

Historical Sources in the History of Ethnomusicology – A Critical Review¹

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Introduction

The Study Group on Historical Sources has been in existence for more than 40 years. It is time now to review the past aims and purposes of the group, to summarize what has been achieved in the past 40 years and to suggest what should be done in the future. Since its first official meeting in 1967, when the Study Group was designated “Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen” within the International Folk Music Council (IFMC), the subject matter as well as the background and interest of the membership has changed substantially. Today the Study Group is confronted with diverse stand-points. On one side, there is the opinion that there is no special need for a Study Group on historical sources, since historical studies are meanwhile a substantial part of the daily work of ethnomusicologists. On the other side, we can observe a growing interest in historical studies, which is most obvious to those colleagues working in music archives with historical recordings, for example, in Berlin and in Vienna. Within the Society for Ethnomusicology (SEM) a group of scholars interested in history has been founded recently (Historical Ethnomusicology), which is organising meetings and round-tables.²

This introduction is intended as an overview on the history as well as the ideas and thoughts expressed in and about the Study Group. Since most of the conference proceedings, reports and discussions were published in the German language only,³ it is necessary to summarize these publications here and at the same time to open a forum for further international discussion.

¹ This paper was read as an introduction to the Stockholm meeting. I am most grateful to my STGR colleagues for discussions and comments.

² http://webdb.iu.edu/sem/scripts/groups/specialinterestgroups/sp_int_historical_ethno.cfm accessed February, 2010.

³ See Appendix 1 on pp. 28/29 and bibliography.

As an introduction some theoretical considerations about the relationship between ethnomusicology and history are presented, followed by a brief review of the role of historical sources within the history of ethnomusicology. The third part is a short report of the history of the Study Group. Special attention is paid to two papers delivered by Doris Stockmann and Hartmut Braun at the ICTM World conference in Schladming in 1989, later published in Stockmann & Erler 1994. Activities during the past twenty years will then be summarized, and in conclusion the question will be posed as to what the tasks and goals of the Study Group in the future should be.

In general, the history of the Study Group clearly reveals the shift in focus from folk music in Europe to traditional music worldwide, a shift that also became evident with the change in the name of the organisation itself in 1981: from International Folk Music Council (IFMC) to International Council for Traditional Music (ICTM).⁴

Ethnomusicology and History

Initially in the early 20th century the focus of ethnomusicologists was the study of contemporary non-Western music. In contrast to music historians, ethnomusicologists – at that time still addressed as comparative musicologists – recorded and studied living music. The spectrum of so far unknown and unexpected musical styles in the world was overwhelming, and collectors were eager to discover and record as much as possible. Orally transmitted music outside of Europe was perceived as a-historic or timeless, beyond any historical dimensions. So, there seemed to be no need for historical sources, and research in musical change or diachronical studies were not undertaken.⁵

The situation was different in the study of folk music in Europe. Scholars as well as musicians were well aware that folk music was part of a specific regional tradition and always subject to change. Research in folk music was already well established in European countries in the early 1900s. Historical sources of folk music were available in different kinds of sources, diverse kinds of texts and also iconography, and from the beginning of the 20th century recordings of folk music with a phonograph were made in several European countries.⁶ Historical sources were used and studied, mainly in order to go back to the roots; it was nearly

⁴ Cf. Bulletin of the ICTM No. LIX, Oct. 1981:3.

⁵ Cf. for example Erich M. von Hornbostel's early writings (Hornbostel 1975). The complete publication including the English translation of all Hornbostel's writings has not yet been continued.

⁶ For example Hungary, Austria, Russia, Sweden, Poland – to cite only a few.

impossible to deal with folk music without studying historical examples in textbooks or transcriptions.

However, the study of folk music was not integrated into the university subject of music history and, thus, fell within the sphere of ethnomusicologists. In the International Folk Music Council (IFMC), founded in 1947, folk music researchers, musicians, composers and ethnomusicologists were united into one organisation, but the early conferences of the IFMC were clearly dominated by European folk music.⁷

With the growing interest in music originating from outside of Europe, the problem arose as to how to deal with this. Namely, the relationship between ethnomusicology, folk music and the history of music became a new topic and was discussed in Europe on many conferences since the early 1960s, for example during the IFMC World conference in Budapest in 1964. One topic was “Folk Music and Music History” with the following subtitles: (a) The interrelation of folk and art music in music history, (b) Early manuscripts and printed records of folk music (including dance) and (c) The mutual influences of court and ball-room dances and folk dances.⁸ One of the key papers was given by Walter Wiora entitled: “Ethnomusicology and the History of Music” (Wiora 1965). This was the beginning of a new field of interest; historical sources were now studied in a broader context, and ethnomusicologists and music historians worked hand in hand. A Study Group that was especially devoted to research on and edition of historical sources of folk music was founded in 1967. The topic was then followed at different meetings, but concentrated on folk music in Europe. In the late 1970s the need for a broader understanding became obvious, and in continuation of renaming the IFMC to ICTM in 1981, the topic was not restricted to folk music in Europe any more.

The second ICTM colloquium, held 1984 in Wiepersdorf in the former German Democratic Republic, was exclusively devoted to the topic “Zur historischen Erforschung schriftloser Musiktraditionen” [‘Historical Approaches to Orally Transmitted Music: Perspectives and Methodologies’].⁹ There it became obvious that all music cultures in the world, whether written or orally transmitted, have specific forms of tradition and historical depth. Doris Stockmann called for appropriate questions and new methods in order to gain a deeper insight into the historical processes of orally transmitted music (Stockmann 1985:99). Oskar

⁷ Cf. *Journal of the IFMC* vol. I (1949) ff.

⁸ The conference proceedings were published in two parts: Part I (= *Journal of the IFMC* vol. XVII, March 1965) contains the themes, the programme, the opening address by the President (Zoltan Kodaly) and three short reports, Part II (= *Studia Musicologica* t. VII, Budapest 1965:3–209) contains the papers read at the conference.

⁹ Several conference papers were published in *Beiträge zur Musikwissenschaft* 27. Jahrg. 1985:99–182.

Elschek argued for a definition of historical sources in a more global aspect, the creation of a new kind of historical research and to understand tradition, past and present musical culture, as one unit and continuum (Elschek 1985:108). Other papers, given by Yoshihiko Tokumaru, Tilman Seebaß and Robert Garfias, presented considerations on local music histories in Southeast Asia.

The topic was pursued at various other conferences, too; for example, participants of ESEM in London 1986 discussed “Ethnomusicology and the Historical Dimension” (Lieth Philipp [ed.] 1989). A special conference on the same topic entitled “Ethnomusikologie und historische Musikwissenschaft – Gemeinsame Ziele, gleiche Methoden? [‘Ethnomusicology and Historical Musicology – Common Goals, Shared Methodologies’] was held in 1991 at the University in Mainz, on the occasion of Erich Stockmann’s 70th birthday (Mahling & Münch 1997). Here again several contributions dealt with the subject of ethnomusicology and history, but again the predominance of European scholars working in this field of subject was confirmed. The topic of history and ethnomusicology was perceived in American ethnomusicology as well, but somewhat later (Nettl & Bohlman 1991; Blum, Bohlman & Neuman 1993 and others). This is not the place to follow this in detail today, but many of these studies were self-reflective and dealt with the history of ethnomusicology rather than with historical sources.

Search for Historical Sources

Up to World War II there was little interest in searching for and studying historical sources in ethnomusicology. Living music was present in abundance. Discovering the diversity of musical styles in the world and studying their relationship was more important than seeking historical sources. The search for “historical” documents began during the formation of post-war ethnomusicology in the 1950s and 1960s. After the immense political and cultural upheavals due to World War II, it became evident that also non-Western music was subject to constant change; some styles were disappearing or had already vanished, while others were coming into existence. The study of continuity and change in ethnomusicology became a new topic, and the search for historical evidence began. The situation was difficult, since outside of Europe historical material was supposedly lacking or located elsewhere, for instance, in European archives.¹⁰

¹⁰ Historical recordings from outside of Europe were mainly found in Berlin (Phonogramm-Archiv), Vienna (Phonogrammarchiv), Paris, Indiana (Archives of Traditional Music), Washington (Library of Congress) and other places.

While written sources and iconographic documents were already available and accessible, historical sound recordings were not easy to access. The search for historical sound examples of music from Asia, Africa, and America was intensified and became a topic of discussion. This can be observed, for example, in the correspondence kept in the Berlin Phonogramm-Archiv, containing official requests for phonographic recordings from overseas: Colleagues from Asia, Africa, Israel, South America, Australia requested information and copies of the early Berlin Phonogramm-Archiv's recordings.¹¹

However, the situation in the Berlin Phonogramm-Archiv was especially complicated, since the historical material, the wax cylinder collections, had supposedly been lost after World War II.¹² The publication of the double-record album "The Demonstration Collection of Erich M. von Hornbostel and the Berlin Phonogramm-Archiv" in collaboration between the Archives of Traditional Music in Bloomington and the Berlin Phonogramm-Archiv in 1963 (List & Reinhard 1963) was a milestone in the search for historical sound documents especially of non-European origin, as for the first time the famous cylinder recordings were audible again after a long silence.¹³

The situation was different in respect to European Folk Music. Folk song collections, mainly text books, but also musical notes had already been published since the 18th/19th century. Composers like Béla Bartók and other European scholars had made use of the phonograph already at the beginning of the 20th century and had recorded folk music in their home country. Folk song collections based on these sound recordings were no longer idealised pictures of how a song or instrumental piece should be performed, but instead the notation was meant to represent the real and unique performance in a special situation, at a special time by a special person.

The initiative for research in and the edition of historical sources came from music historians, who became interested in folk music. Folk music was orally transmitted, but there were apparently many historical sources of folk music that could provide information about older stages of music in general, not only about folk music. Thus, historical recordings of folk music became a stimulating re-

¹¹ For example, requests were made by A. Moyle (Australia), Avigdor Herzog (Israel) and many others.

¹² For the history and holdings of the Berlin Phonogramm-Archiv see Ziegler 2006.

¹³ The "Demonstration collection" was originally compiled by Erich M. von Hornbostel in the early 1920s; it presented an overview on the world's musical cultures on 120 wax cylinders. A complete list of the cylinders included in the "Demonstration collection" together with an introduction is republished in: Simon (ed.) 2000:97–105. The edition on LP (List & Reinhard 1963) comprises only 42 of the original 120 cylinders. For more details see Ziegler 2010.

source for the reconstruction of mediaeval music, especially polyphony (Schneider 1940). And yet there was a second reason for seeking historical evidence in folk music: Historical sources played an important role in the search for national musical idioms by forming links between living folk music and historical classical music, an endeavour that can be observed in Poland, Hungary, England and other European countries.

The History of the Study Group on Historical Sources

The International Council of Traditional Music ICTM was founded on September 22, 1947, in London, England, by scholars and musicians as “The International Folk Music Council”.¹⁴ The idea of bringing together colleagues who would devote their efforts exclusively to the study of historical sources came into discussion in 1964 during the 17th World Conference of the International Folk Music Council in Budapest. In 1965 a “Committee on Comparative and Historical Ethnomusicology” was founded¹⁵, headed by Erich Stockmann, with the following three subgroups:

- a) Historical research in African music
- b) Research into historical sources (European folk music)
- c) The systematisation of folk songs.

In 1967 these subgroups were officially recognized as Study Groups: the Study Group on Systematisation of Folk Songs was chaired by Karel Vetterl, the Study Group on Research into Historical Sources was chaired by Benjamin Rajecy, and Joseph H. Kwabena Nketia was appointed chairman of the Study Group on Historical Research in African Music.¹⁶ The Study Group on Historical Research in African Music did not continue as a Study Group, but held meetings and published independent from IFMC (cf. Wachsmann 1971). The Study Group on Systematisation of Folk Songs, later renamed as Study Group on Analysis and Systematisation of Folk Music, has been effectively working and publishing since then (cf. Elschek 1991). The Study Group on Research into Historical Sources in European Folk Music held 17 meetings and pub-

¹⁴ Cited from the ICTM website: <http://www.ictmusic.org/ICTM/about.php>, accessed February 5, 2010.

¹⁵ Bulletin of the IFMC No. XXX, April 1967:6.

¹⁶ Bulletin of the IFMC No. XXXI, Nov. 1967:12–13.

lished 9 conference proceedings.¹⁷ The name of the Study Group has changed several times, as have the members and their interests.

The first meeting of the “Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen vor 1800” [‘Study Group Concerned with Research and Editing of the Sources of Folk Music Before 1800’] took place in Freiburg, Germany, in November 1967. This meeting was initiated by a group of musicologists, who were specialised in European folk music, namely Walter Wiora from Germany, at that time also vice-president of the IFMC, Benjamin Rajecky from Hungary, and Wolfgang Suppan from Austria. The primary aim was to set up a systematic study of available written documents of folk music in Europe. The material, deriving from different sources, should be prepared and edited, in order to enable historically oriented research. Meetings in Moravia (1970),¹⁸ Hungary (1972)¹⁹ and Poland (1975)²⁰ followed. The conference proceedings were subsequently published in German under the general title “Historische Volksmusikforschung” [‘Historical Research in Folk Music’] within the series “Musikethnologische Sammelbände”, edited by Wolfgang Suppan.²¹

Among the main topics in the first meetings were less known verbal sources from the Middle Ages, such as judicial texts and material that were other than music, the continuity of historical processes by comparing written sources with examples in the living oral tradition, and the intermingling of folk song and secular song. Interdisciplinary work was sought and successfully achieved; the meetings were regularly attended by participants from other related fields of study, such as literature, history, jurisprudence and dance.

In general, the first meetings of the Study Group dealt with European folk music exclusively. However, at the 5th meeting in Seggau in 1977, for the first time two non-European colleagues from Japan participated, but did not deliver a paper. Only one paper went beyond Europe, presenting ethnohistorical sources on the music in Ethiopia (Baumann 1978).²² In the final discussion of the next meeting in Medulin (Yugoslavia), 1979, the participants agreed to focus their efforts on the time before 1800; on the other hand, they agreed that also later and contemporary traditions should be studied.²³ Aside from very few exceptions,

¹⁷ Reports on the activities, meetings and publications have been published several times. Cf. Suppan (ed.) 1991, Suppan 1991 and Braun 1994. For an updated list see Appendix 1 on pp. 28/29.

¹⁸ Twelve papers were published in *Studia Musicologica* 13, 1971:177–295.

¹⁹ Papers published in *Studia Musicologica* 15, 1973:3–320.

²⁰ Papers published in Bielawski, Mauerhofer & Suppan (eds.) 1979.

²¹ A bibliography of all papers published until 1988 can be found in Suppan (ed.) 1991 and Suppan 1991.

²² Papers published in Suppan & Mauerhofer (eds.) 1978.

²³ Papers published in Mauerhofer & Bezić (eds.) 1981.

there was no doubt and no discussion that the material to be studied should be European folk music. The official name of the group: “Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen” [‘Study Group Concerned with Research and Editing of Historical Sources of Folk Music’] did not change until 1988. And after 1976 it was used in an abbreviated form as “Studiengruppe zur Erforschung historischer Volksmusikquellen”. Another abbreviated form, Study Group on Historical Sources of Folk Music, was predominantly used among English speaking colleagues. It is no surprise that non-European colleagues did not engage in this work group.

In the 1980s there was increased interest for historical sources on the periphery of Europe. The meeting in Cyprus 1982 concentrated on two topics: historical sources enlightening the relationship between the Orient and the Occident and ethnic music in the Eastern Mediterranean.²⁴ After a six-year break the next meeting in Sweden 1988 concentrated on three topics: 1. Music in the North, 2. Ballad melodies and 3. Itineraries; unfortunately the papers were not published. Doris Stockmann and Hartmut Braun were elected as chair-persons of the Study Group, one an ethnomusicologist and the other a folklore specialist. A comprehensive survey on the activities of the Study Group up to 1988 was given by Doris Stockmann and Hartmut Braun at a Study Group meeting during the ICTM World conference in Schladming, Austria, in 1989. Hartmut Braun reported on the history of the Study Group, including detailed information about former Study Group meetings, and Doris Stockmann defined topics and perspectives for the coming years.²⁵

The next meeting of the Study Group, chaired by Doris Stockmann and Hartmut Braun, was held in Göttingen in 1991 and concentrated on the following topics, 1. Epos and Musical Narration in Europe and Outside of Europe: Historical Sources and Living Traditions, and 2. A Critical View of Historical Sources on Folk Music (cf. Stockmann & Erler [eds.] 1994). Due to the broad first topic several German ethnomusicologists took part, offering papers on non-European music (Rudolf Brandl, Rüdiger Schumacher, Gretel Schwörer-Kohl, Jürgen Elsner, Ursula Reinhard). It was the first time in the work of the Study Group that regions from outside Europe were included, and that historical sources were largely compared with living tradition.²⁶ By opening the meeting to specialists outside of Europe, a separation became apparent: on one side folklorists, on the

²⁴ Papers published in Mauerhofer (ed.)1985 and Suppan (ed.) 1986.

²⁵ Both papers were read in German and later published; cf. Braun 1994 and Stockmann 1994.

²⁶ Cf. the report in: Bulletin of the ICTM No. LXXIX, October 1991:25.

other side ethnomusicologists. Therefore it became more and more difficult to find topics that would be appropriate for a broader circle of participants. The topics of the meeting in Copenhagen in 1995 included 1. Traditional Music between Urban and Rural Communities and 2. Music and Working; they were again opening the horizon for papers on non-European music, including Africa (Andreas Meyer), Yemen (Jürgen Elsner), Turkey (Ursula Reinhard) and the Republic of Georgia (Ziegler). It became evident that the interest of colleagues was shifting to regional studies, away from European folk music towards non-European countries. The proceedings of the 11th meeting in Copenhagen were the first to be published in English (see Stockmann & Koudal [eds.] 1997). The next meeting, held in Dion, Greece in 1997 focused again on the music of the East Mediterranean, but only a few participants were able to attend the meeting because of organisational problems.²⁷ In Dion historical sound recordings have turned into a new kind of historical sources within the scope of the Study Group, thanks to increasing research and publishing activities in the phonogram archives in Vienna and Berlin. The members also agreed upon renaming the Study Group, from “Study Group on Historical Sources of Folk Music” to “Study Group on Historical Sources of Traditional Music”, thus following the general line of the mother organisation.²⁸

The 13th meeting in Innsbruck 2000 concentrated on the topics: 1. Change of Style in Traditional Music and 2. Laments. Doris Stockmann gave up chairing the Study Group, and I – first together with Rudolf Brandl and since 2002 with Björn Aksdal – took over this responsibility. A publication of the meetings in Dion (1997) and Innsbruck (2000) was ready for printing, but due to the lack of financial support it was not printed.²⁹

Looking back over the last three conferences held in Münster 2002, Seggau 2004 and Berlin 2006, I have to state that the membership and the topics have changed completely. In Münster two colleagues from Africa were invited, made possible by the generous financial support from the German Research Foundation. Unfortunately this must be regarded as an exception. Due to my work in one of the world’s largest sound archives in Europe and contacts with colleagues working on similar material, the audio aspect of historical sources has become

²⁷ Cf. the report in: Bulletin of the ICTM, vol. Oct. 1997. Due to organisational problems no colleagues from non-EU countries were able to take part.

²⁸ The IFMC had officially changed its name to International Council of Traditional Music (ICTM) already in 1981.

²⁹ A copy of the original papers can be provided on CD-ROM upon request (Stockmann & Ziegler [eds.] 2004).

ever more apparent. Thus, one of the topics at these conferences was devoted to historical sound recordings, which was fascinating for some colleagues, but for others who did not have easy access to sound recordings – disappointing. Unfortunately no reports have been published due to the lack of funding.

During the 1990s and later it became evident that the program for the Study Group that was defined by Doris Stockmann in 1989 and published in 1994³⁰ was difficult to follow for several reasons:

- folk music of Europe is no longer exclusively the focus of the Study Group
- fewer colleagues are familiar with European music history due to the specialisation required by university studies and also their positions
- few colleagues work in institutions any more. They are instead independent scholars and do not have easy access to collections and archives
- most archival resources are not yet available online
- most Study Groups in the ICTM give preference to regional studies, and historical studies are now discussed under regional aspects more than under general aspects³¹
- and last, but not least: especially in Germany, once the starting point for the existence of the Study Group, the interest of colleagues in our field concentrates on other topics rather than on history or folk music, but instead on urban music, popular music, migration, minorities etc. In archives the focus is more on digitalisation, the availability of sources and dissemination etc. rather than on the sources themselves.

Future Perspectives

In view of Doris Stockmann's proposals of 1989, we should then ask what should be discussed in the future and what should be the focus of our future work. We can observe a growing interest in historical sources in the world, but these historical sources are different from the ones that were the focus of the Study Group in the last century. Historical sources have gone beyond European borders; and it is increasingly difficult to find a common basis for discussion, since the material and the history of the material is different in every country. Hence, a proposal for future work would be: creating sub-Study Groups according to different regions of interest (European folk music, Mediterranean, Scandinavia, Africa, Arab coun-

³⁰ Cf. Stockmann 1994:12–13. For an English version see Appendix 2 on p. 30.

³¹ A Study Group on East Asian Historical Musical Sources was founded in 2007.

tries etc.) and follow the concept of the Study Group “East Asian Historical Musical Sources”. This would probably also facilitate the problem of funding.

Another proposal would be to engage in the UNESCO programs “Memory of the World” and “Intangible Cultural Heritage”, in which historical sources of the world’s musical traditions are among the topics that are discussed in public, not only in scientific circles. Our Study Group’s main goal can still be defined as “the research on and the edition of historical sources”. Research goes on, that is evident from the papers presented at the last conferences, but it is time now to concentrate on methodological aspects rather than just on the presentation of historical sources. Therefore, the topic chosen for the next Study Group meeting in Vilnius (Lithuania), 2010, is “Methodological Approaches to Historical Sources in Ethnomusicology”.

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Appendix 1

ICTM – Study Group on Historical Sources
List of ICTM STGR meetings

Nr.	Year	Place	Topics	Publication
1	1967	Freiburg i.Br. (Germany)	[no topics]	No publication
2	1970	Brno (Czechoslovakia)	[no topics]	<i>Studia Musicologica</i> 13 (1971):177–295
3	1972	Sárospatak (Hungary)	[no topics]	<i>Studia Musicologica</i> 15 (1973):3–320
4	1975	Kasimierz Dolny (Poland)	[no topics]	Bielawski et al. (eds.) 1979
5	1977	Seggau (Austria)	[no topics]	Suppan & Mauerhofer (eds.) 1978
6	1979	Medulin (Yugoslavia)	[no topics, majority of papers focusing on music and law (history)]	Mauerhofer & Bezić (eds.) 1981
7	1982	Limassol (Cyprus)	1. Orient and Occident. Historical sources enlightening the relationship between East and West in traditional ethnic music. 2. Ethnic music of the Eastern Mediterranean, especially Cyprus	Mauerhofer (ed.) 1985; Suppan (ed.) 1986
8	1988	Göteborg (Sweden)	1. Epic and ballad melodies 2. Historical itineraries 3. Scandinavian folk music	No publication
9	1989	Schladming (Austria)	[during ICTM world conference]	(Papers of Doris Stockmann and Hartmut Braun in 10)
10	1991	Göttingen (Germany)	1. Epics and musical narration in and outside Europe: Historical sources and living tradition 2. Historical sources on folk music critically viewed	Stockmann & Erler (eds.) 1994

11	1995	Copenhagen (Denmark)	<ol style="list-style-type: none"> 1. Traditional music between rural and urban communities 2. Music and working 	Stockmann & Koudal (eds.) 1997
12	1997	Dion (Greece)	<ol style="list-style-type: none"> 1. Historical documents on musical relations across ethnic and cultural borderlines 2. Archaic musical styles and techniques in historical sources, sound and visual recordings 	Stockmann & Ziegler (eds.) 2004
13	2000	Innsbruck (Austria)	<ol style="list-style-type: none"> 1. Change of style in traditional music: Performance and repertory 2. Laments in historical documentation and sound/video recording 	Stockmann & Ziegler (eds.) 2004
14	2002	Münster (Germany)	<ol style="list-style-type: none"> 1. Performance practises and manners of performance of traditional music in historical sound examples 2. The social role of the musician in a historical perspective 	Not published
15	2004	Seggau (Austria)	<ol style="list-style-type: none"> 1. Historical recordings of traditional music: commercial versus archival 2. The relationship between instrumental and vocal interpretation in a historical perspective 	No publication
16	2006	Berlin (Germany)	<ol style="list-style-type: none"> 1. Prevention of the “loss” of tradition 2. Repertoires in the early 20th century and their characteristics Historical sources and source criticism	No publication
17	2008	Stockholm (Sweden)		Present publication

Appendix 2

ICTM – Study Group on Historical Sources

Working perspectives of the STGR (Stockmann 1994:12–13):

1. Nationale Frühphasen der Volksmusik (*early national phases of folk music*)
2. Verflechtungen der Bauern- und Hirtenmusik mit der Stadtfolklore und anderen popularen Musizierbereichen (*intermingling of peasant and shepherds' music with urban folklore and other types of popular music*)
3. Frühe Zeugnisse für die Entstehung von Volksmusikregionen und Landschaftsstilen (*early documents for the creation of folk music regions*)
4. Regionalität versus Internationalität in Quellen zur Volksmusik vor 1800 (*regionalism versus internationalism in sources on folk music before 1800*)
5. Volksgesang und religiöse Bewegungen (*folk singing and religious movements*)
6. Spielleute und Fahrende als Träger populärer Musikgenres (*troubadours and traveling musicians as bearers of popular musical genres*)
7. Singend erzählen (*narrating by singing, narrative song*)
8. Zur Entstehung populärer Musikkapellen im 19. Jahrhundert (*creation of popular music ensembles in the 19th century*)
9. Zwischen Stadtfolklore und bürgerlicher Hausmusik (*between urban folklore and bourgeois/middle class Hausmusik [music made at home]*)
10. Volksmusikbearbeitungen und populäre Genres im 18. und 19. Jahrhundert (*folk music arrangements and popular genres in the 18th and 19th centuries*)
11. Volks- und Populärmusik als Quelle kompositorischer Inspiration (*folk and popular music as a source for compositional inspiration*)
12. Musik in Hirten- und Bauernaufständen (*music in shepherd and peasant uprisings*)
13. Flugblattlieder und ihr Einfluss auf orale Singtraditionen seit dem 16. Jahrhundert (*broadside ballads and their influence on oral singing traditions since the 16th century*)
14. Beziehungen zwischen Volks- und Kirchengesang (*relations between folk and church singing*)
15. Volkslied und weltliche Monodie des Mittelalters (*folk song and secular monody of the middle ages*)
16. Frühe Quellen zur Volksmusik in Arbeitsprozessen und Alltagskontexten (*early sources of folk music in working processes and everyday contexts*)
17. Volksmusikgattungen in Ritualen des Jahres- und Lebenszyklus: Historische Zeugnisse und rezente Altschichten (*folk music genres in the calendar and life cycle rituals: historical documents and living archaic layers*)