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### Title

Music in the Dialogue of Cultures: Traditional Music and Cultural Policy

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### Authors

Garfias, Robert  
Baumann, Max Peter

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Review

Reviewed Work(s): *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy*  
by Max Peter Baumann

Review by: Robert Garfias

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*International Council for Traditional Music* is collaborating with JSTOR to digitize, preserve and extend access to *Yearbook for Traditional Music*

Koskoff, Ellen, ed.

1987 *Women and Music in Cross-Cultural Perspective*. Urbana: University of Illinois Press.

Moore, Henrietta L.

1988 *Feminism and Anthropology*. Minneapolis: University of Minnesota Press.

JANE C. SUGARMAN

Baumann, Max Peter (editor). *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy*. International Institute for Comparative Music Studies and Documentation, Berlin: Intercultural Music Studies, 2. Wilhelmshaven: Florian Noetzel Verlag, 1991. 439 pp., tables, index.

With notable exceptions, far too few ethnomusicologists have been actively engaged in public policy. Nonetheless, as this hefty tome demonstrates, considerable thought has been given to the interrelationship between the field and the formulation and manifestation of public policy.

Drawn from the series of reports presented at a conference held in November, 1988 to mark the 25th anniversary of the International Institute for Comparative Music Studies and Documentation, *Music in the Dialogue of Cultures* is an ambitious undertaking. The volume is divided into sub-sections on Cultural Policies and Their Effect on Musical Life; Institutions and Projects; Documenting and Archiving; Concerts and Records; Research Strategies and Cross-Cultural Understanding; Ethnomusicological Research in the USSR; and a summary of the closing session of the conference and its recommendations.

It would be unfair to expect the conference to have produced a single clear statement articulating a line of public policy which could be recommended to public agencies as endorsed by ethnomusicologists. Rather, the conference was one of the very few attempts to gather ethnomusicologists for the purpose of focusing on this issue. As a statement of recommended policy for those actively implementing cultural and public sector work, it must needs fall short, yet it is important as an effort to begin to engage more intensely in this dialogue to which ethnomusicologists are uniquely equipped to contribute so much. The various contributions of individual scholars outline important areas of concern which, with further delineation and development, may lead to the formulation of a cohesive set of guidelines and principles that might be useful to policy makers.

It is challenging to attempt comment on the various contributions and impossible to treat all of them exhaustively and fairly. My own position is based on the view that the ethnomusicologist is perfectly suited to offer recommendations on issues of public cultural policy, and I will use this as a bias and vantage point from which to view the collective effort contained in this publication.

Throughout the volume there is an underlying theme: the concept of "other," those to whom, or for whom, something is done. There is no need to wrestle here, again, with all that this idea involves. As ethnomusicologists, we understand that the perspective of "other" is significantly different, for example, between those who work within their own culture and those who work outside their own culture. Certainly both points of view are valid, and I would argue that the discipline requires some degree of standing apart from the subject even for those who are part of the culture. This is so much a part of what we define as ethnomusicology that we take it very much for granted. Yet precisely this ability to look at culture from without or objectively from within is largely unknown among those policy makers and politicians who are in a position to enact cultural policy. They have difficulty in grasping the point that a culture is defined by the people of that culture and not for them by those who imagine that they might know better. This fundamental difference of perception will, I fear, continue to be a source of misunderstanding between those who advise on policy and those who will enact it. Active communication between cultural specialists, such as ethnomusicologists and policy makers, is an area which will continue to require great efforts and one which, while difficult to expect as a focus in a conference so varied in scope, is insufficiently underlined in this report, even if it was frequently touched upon by participants in the conference.

In the introductory section, "Towards New Directions in the Dialogue of Music Cultures," Max Peter Baumann lays out the scope and intent of the work. He even includes a graphic model for how the relationship between policy maker and ethnomusicologist might play out. Unfortunately it does not really seem to work, not because of any fault in the scheme but because, I believe, the actual engagement of ethnomusicologists has as yet been very slight. We are not yet at a point at which ethnomusicologists are regularly and routinely sought for counsel. While

Baumann urges intra and inter dialogue and cross-cultural understanding, most of the essays in the collection neglect the cultivation of a language for dialogue with the policy makers. Of course, there are references to the importance of this kind of dialogue throughout the work, but most of the theoretical and anecdotal information focuses on the ethnomusicologist in dialogue with a culture and less on the effectiveness of the feedback which he or she can provide.

We are immediately given a sense of the breadth of the interstices between policy and culture in Hans-Peter Reinecke's opening essay, "Musicology in the Dialogue of Cultures." We are brought up with a start as he refers to the all-women's orchestra organized by the commandant at Auschwitz-Birkenau and directed by Gustav Mahler's niece. The scope and variety of juncture points between policy and music is vividly etched in here and throughout the volume.

Baumann also contributed the opening essay in the main body of the work, one of the key papers in the volume. Here he excellently and clearly maps out the context of music as culture and draws an outline of the entire volume. After reflecting on the various high level conferences on the role of culture and policy organized by such agencies as UNESCO, he asks whether ethnomusicologists are lost in their Ivory Towers, or do they believe that their work is unrelated to these practical problems. Indeed, ethnomusicologists have been engaged for so long in the attempt to establish and validate the discipline that the practical applications the discipline could effectively offer seem to have gone virtually unheeded. I continue to hear John Blacking's words ringing in my ears, "Ethnomusicology, for what?" Unfortunately, the gauntlet hurled by Baumann is not taken up, nor is it echoed other than but weakly in the final closing discussion.

Oskár Elsček's "Traditional Music and Cultural Politics" is an impressive tour de force, covering much of what has been going on in Europe, east and west. Elsček paints a broad, vivid picture, of necessity one with only spots of detail. Still, there is an underlying basis here for considering how policy transects tradition, and his passing remarks on what is currently going on in the U.S. are cogent and to the point. Here is one essay which speaks to (and, one would wish, might also be read by) policy makers.

Linda Fujie offers a comparative report on the Folk Arts Program of the National Endowment for the Arts and the Cultural Properties Protection Division of the Agency for Cultural Affairs in Japan. Only in passing does she mention that the Japanese policy is the precise opposite of the NEA policy. Culture, as defined by the Japanese Ministry of Culture, is limited to those who are ethnically Japanese and who pursue only Japanese arts. Thus ethnic Chinese, Koreans, South East Asians, and the now numerous imported laborers from the Third World are excluded by policy. It is noteworthy that the recently re-acquired Ryukyus are now considered Japanese, at least in terms of official ministry policy.

Much of what has happened at NEA, on the other hand, has been the result of a lack of general cultural policy in the United States: the endowment's policy becomes national policy by default. The endowment was established during the 1960s as a result of direct pressure on Congress and the Executive Branch by the large arts organizations—symphony orchestras, opera companies, and major museums—which were seeking a type of governmental support similar to that already enjoyed by arts organizations in many other nations. Only later, as something of an afterthought, was it realized that other cultures existing in the U.S. were being ignored. The standards (boards of directors, regular performance seasons, etc.) which had been set up to ensure a high level of quality on the part of grantees, worked when these grantees were the country's major opera companies, but quite naturally a Chinese opera company could not compete on these terms, nor would a panel called together to review opera likely be qualified to evaluate the merits of a Chinese opera company.

It became apparent that equitable and responsible review of these applications would require that they be assessed, to the degree possible, in terms of the values of their own particular culture; thus, in the Folk Arts Program the cultural context of each applicant was considered a major factor in the review of grants. This was a policy designed to emphasize the diversity of cultures in the U.S. by recognizing them and celebrating this uniqueness. It was also designed to prevent the same mainstream Western arts organizations of the country from dreaming up "culturally diverse" projects as a means of getting more grant funds. By contrast, the Japanese Ministry of Culture only funds proposals that deal with Japanese culture and not the cultures of the various ethnic minorities living in Japan.

Gabriele Berlin gives a fascinating report on the work being done in cultural centers established for the Turkish minority in Berlin. Here we note something that, ideally, could be happening in the many U.S. cities currently gripped by inter-ethnic strife, not to mention all those areas of Europe caught up in similar crises after the dissolution of the East Bloc. What is so impressive,

and at the same time so simple, is that the Turks are being treated not as people with no culture of their own, but as people with a different culture. Germany in 1992 had a Turkish population of 1,779,586, with 138,738 in Berlin, almost entirely in the former West Berlin. In one central district the Turkish population is 29%, showing an ethnic balance that resembles those for many U.S. cities. Would that we could endorse and embrace such a concept more easily in the U.S. and that in places like Japan there were some recognition of the positive aspect of cultural difference.

Jan Ling's essay on the interrelationship between ethnomusicologists and state policy is a unique example of this kind of working relationship between ethnomusicologists and the subject of their work, the society in whose culture they are engaged. While there remain all those difficult questions about the ideal role of the ethnomusicologist, objective observer or even an active one, as opposed to the role as guide and teacher and critic, nonetheless Ling's essay presents a refreshing view of the utopian possibilities yet within our reach.

There are numerous essays in the collection well worth reading on which I have withheld comment from fear of straying off on every path they present. I mention only the fascinating look at the history of recent China and U.S. cultural exchange by Chou Wen-Chung, the Japanese ATPA project and all that led to it by Tokumaru Yoshihiko, Veit Erlmann's intriguing history of the recent political uses of popular music in South Africa, the important issues surrounding recording rights and recent appropriations by the masters of global ethno-pop, the update on and next-to-last-minute look at recent Russian research, and the intriguing assumptions and value criteria presented by the selection of music for the Voyager Interstellar project.

Fascinating in particular is Rudolf Brandl's account of his work in Greece, experiences which ring true, I believe, for very many of us, involving the difficulties that result from aligning oneself with one informant-friend as opposed to another, the misunderstanding and suspicions that arise out of recording in the field, and so on. Perhaps the most memorable thought in the entire volume of essays, for me at least, comes from Brandl. When in the course of explaining how the ethnomusicologist, often unwittingly, becomes drawn into the validation of the artist with whom he or she is working, he describes an incident in which one musician whom he had recorded is talking with another who wishes to be recorded and the first musician tells the second, "Go find your own ethnomusicologist." I think here at last we may have stumbled upon our real purpose.

ROBERT GARFIAS

Manuel, Peter (editor). *Essays on Cuban Music, North American and Cuban Perspectives*. Lanham, Maryland: University Press of America, 1991. xvi, 327 pp., music, glossary, index.

Cet ouvrage est un recueil d'articles importants déjà publiés en espagnol ou en anglais, dont la plupart sont épuisés depuis longtemps ou difficilement accessibles.

Dans son introduction, Peter Manuel regrette le caractère éphémère des publications cubaines, en général épuisées quelques semaines après leur parution; mais il déplore surtout le blocus, l'ostracisme ainsi que l'arrogant chauvinisme qui se manifestent encore aujourd'hui aux États-Unis à l'égard des publications cubaines. Il en éprouve une grande honte, prenant clairement position en faveur des réalisations de la Révolution cubaine, non sans rester critique quant à certains aspects de la politique intérieure de ce pays.

L'ouvrage est divisé en trois parties: la première est consacrées aux points de vue descriptifs cubains sur la musique traditionnelle et populaire cubaine; la deuxième, plus analytique, examine les conditions d'existence et de survivance de la musique cubaine à New York; la troisième se penche sur les rapports entre socialisme, nationalisme et musique à Cuba.

Le premier article d'Argeliers León dresse un panorama des musiques populaires et traditionnelles<sup>1</sup> et fixe les frontières entre les catégories suivantes: 1. Musiques rituelles afro-cubaines et chants campesinos; 2. musique populaire cubaine «cultivée» conditionnée par l'environnement urbain; 3. musiques traditionnelles nées de ce même environnement. Il fait ensuite l'inventaire historique et musical des formes et danses populaires et examine les conditions de leur évolution. C'est un bon texte d'introduction écrit par un des auteurs les plus qualifiés dans ce domaine.

Le texte suivant est de Rogelio Martínez Furé, «Le tambour», déjà publié en espagnol en 1979, mais aussi partiellement en français dans la revue *Présence africaine* en 1968 (n° 65: 39-50). L'auteur y raconte l'histoire du tambour à Cuba et ses avatars au cours des siècles, notamment