

be used even more in the future, because it is practical and fast. May I remind you not to send to me messages for circulation that include attachments? Our policy is in fact to send only collective messages without attachments, because they might cause problems and will not be readable by all.

However, notwithstanding the increase of communication via e-mail, I believe that certain information that do not require immediateness can be better served by a printed bulletin such as *ESEMpoint*. Furthermore, not all our members are connected to the internet, yet. Therefore, I invite once more you to send me information to be printed on our bulletin.

Finally, I remind you that the deadline for submitting material for next *ESEMpoint* is November 30, 2005.

Giovanni Giuriati

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XXI EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

KÖLN, 24 – 28 AUGUST 2005

Preliminary program

Wednesday, August 24

12.00 Arrival and Registration

16.00 Opening

JOHN BLACKING MEMORIAL LECTURE

Robert GÜNTHER (Germany)
The Anthropology of Hearing and Listening: Prolegomena to a Theory of Music
Perception and Understanding

Thursday, August 25

9.00 - 11.00 *Session 1: Hidden Voices? - European Traditions of Ethnomusicology*

Gerlinde HAID (Austria)
The Journal 'Das deutsche Volkslied' (1899-1944) - an Ambiguous Voice from Austria

Taive SÄRG (Estonia)
Estonian Ethnomusicology and Folk Music in Forming National Image

Daphne TRAGAKI (Greece)
Hidden Voices in Spectacular Projects: 'Discovering' Greek Folk Song

Ursula HEMETEK (Austria)
Studies on Music of Minorities in European Ethnomusicology

11.00 - 11.30 *Coffee break*

11.30 - 13.00 *Session 2: Hidden Voices? - European Traditions of Ethnomusicology*

Artur SIMON (Germany)
Concepts, Definitions and Goals of Ethnomusicology as Covered by European Publications

Anna CZEKANOWSKA (Poland)
The Objectively Oriented Approach Re-Examined

Udo WILL (U.S.A.)
The Necessity for a Post-Postmodernist Agenda and European Contributions to a Paradigm Change in Ethnomusicology

13.00 - 14.30 *Lunch*

14.30 - 16.00 *Session 3: Hidden Voices? - European Traditions of Ethnomusicology*

Susanne ZIEGLER (Germany)
The Archive without Archive: World War II and its Consequences for the Berlin Phonogramm-Archiv

Britta SWEERS (Germany)
Ethnomusicology at Germany's *Musikhochschulen*

Maurice MENGEL (Germany)
The Age of Archives in Early Romanian Ethnomusicology

16.00 - 16.30 *Coffee break*

16.30 - 18.00 *Session 4: Hidden Voices? - European Traditions of Ethnomusicology*

Anu VISSSEL (Estonia)
Conferences of Finno-Ugric Folk Music in Estonia

Anna PLAKHOVA (Russia)
The General Theory of Monody and its Possibilities in Modern Ethnomusicology

Hans-Hinrich THEDENS (Norway)
Intonation Studies in Norwegian Folk Music Research

18.15 - 20.00 *Video session*

Valentina SUZUKEI (Russia)
The Music of Tuva

Simone TARSITANI (Italy)
Zikri Rituals in Harar

Andreas MEYER (Germany)
Playing for the Ladies - Master Musicians of Ghanaian Female Singing Groups

Friday, August 26

9.00 - 11.00 *Session 5: Hidden Voices? - European Traditions of Ethnomusicology*

Francesco GIANNATTASIO and Giovanni GIURLATI (Italy)
Presence of Italy in Post World War II European Ethnomusicology

Wim van der MEER (The Netherlands)
Kunst and Daniélou: Reassessment of Their Theoretical Impact

Final Discussion: Hidden Voices? - European Traditions of Ethnomusicology

11.00 - 11.30 *Coffee break*

11.30 - 13.00 *Panel 1*

Bjørn AKSDAL (Norway), Ewa DAHLIG-TUREK (Poland), Dan LUNDBERG (Sweden),
Rebecca SAGER (U.S.A.)
Glossing Over Rhythmic Style and Musical Identity: The Case of Polish Dance Rhythms in Poland and Scandinavia, Part III

13.00 - 14.30 *Lunch*

14.30 - 15.30 *Panel 2*

Udo WILL (U.S.A.), Martin CLAYTON (United Kingdom)
Analytical Approaches to Unmetered Rhythm: Case Studies of North Indian *alap*

15.30 - 16.00 *Coffee break*

16.00 - 17.30 *Session 6: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Domenico DI VIRGLIO (Italy)
Sounding the 'Sacred': Concepts of Metaphysical Qualities of Music

Slawomira ZERANSKA-KOMINEK (Poland)
Music in Rituals of Love and Death

Galina B. SYTCHENKO (Russia)
Traditional Cultures: 'The Sacred - non-Sacred', or 'Another Sacrality'?

17.30 - 18.00 *Coffee break*

18.00 - 19.30 *Session 7: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Stéphanie WEISSER (Belgium)
The *Begana*, Sacred Lyre of the Amhara of Ethiopia

Joseph H. KAMINSKI (U.S.A.)
'Sound Barrage' as Aesthetic and Threshold in Asante Court Music Experience

Bosoma SHERIFF (Nigeria)
N.N.

Saturday, August 27

9.00 - 11.00 *Session 8: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Narek V. TOVMASYAN (Armenia)
Metaphysical Aspect of Blessing Genre in Armenia

Maria SAMOKOVLIEVA (Bulgaria)
For the Metaphysical Qualities of the Vocal and Instrumental Music in the Bulgarian Rituals

Marin MARIAN BALASA (Romania)
A Romanian Example of Experiencing the Sacred Musically

Auste NAKIENE (Lithuania)
Lithuania, You Are Sacred! Anti-Soviet Rock of 1989 and Patriotic Hip-hop of 2004

11.00 - 11.30 *Coffee break*

11.30 - 13.30 *Session 9: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Richard WIDDESS (United Kingdom)
Dancing Gods and Virtual Pilgrimage: Dapha temple-singing in Bhaktapur, Nepal

Laxmi G. TEWARI (U.S.A.)
The Sacred in Indian Music

Saurabh GOSWAMI and Selina THIELEMANN (India)
Beyond the Ritual: Visual Display and Musical Sound as Metaphysical Concepts in the North Indian Temple Art of *Sanjhi*

Shihan de SILVA JAYASURIYA (United Kingdom)
Sacred Music From Two Dimensions

13.30 - 15.00 *Lunch*

15.00 - 17.00 *Session 10: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music*

Wim van ZANTEN (The Netherlands)
Sacred voices in Sunda, West Java

Liesbet NYSSSEN (The Netherlands)
Notions on 'Good' Music Among Khakas Musicians Today (South-Siberia)

Triinu OJAMAA and Anto UNT (Estonia)
Comparing Different Explanations Given to Nganasans' Bear Dance

Final Discussion: Sounding the "Sacred": Concepts of Metaphysical Qualities of Music

17.00 - 17.30 *Coffee break*

17.30 - 19.30 *General Assembly*

20.00 *Dinner*

The following poster presentations will be accessible during the seminar:

Paolo BRAVI (Italy)
Sung Rosaries in Sardinia

Christine DETTMANN (Germany)

'Bossa Nova de Lisboa': Music of the Brazilian Immigrant Community in Portugal (Lisbon)

Larry Francis HILARIAN (Singapore)

Melayu Musical Practices - Some Problems and Difficulties of Audio-visual Documentation in the Field

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EUROPEAN MEETINGS IN ETHNOMUSICOLOGY, VOL. 11 (2005)

I am glad to announce that European Meetings in Ethnomusicology (EME), the journal of ESEM is by now in press. As you may know, the journal follows in the footsteps of East European Meetings in Ethnomusicology, the yearbook of the Romanian Society for Ethnomusicology that was founded by Marin Marian-Bălașa. EME has now become the official journal of ESEM, in which we are making an attempt to enhance a new format, ESEM CounterPoint (ECP) as explained in the Editorial below. This ECP issue stems from one of the most innovative papers read at our Seminars in recent years. The paper, presented by Martin Clayton, Rebecca Sager and Udo Will is devoted to the concept of entrainment and its significance for ethnomusicology.

The printing process will be completed in due time and copies will be available and distributed at our forthcoming meeting in Cologne. For more information on volume 11 (2005), please you will find below the Editorial, written by ECP editor Udo Will, and the table of content.

Giovanni Giuriati

European Meetings in Ethnomusicology (EME) was originally founded as East European Meetings in Ethnomusicology by Marin Marian-Bălașa as the peer-reviewed yearbook of the Romanian Society for Ethnomusicology. As of vol. 11/2005 EME has become the official journal of ESEM, the European Seminar in Ethnomusicology founded in 1981 by the late John Blacking (1928-1990).

In this new capacity, EME will be a peer-reviewed annual publication with two types of volumes. One will be a forum for publishing papers selected from the Annual Seminar while the other, the ESEM CounterPoint (ECP) volumes, will be a forum for reports on significant current work, major groundbreaking research or controversial issues in ethnomusicology and related fields. With this new layout and modified intent EME aims to complement and support ESEM's mission as an information and discussion platform for scholars and advanced students in Ethnomusicology and related research areas. The annual publication will be in either one of these two formats.

The ESEM CounterPoint volumes depart from the traditional journal format and are intended as a scholarly communication medium with open peer commentary, providing opportunity for rapid and widespread exchange among experts and interested researchers on recent works and findings, or new and even controversial ideas and interpretations. In order to speed up communication ECP is planned to work without paper manuscripts. ECP manuscript submissions are to be made in electronic form to the ECP editor. If a manuscript is judged by ECP editors and referees as appropriate for commentary, it is circulated electronically to a