by the late John Blacking (1928-1990). ESEM is a platform for professional scholars and advanced students in ethnomusicology. Membership is open to all scholars around the world. Members receive regular bulletins and are entitled to attend the annual seminar.

### Membership

The annual membership fee for ordinary members is € 25, with half rates for students and conjoints, i.e. approximately (please check latest rates): £20, US\$ 25, or SF 40.

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.

Please send your annual payment to:

• Bjørn Alsosdal, ESEM, Fokun Bank, Trondheim, Norway, swift code DABANO22, account no. 8601 32 33979 nr.

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

IBAN: DE05 3701 0050 0232 7975 07

BIC: PBNKDEFF

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 archipelagos 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, Tuusula (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, Jokkmokk (Sweden) 2006. They last 4-5 days each and are usually held in September.

The status of ESEM with the European Commission is that of a Scientific Network.

ESEM web site: [www.esem-music.eu](http://www.esem-music.eu)

ESEM logo by Nicole Despringre

## Editorial

Dear ESEM Members,

In this issue of *ESEMpoint* you can find a report of the XXII ESEM, which was held in Jokkmokk, Sweden, September 2006. It was an unforgettable event: many interesting papers and beautiful nature, perfect organization. Many thanks to Dan Lundberg and Gunnar Ternhag, all the Swedish team and friends from Äjtte Museum!

It is time now to think of our next meeting, XXIII ESEM in Lisbon, Portugal, October 10-14, 2007.

As usual, the content of this bulletin is made of materials sent by ESEM members. My special thanks go to CORD members: Laura Leante who prepared minutes of the General Assembly in Jokkmokk and survey of ethnomusicological periodicals, and Britta Sweers for report on ESEM seminar in Jokkmokk.

If you represent an institution that owns a sound archive, please pay attention to *DISMARC*, a new EU-funded project described on p. 17.

May I remind you that all the "practical" information about ESEM (like bank accounts to pay ESEM membership fee) can be found on our website ([www.esem-music.eu](http://www.esem-music.eu)).

If you would like to sponsor a colleague living in a country with no convertible currency (either a given person or someone anonymous to you), you are most welcome. Our members Simha Arom and Wim Van Zanten have already given such a support for 2007. Many thanks for your solidary attitude!

Ewa Dahlig-Turek

## XXII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Ájtte, Jokkmokk (Sweden)  
September 6-10, 2006

## Report

The XXII European Seminar in Ethnomusicology was invited to Ájtte, the Swedish Mountain and Sámi Museum in Jokkmokk. Already travelling to the small village, located close to the Arctic Circle in North Sweden, was worth the trip! Most ESEM members met on the same plane from Stockholm to Luleå on Wednesday afternoon. Luleå became the starting point of a wonderful bus trip through the North Swedish landscape, including a stop on the Arctic Circle and a warm evening reception in a Sami tent.

This year's John Blacking Memorial Lecture, entitled "The Music of Modern Indigeneity: Beyond Identity?", was delivered by Beverly Diamond (Memorial University of Newfoundland, Canada). Observing that the term "identity" is still highly loaded with patronized meanings, Beverly Diamond subsequently focused on two issues: 1) How has a globalized vision of modernity changed Indigenous music? 2) How do contemporary indigeneous musicians re-vision their post-colonial position in the world at this juncture? Analyzing various examples from Native American and Sami traditions, she elaborated how a concept of "alliance studies" might be more useful. As was pointed out, it is open to all sorts of connections, such as media production, genre/language choices, collaboration, and negotiation of access and property. For example, while "patron discourses" still emphasize the unusual about indigenous traditions (e.g. Inuit throat games), these often have already become part of a global world music network (e.g. Tanya Tagaq). At the same time, the Western perception has been strongly influenced by the production and selection process behind the few commercially available recordings. Apparently, exotic examples have often been preferred to less spectacular (yet likewise common) ones. Similarly, hybrid products have not been theorized much.

Beverly Diamond's considerations became a good starting point for the central two topics of the Jokkmokk seminar: 1. Administering musical ethnicity (e.g., in education, publications or at exhibitions) and 2. Music and landscape: the circum-polar region. Both dealt with a broad range of alliances.

Tina Ramnarine, for instance, analysed carnival arts in museum spaces by applying the so-called calibration model. She thus developed a closer understanding of the multi-layered relationship between "cultural production" and the "real world." Jan-Sverre Knudsen's likewise stimulating paper—that addressed the difficult issue of ethnicity—investigated the multidimensional perspectives behind different cultural strategies of expressing the minority experience. Eva Fock not only elaborated how African drumming is presented in Scandinavian schools, but also analysed what was actually conveyed of the individual cultures. Ursula Hemetek looked at the representation mechanisms of minorities on the mainstream level by investigating the musical *Coming home*, while Gerda Lechleitner

analysed the performer-researcher-archivist relationship. Hans-Hinrich Thedens investigated the role of music within the modern public representation of the Norwegian travelling people ("tater"), while Christine Dettmann addressed various networks of Brazilian musicians in Portugal. Marin Marian-Balasa's impressive and shocking paper, in contrast, took a look at recent developments of musical racism in Romania. A different level of alliances became apparent with Auste Nakiene's investigation of Samogitia and Ancient Prussia on the Internet and Elena Shishkina-Fisher's exploration of the musical life of Volga-Germans in Russia. Two video presentations were particularly memorable: Frank Kouwenhoven's and Antoinette Schimmelpennick's fascinating film material on inter-ethnic relationships in Northwest China and Laura Leante's impressive study on gesture, imagery and signification in Indian classical music.

It was even more remarkable, however, how Dan Lundberg and Gunnar Ternhag had managed to draw together such a broad range of papers addressing Nordic issues. This included, for instance, the analysis of orphic motifs in the Kalevala (Slawomira Zeranska-Kominek) or the traditional vocal polyphony of the Setu people in Estonia (Zhanna Pärtlea), yet also various papers addressing Siberian music: Anna Czekanowska highlighted the contribution of Polish explorers to the Study of Siberian culture, while Jarkko Niemi compared Selkup singing with styles in Uralic Western Siberia. Timo Leisiö, in contrast, presented a rather thought-provoking Transition Theory by analysing North Sami and North American Indian songs and comparing these to North Africa, western Eurasia and North America.

Moreover, this seminar became an excellent introduction into Sami yoiking—and the various alliances into which the music has been embedded in. Ola Graff analysed the relation between Sami yoiking and nature, Marko Jouste investigated regional Sami music in Finland before 1970, while Olle Edström analysed the changes within Jokkmokk's Sami cultural scenes over the last 30 years. Krister Stoor added further details about the Jokkmokk community by looking at Sami yoiking the Pite River. Pirkko Moisala analysed the transmission of oral music among the Sami and the Finnish-Swedes in Finland, Erkki Pekkilä investigated the use of yoiking in Armas Launis's Saami opera *Aslak Hetta*, while Susanne Ziegler presented important historical sound discoveries in the Berlin Phonogramm-Archiv. A fascinating panel discussion, "I sing who I am" added further insights. It was chaired by Dan Lundberg who had brought together various yoikers and scholars to discuss a broad range of yoiking issues (including Ola Graff, Krister Stoor, Per Niila Stalka, Ursula Hemetek and Krister Malm). This theoretical side was completed by a public yoik concert in the church of Jokkmokk. Entitled "Spirit of the Ancestors", it included yoiks of Stalka Pieti, Inga Juuso, Krister Stoor and Per-Niila Stalka. Not only that it took place in a church—that had long persecuted yoiking—also the strong local attendance contributed to the concert's special atmosphere. Some of the most memorable moments were, for instance, Inga Juuso yoiking her dead father or Krister Stoor yoiking a wolf. And, finally, there was the museum itself—an absolutely excellent place to explore deeply into nearly any aspect of Sami culture. I was particularly impressed by the "Drum Time" exhibition that included many shaman drums. And those who stayed longer in Jokkmokk could also discover some of the great material stored in the library and the archives.

Computer specialist, Sami expert, and yoiker Per-Niila Stalka should be mentioned separately. Always absolutely helpful, he added a lot to the seminar—be it technical solutions, be it the seminar's special yoik, be it his great performance during the church concert, or simply by adding many background details of the Jokkmokk community.

It was also good to see that the poster presentation had a large number of presenters, including Ruta Zarskiene addressing archival and contemporary field material, Rytis Ambrazevicius focusing on the difficult issue of chromatic change in traditional solo singing. Ewa Dahlig-Turek introduced her own computer-aided method of rhythm analysis, while Rebecca Sager presented impressive material on the use of motion capture technology for research on movement and rhythmic identity in Caribbean dance musics.

Yet, also the highly stimulating environment turned the conference into such a great experience. Jokkmokk itself was quite small, which meant that the choice of restaurants was slightly limited (I think the menu of Restaurang Opera was familiar to nearly everyone after the Seminar). On the other hand, this also provided a good insight into the local community of this absolutely pleasant and friendly place. And there were all these great nature walks! Either staying at the Hotel Jokkmokk with its wonderful lake view or at the cosy youth hostel was a treat. Likewise memorably was the conference dinner (with reindeer meat, of course) in a huge (and slightly smoky) Sami tent directly on the Arctic Circle. The music program not only included Scandinavian klezmer music—but also Dan Lundberg playing up with his clarinet! My own final conference treat was the hiking trip with some colleagues, two guides and three of their 35 huskys to the Jarre Mountain—a great nature experience with a camp fire lunch within the impressive Laponian landscape!

The ESEM Seminar clearly left a positive impulse within Jokkmokk's local community, as I gathered during the week after the conference. It not only had been noticed by nearly everyone in Jokkmokk, it also seems to have given Ájtte some momentum, as it (and the whole Sami community) had been the focus of an international European scientific community.

Therefore – special thanks to Dan Ludberg and his team for the organization of this rather unusual and highly excellent seminar!

Britta Sweers

## MINUTES OF THE ESEM GENERAL ASSEMBLY

**Jokkmokk, Ájtte Museum  
September 8, 2006**

The plenary commemorated John Blacking and those who died during the past year, including Anu Vissel and Ghizela Suliteanu.

Apologies and greetings were sent by Rüdiger Schumacher, Bjørn Aksdal, Martin Clayton, Anna Plakhova, Artur Simon, and Salwa El-Shawan.

### 1. APPROVAL OF THE MINUTES OF LAST YEAR'S MEETING

The minutes of the 2005 plenary were approved without amendment.

### 2. GIOVANNI GIURIATI: PRESIDENT'S REPORT

**2.1 Best wishes were sent to our ex-President Rüdiger Schumacher who could not attend the seminar for health reasons.**

**2.2 The Third Conference on Interdisciplinary Musicology (CIM07) will take place in 2007 in Estonia. ESEM is one of the societies participating in the event, with one representative member in the organising panel.**

### 3. EWA DAHLIG-TUREK: SECRETARY'S REPORT

#### 3.1 *Membership statistics.*

Total number of members: 236 (not including new members who registered in Jokkmokk).

Countries represented: 43

Membership distribution within Europe is not even. UK, Germany and France have the highest membership percentage. ESEM policy for the future will be to encourage new members from underrepresented countries. New members can register on the web at [www.esem-music.eu](http://www.esem-music.eu).

#### 3.2 *ESEMpoint*

ESEM *point* issues 39 and 40 were edited and published by Giovanni Giuriati. Future issues will be edited by Ewa Dahlig-Turek. CORD members have discussed the possibility to publish the bulletin in electronic version only and to make it available on the web; nevertheless, as the final decision has not been taken yet, the next two issues will still be distributed on paper.

#### 3.3 *EME Journal*

EME 12, comprising a collection of papers from the ESEM seminar in Cologne and edited by Rüdiger Schumacher, is still in preparation.

EME 13 will be edited by Dan Lundberg and Gunnar Ternhag and will include papers from the Jokkmokk seminar.

### 3.4 ESEM website

The new website – designed and prepared by Ewa Dahlig-Turek with Marta Dahlig and Kamil Kur – is now ready. Although minor adjustments still need to be made, the website can be accessed at: [www.esem-music.eu](http://www.esem-music.eu). The choice of the name depended on domain availability and on the possibility to have an “.eu” extension.

The homepage will be set on the news section. Other features of the site include information on membership, conferences (including John Blacking memorial lectures), and publications.

Members were invited to send photos taken during ESEM seminars to add to the website (a link to pictures from the Venice seminar is already available on-line).

Members can send their news or ask for information by e-mail to Ewa Dahlig-Turek, who recommended requesting a confirmation of receipt of their message.

Ewa Dahlig-Turek should also be contacted by anyone who wants to write to the webmaster and by anyone interested in getting contact details of other members.

Implementing the website will be a main job in the next year.

The old website will be dismissed.

Several suggestions were made on possible additions to and enhancements of the website (including: a section accessible only to members and a section on recent publications).

### 4. FINANCES (EWA DAHLIG-TUREK ON BEHALF OF TREASURER BJØRN AKSDAL)

|                                  |     |           |
|----------------------------------|-----|-----------|
| Total funds available 17.08.2005 | €   | 10.060,08 |
| Total funds available 01.09.2006 | €   | 12.343,63 |
| Debts 01.09.2006                 | – € | 1.213,41  |
| Result 17.08.2005–01.09.2006     | + € | 1.070,14  |

#### 4.1 Bank accounts

The Oxford bank account will be closed. The other two accounts (the one in Norway and the one in Germany) will remain open.

#### 4.2 Expenses

The high expenses incurred for the publication of the last two issues of the bulletin (more than €1,200 including printing and postage) would encourage using the web for future distribution (see above, point 3.2).

The next two expenses ESEM will have to cover are those for the publication of EME 12 and 13.

The website was designed and prepared free of charge and the current costs of both web space and domain are kindly being covered by Ewa Dahlig-Turek.

### 5. ELECTIONS

#### 5.1 Elections of CORD.

CORD members expressed their willingness and availability to keep working on the committee. No further nominations were made. The seven CORD members were confirmed: Marin Marian-Balasa, Martin Clayton, Ursula Hemetek, Frank Kouwenhoven, Laura Leante, Britta Sweers, and Richard Widdess.

### 5.2 Nominations for Honorary Life Members

Krister Malm was nominated Honorary Life member.

### 6. FORTHCOMING ESEM-SEMINARS

#### 6.1 ESEM 2007.

Prof. Salwa El-Shawan has offered to host ESEM 2007 in Portugal.

Possible topics include:

- Approaches to the study of music, dance and technology;
- Audiovisual archiving;
- Ethnomusicology and dance research in Portugal: current perspectives and projects.

The CORD will propose the organisers to have one of its members as part of the programme committee.

It was also agreed that future seminars should leave more space to discussion.

#### 6.2 Other forthcoming seminars.

ESEM 2008 will probably be hosted by Poland. This would be a very convenient location for most members. Possible locations for ESEM 2009 include Romania, Estonia, and the UK.

### 7. OTHER MATTERS

#### 7.1 News.

Ewa Dahlig-Turek reported of a new 2-year EU project, entitled “Discovering Music Archives” and currently involving 10 partners from different countries and institutions (more information to be found in this issue).

As a general remark, ESEM members agreed on the advisability to develop more collaborative research.

Ursula Hemetek reminded of the ICTM conference taking place in Vienna in 2007 and invited anyone who is interested to join the “Music and Minorities” ICTM group.

#### 7.2 Administrative duties

Membership registration at the conference site took place on 8<sup>th</sup> Sept. Thanks to Ewa Dahlig-Turek and Rebecca Sager for standing for Bjørn Aksdal.

#### 7.3 CORD report

The floor suggested that CORD members’ duties should be added to the annual report at the General Assembly.

#### 7.4 Thanks

Thanks to Dan Lundberg, Gunnar Ternhag, Per Niila Stalka and their team for organising the conference!

(Minutes taken by Laura Leante)

## XXIII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Instituto de Etnomusicologia  
(INET)  
Faculdade de Ciências Sociais e Humanas  
Universidade Nova de Lisboa

October 10 – 14, 2007  
Lisbon, Portugal

### Conference Themes

#### Music and Dance in Diasporic Communities in Europe

Europe is home to myriad diasporic communities, both historical and recently constituted. Since the second half of the twentieth century, the dissolution of Europe's imperial hegemony, the fall of the Soviet Union, and the establishment of the European Union have stimulated the transnational movement of capital, labour and culture. From Africa, Asia, and the Americas, or from countries within Europe, migrants have formed diasporic communities that reconfigured urban spaces and sounds. The understanding of this new European reality poses a challenge for ethnomusicological inquiry. How do music, dance and ritual contribute to the formation of diasporic communities, to the interaction between them, to their integration in the host society, and to the maintenance of ties with their communities of origin? How does music and dance performance embody, negotiate or contest identities within this framework? What is the role of global cultural industries in the production and dissemination of music in and of diasporic communities?

#### Audiovisual Archives in the 21st Century

Sound archives played a central role in the establishment of Ethnomusicology as a scholarly discipline. Since the founding of the first sound archives in Vienna and Berlin over one hundred years ago, archives have been established in many parts of the world. However, much still needs to be done to safeguard the world's audiovisual heritage and to uncover archives' contents to the users worldwide.

Audiovisual archiving in the 21st century faces a great many challenges. We need to contribute meaningfully to ongoing discussions about potential solutions and strategies in this field. We must consider both the positive and negative impact that new technologies may have on such issues as preservation, dissemination, organizational structure, sustainability, ethics, copyright and networking.

#### Music and Dance in Post-Colonial Portugal and Spain

Portugal and Spain inaugurated the movement towards globalization in the fifteen and sixteen centuries through sea trade and territorial expansion. The impact of the colonial legacy of the two Iberian countries has been ignored in post-colonial theories that are largely informed by the British model. Using post-colonial theoretical perspectives, ethnomusicological research on post-colonial Portugal and Spain, both as former imperialist nations and as homeland for diasporas, can contribute with new insights on music and dance in these territories, and shed light on central issues and concepts such as identity politics, hybridity and mimesis.

#### Free papers

A limited number of free papers can be accepted. However, priority will be given to abstracts devoted to the three main themes.

#### Forms of presentation

Invited are paper presentations, poster presentations, video presentations and panel sessions.

#### Program Committee

Salwa El-Shawan Castelo-Branco, Chair (INET/Universidade Nova de Lisboa),  
[secb@fesh.unl.pt](mailto:secb@fesh.unl.pt)

Martin Clayton (Open University, UK; ESEM CORD member)

Frank Kouwenhoven (CHIME - European Foundation For Chinese Music Research, Leiden, Netherlands; ESEM CORD member)

Susana Sardo (INET/Universidade de Aveiro)

Daniel Tércio (INET/Universidade Técnica de Lisboa)

António Tilly (INET/Universidade Nova de Lisboa)

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## REPORTS FROM MEETINGS

### International Council for Traditional Music 4<sup>th</sup> Meeting of the Study Group "Music and Minorities"

Institute of Art Studies – Bulgarian Academy of Sciences  
in cooperation with the Municipality of Varna

Varna, Bulgaria (25-31 August 2006)

Four themes were announced for this conference:

- 1<sup>st</sup> "hybridity as a musical concept", which was suggested by the local organiser;
- 2<sup>nd</sup> "music education of minority children";
- 3<sup>rd</sup> minority-minority relations; and
- 4<sup>th</sup> "race-class-gender as factors in the creation of minorities".

This meeting attracted researchers from all over the world: 60 papers were on the programme, with a total of 70 people, scholars and students, participating in this conference. Thanks to Rosemarie Statelova, chair of the organizing committee, but also to her colleagues Ivanka Vlaeva, Lozanka Peycheva, Ventsi Dimow and Claire Levy as well as Angela Rodel, this meeting – located on the wonderful Black Sea – was a great success.

Due to the up-to-dateness of topics of socio-political relevance connected with socio-cultural/musical expressions, the interest in this study group is very high. Thus widespread dialogue can take place, promoting one's own research as well as creating new cooperation projects.

The theme „hybridity“ was first introduced from a theoretical point of view including aspects of "mixtures" and "cross-overs" caused by the clash of equal and unequal cultures, by pushing boundaries, patchwork-biographies, economic and political power relationship, by the situation of minorities etc. As Claire Levi pointed out, "the concept of hybridity presents an alternative theoretical model that can address the ambivalence towards fixity and mobility in contemporary culture". Such considerations were present during nearly the whole conference irrespective of the cultural region (and thus typical of our global world?), in papers and discussions and forthcoming conversations.

Case studies on hybridity referred to national states like Bulgaria, with topics including historical sound recordings comprising early hybrid musical forms (as mixtures of social levels, languages, melodies and rhythms), or intercultural, nonverbal communication manifested in Bulgarian folk dancing performed by non-Bulgarians as an expression of hybridity. Other examples were taken from ethnic minority communities such as the Klezmer movement in contemporary Poland, the different Jewish congregations in Prague, and the Czech Rompop scene; they all produce hybrid musical constructions. Implications of hybridity were found in Macedonian music and their bearers in Croatia, in the change of the

music of the ethnic group Bunjevci (part of the Serbian province of Vojvodina) or in the receiving and reinventing of Balkan and Mediterranean music in Slovenia.

Hybridity, explained as multiplicity, including a musical concept of power relation, world music, and trans-national fashions for syncretistic styles, was very close to my personal understanding of hybridity. Keeping in mind the right of culture and the right of difference as well as the statement "a society that does not create, dies", the construction of music coming from different ethnic roots could be a result without any further development, a hybrid entity shown by "a song with many colours" in Corsica, by Chinese American Music traditions, and Bollywood music.

Hybridisation specifically in the music of minorities was analysed in a discourse of authenticity and hybridity in Georgian musical culture focusing on the Eastern style, a minority music against Georgian polyphony, in the change and continuity of the musical identity of the Alevi (heterodox and ethnically mixed Muslims), in the role of Gypsy clarinetists, in the development of the musical style of Romani people in Norway, in the meaning of music of the crypto Jews and Gypsies in Belmonte (Portugal), and the musical culture of Germans in the Volga region.

The theme "musical education of minority children" yielded manifold approaches, starting with reports about the Bulgarian and Japanese schools in Vienna and their possibilities in transmitting "tradition", continuing with specific teaching methods of (traditional) musical instruments (including the question about the significance of the changed situation in place and meaning) and the socio-political consequences within the respective communities as well as the relationship towards the surrounding majority. The presentations included researches of the "Arvanites" in Central Greece, the Alevi tradition in Berlin and Vienna, the Old Order Amish community in Pennsylvania, the Bukharian Jews in Vienna, and the Sorbs in Germany. The comparison of a music school in Addis Ababa to one in Los Angeles, the situation of Roma children in Bulgarian schools and the musical education of the Greek in the German diaspora also dealt with some facets of applied techniques.

The "minority-minority relations" were seen under the concept of diaspora highlighting the influence of Bollywood music in the Hindu-Gujarati diaspora in Mozambique and Lisbon, the intra-minority relations exemplified with reference to the migrant workers in Germany, specifically the different Kurdish groups and their and the host community's cultural expectations, and the "pride of Poland in Toronto", a construction and re-presentation of Górale identity. Group dynamic activities mostly emerge in religious contexts or border regions. Creating a new "virtual homeland" makes the survival of a minority possible, today via internet and TV, a globalisation strategy demonstrated with reference to Suryoyo music. Another possibility arousing group dynamics occurs in significant performances (e.g. contributions by Hadhrami (Arabs) to music and dance in the Malay world) or in the different ways of interpreting history in emigration songs in Epirus, showing interethnic and multilingual (Greek-Albanian) aspects. Minority-minority relations in Romania were discussed in respect of the music in a Hungarian/Rom village, the attempt to reconstruct Jewish music in multi-ethnic communities, and the social, cultural and political meaning of minor churches ("Neo-Protestants"). As for the Jewish aspect in this theme, the Jerusalem-Sephardi musical tradition and the Arab-Israeli musical culture were compared with reference

to the relationship and mutual influence of both these groups, who share many aspects of the same Middle Eastern musical culture.

In the discussion of "race-class-gender", problematic political implications came to the fore once again. Examples of power relations from Albania, Ireland, and Japan, visible in the behaviour of minorities towards majorities, were presented: an Albanian/Greek dance (*çamçe* or "tsamikos"), serving as an example of how minority tradition can become part of the majority tradition or, conversely, how the power of majorities ignores the influence of minorities; the cultural impact of representing the Traveller community as the 'other' in Irish society; and Buraku communities in western Japan as an example of a minority group struggling for human rights by means of performing arts (drumming). The status of women (completely or partly) excluded from singing distinct songs or playing musical instruments was explained in musical practices in Southeast Serbia, in taboos in East Africa, and in demonstrating the women's status in Roma communities. Racist tendencies and messages are communicated via music, for instance in conflict situations involving children musicians; in the growing popularity of Ukrainian hip-hop and the Roma music production influencing musical landscapes and post-socialist conceptualisations of race; and in the import of Turkish hip-hop into Turkey, where this music, originally reflecting experiences of racism and poor economic conditions in Germany, now serves as a tool for attacking minority groups in the "home" land.

The presented papers gave reason for many discussions about terminology, concerning not only the term minority itself – which has to be open due to the constantly changing socio-political situations – but also the term hybridisation, a main-stream term which should not be used instead of already existing ones, but maybe could fit in with today's new musical activities, phenomena close to the pulse of the time. The richness of the contributions regarding the topics, and the case studies in so many different (national) states and regions of the world made this conference very inspiring, intensified by an impressive cultural excursion including musical performances of minorities, Cossacks, Roma, Tartars, Armenian, Greek, ... not to forget the physical well-being, delicious food and seaside.

Gerda Lechleitner

## The North Atlantic Fiddle Convention

Aberdeen, 26-30 July 2006

Five days of a combined fiddle festival and conference brought participants from around the world to the 'Granite City' last July. The North Atlantic Fiddle Convention 2006 was organised by the Elphinstone Institute of Aberdeen University. In its composition, scope and range, this was the largest international event of its kind ever held in the UK. Each day featured conference papers and keynote speakers until lunchtime (plus dance and music workshops for those not academically inclined), free lunchtime concerts, afternoon workshops, concerts and discussions, one or more evening concerts, and topped off with late night dances and high unto all-night sessions. In addition there were busking trails, and session-friendly pubs. Events took place primarily in central Aberdeen, though there were a few concerts in outlying villages.

Workshop tutors who expected their students to be drawn from the north-east of Scotland were surprised to find they came from Spain, Australia, North America, Scandinavia and all over the United Kingdom. Aside from a myriad of fiddle styles to choose from there were sessions on various types of dance, accompaniment and even 'cello.

Concert performers ranged from the Cullivoe Fiddlers of North Yell in Shetland to Griezika from Lithuania and the evening dances were as diverse. Without exception, the performances were exciting and inspirational. The performers enjoyed themselves immensely, and the comperes seemed hard pressed to keep the sets within the allotted time. Alasdair Fraser and Natalie Haas finished the grand gala concert on Saturday evening and had the audience on their feet by the finale.

The conference was at least as varied as the performance side, with an entire session devoted to the Métis and aboriginal fiddle traditions of Canada, another one on Swedish dance, plus a generous selection of papers on Appalachian, Cape Breton, and Québécois traditions in addition to that of Britain and Ireland. There were also four outstanding keynote speakers – Dr Peter Cooke (SOAS), Professor Micheál Ó Súilleabháin (University of Limerick), Professor Colin Quigley (University of California at Los Angeles), and Dr Alan Jabbour (formerly Library of Congress).

A book was launched to mark the Convention, representing the cream of the scholarship from the first NAFCo in 2001 – *Play It Like It Is: Fiddle and Dance Studies from around the North Atlantic*, eds Ian Russell & Mary Anne Alburger (Aberdeen: Elphinstone Institute, University of Aberdeen, 2006). The Elphinstone Institute is planning to issue a publication of selected conference papers from this year's event which should be out in time for the next NAFCO in Newfoundland Canada, 24-27 July 2008.

Ian Russell

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## NEWS FROM MEMBERS

## Publications

*Shared Musics and Minority Identities: Papers from the Third Meeting of the "Music and Minorities" Study Group of the International Council for Traditional Music (ICTM), Roč, Croatia, 2004,*

Edited by Naila Ceribašić and Erica Haskell. Zagreb – Roč: Institute of Ethnology and Folklore Research – Cultural-Artistic Society "Istarski željezničar", 2006, xxvi + 372 pp + accompanying CD, ISBN 953-6020-32-7.

## Contents

**Naila Ceribašić:** *Shared Musics and Minority Identities:* An Introduction

**Ines Greblo:** A Word from the Host

**Phillip V. Bohlman:** Minorities of One, and Other Traces on the Postcolonial Musical Landscape

**Sachiko Takiguchi:** Multiple Musical Identity of Lovara in Austria

**Speranța Rădulescu:** Parallel Communities, Identities, and Musics: The Case of Roma and Gypsies from Grati Village (Romania)

**Alma Bejtullahu:** Musical Practice of Albanian Catholic Migrants from Kosovo

**Ruža Bonifačić:** Multiple Identities of Italians and Croats in the City of Krk (the Island of Krk, Croatia)

**Alessandra Ciucci:** From Social Marginality to Artistic Centrality: The Case of Moroccan *Shikhat*

**Gisa Jähnichen:** Pray Women and their Musical Duties

**Zuzana Jurková:** Pentecostal Movement of the Czech Roma through their Music

**Yea-Tyng Chang:** Another Minority: French-African Christian Songs in Vienna

**Jacek Piech:** Music and Dance as the Basis of Spiritual Transformation in the Musical Culture of Turkish Dervishes

**Dorit Klebe:** Visualization-Forms of the Ottoman-Turkish Rhythmic Mode *Usûl* from the 17th Century on: Discussed in the Context of the Emic/Etic Concept

**Hande Sağlam:** Musical Identity of Ethnic Groups in the Sivas Region

**Thede Kahl:** "Being Vlach, Singing Greek": Greek-Aromanian Music Contacts in the Pindus Mountain Range

**Victor A. Stoichiță:** A Matter of Attitude: Gypsiness and Style in Zece Prăjini (Romania)

**Piotr Dahlig:** Migrations in Austria-Hungary after 1878 and Poland after 1945: Music as a Therapy for Cultural Minorities

**Jerko Bezić:** Croatians of Zadar, Performers of Italian *Canzoni Zaratine*, *Triestine* and West-Istrian Urban Songs: The Issue of Multiple Identities and Inter-Ethnic Communication

**Božena Muszkalska:** Alien Melodies versus Jewish Identity in the Music of Ashkenazim from Eastern Europe

**Elena Shishkina:** The Ethnic Identity of Russian Germans in the Context of Contemporary Social, Cultural and Ethnopolitical Problems of the Volga Region in Russia

**Shui-Cheng Cheng:** The Cheapest Musical Instrument of the World

**Ivan Lešnik:** Prospects of an Individual Minority Musician: The Case of Slavo Batista

**Wolf Dietrich:** Playing the *Pipiza* or *Karamouza* in Central Greece

**Maria Escribano:** Music, Politics and Identity: Exploring Paths to Peace

**Erica Haskell:** Aiding Harmony? International Humanitarian Aid and the Role of Applied Ethnomusicologists

**Aleksandra Marković and Ana Hofman:** The Role of Cultural-Artistic Societies in Emphasizing the Identity of Bunjevci

**Jakša Primorac:** Minority within Minority: A Fieldwork Experience with Greek-Catholic Singers in Croatia

**Rosemary Statelova:** The East Studies the West: The Problematic Dialogue

List of Audio Examples on the Accompanying CD

Notes on Contributors

Order from:

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Šubićeva 42, HR-10000 Zagreb, Croatia

tel +385 1 4596 700, fax +385 1 4596 709, email: institut@ief.hr, http://www.ief.hr

Price: 150 kn / 20 €

**Ewa Dahlig-Turek:** "Rytmy polskie w muzyce XVI-XIX wieku. Studium morfologiczne („Polish rhythms” in the music of the 16th-19th century. A morphological study).

Instytut Sztuki PAN

Warsaw 2006, pp. 476

The book (in Polish, but with a large summary in English and numerous music examples as well as rhythmic tables and diagrams) is a study of morphology of so-called "Polish rhythms".

ESEM members might remember three panel sessions *Glossing over rhythmic style and musical identity: The case of Polish dance rhythms and Western notation* presented by the author together with Rebecca Sager, Bjoern Aksdal and Dan Lundberg. The book uncovers the history of this rhythmic phenomenon from the 16<sup>th</sup> century. It offers also a computer-aided method of rhythm analysis.

## Revista de Etnografie si Folclor

The Romanian „Revista de Etnografie si Folclor” (Journal for Ethnography and Folklore) was founded 50 years ago. For decades, it was the most prestigious academic journal representing the Romanian folklore research.

Recently, the Romanian Academy of Sciences has decided on a new series of the same journal:

- from now on, REF is international (most of its contents is in international languages);
- it opens its pages to the publishing of academic essays pertaining to the international scholarship;
- is an anonymously peer reviewed, ISI acknowledged journal;
- comes out in two volume-format issues per year.

Under these internationally competitive circumstances, REF invites the entire academic community involved in studying all traditional cultures to collaborate.

Marin Marian-Balasa

### New records

#### From the World and Traditional Music section of the British Library Sound Archive in collaboration with Topic Records...

Just over five years ago the World and Traditional Music section signed an agreement with London record publisher, Topic Records, to produce CDs of music from its collections. This contract was renewed for a further five years in November 2004. To date we have brought out 15 CDs, with the newest three hot off the press this spring.



*Women of Egypt 1924-1931: pioneers of stardom and fame*  
Compilation and notes by Amira Mitchell  
TSCD931

Among the great Egyptian singing stars of the 1920s, Umm Kulthum is one of the few remembered. Of the women who were once her arch-rivals and whose fame extended from Syria to Morocco, barely their names are recalled, and even less so their music. Attracted to a burgeoning artistic scene and a receptive audience to female performers in turn of century Cairo, women performers began to leave their homes for the lights of the cosmopolitan capital.

Some women reached such levels of fame and achieved such high earning power as to have weekly columns in magazines devoted entirely to their lives and activities (professional and otherwise!), comparable to the top recording stars of today. As for the others on the CD we know little more than their names and we can only thank the serendipitous recording of their voices by a passing phonograph engineer, thus helping to reconstruct the sounds of a musical era long forgotten. This CD is devoted to these Arab women, pioneers of Egyptian theatre and song in front of mixed audiences and pioneers for subsequent generations of female performers.



*Falak: the Voice of Destiny* Traditional, Popular & Symphonic Music of Tajikistan  
Recordings, text and compilation by Federico Spinetti  
(Sound Archive reference C1164)  
TSCD932D

*Falak* (lit. "sky" or "destiny") is a characteristic musical genre of the rural mountain regions of Tajikistan in Central Asia. *Falak* songs "cry to the sky" of the transient nature of life and the separation from beloved ones induced by a perceived inescapable fate. Tajik mountain music also comprises folk, dance and wedding songs, as well as a tradition of epic singing and settings of Persian classical

poems. This rich musical world entered urban contexts of music-making during the Soviet era,

giving rise to creative cross-fertilisations with a broad range of idioms. Today, a number of Tajik musicians, while playing traditional music on stage or at traditional intimate gatherings, are also versed in popular music, forging a dynamic musical synthesis that has become central to communal occasions in both rural and urban areas, especially at weddings.

More specifically urban is Tajik symphonic music, which, however, is markedly receptive to local aesthetics, including the *falak* style. This double CD highlights the crossover – the continuity and change – between rural and urban, between traditional and modern, between old and new. Whether rooted in local practices or borrowed from elsewhere, all these musical expressions belong intimately to the Tajik people and form a fertile musical world with a distinctive Tajik character.



*Voices for Humans, Ancestors, and Gods – A musical journey through India's interior (East and North-East)*  
Recordings and text by Rolf Killius (Sound Archive reference C815)  
TSCD 933

This compilation is an exploration of the scarcely recorded, never played, and generally underrated **vocal music styles** of rural and *Adivasi* (the original inhabitants of India) regions in the east and north-east India. The selection focuses on what many believe to be India's primary melody instrument, the voice. This acoustic journey starts in eastern

India, travels up the Ghat mountain range, into the fertile plains of West Bengal. In the north-east it enters the Assamese river delta and finally climbs up to the Himalayan highlands. This musical journey follows roughly the real journey of the sound recordist Rolf Killius, who has been documenting Indian music for the last ten years.

The selection comprises regional music cultures (*bargit*, *odissi*, *bhajan*, *Baul*, and *loko geet*), music of the minstrel balladeers (*Daasari*, *Maasti*, and *Baul*), and music of the *Adivasi* cultures (*Saora*, *Deori*, and *Monpa*).

For information on the full series see <http://www.bl.uk/collections/sound-archive/wtmpublications.html#topic> or contact Dr Janet Topp Fargion (Curator, World & Traditional Music) Tel: +44 (0)20 7412 7427; fax: +44 (0)20 7412 7441 E-mail: [janet.topp-fargion@bl.uk](mailto:janet.topp-fargion@bl.uk)

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## New European project for music archives



*DISMARC* is a EU co-financed project aimed at uncovering contents of major European music archives.

### PROBLEM

Sound archives are repositories of cultural content that remains undiscoverable due to limited access to information.

Many of them have not made their data visible in the internet, and even if so, the use of different cataloguing systems does not allow a common platform to search through all the archives. Instead, they have to be queried separately.

### SOLUTION

*DISMARC*'s proposal is to collect and store metadata (catalogue data) from participating archives and made them available via the *DISMARC* website. Special software will be developed to browse such cumulated data. Thus, the user will be able to search through all the participating archives simultaneously. Selected part of the material will also be listenable.

Additionally, *DISMARC* will facilitate on-line handling of the problem of IPR (Intellectual Property Rights).

The project conforms to the EU's i2010 Digital Libraries Initiative.

### PARTICIPANTS

The initial *DISMARC* consortium members are:

|       |                                                                                    |
|-------|------------------------------------------------------------------------------------|
| RBB   | - Radio Berlin Brandenburg, German broadcaster and consortium leader               |
| AIT   | - Angewandte Informationstechnik Forschungsgesellschaft mbH, Graz                  |
| EMEM  | - Berlin Phonogramm-Archiv (Ethnological Museum/Stiftung Preußischer Kulturbesitz) |
| GME   | - Grieg Music Education, Bergen                                                    |
| HMTH  | - Hochschule für Musik und Theater, Hannover                                       |
| ISPAN | - Institute of Arts of the Polish Academy of Sciences and Humanities, Warsaw       |
| SOAS  | - School of Oriental and African Studies, London                                   |
| SVA   | - Svenskt Visarkiv, Stockholm                                                      |
| WOMEX | - The World Music Expo, dissemination partner                                      |
| YLE   | - Finnish national broadcaster.                                                    |

Partner institutions that own music archives (RBB, YLE, SOAS, HMTH, ESEM, SVA, ISPAN) contribute their unique content, that is, original music audio and music-related material from the beginning of the 20th century until today.

Archives are supported by specialists in technology (AIT), dissemination (WOMEX) and education (GME).

### INVITATION TO JOIN

All the sound archives are invited to join *DISMARC*.

- During the project (till August 2008), accession is open for archives owning European content.
- From September 2008 other archives are welcome as well. Preparatory work (like conforming the catalogue data format) can be started already before this date.

### BENEFITS

Many archives suffer from insufficient funding and they seek additional financing (often for digitization of their content). Unfortunately, *DISMARC* budget is neither directed to digitization nor available for new-joining partners.

### However, there are obvious benefits of joining the project:

- your archive becomes visible world-wide
- ~~this~~ means enormous promotion for your institution
- participation in innovative pan-European initiative increases chances for EU (as well as any local) funding
- joining archives will get necessary help from *DISMARC* partners in the preparatory phase.

### PERSONALLY...

After joining *DISMARC*, your archive will no longer be the same— this is what I can tell you from my own experience with ISPAN's sound collection...

CONTACT: [Ewa.Dahlig-Turek@ispan.pl](mailto:Ewa.Dahlig-Turek@ispan.pl)

Ewa Dahlig-Turek

# REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE July - December 2006

In the next few pages you will find a review of the ethnomusicological periodicals published in Europe in the period July – December 2006.

Our thanks go to members we have kept us informed about recent journal publications and we keep encouraging everyone to send us updates from their countries

Laura Leante

## Cahiers de musiques traditionnelles Vol. 19 2006 Chamanisme et Possession

### DOSSIER: CHAMANISME ET POSSESSION

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| Laurent Aubert     | Chamanisme, possession et musique: quelques réflexions préliminaires                                               |
| Roberte Hamayon    | Gestes et sons, chamane et barde. Un exemple bouriate de «découplage» entre forme, sens et fonction                |
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| Franck Bernède     | «Être au milieu du temps». De quelques principes et usages de la possession en Himalaya central                    |
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| Gino Di Mitri      | Les Lumières de la transe. Approche historique du tarentisme                                                       |
| Faiza Seddik-Arkam | La musique traditionnelle face à la maladie et à la possession chez les Touaregs de l'Ahaggar                      |
| Bertrand Hell      | Ouvrir le poing. Ecoute, parcours initiatique et possession                                                        |
| Erwan Dianteill    | La musique et la transe dans les religions afro-américaines                                                        |
| Xavier Vatin       | Musique et possession dans les candomblés de Bahia: pluralisme rituel et comportemental                            |
| Gilbert Rouget     | Transe: théâtre, émotion, neurosciences. A propos des Feux de la Déesse                                            |

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| Jonathan Stock | Ethnographe, archiviste, producteur, activiste... Les nombreuses vies d'Anthony Seeger |
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| Gilbert Rouget | In memoriam Gérard Béhague |
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## EM - Rivista degli archivi di etnomusicologia dell'Accademia Nazionale di Santa Cecilia Volume 2/2 2006 Musica e religione

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| Maurice Bloch        | Simboli, canto, danza e tratti di articolazione linguistica. La religione e' una forma estrema di autorità tradizionale?                |

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### Journal of Musical Anthropology of the Mediterranean Nr. 11 2006 ([http://www.provincia.venezia.it/Levi/ma/index/ma\\_ind.htm](http://www.provincia.venezia.it/Levi/ma/index/ma_ind.htm))

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Vol. 14 2006

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Revista Transcultural de Música

Transcultural Music Review

Vol. 9 2005

<http://www.sibetrans.com/trans/>

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vol. 48 2005/3

The Music of "Others" in the Western World

## Guest Editor: Bruno Deschênes

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**The World of Music**

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- Marie Agatha Ozah . . . The Iwale Child Queen Dance of Ogoja, Nigeria
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- Yee Ming To . . . Shifting Identity and Disappearing Childhood in Hong Kong Children's Songs
- Roe-Min Kok . . . Of Kindergarten, Cultural Nationalism, and Schumann's Album for the Young

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