
Editorial

Dear ESEM Members,

It is almost one year since the last *ESEMpoint* was published.

This year was particularly dramatic and difficult in the life of our society. We lost a dear friend, the former Secretary General and President of ESEM, Prof. Rüdiger Schumacher.

Due to his illness, He did not manage to finish editing the papers of the ESEM conference in Cologne which He hosted in 2005. However, the chief editor of EME, Marin Marian Balaşa, made an enormous effort to bring Rüdiger's work to the end. The EME 12 is ready and it contains papers from the ESEM 2006 in Jokkmokk as well.

We proudly dedicate this double volume to Rüdiger.

In this issue of *ESEMpoint* you can find the minutes of the General Assembly held at the ESEM XXIII Lisbon, October 2007, as well as the programme of the ESEM XXIV to be held in Warsaw, Poland, 17-21 September 2008.

The rest of the content of this bulletin is made of materials sent by ESEM members. I am most thankful to the CORD member Laura Leante who took the GA Minutes and prepared 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).

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



Prof. Dr. RUEDIGER SCHUMACHER
1953-2007
ESEM President 2002-2005
ESEM Secretary General 1997-2002
Our Dear Friend

Rüdiger Schumacher was born on 23 of June 1953 near Bonn. From 1971 to 1979 He studied musicology, German philology, malayology and teatrology at the university of Cologne where he obtained his PhD in 1979 with the thesis „The Suluk singing of the Dalang in the shadow theatre of Central Java”.

Between 1980 and 1986 he was working with Josef Kuckertz at the Free University Berlin where he got habilitation in 1988 upon the book „Wirâma: Der gesungene Vortrag altjavanischer Versdichtung in Bali”. Further career led Him through lecturing at the Hochschule für Musik und Theater in Hannover, University of Kiel and the FU Berlin to the University of Cologne where He became a professor of musicology.

In 1995 Rüdiger Schumacher was awarded the Jaap Kunst Prize for His research on Indonesian music.

The ESEM members remember Rüdiger as the devoted Secretary-General (1997-2002) and President (2002-2005), and – first and foremost – a wonderful human being.

Information about of His death came as a great shock to all of us. We should be very grateful for all His work for ESEM, and especially for His successful efforts to put ESEM back on the right track, after severe organisational problems we had.

Rüdiger Schumacher passed away on 24 December 2007, leaving the ESEM community in deep mourning.

XXIII EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

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

October 10 – 14, 2007
Lisbon, Portugal

MINUTES OF THE ESEM GENERAL ASSEMBLY

Lisbon, Universidade Nova de Lisboa – Friday, October 12, 2007
Time: 18:45-19:15
Participants: approx. 38

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

Apologies received from Rüdiger Schumacher, Anna Czekanowska, Bjørn Aksdal, Frank Kouwenhoven, Marin Marian Balaşa, Elena Schischkina, Janos Sipos, and Susanna Weich-Shahak.

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

The minutes of the 2006 plenary, published in ESEMpoint 41, are approved without amendment.

2. GIOVANNI GIURIATI: PRESIDENT'S REPORT.

2.1 *ESEMpoint.*

During the past year, Ewa Dahlig-Turek succeeded Giovanni Giuriati in the preparation and editing of ESEMpoint.

2.2 *EME journal.*

Both EME 12 and 13 (comprising a selection of papers respectively from the seminar in Cologne and the seminar in Jokkmokk) are still in preparation. At the moment both issues are about to be sent to Marin Marian Balaşa for final editing and printing.

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

During the past year, the Secretary's duties consisted mainly of circulating news among members, updating the website, publishing ESEMpoint issues 41 and 42, and liaising with Prof. Salwa El-Shawan Castelo-Branco for the preparation of the Lisbon seminar.

3.1 Finances (Ewa Dahlig-Turek on behalf of Treasurer Bjørn Aksdal).

Total funds available 01.09.2006	€	11.130,22	
Total funds available 30.09.2007	€	13.436,71	
Debts 30.09.2006	– €	1.010,00	(expenses incurred for the preparation of ESEMpoint)
Result 01.09.2006–30.09.2007	+ €	<u>1.296,49</u>	

Part of the available funds will be spent for the preparation (printing and distribution) of the two forthcoming EME issues.

The accounts in Germany, Norway and the United Kingdom (managed respectively by Rüdiger Schumacher, Bjørn Aksdal and Jeremy Montagu) will be closed.

3.2 Membership.

Members can register on-line at www.esem-music.eu.

Members are encouraged to refer to this website for updates and information and to contact Ewa Dahlig-Turek via e-mail for problems or queries.

3.3 ESEMpoint and EME journal.

In the past year ESEM *point* issues 41 and 42 were edited and published by Ewa Dahlig-Turek.

CORD members have discussed the possibility to contact JSTOR for EME.

4. ELECTIONS

4.1 Election of the Treasurer.

Bjørn Aksdal has completed his term of office. He communicated he does not intend to be nominated to prolong his term as Treasurer. CORD members propose Britta Sweers as the new Treasurer. There are no other nominations. The assembly approves by vote.

The Assembly thanks Bjørn Aksdal for the work he has done for the work he has done in the past six years.

4.2 Elections of CORD.

Sławomira Żerańska-Kominek will join the CORD as Chair of the ESEM 2008 seminar. The CORD proposes the following names to be confirmed or newly elected: Bjørn Aksdal, Marin Marian-Balaşa, Martin Clayton, Ursula Hemetek, Frank Kouwenhoven, Laura Leante, and Rebecca Sager. No further nominations are made. The Assembly approves.

5. FORTHCOMING ESEM-SEMINARS.

5.1 *ESEM 2008.*

ESEM 2008 will take place in Warsaw, Poland, from the 18th until the 20th of September.

The location will be the Warsaw University campus (Institute of Musicology and Institute of Arts).

Possible topics include:

- Music tradition in totalitarian systems;
 - Comparative musicology revised;
 - New methods and techniques in ethnomusicological studies;
 - Free papers.

5.2 *Other forthcoming seminars.*

Possible locations for ESEM 2009 and 2010 include Tallin (proposed by Triinu Ojamaa), Aberdeen (proposed by Ian Russell), and Bucarest (proposed by Marin Marian-Balaşa).

6. OTHER MATTERS.

No other matters

6.1 *Thanks.*

Thanks to Prof. Salwa El-Shawan Castelo-Branco and her 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

Venue

Sessions:

University of Warsaw, Institute of Musicology
University Campus
Krakowskie Przedmieście street 32

Farewell reception and music evening:

Institute of Arts, Polish Academy of Sciences
Długa street 28

Program Committee

Univ. Prof. Dr. Ursula Hemetek - Institut für Volksmusikforschung und Ethnomusikologie
Universität für Musik und darstellende Kunst, Wien
Prof. Dr. Slawomira Zeranska-Kominek, Institute of Musicology, University of Warsaw
Assoc. Prof. Dr. Ewa Dahlig-Turek - Institute of Arts, Polish Academy of Sciences

Conference Themes

I. Music traditions in totalitarian systems

In totalitarian systems, music traditions have been subjected to many forms of pressure to realise specific social projects. Due to the processes of selection and reduction imposed by social, political and cultural institutions, traditional music takes on new meanings and functions, helping to create the new musical forms and genres which, from the point of view of the totalitarian systems, best fulfill its political, social and educational functions.

In some respects, the various mechanisms employed by institutions and the resultant manipulation of traditional (folk, ethnic) music are similar across totalitarian political systems in different countries. There are also, however, substantial differences, determined by local interpretations of totalitarian political ideologies, the ways in which local music traditions function, and the nation-state in which they have been preserved.

The similarities and differences among techniques for manipulating music traditions may give rise to interesting debate among scholars representing different countries.

II. Comparative musicology revisited

Comparative musicology was the first fully mature and methodologically aware version of ethnomusicology. It was a product of the modern conception of scholarship, based on the primacy of reason as a transcendental social norm. In accordance with this general paradigm, a number of methods and techniques were developed which, over many decades, shaped scholarly theory and practice. Among the most important of these are the following: 1. field research techniques, 2. methods of transcription, 3. methods of archiving musical material gathered in the field, 4. the classification of musical instruments, 5. the measurement and analysis of musical scales and systems.

The results of empirical research were then subjected to historical-cultural interpretation focusing on the evolution of music and its role in the development of civilisations. Non-European musical cultures were treated as ‘the opening chapter in the history of our own music’. Among the most important questions from this perspective were the following: 1. What is music and what were its evolutionary beginnings? 2. What is music for, and why does every culture possess it? 3. What are the universal characteristics of music and musical behaviour?

As the era of modernism came to an end, many of the theses and methods of comparative musicology lost their currency irredeemably. Some still arouse interest among scholars and are taken up again in a completely different methodological atmosphere. The question therefore arises as to how, today, we assess the achievements of comparative musicology, developed by such eminent scholars as Curt Sachs, Robert Lach, Marius Schneider, Erich von Hornbostel and others. And of these achievements, what has become an enduring part of our knowledge of traditional cultures? Do the questions we ourselves formulate constitute the continuation of their views? Can the rich output of comparative musicologists and the concepts and methods elaborated by them inspire us in our own research?

III. On the borders of ethnomusicology: methods and techniques

Due to the broad scope of ethnomusicology and its heterogeneity, the number of methods used in our discipline is practically unlimited. Apart from “THE” methodology associated with ethnomusicology, to solve particular research problems we often adopt solutions from other disciplines (e.g. mathematics, physics, sociology, computer science...), use new media (video-techniques, motion capture...) and develop individual proposals.

Such methods and techniques, when presented at conferences, usually are overshadowed by the results for which they have been applied. What we encourage this time is reverse: papers should only briefly introduce research goal and material, and then concentrate on the method/technique itself, mentioning results it helped to achieve and suggesting its possible applicability to other problems.

The aim of this topic is to establish a “shareware-forum” of our discipline, to stimulate mutual inspiration and exchange of ideas between scholars who work on similar fields.

Conference programme

Wednesday, September 17

Arrival

17.00 Registration

19.00 Welcome reception (University)

Thursday, September 18

9.15 Opening

9.30-11.00 **Music Traditions in Totalitarian Systems (1)**

Chair: Ursula Hemetek

- Anna Czekanowska, *Music – Folklore and Politics. Three Life Experiences and Two Approaches*
- Serena Facci, *Work and Songs During the Italian Fascism*
- Iren Kertesz-Wilkinson, *“If I were a rose”: An Example of Pop Music and Politics in 1970s Socialist Hungary*

☞ 11.00-11.30 Coffee break

11.30-13.00 **Music Traditions in Totalitarian Systems (2)**

Chair: Britta Sweers

- Shai Burstyn, *Totalitarian Tendencies in Music Education: The Israeli Case*
- Ayhan Erol, *From the Music Reform in the 1920s to the Revival in the 1990s : Pursuing Authenticity of Turkish Folk Music*
- Ingrid Bertleff, *Music and Cultural Politics in 20th century Vietnam -Tracking Processes of Transformation*

☞ 13.00-14.00 Lunch

14.00-15.30 **Comparative Musicology Revisited (1)**

Chair: Gerda Lechleitner

- Jeremy Montagu, *It's Time to Look at Hornbostel-Sachs Again*
- Hans-Hinrich Thedens, *Reinventing the Wheel? Comparing Musical Cultures Today*
- Sławomira Żerańska-Kominek, *Birdsong and the Origins of Music*

☞ 15.30-16.00 Coffee break

16.00-17.30 **On The Borders of Ethnomusicology: Methods and Techniques (1)**

Chair: Rebecca Sager

- Laura Leante, *Analysing imagery and gesture in the performance and reception of North Indian music*
- Michael Parzer & Hande Sağlam, *Exploring Immigrant Music Cultures. On the Benefits of Multidisciplinary Collaboration Between Ethnomusicology and Sociology*
- Christine Dettmann, *Keeping It Real: Possible Conflicts Between Theory and Practice in Ethnomusicology*

19.00 Gamelan concert

Friday, September 19

9.30-11.00 **Music Traditions in Totalitarian Systems (3)**

Chair: Frank Kouwenhoven

- G. B. Sytchenko, *Traditional Musical Culture in USSR: Historical Paradoxes*
- Anna Plakhova-Götz, *Uzbekistan: Uzbek Traditional Music in Soviet Epoch (Toward a Problem)*
- Saule Utegalieva (Kazakhstan), *Traditional Instrumental Music of Kazakhs in Soviet Epoch: Peculiarities of a Development*

☞ 11.00-11.30 Coffee break

11.30-13.00 **Comparative Musicology Revisited (2)**

Chair: Dan Lundberg

- Ursula Hemetek, *The Past and the Present: Ethnomusicology in Vienna. Some Considerations*
- Piotr Dahlig, *The Use of the Term "Ethnomusicology" in Ukraine and Poland Between 1928-1939*
- Gerda Lechleitner, *Comparative Musicology as Reflected in the Historical Collections of the Vienna Phonogrammarchiv*

☞ 13.00-14.00 Lunch

14.00-15.30 On The Borders of Ethnomusicology: Methods and Techniques (2)

Chair: Laura Leante

- Per Åsmund Omholt, *A Quantitative Approach to Norwegian Old-Time Fiddling*
- Ewa Dahlig-Turek, *Studying Rhythm Morphology*
- Rytis Ambrazevičius, *Acoustics, Statistics, and Ethnomusicology: Lithuanian Examples*

☞ 15.30-16.00 Coffee break

16.00-17.00 John Blacking Memorial Lecture - Giovanni Giuriati

Introduction: Anna Czekanowska

17.15- 18.45 **ESEM General Assembly****Saturday, September 20****9.30-11.00 Free papers**

Chair: Irén Kertesz-Wilkinson

- Larry Francis Hilarian, *The Kompang (Frame-drums) Performances of the Malay/Muslim Community of Singapore*
- Frances Wilkins, *Presenting Christian Praise: A Comparative Approach to Unaccompanied Congregational Hymnody and Psalmody on the East and West Coast of Scotland*
- Sarah M. Ross, *Tradition revisited: Towards the Meaning of Musical Traditions in Jewish-Feminist Music*

☞ 11.00-11.30 Coffee break

11.30-13.00 Comparative Musicology Revisited (3)

Chair: Piotr Dahlig

- Amatzia Bar-Yosef, *Comparative Musicology Revisited: The Problem of Cross-cultural comparison as reflected in Sachs's Theory of Additive vs. Divisive*
- Anna Gruszczyńska-Ziółkowska, *Nasca (Peru) Music In the Studies of Raoul d'Harcourt*
- Joseph S. Kaminski, *Fusion Theory (Verschmelzungstheorie) and Asante Ivory Trumpet Music: Comparative Musicology and African Music in the Twenty-First Century*

☞ 13.00-14.00 Lunch

14.00-15.00 **Music Traditions in Totalitarian Systems (4 – Short papers)**

Chair: Sławomira Żerańska-Kominek

- Maciej Kierzkowski, *Using The System. The Mazovian Brass Bands In The Time of People's Republic of Poland (1945-1989)*
- Jacek Jackowski, *Folk Religious Songs Sung During Holly Mary's Icon Peregrination. An Example of Traditional Polish Peasant Piety in Communist Times*
- Austė Nakienė, *Nostalgia For 1960-Ties In Lithuanian Culture: Songs And Trends*
- Tereza Boehme, *The Sorbian Music During The German Democratic Republic (DDR) Period*

☞ 15.00-15.30 Coffee break

15.30-17.00 **On The Borders of Ethnomusicology: Methods and Techniques (3)**

Chair: Ewa Dahlig-Turek

- Damien Sagrillo, *Building a Map of Folksong Idioms with EsAC*
- Zoltan Juhasz, *A Study on Musical Relations in Eurasia Using Artificial Intelligences*
- Janos Sipos, *The Musical Repertoire of a Mystic Islamic Order and its Relation to Some Other Folk Music's (computer aided analysis)*

17.15-18.30 **Music Traditions in Totalitarian Systems (5)**

Chair: Martin Clayton

- Britta Sweers, *Interview Perspectives In Historical Reconstruction: Insights From Two German Totalitarian Systems*
- Maurice Mengel, *Limba de lemn: The Mechanics of the Political Rhetoric in Romanian Ethnomusicology from the 1950s to the 1970s*
- Tomasz Nowak, *Polish Folk Music in the Period of Polish People's Republic – look from afar*

19.30 Reception & music (Institute of Arts, Polish Academy of Sciences)

Sunday, Sept. 21

Departure

REPORTS AND ANNOUNCEMENTS

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NEWS FROM MEMBERS

Studia Choreologica vol. IX (2007) edited by Roderyk Lange

The volume contains three articles based on presentations made during seminars conducted at the Instytut Choreologii in Poznan, in September 2005 and 2006.

Agnieszka Kowarska reports in the first article on The Social and Cultural Role of Dance in the Life of Contemporary Gypsies (Roma) in Poland. This article is based on several years of fieldwork conducted among the Roma Gypsies in the territory of Poland and Lithuania.

Tomasz Nowak writes about The Function of Dance among the Polish Minorities alongside the Eastern Borders. The Results of Field Research conducted in the Areas around Vilnius (Lithuania), Hrodno (Belorussia) and Zhytomyr (Ukraine). This is a most revealing account on the dance culture of the Polish enclaves in this whole territory. The old written sources are scarce on the topic of dance. The fieldwork conducted by the author established the structure and the character of the traditional repertoire.

The final article by Jacqueline Challet-Haas, deals with Dance and Movement Notation and its Relevance in our Times. The author based her deliberations on the application of movement notation in various forms of dance, on the experience she gained in her work over many years. She arrives at the observation that the field of dance cannot afford any longer to stay illiterate.

The volume may be ordered from:

Instytut Choreologii - Fundacja

ul. Filipinska 1, 61-123 Poznan, Poland

Payment has to be included together with the order

Price per volume: Euro 15.00, plus p&p: Euro 5.00 - Europe

Euro 6.00 - International (Surface Mail) Euro 7.00 - International (Air Mail)

Payment accepted in sterling, U.S.\$ and Euro cheques

Cahiers d'ethnomusicologie 20 : « Identités musicales »

Pour leur 20^e volume, les *Cahiers d'ethnomusicologie* (anciennement *Cahiers de musiques traditionnelles*) abordent la question de l'identité musicale. Celle-ci fait appel autant à la notion d'appartenance – qui en fonde la dimension collective – qu'à celle de goût – qui en détermine la composante individuelle.

Les contributions ici réunies proposent un large éventail de cas, qui attestent la nécessité de redéfinir le concept même d'identité musicale dans des cultures qu'on a longtemps cru immuables : l'exemple d'une musique yéménite en voie de patrimonialisation, celui des « nouvelles musiques traditionnelles » au Vanuatu ou celui du hip-hop au Kenya en fournissent des exemples éloquentes.

L'identité musicale n'est ainsi jamais acquise une fois pour toute : en constante évolution, elle résulte de processus à la fois cumulatifs et sélectifs, mais aussi conscients et subconscients, imposés et librement choisis. Elle constitue l'« image sonore » d'un groupe ou d'une personne en un lieu et un temps donnés.

Fondés à Genève en 1988 dans le cadre des Ateliers d'ethnomusicologie et soutenus par la Société française d'ethnomusicologie, les *Cahiers d'ethnomusicologie* (anciennement *Cahiers de musiques traditionnelles*) proposent à leurs lecteurs une publication annuelle. Chaque ouvrage est centré sur un dossier thématique, complété par des rubriques d'intérêt général : entretiens, portraits, brèves et comptes rendus.

384 p., 46 francs (30 €) + port

Abonnements et commandes au numéro : Alya Stürenburg, Le Bureau. 8, rue de la Coulouvreunière, 1204 Genève. Tél. 022 321 00 12. Email : abo@adem.ch

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Jeremy Montagu's book *Origins and Development of Musical Instruments* has been published by Scarecrow Press.

The cost is \$75 and the publisher gives a 15% discount for online orders.

13TH CHIME, USA, OCTOBER 2008: MUSIC & RITUAL IN CHINA AND EAST ASIA

The 13th International CHIME Conference will take place at Bard College, Annandale-on-Hudson, NY, USA, from 16 to 19 October 2008. The theme is Music and Ritual in China and East Asia.

The conference will deal with the following major sub-themes (in arbitrary order): 1) Ritual operas and theatre; 2) Musical rites and cosmology; 3) Music in rituals for the dead; 4) The commodification and secularization of ritual music and dance; 5) The transformative power of music; 6) Music, gender, and ritual; 7) Music, ritual and healing; 8) Performance rites and practices.

Participation in this four-day meeting is open to anyone interested in East Asian music and ritual. CHIME members can participate for a reduced registration fee. The meeting will be hosted by the Bard College Music Program in cooperation with the Bard in China, Asian Studies, Religious Studies and Anthropology Programs.

Note that SEM will be held in the week following the Chime meeting, namely from 25 to 28 October 2008 at Wesleyan University in Middletown, Connecticut. Wesleyan is a 2 to 2,5 hours' drive from Annandale-on-Hudson and New York City, and also around the same length of time on a train from New York City. CHIME attendees might want to consider staying another week in order to attend the SEM meeting as well.

For more information, please contact Professor Dujunco, Bard College Music Program, P.O. Box 5000, Annandale-on-Hudson, NY 12504-5000, USA, tel. (+1)-845-758.6822, ext. 6294, fax 845-758.7896, e-mail: dujunco@bard.edu. For more information on the conference, see the CHIME website: <http://home.wxs.nl/~chime>.

REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE

August - December 2007

Following is a review of the ethnomusicological periodicals published in Europe during the second half of 2007.

The list includes the journal formerly known as *Cahiers de musique traditionnelles*, which is now published under a new name, *Cahiers d'ethnomusicologie*. As the reader will notice, the original sequence of volumes will continue.

Many thanks go to the members who have sent information about recent journal publications.

Laura Leante

Cahiers d'ethnomusicologie

Vol. 20 2007

Identités Musicales

DOSSIER : IDENTITÉS MUSICALES

Yves Defrance	Distinction et identité musicales, une partition concertante
Roberte Hamayon	Le goût musical, marqueur d'identité et d'altérité
Laurent Aubert	Approches autochtones du chamanisme sibérien au début du XXI ^e siècle
Nathalie Fernando	La construction paramétrique de l'identité musicale
Filippo Colnago	La communication musicale comme élément d'identité culturelle chez les Lobi du Burkina Faso
Olivier Tourny	Jeux et enjeux identitaires abyssins. L'ethnomusicologue mène l'enquête
Wolfgang Bender	Le hip-hop au Kenya : créateur d'identité ou nouvelle «musique nationale»?
Moira Laffranchini	Métamorphose identitaire à travers la musique: le timbila des Chopi du Mozambique

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- Nina Reuther Chant et territorialité chez les Secwepemc (Shuswap), ou comment tracer des frontières par la portée du chant
- Monika Stern Les identités musicales multiples au Vanuatu
- Samir Mokrani Musique et identité au Yémen. Le cas du luth qanbûs
- Jean-Claude C. Chabrier Une identité musicologique interethnique en «Assyrie-Haute-Mésopotamie-Kurdistan»
- Sami Sadak Transculturalité et identité musicale dans les répertoires judéo-espagnols
- Jérôme Cler et Bruno Messina Musiques des minorités, musique mineure, tiers-musical

ENTRETIEN

- Jérôme Cler De la scène à l'estrade. Entretien avec François Picard

HOMMAGE

- Georges Goormaghtigh «Complainte sur un mode ancien». In Memoriam Laurence Picken

BRÈVES

- Talia Bachir L'ethnomusicologie, son identité, ses modes d'emploi
- Patrik Vincent Dasen Le CIRIEF ou l'ethnomusicologie de la France en quête de renouveau
- Georges Goormaghtigh Un patrimoine intangible

Ethnomusicology Forum
Volume 16/2 2007

- Rachel Harris and Tina K. Ramnarine Editorial
- Richard C. Jankowsky Music, Spirit Possession and the In-Between: Ethnomusicological Inquiry and the Challenge of Trance

Tore Tvarnø Lind	Meaning, Power and Exoticism in Medicinal Music: A Case Study of MusiCure in Denmark
Abigail Wood	(De)constructing Yiddishland: Solomon and SoCalled's <i>HipHopKhasene</i>
John Napier	The Distribution of Authority in the Performance of North Indian Vocal Music
Kathleen Noss Van Buren	Partnering for Social Change: Exploring Relationships between Musicians and Organizations in Nairobi, Kenya
<i>FORUM</i>	
Simon Zagorski-Thomas	The Study of Groove

**Noterat – Journal of the Centre for Swedish Folk Music and Jazz Research
Vol. 15 2007**

Dan Lundberg	Noterat om musik och förförelse
Karin Strand	Sirenen i etervågorna. Mikrofonsång, genus och förförelse i radions barndom
Mats Nilsson	Förförd i folkdans – kan man bli det?
Stefan Bohman	Musik, förförelse och politik. Varför är Wagner fortfarande kontroversiell?
Eva Sjöstrand	Ett ögonblick
Per Jensen	Dansen ur ett etologiskt perspektiv
Sylvia Nannyonga-Tamusuza	Gendering "Musicking". Commodification of Women in the Music Business in Uganda
Birgitta Holm	Tango - förförelse eller anti-förförelse?
Owe Ronström	Hur låter förförelse?

Studia Choreologica
Vol. 9 2007

- Agnieszka Kowarska The Social and Cultural Role of Dance in the Life of Contemporary Gypsies (Roma) in Poland
- Tomasz Nowak The Function of Dance among the Polish Minorities alongside the Eastern Borders. The Results of Field Research conducted in the Areas around Vilnius (Lithuania), Hrodno (Belorussia) and Zhytomyr (Ukraine)
- Jacqueline Challet-Haas Dance and Movement Notation and its Relevance in our Times

Trans
Revista Transcultural de Música
Transcultural Music Review
Vol. 11 2007
(<http://www.sibetrans.com/trans/>)
Dossier: African Music

Guest Editors: Sílvia Martínez and Enrique Cámara

- Simha Arom Language and Music in fusion: The Drum language of the Banda linda (Central African Republic)
- Polo Vallejo Logic and music in black Africa (II): Social function and musical technique in the gogo heritage, Tanzania
- Nathalie Fernando Study of African Scales: A new experimental approach for cognitive aspects
- Ruth M. Stone Shaping Time and Rhythm in African Music: Continuing Concerns and Emergent Issues in Motion and Motor Action
- Willie Anku Inside a Master Drummer's Mind: A Quantitative Theory of Structures in African Music
- Leonardo D'Amico People and sounds: Filming African music between visual anthropology and television documentary.
- Michelle Kisliuk Morphing Object, Process, and Person during two Decades of Research with Musical Life in Centrafrique

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- Kofi Agawu The Communal Ethos in African performance: Ritual, Narrative and Music among the Northern Ewe
- Andrew L. Kaye The Film Score and the African Musical Experience: Some comments on a work in progress

Peer-Reviewed Papers

- Marcos Branda Lacerda "Instrumental texture and heterophony in a Fon repertoire for drums"
- Rolando Pérez "El mito del carácter invariable de las líneas temporales"
- Luis Ferreira "An Afrocentric Approach to Musical Performance in South Black Atlantic: The Candombe Drumming"
- Carlos Ruiz Rodríguez "Estudios en torno a la influencia africana en la música tradicional de México: vertientes, balance y propuestas"

The World of Music

Volume 49/1 2007

Indigenous Peoples, Recording Techniques, and the Recording Industry

Guest Editor: Karl Neuenfeldt

- Karl Neuenfeldt Notes on the Engagement of Indigenous Peoples with Recording Technology and Techniques, the Recording Industry and Researchers
- Beverly Diamond "Allowing the Listener to Fly as They Want to": Sámi Perspectives on Indigenous CD Production in Northern Europe
- Åse Ottosson "We're Just Bush Mob": Producing Aboriginal Music and Maleness in a Central Australian Recording Studio
- Brian Diettrich Across All Micronesia and Beyond: Innovation and Connections in Chuukese Popular Music and Contemporary Recordings
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