

ICTM 1989

Duke University

DURHAM
NORTH CAROLINA
27708

DEPARTMENT OF MUSIC
6695 COLLEGE STATION

TELEPHONE (919) 684-2534
telefax 919 684 3200

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Re: Work session of our Study Group in Schladming

Dear Colleagues,

My call for contributions to our study session in Schladming yielded three papers. Unfortunately, one of the authors will, in all likelihood, be unable to come. The other two have sent their abstracts and I enclose them with this letter.

Our session will begin Friday, 28 July, 9:30 and last until noon. I asked for two slide projectors (27:36 mm).

the tentative schedule will be

- 9.30 Voutira: Zur Deutung des Tanzes "Romeika"
- 10.00 Vierimaa: Medieval frescoes
- 11.00 short break
- 11.15 short slide presentations

You recall that the purpose of the session is to discuss questions of method. To make the most of it I suggest that other participants bring one slide (maximum two slides) to the session and explain briefly what methodological problems their example poses. These presentations should not be longer than five minutes or so; the main purpose should be to instigate discussion on method.


Everyone who is willing to bring one picture for discussion is kindly asked to tell me as soon as possible and indicate the title and origin of the picture so that I can think about an order of presentation.

At our last meeting in Orta, one participant regretted that there did not seem to exist much literature on questions of method in iconography (in particular iconography of non-Western and folklore sources). I am presently writing a short article on iconography for the New Grove Handbook of Ethnomusicology. I will have a few copies to spare and will be glad to send to every active participant (i.e. who intends to discuss a picture) a copy of the my draft.

Unfortunately we shall have in my department a change of secretaries with a gap of several months. To avoid problems I should have your answer by May 22 (the departure of my secretary), if possible earlier. The secretary will open your letter and forward it to me and send you the Grove-draft. Please address this correspondence to me, by adding ICTM to my name: Tilman Seebass (ICTM).

I shall leave Durham on May 18th. My summer addresses are on the verso of this letter.

I hope to see so many participants at our session that the room will be too small!

Very sincerely yours, 

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
Study Group for Musical Iconography ----- Prof. Tilman Seebass, Chairman

Neugriechische Musik aus europäischer Sicht. Zur Deutung des
Tanzes "Romeika".

Von der Mitte des 18. bis zum Ende des 19. Jhs. findet man in der europäischen Reiseliteratur über Griechenland Darstellungen, sowie Werke reisender Künstler, die einen Tanz mit dem Titel "Romeika" wiedergeben. Ein Tanz mit dieser Benennung ist aber in der neugriechischen Tradition und Kunst unbekannt. Daraus ergibt sich die Frage, ob es diesen Tanz überhaupt gegeben hat.

Es handelt sich um ein Beispiel, wo die Kombination von Auskünften aus dem Bereich der Texte, der Bilder und der Musik dazu führt, das komplizierte Netz der wechselseitigen Beziehungen zwischen Vorbildern in diesen Gattungen zu untersuchen und ihre Bedeutung angesichts der hermeneutischen Fragen zu entdecken.

Zunächst werden die schriftlichen Quellen überprüft (wann der Tanz zum ersten Mal erwähnt wird, in welchem Zusammenhang er zum Altertum steht, usw.). Es folgt eine typologische und ikonographische Untersuchung der Darstellungen, welche die Probleme des Entwurfs, der ästhetischen Einstellung und der Haltung der "Europäer" gegenüber der Neugriechen behandelt. Die Möglichkeit einer parallelen Auseinandersetzung von musikalischen Transkriptionen dieses Tanzes erlaubt die Auskünfte von Wort und Bild zu verifizieren.

Thessaloniki, März 1989

Alexandra Goulaki-Voutira

Assistant Professor für Kunstgeschichte
der Aristoteles Universität Thessaloniki

Irma Vierimaa. Abstract

What do Finnish medieval frescoes tell us about music?
some methodological problems in musical iconography.

My paper will deal with methodological problems on a rather practical level - what kind of information about music can one get from medieval art, by using different methods. My main problem is whether the paintings reflect reality or not. In religious art this question is often difficult to answer, for things that no man has ever seen have been given a form derived from visual reality.

I will "read" two Finnish medieval paintings from three different points of view: firstly, with the eyes of an art historian, secondly, with those of a musical iconologist and thirdly using a more semantic method. I will try to distinguish different levels of meaning in the paintings with the help of terms derived from or inspired by semiotics and the study of literature.

Iconology has been used successfully to analyse medieval and renaissance art. The principles and difficulties of this method have been described very well and I will briefly describe them. The situation is not the same with the iconology of music, which still waits for a theoretical study of its methods. In this connection I will set out the methods used by Reinhold Hammerstein in his studies of medieval music.

In the study of literature has been developed a hierarchical model for the analysis of the text-structure. I will build a similar model to analyse works of art. The model - which is still under development - can be put into words in following way: a work of art shows how people act in a fictional world. The model can be more complex and contain many different fictional worlds either in interaction or not. One can also discover signs of things that belong to the world of the "viewer", the special ways in which the work of art is connected with a particular story or message that is outside the realm of the characters depicted.

My examples will be two Finnish medieval murals. "The Assumption of The Virgin Mary", from the Franciscan church in Rauma and "Man playing The Bagpipe" from the parish church of Taivassalo.