

Reports from ICTM Study Groups

Audiovisual Ethnomusicology

by Marija Dumnić



The ICTM Study Group on Audiovisual Ethnomusicology held its first symposium at the City Museum of Ljubljana, Slovenia, from 24 to 27 August 2016, co-organized in exemplary fashion by the ICTM Secretariat, the Department of Musicology of the Faculty of Arts of the University of Ljubljana, Imago Sloveniae, the Institute of Ethnomusicology ZRC SAZU, and the ICTM National Committee for Slovenia. The symposium was connected with the programme of the 28th International Festival “Nights in the Old Ljubljana Town”, which presented various concerts for a wide audience at central city squares.

In his introduction printed in the symposium’s booklet of abstracts, Study Group Chair Leonardo D’Amico explained that “ethnomusicological knowledge should comprehend not only ‘humanly organized sound’, but also its cultural context and natural setting, in order to achieve visualization of music [...] other than written text and musical transcriptions”. The presentations and discussions agreed that film-making in ethnomusicology has potential for both research and teaching work, as well as within openly engaged-in activities such as the preservation and diffusion of music cultures. The Programme Committee, chaired by Barley Norton, selected three themes for the symposium: (1) Theories and Methods in Audiovisual Ethnomusicology; (2) Uses of Audiovisual Archives in

Ethnomusicological Research; and (3) New Research.

The first theme had the highest number of papers. Terada Yoshitaka discussed the drum (*taiko*) practice of the marginalized Buraku community, and raised important issues for ethnomusicologists/activists who are also film-makers. Dario Ranocchiaro and Eugenio Giorgianni presented examples of how filming music videos can be an ethnomusicological research method. The presentation by Domenico Staiti and Silvia Bruni about fieldwork with trance rituals in Morocco showed how cameras became not only non-taboo, but even part of the ritual itself, also arising provocative questions about the relationship between observer and observed. Manfred Bartmann presented the project for a follow-up to his 2011 extended CD *Frisia Orientalis*, based on long-term fieldwork and upgraded with experiments which explore the aesthetics of pulsation. George Murer discussed rhetoric, forum, scholarship, and domains of ethnomusicological film. Saida Yelemanova and Sunbike Suleimenova presented footage of Kazakh Arka music and musicians.

By analysing media coverage, images, and a recent pop-music video involving migrants, Eckehard Pistrick discussed the construction of their cultural otherness. Yves Defrance contributed to organological research with his film *Drumming in Kerala*, and discussed shooting and editing techniques available to an ethnomusicologist working alone. Indicating the advantages of video over audio, Giorgio Adamo paid special attention to research film, its recording techniques, and documentary value. Marita Fornaro Bordolli and

Antonio Diaz presented the film-making and further analysis of the Uruguayan humorous *murga* genre of polyphonic songs. Barley Norton presented the very intriguing topic of filming and criticizing musical heritage (as defined by UNESCO) with examples from Vietnamese Ví and Giặm folk songs of Nghệ Tĩnh: one included in the nomination file for UNESCO’s ICH Representative List, and another from a TV broadcast that celebrated the successful inscription.

The theme “Uses of Audiovisual Archives in Ethnomusicological Research” started with a presentation by Andrew Pace regarding the network of private recording, archiving, and distribution of Maltese *ghana*. Jasmina Talam and Tamara Karača-Beljak presented the audio archive of the Institute of Musicology of Sarajevo, Bosnia and Herzegovina. Gerda Lechleitner presented the Vienna Phonogrammarchiv with a purpose to underline the necessity of archiving and its adjustment to media development. Isobel Clouter talked about the experience of repatriating historical audiovisual collections. The relation between old shellac recordings and current-day footage was presented by Rolf Killius, in particular as it relates to the sea music of the Arabian Peninsula.

The theme “New Research” started with Charlotte Vignau, who presented a video research project on alphorn music and yodelling that followed researchers instead of musicians. Salvatore Morra pointed to the importance of new visual technologies and media in the revival process of the Tunisian ‘*ūd*’ culture. Jana Belišová emphasized the advantages of video



Participants of the 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology. Ljubljana, Slovenia, August 2016. Photo provided by Svanibor Pettan.

over written text and audio while documenting Roma singing in Slovakia. With a nuanced approach to film-making and anthropological interpretation of *fiestas* in Albacete, Julio Guillén Navarro concluded that film is useful for the analysis of movement. D'Amico demonstrated the purpose of video recording in ethnomusicological analysis, explaining the process of *contrasto* in *ottava rima* in Tuscany. Matías Isabella and Raquel Jimenez discussed the filming of manufacturing techniques of small single-headed drums in Morocco. Jennie Gubner explored the idea of sensory film-making with her research on the “tango not for export” of Buenos Aires, Argentina.

In addition to papers with video appendices, selected films (presented without printed plot summaries, but with English subtitles) were screened at special sessions, preceded by an introduction by the film's author(s) and followed by discussion.

The first two films discussed the music of Roma communities in Kosovo. Svanibor Pettan's film *Kosovo Through the Eyes of Local Gypsy Musicians*,

recorded in the 1990s and published in 2015 in a SEM collection, was devoted to musicians of a marginal ethnic minority, and to their characterizations of the popular song *Lambada*. Domenico Staiti presented *Kajda*, a very interesting film about female Roma musicians who play tambourines (*def*) as accompaniment to singing at weddings. The film also included valuable recordings of emic knowledge about complex local rhythmic patterns. The screening continued with *El Abra* (Magdalena Mactas, Juan de Jager, Lucas Sgrecia), an ethnographic film about a procession in the Argentinian and Bolivian Andes where folk music ensembles have a prominent role. *Bacchanal* (Eugenio Giorgianni) presented a Caribbean carnival in Manchester, UK, and questioned local multiculturalism. Very informative was *Asere Crúcoro* (Miguel Angel García Velasco), a film that described aspects of ritual practices connecting Nigeria and Cuba. *Voci Alte* (Renato Morelli) presented in a cinematic style three cases of community singing in the Italian village of Premana. Two films were devoted to the “Neanderthal flute” found in Slove-

nia: the older one to its archaeological aspect and the newer to its musical popularization (in memoriam Ljuben Dimkaroski).

The screening of *Song of the Phoenix* (Wu Tiang-Ming) was moderated by Yu Hui, and it proved the relevance of professionally-directed “docufiction” in sending messages to a wider audience; in this case, about tradition as virtue through folk musical practice. The Film *Polyphonia: Albania's Forgotten Voices* (Björn Reinhardt, Eckehard Pistrick) depicted a society in transition, on the example of Albanian singers of different religions who sing in multipart style. *Sounds from the Islands* (Paolo Vinati) presented sequences of bagpipe playing in two Croatian islands. *Music of the Uzbeks of Northern Afghanistan* (Razia Sultanova) was not at the same technical level as other presented films, but it was the only one showing the complexity of ethnomusicological field and archival research, and it included several recordings about an almost unknown musical practice. Finally, Terada Yoshitaka presented *Samir Kurtov: A Zurna Player From Bulgaria*, an interesting film portrait of

a musician, made possible only with the help of local ethnomusicologists.

On the last day Renato Morelli, award-winning director of documentaries on folk music, together with video artist Sara Maino conducted a workshop on techniques used to record multipart folk singing from Sardinia (*a cuncordu*), the Northern Italian Alps (*tiir*), and Georgia (Svaneti region), including live recording, interviews, microphone positions, single or multicam settings, editing, post-production, etc.

The proceedings from this symposium will be published by Zhejiang University Press, hopefully with a companion website featuring audiovisual materials. At the Study Group's Business Meeting it was announced that the next symposium will be held in Lisbon in October 2017. Members suggested that the possibility of participating remotely should be considered.

During the symposium, the ethics of recording in the field were often discussed. There was also debate about the assumed audience of particular films, implying that a future symposium's

theme might be dedicated to the labeling of ethnomusicological films. Since video recording is common today, the activity of this group will be highly important for our discipline. Ethnomusicologists who rely primarily on the sound dimension will look here for answers, more about methodological approaches and less about the fascination with music phenomena.

Ethnochoreology

by Catherine Foley,
Study Group Chair, and
Daniela Ivanova-Nyberg



As Chair of the ICTM Study Group on Ethnochoreology, I am delighted to report that we had an eventful year with a highlight being our 29th symposium at Retzhof Castle in Graz, Austria, from 13 to 19 July 2016. Pioneers of the Study Group, together with long-term and new members, met to present, share, and discuss their research and ideas around two themes: (1) Dance and the Senses; and

(2) Dance and Dancing in Urban Contexts. Evident from our last number of symposia, the membership of the Study Group on Ethnochoreology is rising, indicating the increase of interest in ethnochoreology and dance anthropology.

Within the Study Group we currently have four active Sub-Study Groups: on 19th Century Round Dances (Secretary: Egil Bakka); on Field Research Theory and Methods (Secretary: Daniela Stavělová); on Movement Analysis (Secretaries: Siri Maeland and János Fügedi); and on Dance and Ritual (Secretary: Chi-fang Chao). These Sub-Study Groups continue to play an important role within the main Study Group, organizing meetings between our symposia and publishing material arising from their research.

For example, *Dance, Field Research, and Intercultural Perspectives*, edited by Selena Rakočević and Liz Mellish, is a result of joint field research carried out by members of the Sub-Study Group on Field Research Theory and Methods in the village of Svinita, Romania in May 2013. The field research and subsequent book was



Participants of the 29th Symposium of the ICTM Study Group on Ethnochoreology. July 2016, Graz, Austria. Photo provided by Catherine Foley.