

European Seminar in
Ethnomusicology
Séminaire Européen d'Ethnomusicologie

ESEM/SEEM INFO-21

AUGUST 1993

NEW CONSTITUTION and
PRELIMINARY PROGRAMME FOR
BARCELONA 1993

Ethnomusicological Frontiers

Geographical and Conceptual
Interdisciplinary Approaches

Dance as National / Ethnic Identity

Organology & Instrumental Evolution

Mantle Hood's *Quantum Theory of Music*

John Blacking Memorial Lecture II

(Bernard Lortat-Jacob)

IX. ESEM at BARCELONA 1993

IX. Seminari Europeu d'Ethnomusicologia

—European Seminar in Ethnomusicology—

—Séminaire Européen d'Ethnomusicologie—

General Information about ESEM/SEEM — revised July 1993

The Seminar is a meeting place for professional ethnomusicologists, accepting advanced students in its ranks, most of whom live and work in Europe, or whose advanced studies were made in Europe. Membership is now also available to ethnomusicologists living outside Europe, especially those who have a professional interest in the conduct and development of the discipline of ethnomusicology as practised within Europe—whether on theoretical, fieldwork, methodological or indeed whatever basis. There are no formal tests of eligibility—we consider the quality of the membership is self-selecting by the nature of the forum. • • Over 300 scholars have attended at least one major Seminar or shown practical support to ESEM in its first decade of existence. 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. A number of Members also have expertise in archives and documentation, in all forms. • • The life of ESEM is above all during the annual Seminars, the much-prized time to meet colleagues. Languages are predominantly English, French and German, but these days there is plenty of Russian, Spanish and Italian to be heard too. • • ESEM began with a meeting chaired by John Blacking (1928-90) at Belfast in 1981. In 1991, the inaugural *John Blacking Memorial Lecture* was given by John Baily. Full Seminars were held at Köln in 1983, Belfast 1985, London 1986, Paris 1987, Poland 1988, Siena 1989, Berlin 1990 & Geneva 1991. They last 4-5 days each, usually in September. A regional ESEM series began with SEEM à València in 1991, and a second meeting was held at Alicante 1992. There was no plenary ESEM in 1992. In 1993 we shall all be meeting at Barcelona. Since many ESEM members live in countries suffering severe economic difficulties, our active policy is to keep Seminars inexpensive and to conduct affairs with a minimum of bureaucracy. • • Occasional bulletins called INFO-ESEM/SEEM have been published, and Directories of Members appeared in 1984-86-89. Proceedings of the different Seminars have appeared in various forms, but ESEM is now actively looking for a more consistent publication policy, including a journal and/or a *Yearbook*—to be sent to members as part of their annual subscriptions. • • The Secretariat is always happy to answer enquiries and to effect contacts on behalf of members and the interested public. Half the ESEM membership also belongs to ICTM (which is heartily encouraged). Annual fees are 150FFrs at the moment (compared with 100FFrs in 1981), with half rates for students (maximum 5 years) and "conjoins." Members in countries without access to "hard" currencies may benefit from special arrangements and receive assistance to come to Seminars in the West, as far as can be arranged. • • The Constitution of ESEM has had rotating presidencies, with an executive committee known as "CORD", but this will be reviewed at Barcelona. It is implicit in ESEM's ideals that we work by consensus as far as possible, that we be actively democratic. There is pride of scholarship within ESEM, but we do endeavour to be supple over academic "rules." ESEM offers a *flexible structure* to pursue ethnomusicology in Europe itself : regular chances to meet colleagues, an amiable forum devoid of excessive academic competitiveness, sensitivity to the social architecture of multi-cultural meetings, and sharing a feeling that we are indeed participating—in a modest way—in the creation of a modern European identity. • • •

Please address further enquiries to Peter Crowe, Secretary-General of ESEM, 29 rue Roquelaine, 31000 Toulouse, France, tél. [33] 61.62.35.07—or to Jeremy Montagu (Curator, Bate Collection), Faculty of Music, University of Oxford, St. Aldate's, Oxford OX1 1DB, UK. Tel. [44] (865) 276.139—fax 276.128 In Spain, contact M^{ra} Antonia Juan, C/ Pinar del Rio, 66, àt.2^a, 08027 Barcelona, (93) 351.36.27, fax 352.35.57.

EDITORIAL

This 21st issue of ESEM/SEEM-INFO has the best information to hand for Barcelona, at the time of writing. As with all previous seminars, last-minute changes are bound to occur to the programme. If you need to be in contact with the organisers in Barcelona, here are the details :

Sr. Antoni Anguela, President SEEM à Barcelona, Departament de Cultura, Generalitat de Catalunya, Portal de Santa Madrona 6-8, E-08001 Barcelona, Espanya ; tel. [+34] (3) 412.56.40, fax 412.19.58. The dates are September 10-15. Personal contact at any time with Maria-Antònia Juan, C/ Pinar del Río, 66, àtic 2a., 08027 Barcelona, tel. 351.36.27, fax 352.35.57 (with the same indicatives as above for Barcelona). M^a-Antònia speaks French & English, besides a native Catalan and Spanish. If you telephone within Spain, you must add a 9 to the indicative : Barcelona becomes (93). The seminar will be held at the Hotel Bernat II , avda. del Turismo 42-44, PB 26, E-08370 Calella ; tel. 766.01.33 - fax 766.07.16 (indicatives as for Barcelona). This hotel rates four-stars.

We expect about 90 people to come, and each person inscribed for Barcelona will have received necessary local details by post. If you are "lost", go to Barcelona-Sants station and enquire about trains to Calella. Remember to have some *pesetas* in your purse, or change some money on arrival.

*

We trust that all coming to Barcelona will bring their contribution(s) to the ESEM Family Photo Album, with captions. No limit to the number of photos, colour or black & white. You can retrieve your photos at the end of the seminar, but we would like your permission to make copies.

*

This seminar has been very generously supported by the Generalitat de Catalunya, to the tune of some 20 subventions for travel and/or accommodation. Members might think about making reciprocal gifts to the Dept. de Cultura (Sr. Anguela), because in fact ALL accommodation is subsidised by the Generalitat. In today's climate of economic squeeze, the generosity of Catalunya is extraordinary.

*

Members with special dietary requests should make them known at once, please.

This issue of INFO-21 is limited to 16 pages, to keep printing and postage costs to the minimum. Copies will be sent to all who have shown an active interest in ESEM in the past 3 years. We are not sending copies to all members inscribed for Barcelona, because of probable postal delays in the holiday period, and the notorious postal delays with many countries in the "East". Such people should collect a copy at registration (upon arrival), if INFO-21 has not been received in advance.

*

The most important document printed herein is the proposed new Constitution. You are urged to read it carefully, and to discuss it with colleagues. Those who are not coming to Barcelona but who receive an advance copy by post are welcome to send comments (e.g. by fax).

The rest of the contents of the issue are self-explanatory. Selections of "Members' News" represents what we received. We had hoped to print a larger issue, illustrated, but funds were not available.

*

Although the timetable for the first day is not here, I expect Friday 10th September, the day of registration, to be most auspicious with the official welcomes and ceremonies and with Bernard Lortat-Jacob's discourse for the John Blacking Memorial Lecture - II. Bernard will ask "How musical was John?" (Well, he could play the Liszt B-minor piano sonata...)

*

We have just looked up the cost of the recent Berlin Seminar & note that registration was US\$70 (but one would have already paid US\$30 membership). ESEM membership is about US\$25. Category "B" hotels in Berlin are c. US\$90 for bed & breakfast, per day. In ESEM we do *not* have an additional registration fee, and Barcelona accommodation (all found) is about US\$45 per day for a shared twin-room in a luxury hotel. We don't publish a Yearbook. A rather modest newsletter is all we have so far been able to afford. Value-for-money in ESEM is in access to the seminars. Our seminars are notable for their friendly character. Members may well give a thought to what they gain when we meet. Obviously, we put personal, informal contact ahead of everything else. See you! And don't forget your photos! —Peter Crowe

PRELIMINARY PROGRAMME

IX. ESEM Barcelona 1993

All papers, speakers and chairmen under reserve of changes and revisions

TEMA 1. Tradicions musicals de frontera

Saturday 11 September

Session 1

Chairman : Peter Crowe

- C. Brailoiu aujourd'hui (Speranta, Radulescu, Jacques Bouët)
- East-Slavic folk music : real and false borders (Ekatarina Dorokova)
- Some comparative aspects of the Serbian and Roumanian traditional music in Vojvodina, Yugoslavia (Nice Fracile)
- Croation vs. Serbian music in Croatia (Svanibor Pettan)

Session 2

Chairman : Ki Mantle Hood

- Folk music of the Nagaybaks (Viacheslav Shourov)
- Rural-urban migration and popular music : a case study from Istanbul, Turkey (Feza Tansug)
- Sammlungen aus Westeuropäischen landen (Susanne Ziegler)

Session 3

Chairman : Josep Martí

- Internal frontiers in James Goodman (Hugh Shields)
- Segmentation modale de divers chants rituels des Chrétiens de Haute Mésopotamie (J-C. Chabrier)

- Boundaries of musical tradition and of ethnomusicology in Extremadura, Spain (James Porter)

Session 4

Chairman : Joaquina Labajo

- El dance de Moros y Chistianos o la frontera imaginaria (Josefina Roma i Riu)
- La canço de gesta contemporanea Reflexions sobre la definició d'un genere oral (Antoni Rossell)
- Musique Tuaregue. Unité culturelle, 'différences régionales, antagonismes idéologiques (Fr. Borel)

Sunday 12 September

Session 5

Chairman : Jeremy Montagu

- Fads turned traditions. Emigration, immigration and integration as reflected by the Virgin Islands Scratch Band and its repertoire (Margot Leith-Philipp)
- The voice of Tandun. Traditional sounds in contemporary Chinese music (Frank Kouwenhoven)
- Music of the hill tribes, Cambodia frontiers (Catherine L. Geach)

TEMA 2. Interdisciplinarietat en etnomusicologia

Session 6

Chairman : Suzel Ana Reily

- La musica cotidiana. Espacio de encuentro multidisciplinar (Joaquina Labajo Valdés)
- The rise of the world music. Possibilities of the semiotics of culture in the field of ethnomusicology (Boris Avramets)

- Music and theatre in the 'Maggio' tradition in Italy (Tullia Magrini)

Session 7

Chairman : Speranta Radulescu

- Une approche interdisciplinaire des formes chantées (André-Marie Despringre, Photini Panayi, Jeanine Fribourg)
- Musical isoglosses of Lithuania as the means in historical investigations. Results and problems of interdisciplinary approach (Rimanta Astrauskas)

Session 8

Chairman : Susanne Ziegler

- Calendar and family-ritual folklore as comprehended by its bearers (Zanaida Y. Mozheiko)
- On the study of ethnomusical systems of instruments and pedagogy of Russia's Urals minorities (Igor Bogdanov)
- Round-dance *yokhor*. Problems of genesis and ethno-cultural relations in the light of multi-discipline research (D. Dugarov)

TEMA 3. La Musica i la dansa com emblemes d'identitat col·lectiva

Session 8

Chairman : Josefina Roma

- Els cançons emblemàtiques i els himnes. Signes d'identificació i de distància (Jaume Aiats)
- El procés de nacionalització de la *sardana*. De l'orquestra empordanesa a la cobla (Jaume Carbonell)
- El ritual en la dansa. Un exemple d'identificació col·lectiva a

Vallbona d'Anoia (M^a-Antònia Juan)

Session 10

Chairman : François Borel

- Le sentiment de pulsation dans la musique et la danse du - - - (Afrique de l'Ouest) ou la pulsation en tant qu'interface entre corps et musique (Régine Zambon)
- Tango rioplatense, tango liscio - ¿Qué identidad? (Enrique G. Camara de Landa)
- The Brazilian *modhina*. An unusual repertoire (Maritza Mascarenhas)
- Rhythm and the national psyche. Mario de Andrade and dionysian Brazil in the early 20th century. (Suzel Ana Reily)

Monday 13 September

Session 11

Chairman Margot Leith-Philipp

- Improvisation chantée et identité. Le *bertsulari* en Pays Basque (Denis Laborde)
- The rôle played by music in the community of Sicilian fishermen in San Diego (Giuseppina Colicci)
- The significance of song and dance among the Hungarian Vlach Gypsies (Irèn Kertesz-Wilkinson)
- La musica coma simbol de la consciència nacional (Fr. Cortés)

Session 12

Chairman : Maria-Antònia Juan

- Danses d'enfarinats d'Ibi (Antoni Atienza)
- El ball de gitanes a la comarca del Bages (Glòria Ballús)
- La confraria de músics i

mestres de dansa (Carles Mas)
• La collecció de fotografies coreològiques del Museu d'Arts, Indústries i Tradicions Populars (Maria Saurí)

Tuesday 14 September

Session 13

Chair : Irén Kertesz-Wilkinson

- A la recherche des instruments de musique et la danse... (Corse) (Bernardu Pazzoni)
- La canço popular de Georgia *naduri* (E. Garakanidse)
- *Tono* as musical symbol of group, time & space in traditional Andean society (A. Gruszczynska)
- Traditional women's song ensembles of Uzbekistan and Tadjikistan (Faizulla Karomantli)

Session 15

Chairman : Keith Howard

- Vocal polyphony in the revival movements in Iceland and Latvia (Martin Boiko, Njall Sirgudsson)
- On a Nenets song, *khynabts* (Yelena Pushkareva)
- Le *zamei* et la *bar'ah*, un chant et une danse symboles de l'identité tribale sur les hauts-plateaux du Yemen (Habib Yamine)

TEMA 4. ORGANOLOGIA.

Trajectòries d'evolució i transferència entre els instruments històrics i els ètnics

Session 14

Chairman : Ellen Hickmann

- Involució o supervivència en els instruments ètnics (Romà Escalas)
- Computer-aided typology of

musical instruments (Ewa Dahlig)

- The conch, its use and substitutes from prehistory to the present day (Jeremy Montagu)

Session 16

Chairman : Tullia Magrini

- The Toggenburg *halszithes* as a descendant of the renaissance cittern (Brigitte Bachmann-Geiser)
- Musical instruments of pre-columbian cultures. Specimens of musical tradition or frontiers? (Ellen Hickmann)
- Where did all . . . music go? The improved instruments of North Korea (Keith Howard)

Session 17

Chairman : Romà Escalas

- *Kokles* (Latvian board zither) : evolution of social usage and transformation of construction, performance style and repertoire (Valdis Muktupavels)
- La guitare portugaise (Anne Caufriez)
- L'instrument le moins cher du monde : feuille d'arbre chez les minorités en Chine du Sud (Shui-Cheng Cheng)

Session 18

Chairman : Jaume Aiats

- Historical and ethnic conceptions of the Chinese fiddle (Jonathan Stöck)
- Existents-ils des instruments de musiques pygmées ? (Susanne Fűrniß, Serge Bahuchet)

Special Session

Convenor : Ki Mantle Hood

QUANTUM THEORY OF MUSIC

- Introduction (Ki Mantle Hood)
- Comments (Giovanni Giuriati)
- Primary quanta in sound and culture : threads in an ecology of consciousness (John Myers)
- A rediscovery of lost concepts? (Rüdiger Schumacher)
- Quantum predictability of music systems (Peter Crowe)
- Music and information theory (Wim van Zanten)



SPECIAL GENERAL MEETING OF ESEM

1. PRESENTATION OF THE PROPOSED NEW CONSTITUTION. Please read the copy published herewith.

2. Assuming the Constitution is adopted, election of officers.

3. The following nominations have been received, assuming the new Constitution comes into force :

President : Jeremy Montagu
Secretary-General : Peter Crowe
Treasurer : Maria-Antònia Juan
Members of CORD :

- Anna Czekanowska
- Keith Howard
- Irèn Kertesz-Wilkinson
- Frank Kouwenhoven
- Margot Leith-Philipp
- Wim van Zanten

The following circular was sent out as a preparation for discussion of the new ESEM Constitution

Toulouse, le 20 février 1993

CIRCULAR TO CORD MEMBERS

The date for the CORD meeting is now **24 April 1993 at 13.30hrs** at the house of Frank Kouwenhoven and Antonette Schimmelpenninck, Vliet 35, 2311 RD Leiden, Holland, tel. & fax [31] (71) 133.123. Accommodation is kindly offered by Frank and Antonette, and also by Wim van Zanten, Noordeinde 63, 2445 XB AARLANDERVEEN Pays-Bas tél. [31] (1725) 72.898.

Please advise me by return if you intend to come or not. If you cannot, your advice to that effect will be presented as an apology. I will then pass the names of those who say they will arrive (to Frank and Wim), and send details (and map) of how to find Frank's house.

We must be assured of the presence of at least four elected CORD members in order to have a quorum. The quorum will choose a chairman, if a President is not present. Informal indications to date are that we will probably have a quorum at Leiden. The suggestion to send a deputy, if you cannot come, has not received unanimous support, but appears to have a majority. The meeting, if there is a quorum, has the power to open the discussions and voting to all ESEM Members present who are in Good Standing. By the same token, a quorum of elected CORD members may declare the meeting to be "in committee", and conduct deliberations without the assistance of any other persons, a procedure sometimes followed when discussions may become "personal". Whatever is decided by this proposed CORD meeting can only be in the form of recommendations to be put before the ESEM Plenary session at Barcelona for ratification. CORD deliberations are, however, generally seen as vital to the health of ESEM.

The detailed agenda is in course of preparation.

Topics so far proposed :

- Revision of Constitution to incorporate auditing and wind-up procedures.
- Institution of a President for a term of X years ; creation of the post of Hon. Treasurer ; size and scope of CORD.
- How to effect formal registration with EC or an EC country.
- The amount of subscriptions, and "value for money" offered by ESEM.
- Policy over "real" (Good Standing) and "ghost" members.
- Relations with comparable organisations (e.g. ICTM and its chapters).
- Publication policy ; creation of ESEM publicity.
- Future Plenary Seminars (e.g. London 1994)—dates, places, hosts.
- Auxiliary ESEM activities (e.g. SEEM à València, ESEM Courses—as at Barcelona 1992, 1993).

If you have other topics to suggest, please put them forward with your response to this circular.

(Signed) Peter Russell Crowe, Sec-Gen ESEM.

European Seminar in Ethnomusicology ESEM ** SEEM Séminaire Européen d'Ethnomusicologie

DRAFT CONSTITUTION, April 1993
to be presented to the Plenary at Barcelona, September 1993
to replace that published in *INFO 16* (June 1990)

1 NAME:

1.1 The NAME of the association shall be THE EUROPEAN SEMINAR IN ETHNOMUSICOLOGY (also to be known as ESEM or as SEEM), and/or any relevant translations (Séminaire Européen d'Ethnomusicologie, Seminari Europeu d'Ethnomusicologia, etc).

1.2 DEFINITIONS: 'Europe' and 'European' refers to the region of geographic, political, and cultural entities accepted by any postal authority as part of Europe, now or in the past.

1.3 MEMBERS from outside Europe may consider themselves "European", no matter where they live, if

- (a) their studies were made in Europe, or
- (b) their professional interests are within Europe.

1.4 LANGUAGES for ESEM official purposes shall be English, French, and German, but any other language shall be acceptable for ESEM activities when translation is available to one of the official languages.

2 AIMS AND OBJECTS are to cultivate the professional discipline of ethnomusicology in all its aspects by:

- (a) the holding of regular Seminars and the publication of their proceedings;
- (b) the periodic issue of an official bulletin;
- (c) the issue of and participation in any form of publication, including broadcasting, film, video- and sound-recordings;
- (d) the encouragement of national and international exchanges;
- (e) coöperation in programmes of cultural development and/or maintenance initiated in Europe, applied to any part of the world;
- (f) coöperation with other organisations or individuals sharing these aims.

3 MEMBERSHIP:

3.1 Applications for membership in ESEM are made to the Secretariat and are placed in one of the following categories:

- (a) HONORARY LIFE MEMBERS, being those who have had a distinguished career, *and* who have been ordinary members, *and* who are elected as such at a Plenary ESEM Meeting;
- (b) ORDINARY MEMBERS, being those who pursue European ethnomusicology in the professional sense;
- (c) STUDENT MEMBERS, for a period no longer than five years;
- (d) INSTITUTIONAL MEMBERS, being bodies or entities corresponding with ESEM aims.

3.2 LIMITATIONS:

3.2.1 Membership in the categories above will not be valid without "Good Standing", except for Honorary Life Members. "Good Standing" means that subscriptions have been paid up to date in the calendar year or as determined by the Secretariat.

- 3.2.2 VOTING RIGHTS are restricted to members in Good Standing.
- 3.2.3 PROXY VOTING may be assigned from one member in Good Standing to one other, in Plenary ESEM Meetings and at CORD (the Co-ordinating Committee) deliberations.

4 MANAGEMENT

- 4.1 The management of ESEM business shall be conducted by the Secretariat of the CORD, with the Secretariat directly responsible to the CORD, and the CORD to the Plenary ESEM.

4.2 SECRETARIAT

The Secretariat shall consist of the President, the Vice-President, the Secretary-General, the Treasurer, and the Chairman of the Seminar, who shall also be *ex officio* members of the CORD. The Secretariat shall be responsible for the general business of ESEM and shall be empowered to take decisions on behalf of the CORD, provided that these decisions are unanimous. Should the Secretariat be unable to form an unanimous decision, a meeting of the CORD must be convened.

- 4.2.1 The PRESIDENT shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for one additional term of three years. The President shall make a report on past activities to each Plenary ESEM Meeting.
- 4.2.2 The VICE-PRESIDENT shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for one additional term of three years.
- 4.2.3 The SECRETARY-GENERAL shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for additional terms. The Secretary-General shall conduct the business affairs of ESEM, maintain the records of membership and correspondence, and present a report to each Plenary ESEM Meeting. The Secretary-General shall establish the dates and places of each ESEM meeting by agreement with the Secretariat, and notify the whole ESEM membership in advance by means of letter or bulletin.
- 4.2.4 The TREASURER shall be elected at a Plenary ESEM Meeting and may hold office for a term of three years, and may be re-elected to hold office for additional terms. The Treasurer shall control the finances of ESEM and shall present a set of accounts audited by two other members agreed by the CORD, but not being members of the CORD, to each Plenary ESEM Meeting.
- 4.2.5 The CHAIRMAN OF THE SEMINAR shall be appointed with the choice of the succeeding Seminar, to be responsible for that Seminar and for the Programme Committee, and to act as the Chairman of that Seminar, and to hold office until the conclusion of that Seminar.

4.3 THE CORD

- 4.3.1 The CORD shall consist of the Secretariat plus ordinary members such that the total number of the CORD shall not exceed eleven. A quorum at its meetings shall be five and must include at least two who are not members of the Secretariat.
- 4.3.2 The ordinary members of the CORD shall be elected at a Plenary ESEM Meeting after the members of the Secretariat have been elected and shall serve for a term of one year and may be re-elected for additional terms.
- 4.3.3 The CORD shall have powers to co-opt to its membership up to the number specified in 4.3.1 above. It shall also have power to designate any member to hold any office until the next Plenary ESEM Meeting.

- 4.3.4 Any four members of the CORD may require the Secretary-General to convene a meeting of the CORD, and he will then do so as speedily as possible and certainly within two months.
- 4.3.5 If in any year a Plenary Meeting of ESEM is not held, all members of the CORD, including any members of the Secretariat whose term of office should conclude in that year, shall remain in office until the next Plenary Meeting.

5 ESEM SEMINARS

- 5.1 An ESEM Seminar shall be the occasion of a Plenary ESEM Meeting. Offers to host future Seminars will be presented for approval and ratification at a Plenary ESEM Meeting.
- 5.2 With the approval of a Plenary ESEM Meeting, regional groups may be formed under the name of ESEM from members in Good Standing to hold REGIONAL SEMINARS, such groups to be managed autonomously. They shall be required to present reports on their activities to each Plenary ESEM Meeting and to receive endorsement of the right to continue to describe themselves as part of ESEM.
- 5.3 With the approval of a Plenary ESEM Meeting, interest groups may be formed under the name of ESEM from members in Good Standing to hold INTEREST SEMINARS, such groups to be managed autonomously. They shall be required to present reports on their activities to each Plenary ESEM Meeting and to receive endorsement of the right to continue to describe themselves as part of ESEM.

6 FINANCE

ESEM shall be financed from members' subscriptions (except Honorary Life Members and such others as may be approved by the Secretariat from time to time), the amounts to be determined by the CORD and to be ratified at the next Plenary ESEM Meeting before being applied. Subsidies, endowments, donations and grants shall be receivable by the Treasurer and applied to the aims of ESEM.

7 WINDING UP

In the event of the dissolution of ESEM, a Plenary ESEM Meeting, or failing that of the CORD, will designate the placement of ESEM assets (financial, archival, or other) with one or more organisations with similar aims.

8 ALTERATIONS TO THE CONSTITUTION

Proposed changes to this Constitution must be sent to the Secretary-General, with the signatures of the proposer and seconder, at least three months prior to a Plenary ESEM Meeting, for prior publication to the membership and placement on the agenda. A two-thirds majority of all those members in Good Standing present at the meeting shall be required for any change to the Constitution to be passed. Postal votes and proxies from absent members in Good Standing will be valid for any such voting, and must be tabled at the opening of the relevant Plenary ESEM Meeting.

9 INTERPRETATION OF THIS CONSTITUTION

The English text shall be considered as the prime document, and the rules of procedure for the conduct of meetings shall be those of the European Parliament. In the event of dispute, an independent jurist-arbitrator shall be appointed by election at a Plenary ESEM Meeting upon a simple majority, whose decision shall be binding and final.

Draft approved by the CORD
Leiden, 24 April 1993.

MEMBERS' NEWS

••• From Svanibor Pettan in Zagreb we have news of the past 5 years' activities : 'The last annual meeting of Yugoslav folklorists took place in Plitvice in 1990. Regardless of the disintegration of Yugoslavia, the Croatian Folklorist Society published all papers in *Rad 37 kongresa Saveza udruženja folklorista Jugoslavije*, Zagreb 1990. A year later, the Society also published papers presented at the 29th conference of Yugoslav folklorists in Hvar in 1982.

'Several activities were related to the late Croatian ethnomusicologist Vinko Zganec. An international conference about Zganec took place in Cakovec (Medimurje region). The Institute of Ethnology and Folklore Research (formerly Inst. of Folklore Research) published conference papers in a special issue of its 1991 yearbook *Narodna umjetnost*, and 2 of Zganec's song collections — *Hrvatske puke popijevke iz Medimurja I* (1990) and *II* (1992). The same institute also published Contributions to the Study of Contemporary Folklore in Croatia (1988). *Narodna umjetnost* regularly contains ethnomusicological contributions. In the period 1988-92 these were about : folk musical instruments in carnival celebrations (K. Galin 1988) ; the ethnomusicological legacy of Franjo Kuhac (G. Marosevic 1989) ; two-part singing of epic narrative songs in northern Dalmatia (J. Bezic 1990) ; some aspects of music-making on the islands of Solta (J. Bezic) and Krk (R. Bonifacic), and in the region of Slavenska Podravina (N. Ceribacic, all 1991) ; and Slavonian traditional music through the concept of folklore reviews and research (Ceribasic 1992). An article on Gypsy musical creativity in Kosovo was published in *Journal of the Gypsy Lore Society* (Pettan 1992). Dr Nikola Buble published song collections from the annual festivals of klapa singing in Omis, *Zbornik dalmatinskih klapskih pjesama I I* (Omis 1991) and *III* (Omis 1992). Miroslav Vuk published a song collection *Jacke Gradiscanskih Hrvata u Madjarskoj* (Budapest 1991).

'During the period 1988-92 Croatian ethnomusicologists defended two MA theses and two PhD dissertations, viz. : Pettan, Svanibor, "Suvremena plesna folklorna

glazba u Egiptu i srodne pojave u folklornoj glazbi Kosova", University of Ljubljana, MA 1988 ; Bonifacic, Ruza, "Tradicijsko pjevanje u Puntu na otoku Krku", University of Sarajevo, MA 1990) ; Buble, Nikola, "Glazbena kultura stanovnika trogirske općine", University of Ljubljana, PhD 1988 (published in Trogir 1988) ; Pettan, Svanibor, "Gypsy Music in Kosovo : Interaction and Creativity", University of Maryland Baltimore County, PhD 1992.

'The well-known International Folklore Festival did not take place in 1991 due to the war, but in 1992 it continued its long-term existence.' (Zagreb, 1st December 1992)

••• On 31 October 1992 the Conservatori Occitan at Toulouse (directed by Pierre Corbefin, BP 3011, 31024 Toulouse Cedex, France ; tel. [33] 61.42.75.79, fax 61.42.12.59) held a colloquy on "la danse et ses sources". The speakers were Carles Mas i Garcia (Barcelona) on "La Sardana : pratique actuelle et descriptions" ; Naïk Raviart (Brest), "Sommès-nous fondés à distinguer des répertoires populaires dans ce que nous font connaître les traités et les documents anciens sur la danse?" ; François Gasnault (Paris), "Bals ou bacchanales? Les sources de l'histoire de la danse sociale à Paris de 1830 à 1870" ; Placida Staro (Italie), "Danse-Mémoire-Documents-Danse. Partir de la 'danse' et vouloir aller jusqu'à la 'danse'" ; Yvon Guilhaud (Paris), "A quelles conditions peut-on considérer qu'un témoignage sur la danse constitue un document sur la danse?". There were also "Polyphonies" presented by Voce di Corsica and Polirhythmic Choral Rag Unit, and une "Nuit de la Danse". We understand the acts of the conference, with debates, is being prepared for print.

••• A second series of mini-courses to raise the profile of our discipline took place in Barcelona 29-31 March, organised by Josefina Roma & the Institut Català d'Antropologia. The lecturers from ESEM were Anca Giurghescu (Copenhagen), Jeremy Montagu (Oxford), Peter Crowe (Toulouse) and Sergio Bonanzinga from Palermo (Sicily).

••• In the announcement of the creation of the Stichting Jaap Kunst in INFO-20 p14, we left out the name of Dr Egbert D Kunst, the nephew of Jaap. Ir Egbert D Kunst is the son of Jaap. Thus there are two Egbert D's —only known by their academicals—Kunst! [Wvz]

••• Questions concernant les polyphonies vocales de Corse,

(par Bernardu Pazzoni, responsable de la Phonotèque du Musée de la Corse, La Citadelle F—20250 Corte) • A l'occasion de la percée médiatique des *Nouvelles Polyphonies Corses*,

le chant corse* a touché des milliers de personnes nouvelles ; peut-être autant que les polyphonies bulgares. Et nous qui nous pensions quelques décennies auparavant les seuls à pratiquer cette forme de chant! • Mais

y-a-t-il en Corse des polyphonies que l'on retrouve nulle part ailleurs? Oui, bien sûr.

Sans être vraiment spécialiste de ce genre musical, mais ayant écouté des chanteurs sardes ('a tenores'), genoïs ('trallallero'), je remarque par contre que nos polyphonies se construisent sur une mélodie jamais scandée par quelque rythme récurrent : ce sont des phrases plutôt incantatoires qui se répètent jusqu'à plusieurs heures et paradoxalement ne sont jamais tout à fait les mêmes. Donc caractéristiques, nos

polyphonies profanes ('paghjella'), le sont par leur liberté de développement par rapport à un 'versu' (mélodie-type-support qui engendre 2 vers octosyllabiques le plus souvent). Liberté également dans les mélismes ('rivuccate') qui se transmettent d'une façon non systématique (ce ne sont pas des tropes), par imprégnation, à force de chanter avec les anciens. • Les polyphonies corses, c'est le non-fixe, le non-pré-établi,

bien qu'aujourd'hui la jeunesse ait du mal à vivre ces interprétations spécifiques, et il en va de même pour les timbres de voix qui doivent se distinguer pour que 'la paghjella soit réussie' : ✓ voix qui entonne (seconda), éclatante, qui porte la polyphonie et les autres chanteurs ; ✓ la basse ('bassu') qui

apparaît après la seconda, et qui résonne profondément en se collant harmoniquement à la seconda ; ✓ la 3ème voix ('terza'), métallique, la plus aigue, qui couronne avec ses mélismes ('rivuccate') la paghjella. Elle continue de monter lorsque les autres reprennent leur souffle. • Mais l'histoire est encore plus compliquée : chaque village a 'sa paghjella', 'son versu', et chaque chanteur la personnalise...

* Il serait intéressant de comparer :

— les phonogrammes des années 61-63 édités par la Phonotèque Nationale (B.N., 2,

rue Louvoir, Paris) dans le coffret "Musique corse de tradition orale, enregistrements de Félix Quilici" (voix de vieux chanteurs) ;

— les polyphonies enregistrées par Dr Wolfgang Laade en 1956/73 dans le CD "Corsica - traditional songs and music" aux éditions Jecklin Disco, de Zürich (chanteurs plus jeunes) [disque #JD 650-2] ;

— les "Nouvelles Polyphonies Corses" avec la participation du compositeur Hector Zazou, Sakamoto, sorties dernièrement.

— Informations reçues 18 janvier 1993.

••• *Songs for Heroes*. A form in an 8-part modular form composed by Philip Dadson and performed by the *From Scratch* ensemble. One 5" AAD compact disc (44'46") issued by Rattle Records (PO Box 4187, Auckland, NZ), 1991. 8pp booklet, illus. About US\$12. • This disc is a bit like fusion-music, not ethnographic. But, fusion far from the confections of Gabriel-rock or other "world-music" winnowings quilted by elaborate studios into aural comforters.

There are several South Pacific references in the line-up of instruments. Dadson has recently been on Alu, Shortland Group, in the Solomons, looking at what was reported as the origin of "boogie-bass" bamboos during WWII. The effects are spare, gaunt and spacious in time. It is the aural equivalent of "new sculpture" in Oceanic environments, even though it comes via New Zealand. -PRC.

••• *Flûtes de Pan des 'Are'are*. The famous mono LPs, issued 1971-72 by Hugo Zemp, will be superseded by stereo CD issues in the Collection Musée de l'Homme in 1993. These new recordings were made on a follow-up fieldtrip—after the ones published on LP, which received a number of prizes—and Hugo says "they sound much better". A detailed booklet to go with the double CD set will refer to Zemp's principal 'Are'are publications.

••• *Cambodia : Music of the Exile*. The orchestra of the Khmer Classical Dance Troupe. One 5" CD ADD (66'24") issued as AIMP XXIV via Disques VDE-GALLO (Terreaux 10, CH—1000 Lausanne 9, Suisse). Recordings made in Thailand (1980) and in USA (1983-84) with notes by Giovanni Giurati. INFO wishes to thank the collection director Laurent Aubert (Archives Internationales de Musique Populaire, Musée d'ethnographie, 65-67 bd Carl-Vogt, CH—1205 Genève) for supplying a copy of this charming disc.

●●● Francesco Giannattasio has published *Il concetto di musica : contributi e prospettive della ricerca etnomusicologica* with La Nuova Italia Scientifica (via Sardegna 50, 00187 Roma), 1992, 310pp, 46 mus. exs., 681922 X [partial ISBN?], 40K£it. (c.US\$30@2/93). (Series : Studi Superiori NIS/131, Antropologia.) The work draws on "Giancresco's" fieldwork in southern Italy & Sardinia (some with Bernadù Lortat-Jacob), in Nepal and Somalia, and is in three parts : 1°—I suoni del mondo e il mondo dei suoni ; 2°—L'organizzazione dei suoni ; 3°—Il potere dei suoni : interazioni, significati, emozioni. Indicative of the author's special interests are chapter titles "Musica, rito, terapia e stati alterati di coscienza" and "*Cogito, ergo sono*". Typography & general production is excellent. ESEM members with a smattering of Italian will follow the main points, but the work may be of especial interest to Iberian students. It is interesting to note "le pratiche sciamaniche del Nepal" (recalling the little-used English word *sciamachy* 'fighting with shadows') in a discussion of trance & music. The bibliography is predominantly of latin sources, with 28 cited from Diego Carpitella, and for this alone the book is recommended to Angles and Saxons as timely medicine. —PRC

●●● The publication of selected papers of VII. ESEM Berlin 1990 is now announced. *European Studies in Ethnomusicology -Historical Developments and Recent Trends* makes up Vol. 4 of the series "Intercultural Music Studies", edited by the International Institute of Traditional Music in Berlin (directed by Pr Dr Max Peter Baumann). ISBN 3-7959-0652-0. 330pp, music exs. Published by Florian Noetzel Verlag (PO Box 580, D-2940 Wilhelmshaven)@ DM64 plus DM4 p&p (c.US\$40). This volume contains revised versions of 19 papers, which had all been printed in a 516-page pre-publication for the seminar, in the expectation this would stimulate intense discussion of points raised, without having to repeat all the details. The sections are : 1— "On the history of ethnomusicology" (Stockmann, Cameron, Juan, Howard) ; 2— "On sources, documentation, & evaluation" (Trewin, Helffer, Steszewski) ; 3— "Musical perception and cognition" (Baumann, Baily, Arom-Fürniss, Dehoux-Voisin, Um) ; 4— "Studies on European music" (Boiko, Despringre, Rüütel) ;

5— "Studies on Asian Music" (Kouwenhoven /Schimmelpenninck, Gutzwiller, During, Zeranska-Kominek). A descriptive leaflet is in preparation and was made available at Berlin ICTM in June 1993.

●●● We hear from Pr Barbara B Smith in Honolulu that there is an "excellent notice about ESEM in the most recent SEM Newsletter" (4 Feb. 93). The Secretariat would like to see a photocopy, if someone can help...

●●● Pr Smith also sent further news on Oceania (STGMO) : "Pacific Islands Music and Dance will be represented at the ICTM World Conference (Berlin, June 16-22) by both papers and a panel 'Festivals Today : Contributions to a Changing World', to be followed by a meeting at the Museum f. Völkerkunde of the ICTM Study Group on Musics of Oceania (June 24-25), theme 'Historical sources of Pacific Islands Music'. For news of that Study Group meeting, write to the chairman (Pr B B Smith, Music Dept., Univ. of Hawai'i at Mānoa, 2411 Dole Street, Honolulu, HI 96822, USA) or the organiser (Pr Dr Artur Simon, Reihlstr. 13, W-1000 Berlin 19)."

●●● *Les Fabulous Trobadors, ethnorappeurs* Intro aux bouffonneries ethnographiques de deux fadas qui miment rap et Moyen âge. Autant vous le dire tout de suite : le rap a été inventé au Xlle siècle, par un certain trouvère Jean Bretel, qui reproduisait des conversations en chantant. Le système est repris par les troubadours, spécialistes de la 'tençon' (joutes poétiques). Le message devient alors un duel chanté. Cette forme de duel se pratiquait dans les villages, lors des fêtes languedociennes, lors des noces et jusque dans les cafés. Comme en 1986, l'année de la rencontre de deux Toulousains complémentaires, Claude Sicre [du SEEM] et Ange B. Le premier parle patois. Bonimenteur, animateur et conteur itinérant des villages languedociennes, il tente depuis quinze ans de proumouvoir chez les jeunes et chez les vieux la langue d'Oc. Le second, *human beat-box* (le rythme avec la bouche) et hip-hopper local, est un spécialiste du rub-a-dub (chanté-parlé jamaïcain). Un match d'improvisation poétique et humoristique prend forme entre les deux compères, et le rythme rap de Ange B. catalyse les mots de Cl.Sicre. L'ethno-rap est né, accompagné de l'ancestral tambourin et immortalisé dans les sillons d'un CD (chez Bondage), «Era pas de faire». (...) Une sorte de mise en langue avant la joute alors que démarre, sur un rythme sourd, l'exercice périlleux de renvoi de mots franco-occito-anglos qui ne manque pas de piquant. -Fl. Roy in MGEN Jan.93.

●●● Amnon Shiloah, of the Hebrew University of Jerusalem, has published a new book entitled *Jewish Musical Traditions* (Wayne State University Press, Detroit, USA, Nov.1992), ISBN 0-8143-2234-4, US\$39.95 (cloth), 288 pp, 31 music exs. Pr Shiloah is the author of *The Theory of Music in Arabic Writings, The Musical Subjects in the Zohar, The Jewish-Iraqi Musical Tradition*, among many other works. He attended the 1991 Geneva seminar. The new book is the first English language volume on oral musical traditions of communities of the diaspora, in a sociocultural context.

●●● *Dance Studies* Vol 16 (1992) is now in print with the Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Islands, GB—JE3 7AQ. This volume contains three studies from Greece. The first, by Elias Demas, is a diachronic comparison of the dances of 2 neighbouring villages in Epirus. The second (Alkis Raptis), describes the folk dance theatre created in Athens by the late Dora Stratou. The third, by Katia Savrami, is a detailed analysis (with kinetograms via Labanwriter 3.0) of manipulations to the dance *zeimbekiko* for the film "Zorba the Greek". 112pp. Ed. by Roderyk Lange. Price £6, but please send your order first, for a pro-forma invoice with postage calculated.

●●● Wim van Zantem (of the Centre of Non-Western Studies at Leiden University, PO Box 9515, N—2300 RA Leiden, Holland) has edited the 1st issue of *OIDEION* : [journal of] *the performing arts world-wide*. 126pp, 8vo., illus., music : 5 articles plus book and record reviews. ISBN 90-73782-17-1.

The articles discuss the use of 'texts' in an oral theatre tradition in southern India (Hanne de Bruin) ; the correspondence between Jaap Kunst and E. M. von Hornbostel (Marjolijn van Roon) ; the Korean *mudang* and her music and trance during ceremonies (Boudewijn Walraven) ; the musical concept of 'mode' by comparing parallel versions of *tembang Sunda* melodies in West Java (Simon Cook) ; and the use of historical visual documents in the study of dance in Central Java (Clara Brakel). Reviews mainly deal with works by Dutch scholars and musicians : they will be useful for scholars outside Holland, for whom it may be difficult to be kept up to date. The same holds for the reports section. The book is published in cooperation with the *Nederlandse Vereniging voor Etnomusicologie 'Arnold Bake'*. The price of the publication is 20Fl. (posted).

It has not yet been decided if this publication will be continued on a regular basis, so at the moment it bears a book number and not a serial number. The title *Oideion* refers to the Greek word for a platform from which to perform. Editorial preference at the moment is for English only, "so that everyone will be able to read it". Comments on this from real-English speakers include, "that may help to spread debased utility-English". ESEM-CORD is looking at the possibilities of combining with *Oideion* to produce either a Yearbook or a bi-annual journal, based on papers presented to ESEM meetings. Such a publication would become the "reward" for paying ESEM annual subscriptions, to be added to the provision of an ESEM network ("unique au monde" as magicians say).

●●● Two people in Bulgaria wrote to Jeremy Montagu, and as we have no members in that country, here are brief details : Doz. Dr Maria Samokovlieva, "Mladost-1", bl.4, vh 2, ap. 30, BG-1184 Sofia, Bulgaria offers lecture courses in English and German, including practical Bulgarian folk dancing. Mr Atanas Mihalev, 10 Karl Marx St., Sliven 8800 Bulgaria, offers to supply Bulgarian recordings (cassettes) and to correspond. A brief catalogue/price list is available.

●●● André-Marie Despringre has a new book published called *Fête en Flandre. Rites et chants populaires du Westhoek français, 1975-81*. ISBN 2-85265-122-X. Orders to Institut d'ethnologie, Musée de l'Homme, 75116 Paris. Price 285FF (postage extra).

"Les différents modes expressifs des fêtes calendaires qui sont décrites dans cet ouvrage (carnavals, Saint-Martin, Epiphanie) appartiennent à une tradition flamande dont l'originalité géo-culturelle tient à sa position transitoire entre les cultures germanique et latine. Que les éléments festifs proviennent de villes ou de villages comme ceux du Houtland intérieur ou, à l'inverse, de l'importante agglomération maritime dunkerquoise (Blootland), ils offrent une variété de représentations que l'auteur s'emploie à répertorier et à confronter.

"L'interprétation culturelle qui est donnée (par exemple de l'orgie ou des représentations identitaires) vise à mieux pénétrer l'essentiel de ces fêtes. Elle s'appuie sur la comparaison de situations festives examinées aux filtres du temps, de l'espace territorial investi et des acteurs impliqués..."

[Extrait de la publicité]

●●● East Asian Voices — living folk traditions in eastern Asia. CHIME, a.k.a. The European Foundation for Chinese Music Research (cf. INFO-19, p. 16), is organising a conference early September 1994 under this title. It will take place at the School of African and Oriental Studies (SOAS) in London, along with the Xth. Plenary ESEM and the 3rd Teaching World Music Conference. Major sessions will be on 'Voices addressing the Gods' and 'Voices addressing mortals'. The CHIME conference is open to scholars of music, anthropology and East Asian languages (notably Chinese, Japanese and Korean) and to others with scholarly interests in vocal folk music, living folk-mythology, epics and vocal rituals of East Asia. There will be special emphasis on minority cultures, and give particular attention to interdisciplinary research, cross-cultural studies and use of the audiovisual media. The programme committee for the CHIME meetings consists of Frank Kouwenhoven and Stephen Jones (CHIME Foundation), with David Hughes and Keith Howard (SOAS). Abstracts are invited. Send to CHIME—East Asia Voices, PO Box 11092, N—2301 EB Leiden, Holland. For further information : Frank Kouwenhoven, phone and fax [31] (71) 133.123.

●●● The secretariat has received dossiers on the proposed establishment of a traditional music school for the socially disadvantaged at Kampot, Cambodia, from the volunteer programme director Ms Catherine Geach. The priority aim—a matter of public health in view of the incredible number of invalids (amputees, blind, polio victims)—is to train youngsters 10-18 years of age to become employable as musicians. A secondary aim is "to survey ethnic minority music, native provincial music and endangered music forms". Copies of the dossiers will be sent to interested persons. Direct contact : Ms C. Geach, Khmer Cultural Development Institute (KCDI), c/o Cambodia Trust (Phnom Penh), via Indoswiss, PO Box 2420, Bangkok 10501 Thailand. Ms Geach (22) was trained at the Royal Academy of Music, London. News of her work was given on BBC World Service, in the "Discovery" Programme.

●●● From Judith Cohen (Toronto, Canada) there is news "that Ankica Petrovic, at least, is safe. She was able to escape from

Sarajevo in November [1992] with the help of American ethnomusicologists, and has been spending this semester teaching a course at Berkeley, California ; applying for other jobs in the U.S. and desperately trying to find a way to get the rest of her family out. I spent some time with her when I was performing in California last month [Feb. 1993]. She can be reached at the Music Department of the Univ. of California at Berkeley until May. I don't know about the other two members [of ESEM] but perhaps Ankica does. [Letter dated 24 March 1993]

●●● We have received issue No.16 of the quarterly PASTEL, sub-headed Musiques et dances en Midi-Pyrénées. It is dated Avril-Mai-Juin 1993, ISSN 0996-4878, costs 15FF, 40pp on A4, many illustrations, obtainable from Conservatoire Occitan, 1 rue Jacques Darré, BP 3011, F-31024 Toulouse -Cedex ; téléphone [33] 61.42.75.79. The journal is rich in local information, and this issue has two helpful dossiers : one on music of the Rouergue, and another on musical iconography in churches of the Auvergne. *Pastel* is very good value for money. From the same source a catalogue called PLURAL being "Guide des musiques d'Oc et d'ailleurs en Midi-Pyrénées", 360pp., 1050 notices, is available for 95FF. At the Conservatoire Occitan, director of publications is Pierre Corbefin, and the chief editor is Luc Charles-Dominique. The name *Pastel* comes from the vegetable blue dye (woad) that made some Toulouse merchants rich, before indigo was discovered in Sth America. The Conservatoire has a series of LP discs on special offer (all very well produced) : Vol.1—Les cornemuses, Vol.2 —La danse, Vol.4—Les Violons et Les Flûtes, all at 30FF (instead of 75FF), and a double album Vol.5—La voix, at 40FF.

●●● Vol. I of the Atles de Dansa Tradicional Catalana, *La Bolangera* (5 authors, foreword by Josefina Roma) is published by Editorial Alta Fulla, Barcelona, 1992, 124pp, maps, indexes, photos, diagrams, bibliog., glossary, melodies, ISBN 84-7900-037-6. "...és el primer lliurament d'un treball ampli, vast, iniciat el 1981 i que encara continua. Els autors formen un grup... que té com a finalitat representar gràficament els diferents tipus de danses tradicionals catalanes recollides pels folkloristes..." Statistics on traditional dance retention today are given by area.

British Journal of Ethnomusicology— I (1992). Editorial Board : John Baily, David Hughes, Carole Pegg, Richard Widdess. London : ICTM-UK Chapter (c/o Centre for Music Studies, SOAS, Thornhaugh Street, London WC1H 0XG). ISSN 0968-1221. 162pp. 24 x 17 cm. Subscription £12 individuals, £15 institutions, £5 students & UK unemployed.

The advent of a new European journal in our rarified discipline is an important event for everyone in ESEM and for ethnomusicologists internationally. Just as Geneva's *Cahiers de musiques traditionnelles* filled a gap in French language publications in our field, so the new *BJE* does for English, i.e. British English "as she is wrote", and the first compliment to offer is that *BJE* is very well-written, indeed highly readable, and will act as a model of style for ESEM members who try to write in English as a second language (i.e., not American).

The journal shows that a British school of ethnomusicology flourishes in tangible form : that it is organised, has its specialities, its very own rites & that it ignores its ancestors. There was, for a very long time, such a "school", but as such it did not discern its identity. I take it back to Burney and Captain Cook in the 18th century, but maybe the roots are even older. It was the rise of German "scientism" in the 1880s, better publicised, more audacious in its claims, more cohesive, that left brilliant British efforts to languish as "one-offs". And this is a history that cries out to be redressed. I think I may speak of it, because I am a colonial, and have learned to distrust an imperial tendency to appropriate things by the technique of changing names and then putting the questions already asked in changed terms, as if they were new questions. If and when a review of colonial cultural observation takes place, due honour ought to be given to many thousands of well-educated, observant, subtle British administrators of that Empire on which the sun never wished to set. This is a *cri de cœur*. However, the British, as pragmatic as ever, are launched on new trading voyages, and have rediscovered Asia, and certainly have many talents to show there.

Six of eight articles in *BJE* are on Asia—from Asia Minor (Turkey) to the Indonesian archipelagoes in the SE. Perhaps this reflects the bias of SOAS concerns. It continues in the materials reviewed, where most is also Asian, although Arom's monumental African study is given a glance, and Firth's Tikopia songs get over-rated. (Tikopia is a tiny island of slight Pacific importance, but huge in the imagination of anthropologists' own ancestor-worship.)

The design of *BJE* as a journal has been carefully thought out. There is a fair number of useful music notations/transcriptions decently laid-out for readability, emphasising a musicological bias, at the expense of what Blench (p146) calls "the peripheral, soft, semi-anthropological waffle that passes for analysis in all too many publications". Times Roman (version Macintosh) is used throughout, but with some inconsistency as to font size.

BJE says it is a refereed journal, which is no doubt proper, but in this policy it kowtows to a mythology of "democratic peer review" of American ilk. All the best journals in the past, present (and future) have depended on the flair shown by a chief editor, who takes or ignores whatever advice readers give, at his own risk. One sees a dominant hand on this issue in the choice of material treated, even down to the cover illustration. This is personal, but it's OK.

The articles are : "Sulendra" : an example of *petegak* in the Balinese *gendér wayang* repertory" by Nick Gray (16pp) ; "Thai music in Java, Javanese music in Thailand : two case studies" by David W Hughes (24pp) ; "Mongolian conceptualisations of overtone singing (*xöömii*)" by Carole Pegg (24pp) ; "Contemporary recital solos for the Chinese two-stringed fiddle *erhu*" by Jonathon Stock (34pp) ; "The media and reform : the *saz* and *electrosaz* in urban Turkish folk music" by Martin H Stokes (14pp) ; "Musical instrument or ritual object? The status of the kettledrum in the temples of central Nepal" by C Tingey (8pp) ; "Genuine and adopted songs in the Vlach Gypsy repertoire : a controversy re-examined" by I Kertész-Wilkinson (26pp); and a short, enigmatic "position paper", on "Music education and ethnomusicology" by Keith Swanwick (8pp) to be followed up in ICTM (UK) newsletters. Eleven books are reviewed, of which six are from Cambridge University Press. Eight discs are treated. There are 18pp of reviews, set in small type in double columns—all very useful.

A succinct statement of editorial policy is given inside the front cover, and useful notes to contributors, plus notes on house style, are inside the back cover.

So, that may give you a small idea of what the new *BJE* is like to look at, and what you may find in the contents. It has made a strong start, this new journal, and we hope it will go on to become a leading forum in the discipline.

Does its very existence put paid to the proposed ESEM publication called for in INFO-19 (pp13-15), over which we have had very little response ?

—PETER CROWE