

## GUEST EDITOR'S PREFACE

The articles in this Yearbook reflect two themes of the Thirty-fourth World Conference of the ICTM, held in Nitra, Slovakia, 1997, that is, "Music and Dance as Identity Markers in Multicultural Societies," and "Crossing Boundaries — Redrawing Boundaries in Music." It is my conviction that our discussions benefit most from a marriage between knowledge of cultural details and theoretical expertise. I am very pleased that we have some fine articles, discussing concepts like "globalization/localization" and "folk/classical," in which both the author's thorough knowledge of the local culture and of theoretical expertise are used.

In the process of editing this Yearbook I realized once more how varied our approaches to the study of music are. Manuscripts were judged according to their value within a particular tradition. In this volume you will find some of those traditions represented, for instance, articles that very much focus on music-as-sound and articles that take an almost exclusively anthropological approach. Have I done justice to each of these scientific cultures in my choice to publish particular articles and not accepting others? I hope that articles that did not fit into this Yearbook will benefit from the discussions between the author, referees and editor, and eventually be published. These discussions are not public, but important for our discipline.

During the conference we also celebrated the fiftieth anniversary of the IFMC-ICTM, and we were very fortunate to have Bruno Nettl delivering the keynote address "Arrows and Circles: An Anniversary Talk about Fifty Years of ICTM and the Study of Traditional Music." His address is the first contribution to this Yearbook. Bruno Nettl asked himself what we have learned over the last fifty years. Have we re-invented the wheel, or have we moved forward? He concludes that over the first fifty years of ICTM we have seen lots of continuity but also some change, which he sees mainly in the field of our attitudes. Although we and organizations such as the ICTM have played only a very modest role in the world of humanly organized sound, we have contributed to a wider understanding of the diversity of the world's music. That is some achievement. In the second period of fifty years we should therefore go on with our work "with energy and passion, and with concern for both substance and method, for scholarly and human values."

Veit Erlmann discusses the related processes of globalization and localization. He points out that the production of locality, and the various practices and ideologies associated with it, often only emerges in critical response to forces posing a threat to communities and their identity. The *isicathamiya* music and dance of Zulu speaking migrant workers in South Africa is taken as an example. In song and dance the "unhomeliness" is expressed, a condition in which the border between home and world becomes confused. *Isicathamiya* performers give an alternative for the "unhomely" and bring to a standstill the restless re-location and re-definition of people, things and meanings, by telling about the "homely" past and future of collective identity.

In his article about “tunes” or “melodies” in South Indian music, Matthew Allen shows the problematic character of a term like “classical” music, or as Nettl calls it in his keynote address: “this dichotomy, between folk and art music, [which] may be our oldest.” Allen argues that until the beginning of the twentieth century, musical practice in Southern India showed a continuum from court to village, mediated by the temple. This continuum became then obscured by relocation of the performance tradition to an urban setting and evolution of a classicist discourse within the Indian nationalist movement. This article is an excellent example of how detailed analysis of a musical concept like “melody,” combined with a discussion of the social context in which it exists, leads to much insight.

T.M. Scruggs examines the inter-relationship of state policy and social realignment at a time when Nicaraguan society was changing rapidly, during and immediately after the period of the Sandinista Popular Revolution (1979-90). He focuses on two case studies of music and dance performances associated with indigenous identity. In both cases state cultural invention had a distinct effect upon the tradition and its performers. Music and dance were used by all parties as tools to transform one reality into a new and different one. Scruggs concludes that, despite the misguided nature of certain aspects of Sandinista cultural interventions, these interventions “helped to neutralize the worst ethnically and class-based prejudices.”

Sean Williams discusses the construction of gender in Sundanese music. The Sundanese perceive performance stages and musical repertoires along the lines of gender, as they do with their homes. A stage is “neutral territory” where men and women can meet, similar to places in Sundanese houses, where, for instance, ritual feasts and musical rehearsals take place. Williams describes women on a performing stage as “hosts for their male guests.” On stage women sing, but seldom play musical instruments. However, an increasing number of women are very good instrumentalists. On the other hand, songs that were exclusively sung by women before are now also sung by men. Men and women have to refine their places as “guests” and “hosts.”

In her article about the popular Indonesian song “Bengawan Solo” Margaret Kartomi briefly describes the history of the song and its Javanese composer, Gesang. The song was composed in the *kroncong* style in 1940, and became very popular in Indonesia during the Japanese occupation and the independence struggle against the Dutch thereafter. “Bengawan Solo” became also popular outside Indonesia. Kartomi discusses several recordings, including Japanese and Chinese versions. The song is widely known in Southeast and East Asia, and — if needed — it qualifies as a regional symbol.

The last article by Corinna Kramer and Leo Plenckers is an analysis of the structure of the *saeta flamenca* in Southern Spain. The songs are sung during processions, and the lyrics deal with the suffering of Christ or the grief of his mother Mary. In this article 30 recorded songs are analyzed. The musical models are defined and also the modal characteristics that constitute the basis for improvisation. The structures of the different types of *saeta flamenca* remains unresolved.

With limited space available for articles, choices had to be made. I am very grateful to all the unnamed referees who assisted me in this process,

and who greatly contributed to the quality of the Yearbook. Last but not least I thank the editors for their help, and especially Dieter Christensen for explaining to me the Yearbook's tradition, and at the same time allowing me much freedom in editing this volume.

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