



ESEM*point*

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.

Please send your annual payment to one of the following accounts:

- Britta Sweers (ESEM)
Deutsche Kreditbank AG, Germany,
bank code: 120 300 00
account no.: 1002508214
IBAN: DE87 1203 0000 1002 5082 14
BIC: BYLADEM 1001

- Bjørn Aksdal (ESEM), Fokus Bank
Trondheim, Norway
swift code DABANO22
account no. 8601.32.33979

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, Cologne 2005, Jokkmokk (Sweden) 2006, Lisbon 2007, Warsaw 2008. 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 or www.esem-music.org

ESEM logo by Nicole Despringre

Editorial

Dear ESEM Members,

In this issue of the *ESEMpoint* you will find the minutes of the General Assembly held at the ESEM XXIV Warsaw, September 2008, as well as the themes of the ESEM XXV to be held in Milton Keynes, UK, 18-22 September 2009.

The rest of the content of this bulletin traditionally consists of materials sent by the ESEM members. I would like to thank Tina Ramnarine who prepared the report from the Warsaw seminar, and Laura Leante who took the GA Minutes and made the regular survey of ethnomusicological periodicals.

May I remind you that all the necessary information about ESEM, including membership form, can be found on our website (www.esem-music.eu). The new website (www.esem-music.org) has also been functioning and will soon fully replace the previous one.

If you wish 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.

Ewa Dahlig-Turek

XXIV EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Warsaw University, Institute of Musicology
Polish Academy of Sciences, Institute of Arts
17-21 September 2008

MINUTES OF THE ESEM GENERAL ASSEMBLY

Warsaw University– Friday, September 19, 2008

Time: 17:40 – 18:35

Participants: approx. 44

Apologies and greetings received from: Bjørn Aksdal, Marin Marian Balasa, Susanna Weich-Shahak, Wim van Zanten, Brigitte Bachmann-Geiser, Susanne Ziegler, Raza Sultanova, Ian Russell.

The plenary commemorated John Blacking and those who died during the past year.

1. COMMEMORATION OF RÜDIGER SCHUMACHER.

Giovanni Giuriati commemorated Rüdiger Schumacher, who first joined ESEM in 1990 and - through the years - acted first as Secretary General and then as President from 1997 until 2005.

2. MINUTES.

The minutes of the 2007 plenary were approved without amendment.

3. GIOVANNI GIURIATI: PRESIDENT'S REPORT.

3.1 EME Journal.

EME 12 has been published. This issue comprises a collection of papers from the ESEM seminars in Cologne (edited by Rüdiger Schumacher) and in Jokkmokk (edited by Dan Lundberg and Gunnar Ternhag).

3.2 ESEM management.

During the past year, the President, the Secretary General and the Treasurer have cooperated in the management of ESEM with special focus on banking issues (see point 5.2 below), on the publication of EME (see point 3.1 above), and on the of the planning of forthcoming meetings.

A new election system was set up and run, which involves nominations of candidates prior to the seminar.

More intense collaboration with other institutions and efforts to increase ESEM's international visibility are among the priorities for the future.

4. EWA DAHLIG: THE SECRETARY'S REPORT.

During the past year, the Secretary's duties included circulating news among members, updating the website, publishing the bulletin, and collaborating with co-chair Sławomira Kominek and programme committee member Ursula Hemetek for the preparation of the Warsaw seminar.

4.1 ESEMpoint.

ESEM point 43, edited by Ewa Dahlig, was published and distributed among members participating at the seminar. Postal distribution among other members to take place in the usual fashion.

Members were encouraged to send contributions for the next issues of the bulletin.

4.2 ESEM website.

Problems accessing the website occurred during the year, but have been solved. The website is now updated and running smoothly.

4.3 Membership.

New members can register on the web at www.esem-music.eu or contact the Secretary via e-mail at Ewa.Dahlig-Turek@ispan.pl

5. BRITTA SWEERS: TREASURER'S REPORT.

5.1 Finances.

Total funds available 01.10.2007 €13.016,34

Subscriptions	€ 1.548,00
Bank interest	€ 173,24
Account fees	€ 59,62
Publication of EME journal	€ 3.200,00

Total funds available 15.09.2008 € 11.477,96

Result 01.10.2007–15.09.2008 – €1.538,38

5.2 Bank accounts.

ESEM has currently three bank accounts: one in Norway (run by Bjørn Aksdal), one in Germany (run by Britta Sweers), and one in the UK. However, the latter account is in the process of being closed.

The account formerly run by Rüdiger Schumacher has been closed.

Jeremy Montagu and Rüdiger Schumacher's family were acknowledged for the precious and patient help provided throughout the year.

6. ELECTIONS

6.1 President elections.

Dan Lundberg was elected as the new ESEM president.

6.2 Secretary General elections.

Ewa Dahlig was elected and confirmed as secretary general.

6.3 Elections of CORD.

Elected CORD members include: Bjoern Aksdal, Ursula Hemetek, Frank Kouwenhoven, Laura Leante, Maurice Mengel, Tina K. Ramnarine, Sławomira Żerańska-Kominek.

6.4 Martin Clayton joined the Secretariat as Chair of ESEM 2009.

7. FORTHCOMING ESEM-SEMINARS.

7.1 ESEM 2009.

Martin Clayton and Laura Leante have offered to host ESEM 2009 in England. The exact date has not been fixed yet.

Possible topics focus on the theme of performance.

7.2 Other forthcoming seminars.

Possible locations for ESEM 2010 and 2011 include Istanbul and Scotland.

8. OTHER MATTERS

Many thanks to Ewa Dahlig and Sławomira Żerańska-Kominek, and their team for organising the conference!

(Minutes taken by Laura Leante)

XXIV EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

University of Warsaw, Institute of Musicology
Polish Academy of Sciences, Institute of Arts

September 17 – 21, 2008
Warsaw, Poland

Conference report

The 2008 meeting of the European Seminar in Ethnomusicology held in Warsaw (17-21 September) was hosted by the Institute of Musicology, University of Warsaw and the Institute of Art, Polish Academy of Sciences. It was a stimulating event, providing opportunities to discuss topical, historical and methodological questions in the discipline. Three main conference topics had been selected: 1) Music Traditions in Totalitarian Systems; 2) Comparative Musicology Revisited; and 3) On the Borders of Ethnomusicology: Methods and Techniques. Given our seminar location it was not surprising that most papers addressed the topic of music traditions in totalitarian systems.

Anna Czekanowska opened the seminar with personal reflections on the historical factors that have shaped her experiences of music and music research. She began with an account of her early school years under a Soviet reality (1939-1941) and discussed the cultural policies imposed by the system of that time and the shaping of music in schools. She then commented on her experience as a member of the Polish National Collections Action of Musical Folklore (1949-1956), which aimed to document Polish music and dance performance as well as on more recent field research in Soviet Russia and Central Asia (1968-1990). Through reference to her life experiences she posed important questions about the extent to which a participant/researcher can preserve research autonomy, and demonstrated the ways in which political environments impact on research agendas. The Polish example of music traditions in totalitarian systems was followed by presentations on music, work and Italian fascism, focusing on music in Mussolini's promotion of propaganda campaigns to increase national agricultural and industrial production (Serena Facci), and a discussion on music education and ideology in the Israeli case (Shai Burstyn). Burstyn considered the efforts of a small but influential group of musical activists to create a new repertory of folksongs to fit national endeavours. Some of these themes were pursued by Ayhan Erol who looked at the Kemalist reform of music as an important part of the state's cultural project to be used in the reconstruction of Turkish society. Ingrid Bertleff's paper on music and cultural politics in 20th Century Vietnam focused on the example of the water puppet theatre (*mua roi nuoc*) to trace some of the transformations in the music and performing arts of Vietnam. During the period 1945-1980s, water puppet theatre was put forward as a potential national symbol and means of socialist education. Today it is a part of the tourist industry. Galina Sytchenko discussed traditional music in the USSR and asked which societies can be regarded as totalitarian, and whether totalitarian regimes are specifically modern historical phenomena. Anna Plakhova-Götz considered Uzbek traditional music in the Soviet era, and Saule

Utegalieva looked at traditional instrumental music of the Kazakhs in the Soviet era. In looking at two German totalitarian systems (the Third Reich and the former East Germany, GDR), Britta Sweers re-investigated interview materials and witness accounts. Difficulties with such materials range from memory lapses and uncovering trauma to confusion and embarrassment, but interviews with witnesses who are of a generation now dying out have also proved extremely helpful in understanding the long-term psychological effects of music. Maurice Mengel focused on how political discourse influenced ethnomusicological research in Romania from the 1950s to the 1970s and Tomasz Nowak looked at Polish folk music from the point of view of the Central Committee of Polish United Workers' Party.

A number of short papers were presented addressing the theme of music in totalitarian systems. Maciej Kierzkowski presented on the Mazovian brass bands in the time of the People's Republic of Poland (1945-1989), describing these brass bands as "a weapon of cultural policy of the state". Through music education and collective music making, brass bands became one of the most popular forms of musical practice and brass band musicians still recall the Polish soviet era as a music friendly historical period. Jacek Jackowski focused on an example of traditional Polish religious music to suggest that unofficial folk religious songs are an example of an expression of Polish traditional Catholic piety in the face of a totalitarian system in Soviet times. Austė Nakienė discussed music and nostalgia in Lithuania and Tereza Boehme considered Sorbian music during the German Democratic Republik period.

Papers addressing the second seminar theme, "Comparative Musicology Revisited", showed a continuing relevance as well as contemporary re-readings and critiques. Papers focused on Sachs, Hornbostel, archives, recordings, cross-cultural comparison and studies of musical instruments, rhythm, pitch and dissonance. Jeremy Montagu explored the problems of categorising new musical instruments according to the models in *Systematik der Musik-instrumente: Eine Versuch* by Erich Moritz von Hornbostel and Curt Sachs. Anna Gruszczyńska-Ziółkowska discussed how some of Hornbostel's conclusions on Andean panpipes were contradicted by Raoul and Marguerite d'Harcourt (in 1925) based on their field work experiences and knowledge of Peruvian historical and archaeological sources. Amatzia Bar-Yosef explored the problems and advantages of cross-cultural comparison with reference to Sachs's theory of additive vs. divisive rhythms in his book *Rhythm and Tempo* (1953). While observing shifts in disciplinary thought, many papers also highlighted the ongoing relevance of approaches developed in comparative musicology. Hans-Hinrich Thedens noted how comparative research still has an important part to play in our discipline, giving an example from his work with young people and traditional music in Norway and the United States of America. Joseph S. Kaminski's paper "Fusion Theory (Verschmelzungstheorie) and Asante Ivory Trumpet Music: Comparative Musicology and African Music in the Twenty-First Century" described how ensembles of elephant tusk trumpets are divided into high and low tonal clusters. The clustered tones are microtones apart and are intentionally dissonant, an example that asserted to comparative musicologists that the perception of dissonance is universal.

From comparative musicology in the 21st century to analysing how comparative musicologists viewed theories from the past, Sławomira Żerańska-Kominek presented a historically and philosophically rich paper on "Birdsong and the Origins of Music". This

began with the oldest historically documented conception of the origins of music in European culture formulated by Democritus, who stated that music arose as an imitation of birdsong. She discussed how an evolutionary paradigm and scientifically-oriented comparative musicology rejected the mimetic theory and proposed that the mimetic theory of the origins of music was a relict of a mythical vision in which birds represented the materialised image of transcendence, which might lead to a new interpretation of Democritus's 'hypothesis'.

Several papers reflected on disciplinary histories. Ursula Hemetek outlined disciplinary history in Vienna noting the shift from "comparative musicology" to "ethnomusicology" and considering current work on music and minorities. Gerda Lechleitner's paper, "Comparative Musicology as Reflected in the Historical Collections of the Vienna Phonogrammarchiv" showed how sound recording was essential for the new methods in comparative musicology, such as transcribing the music, measuring (e.g. pitch, duration, tempo, interpretation), and compiling a pool of examples for comparison from which "maps" of music could be created. Archival practice was thus geared to research purposes.

Piotr Dahlig presented some fascinating new historical readings of the Ukrainian and Polish musicological literature relating to the term 'ethnomusicology'. He noted how research on folk music became an autonomous discipline within the frame of musicology or ethnography in the interwar period, how in the 1920s both terms "comparative musicology" and "musical ethnography" were used in the Ukraine, and how Łucjan Kamieński (1885-1964), professor of musicology at Poznań University, promoted the term "ethno-musicology" from 1934 onwards. The latest findings show, however, that Kliment Kvitka (1880-1953), a musicologist who lived in Kijev, proposed the term "ethno-musicology" for a study of musical pieces of oral tradition in 1928. Bohdan Łukaniuk has thus suggested that the new-composed term was transmitted through an exchange of literature, through correspondence or personal contacts in the following sequence: Kvitka – Kolessa – Chybiński – Kamieński / Batko – Koliński. Mieczysław Koliński (1901-1981), born in Warsaw, cooperating with Erich M. v. Hornbostel and Jaap Kunst, would propagate then the Kvitkas neologism in the USA. Whether distributed in that sequence or invented separately, it seems that Kliment Kvitka, persecuted by the Soviet regime since the 1930s until the death because of his "bourgeois nationalism", was the first to think out the name that binds the ESEM. The year of this meeting, 2008, then, marks the 80th anniversary of the "ethno-musicology".

Papers considering methods and techniques revealed an ongoing variety in approaches and demonstrated how methodology is interlinked with theoretical production. Laura Leante's "Analysing Imagery and Gesture in the Performance and Reception of North Indian Music" was based on analysis of audiovisual recordings and drew on studies of semiotics and embodied cognition. Michael Parzer & Hande Sağlam explored multidisciplinary collaboration between Ethnomusicology and Sociology and Christine Dettmann's "Keeping it real: Possible Conflicts Between Theory and Practice in Ethnomusicology" highlighted discrepancies between the formation of theory and primary empirical research practice. Various quantitative approaches often based on technological resources were discussed. Per Åsmund Omholt adopted a quantitative approach to Norwegian Old-Time Fiddling looking at 500 tunes of gangar/halling and springar/pols chosen from collections of both hardanger fiddle and ordinary fiddle-tunes. Ewa Dahlig-Turek's "Studying Rhythm Morphology" presented a computer-aided method of analysing the triple-time rhythms of Polish dances (so-

called “Polish rhythms”) and drew on instrumental notation from the mid-sixteenth century to the nineteenth century (a total of 791 compositions). Rytis Ambrazevičius posed several questions about the advantages and shortcomings of acoustical measurements and statistical methods in “Acoustics, Statistics, and Ethnomusicology: Lithuanian Examples” in particular, what faults occur and what phenomena are left unnoticed if the acoustical methods are not supplied with statistical processing? And what faults occur if the statistical processing is carried out with inappropriate acoustical evaluations?

Free topic papers were Larry Francis Hilarian’s “The Kompang (Frame-drums) Performances of the Malay/Muslim Community of Singapore”, Frances Wilkins’s “Precenting Christian Praise: A Comparative Approach to Unaccompanied Congregational Hymnody and Psalmody on the East and West Coast of Scotland” and Sarah M. Ross’s “Tradition Revisited: Towards the Meaning of Musical Traditions in Jewish-Feminist Music”.

In addition to a very interesting seminar, we enjoyed a photographic display of ethnomusicology in Poland over the past few decades (spotting many familiar faces!), fine musical performances (including the Warsaw Gamelan), and learned some dances at the final reception. The streets around the Institute of Musicology were filled with musical sounds from around the world during our stay, and in one of the squares in the reconstructed Old Town there were ‘historical’ performances of Polish music from the 16th century onwards. Many of us also managed to see the Chopin memorial before leaving this hospitable city. Thanks to the local organisers for such a splendid seminar.

Tina K. Ramnarine

ESEM XXV: Performance

The twenty-fifth European Seminar in Ethnomusicology (ESEM) will take place from 18 to 22 September 2009 in Milton Keynes (UK), hosted by the Open University.

Conference theme

Performance has long been a topic of interest to ethnomusicologists, who have focused on perspectives such as the nature and boundaries of performance events, the relationship of musical and dance performance to other rituals, and the relationships between musical performance and the formation of social identities. In the context of recent moves within musicology to embrace the study of performance, and rapid growth in the use of empirical methodologies in this regard, this seminar aims to investigate the current state of ethnomusicological thinking on performance. How have ethnomusicologists – particularly, but not exclusively, working within European intellectual traditions – framed this topic, both theoretically and methodologically? How have ideas flowed to and from cognate disciplines such as anthropology, psychology and performance studies? What lessons does current ethnomusicology have for those disciplines, and for musicology itself?

Sessions will be built around themes, with presentations grouped as far as possible in ways that facilitate discussion and debate. The following list of themes and topics is indicative only:

- Performance spaces
- Temporality, coordination and ensemble
- Communities and publics in performance
- Roles and hierarchies within performance
- The individual performer
- Listening, reception and the meanings of performance
- Gesture, embodiment and ergonomics
- Transcribing and analysing performance
- The ethnography of performance
- Diachronic studies in performance

Free Papers

We will also consider including selected free papers in order to allow dissemination of important recent achievements in the field. However, abstracts related to the main theme will have priority.

The John Blacking Memorial Lecture – a regular feature of ESEM meetings – will be presented by Professor Richard Widdess (SOAS)

Format

ESEM is a seminar rather than a conference: we host collegial meetings open to researchers from all over the world in which participants can gather to share ideas and discuss recent work

in ethnomusicology in an informal setting. In order to do this, we may need to limit the number of paper presentations (which should not exceed 20 minutes in length), but nonetheless we do all we can to support those who wish to attend (for instance, by welcoming poster presentations). We also welcome proposals for complete panels (of up to 90 minutes). We shall also consider the presentation of research in the form of posters and a limited number of evening video projections.

Proposals should be submitted in the form of a 300-word abstract by email, in an attachment including your full name and contact details, to conference organisers Martin Clayton and Laura Leante at esem2009@open.ac.uk

Deadline: 1 March 2009

A draft programme will be announced in April 2009.

Programme committee

Martin Clayton (Open University)

Laura Leante (Open University)

Tina K. Ramnarine (Royal Holloway)

Giovanni Giuriati (Sapienza. Università di Roma)

ANNOUNCEMENTS

Simha Arom, Emeritus Head of Research
at the National Center for Scientific Research (C.N.R.S.), Paris,
was recently awarded the

20th Annual (2008) Koizumi Fumio Price for Ethnomusicology

"In recognition of his long-standing research on African Music, especially his creative research on African polyphonies and polyrhythms and his efforts to establish rigorous methods in ethnomusicology"

and the
Prix International 2008 de la Fondation Fyssen (Paris),
devoted this year to
'Music and Cognition'

CONGRATULATIONS!

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REPORTS

Report on the 17th Meeting of the ICTM Study Group on Historical Sources of Traditional Music, Stockholm (Sweden) 21 – 25 May 2008

The Study Group on Historical Sources in the International Council of Traditional Music was established in 1967 in order to search for historical sources in Ethnomusicology and to provide a working forum for interested colleagues. Thus far 16 meetings have already been held in different European countries; the 17th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in Stockholm from May 21 – 25, 2008, thanks to an invitation by the Svenskt visarkiv, Centre for Swedish Folk Music and Jazz Research. The conference was made possible through the efforts of Ingrid Akesson and her colleagues in the Svenskt visarkiv and financially supported by the Swedish National Committee of the ICTM.

Twenty-six scholars from Austria, the Czech Republic, Estonia, Finland, Germany, Lithuania, Norway, Poland, the Russian Federation, Slovakia, Sweden and the United States presented papers and discussed various historical aspects of ethnomusicology.

The chosen topic "Historical sources and source criticism" presented the opportunity to discuss different approaches related to historical sources, written as well as sound recordings. The quality of the papers and lively discussions resulted in a compact program on an outstandingly high level.

A critical view of the history of ethnomusicology and historical sources was the subject of papers given by Susanne Ziegler (Berlin): "Historical sources in the history of ethnomusicology – a critical review", Gerda Lechleitner (Vienna): "Prerequisites for the value of sound recordings – summing up 100 years of source criticism", and Ingrid Bertleff (Freiburg im Breisgau): "Writing the history/ies of ethnomusicology – or how to construct armchairs". Special local aspects were discussed by Vít Zdrálek (Prague): "Mieczysław Kolinski and German musicology in Prague between 1930 and 1945" and by Risto Blomster (Helsinki): "Some aspects of the Finnish Literature Society's wax cylinder collection and its origin". The search for historical sources of traditional music in music history was pursued by Ewa Dahlig-Turek (Warsaw): "Between ethnomusicology and history of music: Tracing Polish musical idiom in the sources of the 16th-19th century", with an overwhelming citation of Mazurka examples, by Vesa Kurkela (Tampere/Helsinki): "Printed folk song –

Canonizing national music in 19th century Finland", and Maurice Mengel (Berlin): "Ethnomusicological research in the service of the working class: Folclor Nou in Romanian ethnomusicology from the 1950s to the 1970s." Musical Change was the dominating topic in papers given by Birgit Abels (Leiden): "Who wants yesterday's music? The aesthetics of sound and musical change on an island in the Western Pacific", and Sydney Hutchinson (Univ. of Arizona): "El furioso merengue que ha sido nuestra historia. A critical look at historical sources for the study of Dominican merengue típico". Research on historical layers of folk music was presented by Per Åsmund Omholt (Rauland): "How old is a "Slått"? On historical layers in Norwegian fiddle music"; Hans-Hinrich Thedens (Oslo): "A desire for the genuine and ancient. Dealing with historical sources in Norwegian music", and Rūta Žarskienė (Vilnius): "Historical sound sources. What the earliest Skudučiai recordings tell us". Colleagues focussing on folk song collections and source criticism discussed general questions as well as particular problems: Bjørn Aksdal (Trondheim): "From unique performance to musical canon. A critical view on the publication of national collections of traditional music"; Hana Urbancová (Bratislava): "Written records and source criticism. A collection of Slovak folk songs collected by Karol Plicka"; Margareta Jersild (Stockholm): "Some thoughts on written sources in the light of sound recordings", and Žanna Pärtlas (Tallinn): "Setu polyphonic singing. Comparison of written sources and sound recordings". The majority of contributions concentrated on the subtopic: writings on music, which covered a large time span and touched upon different kinds of contents and regions. More general contributions were delivered by Clemens Gütl (Vienna), "Mission sources for the study of African music", Alois Mauerhofer (Graz) "Judicial sources as contextual sources for folk music", and Jürgen Elsner (Berlin) "The problem of sources. Rehandling transmitted knowledge on music", who compared treatises on maqam. Other papers concentrated on one specific region: Rimantas Astrauskas (Vilnius) presented examples of "Musical dimensions in

the 15th century writings on Prussian customs", Ulrich Morgenstern (Hamburg) gave examples of "Western sources on Russian folk instrumental music and dance in 17th – 19th centuries and their reception in Russian ethnomusicology", Tamila Dzhani-Zade (Moscow) discussed "A music-historical sources' improvement or using these sources for the ethno-cultural reconstruction?" by reflecting August Eichhorn's work in Central Asia, and Sławomira Żerańska-Kominek (Warsaw) shed a new light on "Darvish Ali's Treatise on music as a historical source". Papers on research history were given by Ardian Ahmedaja (Vienna): "Sound recordings as sources for research history. Collection work in Albania since 1903" and Austė Nakienė (Vilnius) "Revival of singing tradition through listening to the archival recordings". Thus, the range of subtopics related to the main one offered a chance for many colleagues to provide insight into their current research.

A business meeting was held, resulting in three main points: publication of the proceedings of the meeting, creation of an internet forum for discussion, and plan for the next meeting in Vilnius, Lithuania in spring 2010. Colleagues agreed upon continuing the discussion and concentrating more on methodology rather than only on the presentation of historical sources.

The STGR members were offered a visit in the Svenskt visarkiv and a guided tour in the Stockholm Music Museum with an impressive exhibition on National Musical Idiom, followed by a short sightseeing walk. Thanks to the hospitality of our Swedish colleagues we enjoyed evening gatherings at the Svenskt visarkiv with buffet and music-making. A post-conference boat tour on the waters of Stockholm was offered to colleagues who stayed longer.

In general as well as in particulars the conference was very successful, for which we again express our sincere gratitude to the organisers.

Susanne Ziegler

New publications

Anna Czekanowska: *Kultury Tradycyjne wobec Współczesności. Muzyka – Poezja – Taniec*

(The Traditional Cultures in Contemporary World. Music – Poetry – Dance)

Trio, Warsaw 2008, pp.304, 107 illustrations, 7 maps.

English Summary, Bibliography, Discography.

Ursula Hemetek & Hande Saglam (eds.): Music from Turkey in the Diaspora

Klanglese 5, Wien: Institut für Volksmusikforschung und Ethnomusikologie

Summaries in German and CD with music examples included, 200 pages, black and white figures.

The music making of immigrant communities from Turkey in Western European countries as well as in the USA and Canada tends to be “overlooked” in ethnomusicology in a double sense: by the dominant societies – being a minority phenomenon –, and by the country of origin, because it is not “original” enough. Very few scholars have dealt with it, although it seems to be a very lively musical scene, representing a considerable number of inhabitants of the respective European countries. Therefore an international symposium on the topic seemed quite a challenge. Vienna was the place where it happened in November 2007, under the title: Echoes of Diversity. Music from Turkey in the “Diaspora”. This volume 5 of the institute’s series klanglese includes all the 14 papers presented at the symposium.

This publication is an ethnomusicological approach which includes the socio-political background, “the music in culture”, as well as aspects of applied ethnomusicology.

The articles in this volume are arranged according to different methodological approaches and regional areas. It was the goal to obtain a comparative overview concerning the state of music making of immigrants from Turkey in different regions of the world, their different musical expressions as well as the political framework.

Topics in ethnomusicology very often arise by the presence of people and sounds – researchers as well as musicians – in one’s own surroundings. To benefit from these conditions and to take up the challenge means to deal with immigration and cultural diversity with the tools of ethnomusicology. The purpose of this volume is to contribute to international scholarly exchange on this fundamental topic of today’s ethnomusicology.

Contents:

Ursula Hemetek, Preface: Music from Turkey in the *Diaspora*

Bernhard Perchinig, A Short History of Turkish Immigration to Central and Western Europe

Mansur Bildik and Bernhard Fuchs, Imparting Turkish Music in Vienna from 1984 to 2007

Hande Sağlam, Cosmopolitans and Locals – Music Production of the Turkish Diaspora in Vienna

Harald Huber and Martin Sigmund, Oriental House in Vienna

Dorit Klebe, The *Türkgünü* [Turkish Day] in Berlin and its Musical Forms of Expression

Thomas Solomon, Diverse Diasporas: Multiple Identities in “Turkish Rap” in Germany

Martin Greve, Turkish Music in European Institutions

Eva Fock, Cultural Diversity: Basic Education or Minority Projects?

Giovanni De Zorzi, Learning the Ney Flute in Italy. A Seven Years “Field” Experience

John Morgan O’Connell, War of the Waves: Cypriot Broadcasting in Great Britain

Ivanka Vlaeva, Internal Practices of the Muslims in Bulgaria and Their Music

Münir Nurettin Beken, *TurkFest* and Music Making Among the Diaspora Cultures in Seattle

Ayhan Erol, Reconstructing Cultural Identity in Diaspora: Musical Practices of the Toronto Alevi Community

Irene Markoff, Sustaining Traditional Music in Toronto's Turkish Community: Textured Identities/ *Communitas* in Flux.

Hande Sağlam, Documentation of the Concert "Sounds of Turkey"

Abstracts in German

Notes on Contributors

List of Music Examples on the Accompanying CD

Orders to:

Institut für Volksmusikforschung und Ethnomusikologie

Universität für Musik und darstellende Kunst Wien

Anton von Webern Platz 1

1030 Wien

Fax: + 43-01-71155-4299

e.mail: ive-versand@mdw.ac.at

Costs: 25 € + postage

(Ursula Hemetek)

Joseph Kaminski's CD of field recordings of *Asante Kete Drumming* from Kumase, Ghana, is available and distributed by Lyrichord Discs, New York City, 2007.

Asante Kete Drumming: Music of Ghana. LYRCD 7454.

The list price is \$16.98 US dollars and the discount price at www.lyrichord.com is \$14.98.

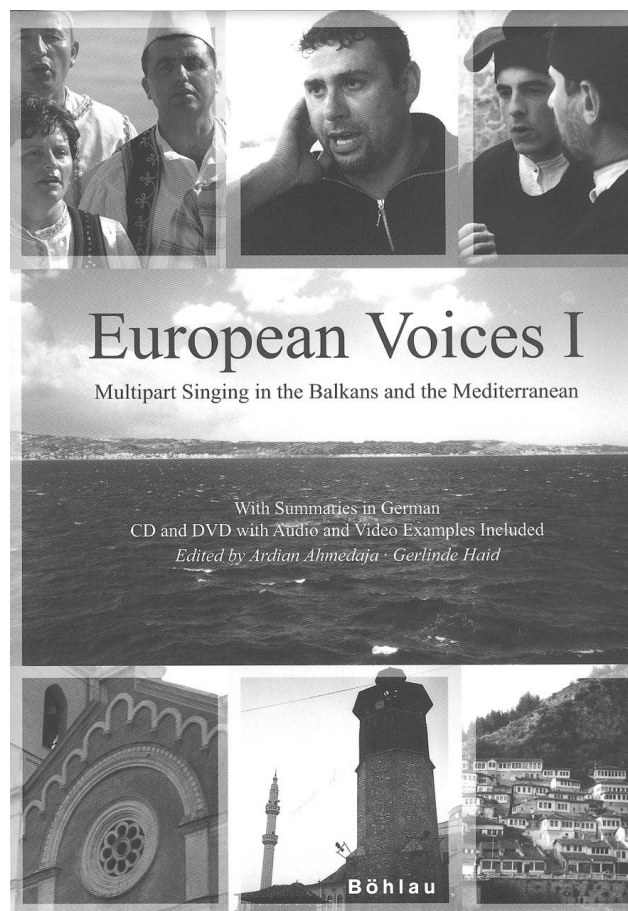
Asante kete drumming is an ancient musical genre derived from an earlier Sudanic kingdom via conquest. In pre-colonial times, kete drumming accompanied warriors to battle and was performed at inspections of the royal mausoleum by the Asantehene. Today, it is still performed at court ceremonies, state visits, and funerals. It is available now for public use at funerals by professional groups for dancing in celebration of a departed soul's entrance into ancestor heaven. This recording includes five complete kete performances by the Nsuase Kete Group, based in the Nsuase district of Kumase.

Ardian Ahmedaja / Gerlinde Haid (eds): European Voices I. Multipart Singing in the Balkans and the Mediterranean.

With Summaries in German. CD and DVD with Audio and Video Examples Included.
Schriften zur Volksmusik. Band 22. Wien: Böhlau Verlag, 2008.

The Institut für Volksmusikforschung und Ethnomusikologie (IVE) and the Böhlau Verlag are pleased to present Volume 22 of their series “Schriften zur Volksmusik” with the results of long-standing cooperation among specialists of multipart music in southern Europe. In this volume, the latest results of researchers with extensive fieldwork experience are presented in word, sound and pictures. In addition, singing styles which were previously unknown in the scholarly literature, such as those of Spain and the French mainland, are examined for the first time. The inclusion of the Balkans was a decisive factor, also in order to perceive the musical cultures of this area as definitely belonging to the European cultural tradition, which is still not taken for granted.

Price: EUR 69. Sale and copies for book reviews can be ordered at www.boehlau.at

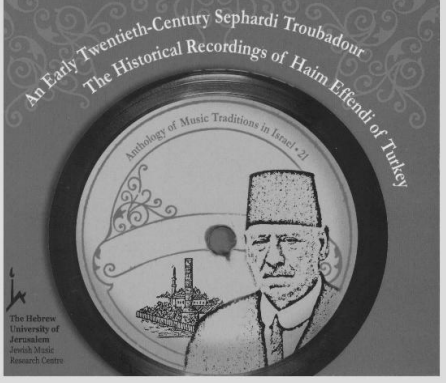


A “Must-Have” Recording for Anyone Interested in the Sephardic Musical Heritage

An Early 20th-century Sephardi Troubadour: The Historic Recordings of Haim Effendi of Turkey

In 1907, the Odeon recording company in Turkey released the first record by Haim Effendi – one of the very earliest recordings of Judeo-Spanish music. The name of Haim Effendi (1853-1938) was known among devoted aficionados of Sephardic music, but to this day virtually none of his recordings were available to the general public. This re-release of almost 60 of Haim Effendi’s songs offers the public a rare opportunity to hear his voice and appreciate the variety of his repertoire.

This new edition includes liturgical and paraliturgical pieces, romances and other songs in Judeo-Spanish from Turkey and the Balkans as they were recorded in the first three decades of the 20th century. In this format, these songs and prayers were probably heard in the private homes, synagogues, social gatherings and cafés of Sephardic Jews in the late Ottoman Empire.



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The present recording was twenty years in the making and was made possible thanks to Joel Bresler, the founder of www.sephardicmusic.org. Bresler collected Haim Effendi’s 78 rpm records from various sources and initiated their digitization. Dr. Rivka Havassy from Bar-Ilan University and Prof. Edwin Seroussi from Hebrew University added extensive notes on Haim’s life and work.

Price: \$30 (4 CDs plus 100 pp. booklet)
The recording is available at the “Eight Note” stores throughout Israel or
At the Jewish Music Research Centre through the website
www.jewish-music.huji.ac.il
By mail, at POB 39105, Jerusalem. Israel 91390
By fax, at: 972-2-5611156

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REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE

January - December 2008

The next pages include a review of the ethnomusicological periodicals published in Europe in 2008.

As usual, this section of the bulletin was made possible thanks to contribution of members who sent information about recent publications.

Laura Leante

Cahiers d'ethnomusicologie

Vol. 21 2008

Performance (s)

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The World of Music

Volume 49/3 2007

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