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Bari Molfetta, Italy: Musicisti del Mediterraneo: storia e antropologia, June 27-30, 1996

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BARI MOLFETTA, Italy — Musicisti del Mediterraneo: storia e antropologia, June 27—30, 1996.

The international scholarly meeting **Musicians of the Mediterranean: history and anthropology** was the crowning event of the *Mousiké* festival, in the frames of which, during June of 1996, musicians from various parts of the Mediterranean performed on the stages of the Italian town of Bari. The meeting was organized by the Center *Mousiké* for the art of theatre of the Mediterranean, the University of Bari, and the Study Group for Anthropology of Music of the Mediterranean Cultures at the International Council for Traditional Music. About 30 scholars coming from Australia, France, Croatia, Italy, Israel, Portugal, the U.S.A., Spain and the U.K. took part at the meeting.

The participants, mostly musicologists and ethnomusicologists, gathered in order to reconsider the facts on music and musicians in the culturally heterogeneous area of the Mediterranean, found by research of sources from various standpoints and with different methodological approaches. Introductory papers were delivered by **Giovanni Muto** (*storia*), Professor of Political History at the University of Naples, and **Philip Bohlman** (*antropologia*), Professor of Ethnomusicology at the University of Chicago. Muto pointed out the richness in variety and continuity of intellectual traditions in the Mediterranean area, which is seen by him as a delimitation of Western and non-Western historiographical approaches. Starting with myth and music as an unavoidable combination in Mediterranean cultures, Bohlman advocated the anthropological approach to perceiving music history.

Papers were divided into three sessions entitled **Anthropology of the Music of the Mediterranean**, **The Flow of Musicians and Theater Groups between Italy and the Iberian Peninsula**, and **Performances and Music Chapels in the Mediterranean Area**. Each session was introduced by a paper from an eminent expert in a corresponding field. Thus the first session was introduced by the ethnomusicologists **Karl Signell**, the director of the Centre for Turkish music at the University of Maryland, and **Amnon Shiloah**, Professor at the Hebrew University in Jerusalem, while two others were introduced, respectively, by the musicologists **Juan-José Carerras**, Professor at the University of Zaragoza, and **Claudio Annibaldi**, Professor at the Conservatory in Rome. Although interest of some musicologists in the ideas and results of ethnomusicologists, and vice versa, was quite considerable, the prevailing impression was that the non-existence of one declared official language of the meeting (presentations were delivered in four languages), without a simultaneous translating service, somehow limited the quantity and quality of discussions.

This review is limited to the first session at which I was present the entire time, and in which I took an active part. The presentation by **Karl Signell** gave a good insight into ideas and activities of musicians originating from Albania, Greece, Turkey and the states of the so-called ex-Yugoslavia, who permanently live in the U.S.A. Signell's mid-1980s investigation has shown that most of these musicians play in ensembles which perform music from a broader area than their native one; so, for example, Turkish musicians in America participate in ensembles special-

ized in music from the whole of the Middle East. **Amnon Shiloah** spoke about the musical world of the Jews and the Arabs in the Mediterranean, characterised by oral tradition, the prevalence of vocal expression, the individual approach to music-making, and the ambivalent relationship to music. He gave special attention to poets-musicians in the folk music domain, as well as to female music-making, a phenomenon still awaiting substantial comparison with male music-making.

Tullia Magrini from Bologna, Italy, otherwise the director of the Study Group for Anthropology of Music of the Mediterranean Cultures, spoke about changes towards tradition, taking as an example a musician who first went from his native island of Crete to Athens, and later moved to the U.S.A. She also pointed to the confronting starting-points of living musicians connected with the Ottoman past, and Greek folklorists, advocates of the creation of continuity in regard to the history of Antiquity. **Nico Staiti**, also from Bologna, spoke about professional musicians as privileged persons who could cross the boundaries between higher and lower strata in particular societies, as well as between different societies themselves. Being himself a skilfull player of the tambourin, Staiti replenished the theoretical part of his discourse by a presentation of the tambourin playing techniques in various parts of Italy and the eastern Mediterranean. **Enrique Camara** from Valladolid, Spain, spoke about the dominance of the Mediterranean — especially the Italian and the Spanish cultures in Argentina — where traces of the culture of indigenous population live on only in the north-western part of the country. **Svanibor Pettan** from Zagreb, Croatia, spoke about specific stylistic characteristics, genres and music instruments of the Croats, taking into account the broader cultural and historical regions of Central Europe, the Mediterranean and the Balkans.

In the meantime, five selected and adequately elaborated presentations from the Bari meeting (**Bohlman, Magrini, Pettan, Shiloah, Signell**) have been published in English in the third issue of the multimedial review *Ethnomusicology on Line*. Available on the Internet ([/www.research.umbc.edu/eol/3](http://www.research.umbc.edu/eol/3)), this informatic era review enables the enchantment of the written word not only by photographs, but also by audio and video materials.

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AMSTERDAM, The Netherlands — 22nd ISME World Conference, July 21—27, 1996.

The 22nd world conference of music pedagogues, organized by the ISME, gathered about six hundred participants from all six continents. The presentations, shaped around the axis of the conference **Music — A Universal Language**, were divided into four thematic groups within which the universality of music was discussed considering generation, historical, cultural and national specificities. Pres-