

ICTM Study Groups: Origins and Issues

Don Niles

In his preface to a publication by the ICTM Study Group on Applied Ethnomusicology, Secretary General Stephen Wild observed that “study groups are the lifeblood of the ICTM” (Wild 2010:ix). Anyone familiar with the Council today would hardly disagree, with diverse study groups busy organizing symposia, publishing books, discussing their activities at world conferences, and being open to all ICTM members. Yet, study groups have not always existed within the Council and have a rather uncertain origin, and some have had a limited lifespan.

Here I explore the origins of study groups, a discussion that is not as straightforward as might be expected, particularly because their naming has not always been so and their ancestors are seldom recognized today.

What is a study group?

Study groups consist of Council members with a shared interest on research subjects that may be of a general, broadly universal nature, or that are tied to specific geographic regions. Thus, Pettan (2014:98) differentiates between study groups that have a topical focus and those that have a geographic one. The latter are a more recent development. Of the twenty-five study groups in existence at the end of 2020, eleven are geographically oriented. While the first such group—the Study Group on Historical Research on African Music—was short lived (1965–1968), the 1979 establishment of what is presently called the Study Group on Music and Dance of Oceania led to many other study groups focussing on geographic regions.¹

Members of study groups gather in regular or occasional scholarly meetings, now called symposia,² to present papers on subjects of mutual interest. Proceedings from

symposia are often published, but other publications not linked to symposia may also be produced, such as Festschriften celebrating the accomplishments of scholars. World conferences today provide opportunities for study groups to display their publications and hold business meetings to attract new members and discuss their activities, but symposia themselves are not held at world conferences. Their steady growth, particularly from the 1980s, can be seen in figure 1.³ A noticeable increase in groups with a geographic focus is evident in 2006, when their numbers jumped from 25% to 40% of all study groups. Since then, the percentage has been between 38% and 48%.⁴

But the importance of study groups to the future of the Council was already clear to some members at an early date. In 1966, just four years after the generally accepted date for the establishment of the first study groups, there were six study groups. In a report prepared in his capacity as chair of the Planning Committee (and chair of one of those first groups), Erich Stockmann presciently saw the future of the Council in study groups:

Special attention is to be given to the committees and study groups for whose work the IFMC forms the appropriate organizing frame. In recent years they have developed remarkably active and successful work. It has been clearly shown that many members of the IFMC welcome just this kind of co-operation and are disposed to collaborate to the best of their ability ...

of the term “symposium” well predates this formalization, such gatherings were often simply called “meetings.”

- 3 As an indication of their importance to the Council’s future, a proposed reconstitution of the Board included that the chairs of the four study groups existing at the time (including that for the Committee on Radio/Television and Sound/Film Archive) be made ex officio members of the Board (*BIFMC* 37, Oct 1970:15). However, such a change was not carried out.
- 4 The grouping of study groups with one focus or the other is fairly straightforward; but note that those concerning the Arab, Slavic, and Turkic worlds focus on geographic areas where speakers of those languages predominate. However, while the study group on *maqām* suggests a particular geographic region, it is concerned with a specific type of musical structure within that region, hence I consider it topical. For discussion of these differences, I appreciate discussion with Svanibor Pettan.

1 Pettan (2014) presents a detailed justification for starting a study group concerning Slavic music and dance. This group was established in 2015.

2 The use of “symposium” was only formalized in the “Terminology for Study Groups and National/Regional Committees,” ratified by the Board in July 2011. While the use

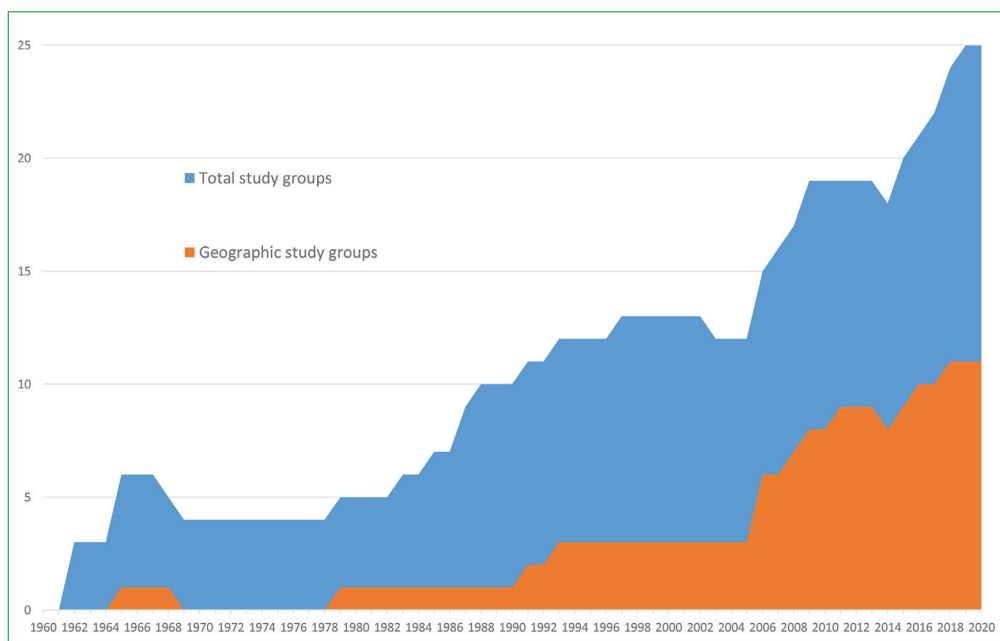


Figure 1. The number of study groups existing per year (1960–2020) in blue; those with a geographic focus in orange.

It should be stressed that these groups are working successfully without any financial support from the IFMC. Their activity has received interest and support from ethnomusicological research institutes ... The activity of the Committees and Study Groups must become the focal point of the work of the IFMC in the next few years. (“Report of the Planning Committee on the situation of the IFMC,” 10 Jul 1966:2–3)

The first study groups

Deciding which was the first study group is not a simple task. For example, according to the website of the Study Group on Ethnochoreology,⁵ it is. And, in an article by Erich Stockmann, those for ethnochoreology and for musical instruments can both claim to be the first (Stockmann 1983:9; 1985:3–4). Yet, by 1970, when “Chairmen of Study Groups” were listed for the first time on the inner covers of *Bulletins*, there were three (using their most-recent names): historical sources, musical instruments, and analysis and systematization of folk music (*BIFMC* 37, Oct 1970:inside back cover). And, as will be shown below, other sources have slightly different listings. In some ways, all of these sources are correct, since much has to do with how “study group” is defined and how strictly the use of that name is enforced; but, it could also be argued that all of these sources are actually wrong.

Stockmann has observed that

In the 1960s, dissatisfaction with the activities of the Council began to grow, particularly because of the few opportunities for intensive discussion and collaboration, and also because of the lack of continuity in the treatment of central research problems. Study Groups were then created to handle subdisciplines of folk music research and to attempt to solve particular scholarly problems. (Stockmann 1976:13)

Yet, I suggest that the desire to have greater “opportunities for intensive discussion and collaboration” on certain subjects than could be provided by conferences was evidenced more than a decade earlier, with the establishment of the Radio Commission.⁶

The director of the “Folk Music Department” at Radio Zagreb⁷ prepared a proposal that recommended the establishment of a “special commission”⁸ of the Council to focus on folk music and broadcasting. The Board considered this request at their pre-conference meeting in Opatija, Yugoslavia, in 1951. Enthusiastically approving it, the Board decided to place it before the General Assembly of members (EB minutes, 7th meeting, 6–7 Sep 1951:§94).

⁶ For similar ideas about the origins of study groups and invaluable descriptions of this period in the life of the Council, see Elschek’s chapter in the present volume.

⁷ Presumably Nikola Sabljari, “Director of the Section for Popular Music of Radio-Zagreb,” (*BIFMC* 5, Nov 1951:5).

⁸ Misreported by Karpeles more than twenty years later as recommending the establishment of a “committee,” rather than a “commission” (Karpeles 1972:27)—perhaps reflecting that even Karpeles could get the terms confused. Karpeles’s autobiography and her biography note the importance of this commission as well, although observing that the resolution was not to be implemented until 1952 (Karpeles [1976]:232; Pakenham 2011:227–228, 230).

⁵ <http://www.ictmusic.org/group/ethnochoreology?page=1> (accessed 20 Jan 2021).

During the conference, Paul Collaer (director, Belgian National Radio Broadcasting, Brussels) presented a paper that concluded by noting his station's highly successful bimonthly programme on different musics of the world. Listeners wanted such activities to extend to other stations, and Collaer hoped to organize coordinated international broadcasts. This radio station had begun systematic recording of Belgian musical traditions, which was extending to the Belgian Congo as well (Collaer 1952). Following Collaer's presentation, the resolution from Radio Zagreb was presented at the closing session of the conference on 13 September 1951. The resolution would promote the kind of work outlined by Collaer, as well as assist in the exchange of recordings and organize conferences "for the discussion of matters concerning folk music in radio performances"; the resolution was agreed to by conference participants (*BIFMC* 5, Nov 1951:16). And so, the first special grouping within the IFMC devoted to a specific area of interest was established.

At the 1952 conference in London, it was strongly recommended that a committee (or sub-committee) be established to follow through on the activities outlined the previous year. The Board then adopted further resolutions and proposed a membership that would lead to its establishment (EB minutes, 10th meeting, 20 Jul 1952:§117; *BIFMC* 6, Sep 1952:7–8).

From an initial Radio Commission (1951) and then Radio (Sub-)Committee (1952), other names were adopted as the need expanded—Radio and Record Library Committee (1961), and, finally, a Radio/Television and Sound/Film Archives Committee (1966)—establishing it as an essential group within the Council. When there were many challenges to the continued existence of the Council, Karpeles would note that the most important work of the IFMC was its journal and the Radio Committee, and these must be kept going, with even increased activities for the committee (AC minutes, 15th meeting, 21 Apr 1966:§142).

But people, times, and organizations change, and the Board decided to dissolve the committee as "no longer congruent with ICTM objectives and policies" (EB minutes, 62nd meeting, 13, 15 Aug 1983:§1084; *BICTM* 63, Oct 1983:20).⁹

While I argue that the Radio Committee must be considered a precursor to study groups, it never became a study group, even though it sometimes got grouped with them and was even occasionally mistakenly called

one (e.g., *BIFMC* 37, Oct 1970:15). Nevertheless, like study groups, it held meetings at which papers were presented and the *Bulletin* frequently featured lengthy overviews of these meetings, somewhat akin to proceedings. While participants may not have reported on any research (such as what usually happens at study-group symposia), they discussed issues regarding the broadcast of folk music, overviews of music from particular regions, and challenges of presentation—all activities of relevance to the interests of the Council, at least during much of its existence. Perhaps the most striking difference from study groups today is that participants at Radio Committee meetings represented organizations.

Further support for the relevance of the Radio Committee to any discussion of study groups will be given in the section on the origins of the Study Group on Ethnochoreology below, but first another diversion on terminology.

TERMINOLOGICAL FLUIDITY

As noted in the discussion above, the group concerned with broadcasting was originally proposed as a commission, but later renamed as a committee. Yet, these terms do not seem to be clearly differentiated in any Council documents available to me; although as will be shown below, the difference in name is exploited when the Folk Dance Commission is replaced by a Folk Dance Committee with a different approach to membership.

When reading Board documents of the 1960s, it is clear that a "bureau" consists of the executives of a commission or a committee, for example, the chair, secretary, member representing the Executive Board, etc. (e.g., EB minutes, 23rd meeting, 23–24 Jul 1960:app. D). And, other divisions of a commission or committee are occasionally called sections, subgroups, groups, and study groups. There is considerable fluidity in such usage and a lack of a consistent hierarchy; hence, not too much can be read into a particular usage without understanding its context, and sometimes that is not presently possible.

That the terminology even became confusing for Board members is evident in their recommendation that a distinction be made between committees and study groups (EB minutes, 33rd meeting, 14–17 Jul 1965:§439d). It does not appear that such a distinction was ever formalized or included in the minutes.

FOLK DANCE COMMISSION → STUDY GROUP ON ETHNOCHOREOLOGY (1960–PRESENT)

The first mention of any specific group within IFMC to focus on dance appears to be from 1959,¹⁰ immediately

9 Indeed, its importance grew considerably so that a brochure for the committee raised the Board's concern because it inaccurately suggested that the committee was an independent body within IFMC (EB minutes, 38th–39th meetings, 1–3 Aug 1968:§499). Also see the chapter on the committee in the present volume.

10 However, at least as early as 1957, Karpeles was communicating with Felix Hoerburger about the possibility of a commis-

after a reconsideration of the previously established Radio Commission.¹¹ In their first meeting, the Advisory Committee minutes report:

6. FORMATION OF A RADIO COMMISSION

The Secretary's proposals were considered and certain alterations were recommended, including the use of the term "committee" instead of "commission." For details of the proposed constitution of the committee as amended (see Appendix A).

7. FORMATION OF A DANCE COMMISSION

Provisionally agreed to recommend that a dance commission be formed somewhat on the lines of the Radio Committee but that the matter should be given further consideration (see Appendix B). (AC minutes, 1st meeting, 3 Dec 1959:§7)

While only the appendix concerning the Radio Commission is available in those minutes, the Advisory Committee later decided that the establishment of a Dance Commission should be decided by the Board (AC minutes, 2nd meeting, 5 Apr 1960:§12c). As such, appendixes about both commissions are attached to documents for the Executive Board when they met a few months later in Vienna. They are almost certainly what would have been presented in 1959.

The documents are strikingly similar. The main difference is that one concerns the "reconstitution" of the "Radio Committee" (EB minutes, 23rd meeting, 23–24 Jul 1960:app. C), while the other concerns the "formation" of a "Folk Dance Commission" (ibid.:app. D); that is, the former is for a group already in existence, while the latter is for the establishment of a new group. Otherwise, both proposals establish groups that:

1. consist of representatives of relevant organizations, two members appointed by the Board, and the Board's secretary and treasurer as ex officio members;
2. make recommendations to the Board on matters of their areas of concern;
3. meet at least once a year;
4. have a bureau of chair, secretary, and possibly one other member, in addition to one member appointed by the Board;
5. may appoint "ad hoc working parties" as occasion demands.¹²

sion concerning dance (see chapter in this volume by Foley et al. on Karpeles's contribution to dance research and the Council).

11 Further invaluable information by an insider to many events in the history of the Study Group on Ethnochoreology, and a slightly different interpretation of some aspects, is given by Giurchescu (2005; 2007; 2014).

12 Slightly revised versions of both documents appear in *BIFMC* 18 (Sep 1960:18–19), reflecting some changes from discussion at the General Assembly and the post-conference Board meeting.

While the topics the two groups would be expected to comment on are more detailed for the Radio Committee, there is little else of difference between the two proposals. The bulk of Radio Committee members would be representatives of radio organizations that are corporate subscribers¹³ of the Council; while for the Folk Dance Commission, they would be representatives of folk-dance organizations, appointed by the Board in consultation with the national committee or liaison officer in the country concerned. Considering the similarity of the structure and activities of the two groups, any difference between a commission and a committee is befuddled. The Council agreed to the proposals (EB minutes, 23rd meeting, 23–24 Jul 1960:§282). The potential creation of "ad hoc working parties" in both proposals is significant, as this might also have encouraged the establishment of study groups as we know them today.

At the post-conference Board meeting in Vienna, it was noted that the General Assembly had asked for the Folk Dance Commission to also include "individual experts" in its composition, not just representatives of organizations. The Board hoped that Felix Hoerbuerger (Federal Republic of Germany) would take an active part in the work of the Commission (EB minutes, 24th meeting, 28 Jul 1960:§295).¹⁴

The Secretariat subsequently wrote to twenty-four national committees and liaison officers seeking recommendations for membership in the commission, but only seven replies were received. Hoerbuerger was asked to introduce discussion on the commission at the Québec conference in 1961 (AC minutes, 3rd meeting, 13 Apr 1961:§20b). He complied (Hoerbuerger 1962) and, after the conference, the Board agreed that a small group including him would make preparations for the first meeting of the commission at the 1962 conference in Gottwaldov (EB minutes, 26th meeting, 3 Sep 1961:§319).

Consequently, this first meeting of the Folk Dance Commission took place on 18 July 1962,¹⁵ and the Board reviewed a report on it immediately following the conference on 21 July.¹⁶ A bureau of Hoerbuerger (chair),

13 An important source of income for the Council.

14 Dunin (2014:202) quotes a letter that Karpeles circulated internationally, promoting the Folk Dance Commission as a remedy to the relative neglect of dance in Council activities (letter from Karpeles, Feb 1961, ICTM Archive).

15 The printed conference programme and Giurchescu (2005:253) specify 17 July 1962; however, a report on the meeting (*BIFMC* 22, Oct 1962:23) and the EB minutes (28th meeting, 21 Jul 1962:§351) list 18 July 1962. A copy of the programme, apparently annotated by Karpeles, notes the meeting taking place on the latter date (ICTM Archive MS 10017, series 4, folder 33). This is the date used here.

16 Quite a full report of this first meeting is published in *BIFMC* 22 (Oct 1962:23–27). The meeting was also noted by Yurchenco (1962).

Roger Pinon (Belgium; secretary), Vera Proca-Ciortea (Romania), and Douglas Kennedy (UK, EB representative) was established. Of the projects proposed—surveying folk-dance activities, formulating a terminology, and establishing a film archive—“the Board thought it would be advisable for the questions of the survey and of terminology to be considered first by a small group” (EB minutes, 28th meeting, 21 Jul 1962:§351), both topics previously proposed by Hoerbürger in the *Bulletin* (1962).

While there is no mention of a “study group” per se at all, the “small group” focussing on terminology would later become the Study Group on Dance Terminology. The group included two members each from Czechoslovakia, Hungary, and Romania, reflective both of the importance of such work in these countries, but also the special circumstances for researchers in socialist nations, who were sometimes hindered by officials from participation in Council events (Giurchescu 2005:253; 2014:304, n. 3). At this same Board meeting after the Gottwaldov conference, two other groups, called “study groups” were born. See the sections on the Study Groups on Folk Music Instruments and on Folk Song Texts below.

Although the initial reports on the Folk Dance Commission meeting were very positive and encouraging, discontent was raised a couple months later in the Advisory Committee. Karpeles noted that there was dissatisfaction with the composition of the commission and perplexity over the election of the bureau. She suggested that perhaps the commission could be considered to have done its job by electing a bureau and other tasks. The Advisory Committee agreed to recommend to the Board that at the next conference,

instead of a Commission there should be special meetings for practical matters concerning dance, open to all members interested, and that appointments to the Bureau should, in future, be made by the Board although members could be asked to make recommendations. (AC minutes, 6th meeting, 4 Oct 1962:§48)

Opening it up to “all members interested” was crucial to the future of the group, whatever it would be called, and is certainly a distinguishing feature of present-day study groups in contrast to the Radio Committee of the time. The next Advisory Committee meeting reported that all four members of the commission’s bureau had agreed (AC minutes, 7th meeting, 13 Dec 1962:§59).

The *Bulletin* reported on all these proposed changes and that such “special meetings,” open to all members, would be held at the 1963 conference in Jerusalem, where changes in the constitution of the Folk Dance Commission would be considered, as well as their survey, dance terminology research, etc. (*BIFMC* 23, Apr 1963:3–4). A report of the Folk Dance Commission’s

business meeting, held 5 August, and its “sectional meeting of the dance (open to all IFMC members)” (figure 2), on 7 August, appeared in the following *Bulletin*. Although two out of the four bureau members could not be there, sixty Council members attended from eight European countries, as well as Ghana, Israel, and the USA. The four-page report is primarily filled with updates on various activities and four abstracts of papers, but the very first item in the report notes Karpeles announcing that the Board had been asked to enlarge the membership of the commission because it was not “sufficiently representative.” The Board further proposed that meetings for the discussion of dance should be open to all members; hence the commission would be terminated and a small committee appointed which would be responsible to the Board. Regulations were approved by those present and subsequently by the General Assembly (*BIFMC* 24, Oct 1963:21–24; see also *BIFMC* 26, Oct 1964:13).

The first *Bulletin* of 1964 announced that there would be a meeting of the Folk Dance Committee for committee members only at the Budapest conference in August 1964. But there would also be roundtable discussions on dance open to all conference participants (*BIFMC* 25, Apr 1964:1). For the first time, the secretary of the Folk Dance Committee, Pinon, is listed on the back inside cover, along with Board and Secretariat members, the chair of the Advisory Committee, and the secretary of the Radio and Record Library Committee. No “study groups” are included at this time.

At their pre-conference meeting, the Board agreed to the appointment of Hoerbürger (chair), Pinon (secretary), and Kennedy as members of the Folk Dance Committee for two years, and noted the committee’s co-option of Vera Proca-Ciortea (Romania) and Ernő Pesovár (Hungary) (EB minutes, 31st meeting, 16–17 Aug 1964:§397a). There is no mention of any study group associated with dance, but elsewhere the minutes note those for folk-song texts and musical instruments.

The conference programme lists a folk-dance session on the afternoon of 21 August 1964, with presentations by Hoerbürger, Proca-Ciortea, and Pesovár (*JIFMC* 17, pt. 1, 1965:4); only Hoerbürger’s discussion of the folk-dance survey was subsequently published (Hoerbürger 1965). While this session was open to all members, a meeting for just the committee, along with Karpeles and Wilhelmina D. Scheepers (the Netherlands) took place on 19 August.

The committee saw one of its main activities as:

the formation of Study Groups (such a group had already been formed to study the problem of dance terminology and was working actively under the leadership of Mrs. Proca-Ciortea). (*BIFMC* 26, Oct 1964:17)

Wednesday, August 7		16.00 — 19.00	
09.00 — 13.00	Session III POLYPHONY IN FOLK AND ART MUSIC 09.00 — 10.30 First part* Chairman: A.E. CHERBULIEZ (Switzerland) Ernst EMSHEIMER (Sweden): European Folk Polyphony Jacques CHAILLEY (France): Polyphonies Européennes Esther E. GERSON-KIWI (Israel): The Bordun Felix HOERBURGER (Germany): Haphazard Assembly as a Pre-Musical Form of Polyphony 11.00 — 13.00 Second part* Chairman: Robert WANGERMEE (Belgium) Spiridion PERISTERIS (Greece): Chansons Polyphoniques <u>Grégoires</u> Mantle HOOD (U.S.A.): Polyphonic Stratification in Javanese Music Hans TISCHLER (U.S.A.)*** Alexander RINGER (U.S.A.): Types of Polyphony	16.00 — 19.00	Session IV LITURGIES OF ORIENT AND OCCIDENT* Chairmen: Higiní ANGLÉS (Pontifical Institute of Sacred Music, Rome)/Eric WERNER (U.S.A.) Higiní ANGLÉS: Analogies between Spanish Folk Song and Gregorian Melodies Eric WERNER (U.S.A.): The Use and Stylization of Traditional Motives in Contemporary American Synagogue Music Günther BIRKNER (Germany): Psaume Hébraïque et Séquence Latine Hanoch AVENARY (Israel): The Hasidic Nigun — Ethos and Melos of a Folk Liturgy Leo LEVI (Israel): Traditions of Biblical Cantillation and Erphonetics Nikolai KAUFMAN (Bulgaria): Jewish and Gentile Folk Song in the Balkan and its Relation to the Liturgical Music of the Sephardic Jews in Bulgaria Bence SZABOLCSI (Hungary): Hebrew Recitative-Types in Hungary Johanna SPECTOR (U.S.A.):**
14.00 — 16.00	IFMC RADIO AND RECORD COMMITTEE Discussion on techniques and problems involved in the presentation of authentic folk music programmes for audiences to whom the language and musical idiom are unfamiliar, with special reference to the presentation of Oriental music to Western audiences and vice versa. TRAN VAN KHE (Vietnam) Claudie MARCEL-DUBOIS (France) Mats ARNBERG (Sweden)	21.00	LECTURE-DEMONSTRATION: Types of Bible Cantillation and Traditional Music of the Various Communities in Israel (presented by E. GERSON-KIWI)***
14.00 — 16.00	SECTIONAL MEETING ON THE DANCE (open to all IFMC Members) Felix HOERBURGER (Germany), Vera PROCACIORTEA (Roumania), Raina KATZAROVA (Bulgaria), Fred BERK (U.S.A.), Roger PINON (Belgium) , Gurit KADMAN (Israel)**	Thursday, August 8	08.30 — 13.00 TOUR OF JERUSALEM
	* discussion 12.20 — 13.00, after second part ** titles of communications see attached separate schedule *** title to be announced	15.00 — 17.00	Session V IMPROVISATION AND ORNAMENTATION IN EASTERN AND WESTERN MUSIC Chairman: Arnold BAKE (Netherlands and U.K.) Paul COLLAER (Belgium): La Migration du Style Melismatique Oriental vers l'Occident Zaven HACOBIAN (Iran): L'Improvisation et l'Ornementation en Orient et en Occident
			* formerly session V, resp. IV ** title to be announced *** at the Wise Auditorium, Hebrew University Campus

Figure 2. Programme from 1963 world conference in Jerusalem, with annotations apparently by Maud Karpeles. On 7 August, note the “sectional meeting of the dance (open to all IFMC members)” at the same time as the meeting of the Radio Committee (ICTM Archive MS 10017, series 4, folder 33).

Apparently for the first time, a “study group” (explicitly named as such) was mentioned as being a subsection of the Folk Dance Committee. Many more details on the history and work of the study group can be found in this volume, but I will conclude this section noting a few issues germane to my general discussion.

Over the next three years, terminological fluidity continued, with the study group also occasionally being called a group or subgroup, but always seen as part of the Folk Dance Committee. The study group held its first three conferences in 1965: Getlow, German Democratic Republic (January); Strážnice and Veselý, Czechoslovakia (July); Celje and Velenje, Yugoslavia (September). A public session at the latter meeting was attended by Executive Secretary Barbara Krader. Up to fifteen participants took part in each conference (*BIFMC* 28, Jul 1966:22). Many more conferences would follow: “between 1962 and 1967 the activities of the Subgroup on Terminology overpowered the Folk Dance Committee” (Giurchescu 2007:14, n. 13).

In a very useful overview of committees and study groups in the *Bulletin*, the Study Group on Dance

Terminology is listed under the Folk Dance Committee (*BIFMC* 30, Apr 1967:5). But then, in the report of the Board for 1966–1967, as published in the *Bulletin*:

The Board has decided to discontinue this Committee but to re-appoint the Group on Dance Terminology. Study Groups on specific subjects will be set up as occasion may arise. (*BIFMC* 31, Nov 1967:12)¹⁷

The Study Group on Dance Terminology was now free of any association with a committee.

The activities of this study group are reported with other study groups in the next *BIFMC* (32, Apr 1968:3–5) and in subsequent minutes of the EB (e.g., EB minutes, 38th–39th meetings, 1–3 Aug 1968:§501). Yet, when study-group chairs started to be listed in the inside covers of *Bulletins* (beginning with *BIFMC* 37, Oct 1970), it is absent, only to be included three years later as the Study Group on Terminology of Choreology, initially spaced apart from other chairs (*BIFMC* 42, Apr 1973), but included with them thereafter. A major report on their work regarding the structure and form

¹⁷ Unfortunately, Board minutes from the 1967 meetings are not available to me.

of folk dance was published the following year (IFMC Study Group for Folk Dance Terminology 1974).

While awaiting the answer to a query from the Board about the name of the study group (EB minutes, 51st meeting, 23 Aug 1976:§806), the Study Group on Analysis of Folk Dance was listed in *BIFMC* 49 (Oct 1976:inner front cover). Proca-Ciordea advised the Board that the correct name was the Study Group on Ethnochoreology (EB minutes, 52nd meeting, 11–12 Aug 1977:§835).¹⁸ And so it remains.

STUDY GROUP ON FOLK MUSIC INSTRUMENTS → STUDY GROUP ON MUSICAL INSTRUMENTS (1962–PRESENT)

In contrast to the quite complicated prehistory of the Study Group on Ethnochoreology, those for the Study Groups on Musical Instruments and Folk Song Texts are considerably simpler, since there were no pre-existing commissions or committees concerning these subjects.

The last day of the fifteenth IFMC conference in Gottwaldov, 21 July 1962, took place in the Hotel Moskva, the venue for entire conference. The Executive Board also met and established the first IFMC study groups that were explicitly named as such. According to the minutes of that meeting, §349 concerned future conferences. After considering possible venues for conferences in 1963–1965, the minutes record:

(d) Appointment of Study Groups

The CHAIRMAN tabled a recommendation which had been made to him by Professor PINON, Dr. VARGYAS and Dr. DAL concerning the formation of a working group of song text study. It was *agreed*, on the motion of Professor LAJTHA, that the formation of this group be approved and that Dr. Dal should be appointed Chairman with Professor Pinon and Dr. Vargyas as members of the Committee.

It was also *agreed* that there should be a similar group to study instruments with Dr. Erich Stockmann as Chairman and Dr. Picken and Mr. Elschek as members.

Appointments to the Committees of these two groups would be for one year, subject to renewal. (EB minutes, 28th meeting, 21 Jul 1962:§349d)

While the heading clearly refers to “study groups,” the text only notes a “working group” or simply “group.” (Also note that in usage at this time, “committees” appear to be the executives of the group, such as the chair and members. However, it also appears that these groups only consist of such members.) Nevertheless, the Board clearly established the Study Group on Folk Song Texts and the Study Group on Folk Music Instruments at this time, although their full names as such are not formally spelled out in the minutes.

But later at the same meeting, the Folk Dance Commission was considered and the Board advised that a “small group” with focussed activities be formed (EB minutes, 28th meeting, 21 Jul 1962:§351), as described above; this would eventually become a study group.

Hence at this one meeting in 1962, it can be claimed that the Board established three study groups, even though none of them is fully named as such.

Stockmann had prepared the research proposal for a group on musical instruments that was ultimately approved by the Board in 1962, and he also subsequently acknowledged the important support of President Zoltán Kodály in the process (Stockmann 1983:9; 1985:3–4). Stockmann, as chair of the study group, continued to organize activities well, and the 1964 conference in Budapest enabled Kodály to continue his support as president and as organizer: the study group met twice during the conference (*JIFMC* 17, pt.1, 1965:4).

Stockmann supplied regular reports to the Board on the activities of the study group, clarifying at one point that it “had been formed not to carry out research, but to organize special meetings, [such] as, ... the two held in Budapest ... It ... hoped to continue in this manner” (EB minutes, 33rd meeting, 14–17 Jul 1965:§439b). The Board’s satisfaction with the study group and Stockmann’s chairing of it resulted in the terms of both constantly being extended. Undoubtedly this was surely helped by the rich publications resulting from the study group.

Although referred to from the beginning as the Study Group on Folk Music Instruments, Board minutes from 1975 use Study Group on Folk Musical Instruments for the first time (EB minutes, 49th meeting, 12–13 Aug 1975:§782), and this was subsequently reflected in its listing in the *Bulletin* as well (*BIFMC* 47, Oct 1975:inside back cover). Board minutes later confirmed the name as SG on Folk Music Instruments (EB minutes, 51st meeting, 23 Aug 1976:§806), only to have this corrected at the next meeting as SG on Folk Musical Instruments (EB minutes, 52nd meeting, 11–12 Aug 1977:§830). This latter name continued until the change to the present SG on Musical Instruments in 2015 (EB minutes, 112th meeting, 14–15 Jul 2015:§6167).

Much further information on this study group can be found in the chapter on it in the present volume and articles by Stockmann (1976) and Michel (1991).

STUDY GROUP ON FOLK SONG TEXTS (1962–1967)

The other study group established by the Board with that for musical instruments in 1962 was “a working group of song text study,” recommended to Willard Rhodes as chair of the meeting by Roger Pinon

¹⁸ Giurchescu (2005:260, n. 4) notes 1978.

(Belgium), Lajos Vargyas (Hungary), and Erik Dal (Denmark). The Board approved the recommendation and noted that Dal should be chair, with Pinon and Vargyas as members of the committee of other officers. Appointments to the committee would be for one year, subject to renewal (EB minutes, 28th meeting, 21 Jul 1962:§349d).

Dal's report as chair of the Study Group on Folk Song Texts¹⁹ was presented at the next Board meeting, and the Board noted that the theme of the first roundtable session in 1964 would be "A type index of the European ballad," to be chaired by Vargyas (EB minutes, 29th meeting, 4–5 Aug 1963:§349d). While it doesn't appear that such a roundtable took place, "Methods of classification and lexicographical arrangements of tunes in folk music collections" was one of the two main themes of that conference. Dal continued as chair and three study-group meetings were held during the 1964 Budapest conference, with a detailed report written by Pinon (1965) on their activities and plans, particularly the indexing of European ballads that appear in at least two different linguistic areas. The Board reappointed the study group for another two years (EB minutes, 31st meeting, 16–17 Aug 1964:§§389b, 399; 32nd meeting, 25 Aug 1964:§418; Anonymous 1965:4).

A year later, the Board noted that D. K. Wilgus (USA) had been co-opted, and that a plan had been developed by Pinon to compile a type index of European ballad texts, but little was accomplished. Dal had to resign as chair because of other work, but would remain in the group. Karpeles hoped a chair could be found who had a supportive organization. There were only four members of the study group, and their work was encouraged by research centres in Germany, Sweden, and the USA. Barbara Krader, executive secretary, was asked to write to them, asking what they had done and their plans for the future (EB minutes, 33rd meeting, 14–17 Jul 1965:§439a; Pinon 1965).

By the following year, the attitude towards the study group had changed significantly. Krader reported individual members of the group had been invited to meet at Freiburg im Breisgau²⁰ in autumn 1966, but without consulting the Council. It was also suggested that the group become a committee of the International Society for Ethnology and Folklore (SIEF), which had been established in September 1964 and grew out of the earlier Commission des arts et traditions populaires (CIAP), an organization of considerable importance to the early days of IFMC. The Board agreed that "the

work of this Study Group was not a direct concern of the IFMC," but if the group wanted to leave the Council, they had to formally request it (EB minutes, 34th meeting, 25–26, 30 Jul 1966:§462a).

The *Bulletin* reported that the group's "continuance, as a group in IFMC is under consideration" (*BIFMC* 30, Apr 1967:7). The next issue noted that the "Study Group on Folk Texts" had indeed met in September 1966 in Freiburg im Breisgau. They decided to ask that it be "dissolved as an IFMC Group," and its work merged with that of SIEF. The Board approved this proposal (*BIFMC* 31, Nov 1967:13).²¹ It thus became the first study group to be discontinued, thereby straddling the next section.

Study groups that no longer exist

Individual study groups are not permanent fixtures of the Council. Some are established, serve their purpose, and then are discontinued by recommendation of the members themselves or by the Board when it observes long periods of inactivity; and some study groups are established, but never quite get going, and are subsequently discontinued. This section primarily overviews study groups that have been discontinued, but begins with a former committee that resulted in three study groups, one of which still exists.

COMMITTEE FOR COMPARATIVE AND HISTORICAL ETHNOMUSICOLOGY, AND ITS STUDY GROUPS (1965–1968)

In 1964, the Board considered a letter from Walter Wiora (Federal Republic of Germany) suggesting the formation of a "Study Group for comparative and historical ethnomusicology." The Board agreed and asked Board member Erich Stockmann to be secretary of a committee with Wiora, as chair, and Rhodes to explore this matter and report to the Board (EB minutes, 32nd meeting, 25 Aug 1964:§413). Stockmann was already chair of the Study Group on Folk Musical Instruments.

At the next Board meeting a year later, Stockmann proposed the formation of a "committee or study group" on comparative and historical ethnomusicology, with three subgroups. After discussion, the Board agreed to the following subgroups and members (EB minutes, 33rd meeting, 14–17 Jul 1965:§439c):

1. historical research on African music, with Paul Collaer (Belgium), Klaus Wachsmann (UK), J. H. Kwabena Nketia (Ghana), Gilbert Rouget (France), and Walter Wiora (Federal Republic of Germany)

19 The name of this group varies in the documents available, but this seems the most correct and complete.

20 The home of the Deutsches Volksliedarchiv, Wolfgang Suppan's institution; however, it is not clear what this meeting was or whether Suppan was involved.

21 Owing to the unavailability of Board minutes from 1967, I am unable to give more details of this dissolution.

2. publication of the oldest written evidence and reports on European folk music from earliest times up to sixteenth century, with Benjamin Rajeczky (Hungary), Wolfgang Suppan (Austria), and Roger Pinon (Belgium)
3. cataloguing and systematization of folk melodies, with Karel Vetterl (Czechoslovakia), Pál Járdányi (Hungary), and Jan Stęszewski (Poland); planning meeting in September.

The Board recommended the establishment of this “study group” for a year, and that members should meet at the 1966 conference in Ghana to take stock. Stockmann is thanked for his efforts (EB minutes, 33rd meeting, 14–17 Jul 1965:§439c). The minutes include this discussion under the section for study groups (§439), but the subsection lists the name of the entity as Committee for Comparative and Historical Ethnomusicology (§439c). Again, terminological fluidity is apparent; but there were three subdivisions under this committee/study group.

Study Groups on Historical Research in African Music (1965–1968), Research into Historical Sources (1965–), and Systematization of Folk Songs (1965–2005)

A year later, the minutes again have a division called Study Groups, under which the Committee for Historical and Comparative Ethnomusicology is listed. Now, however, under the committee are listed three study groups (using the ordering above):

1. Study Group on the History of African Music: Board proposes Nketia serve as chair, with Collaer, Rouget, and Wachsmann as other members. The present chair, Collaer, was to be thanked for chairing during the first year, but explained that Nketia was appointed because he was at an African university;
2. Study Group on Historical Sources: first meeting to be held in 1967;
3. Study Group on Classification of Folk Songs: met in 1965, and those papers to be published in 1967; next meeting in November 1966.

After Stockmann’s report, the Board agreed that the three study groups should continue, and Stockmann be chair of the committee overseeing them for another year. Wachsmann recommended that “comparative” be dropped from the name of the committee (EB minutes, 34th meeting, 25–26, and 30 Jul 1966:§462c). Elsewhere in the same minutes, reference is made to the “Sub-Committee for Historical Research on African Music,” and that they had taken no action since a meeting in Berlin (*ibid.*:§452c). It was hoped that the full committee would meet at the 1967 conference in Ostend (*BIFMC* 29, Nov 1966:[v]).

Despite Wachsmann’s plea to remove “comparative,” an overview of “Committees and Study Groups” in *BIFMC*

(30, Apr 1967:6) gives a brief history of the “Committee on²² Comparative and Historical Ethnomusicology” and its three “sub-groups” (not called study groups):

1. Historical Research on African Music
2. Research into Historical Sources (European Folk Music)
3. The Systematization of Folk Songs

In the next *BIFMC* (31, Nov 1967:12–13), the three sub-groups of this committee are again called study groups:

1. Study Group on Historical Research in African Music (Nketia, chair): met recently in Berlin; will collect material for publication on problems in the field
2. Study Group on Research into Historical Sources (Rajeczky, chair): first meeting to be held in Freiburg im Breisgau, 13–18 November 1967
3. Study Group on Systematization of Folk Songs (Vetterl, chair): second meeting held in Vienna, 21–26 November 1966; next in Radziejowice, Poland, 24–28 October 1967; followed by Stockholm

Nevertheless, at the next Board meeting, the Board received reports from the groups on historical sources and on systematization; they were both extended for another three years. But as there was no evidence that the group on African music had been active, it was discontinued. Furthermore, at Stockmann’s request, the Committee on Comparative and Historical Ethnomusicology itself was discontinued (EB minutes, 38th–39th meetings, 1–3 Aug 1968:§501).

The remaining study groups had essentially become independent of any committee. For further information on group no. 2, see the chapter on the ICTM Study Group on Historical Sources, and articles by Suppan (1991) and Ziegler (2010); for more on group no. 3, see the chapter on the ICTM Study Group on Analysis and Systematization of Folk Music and Other Early Study Groups, and articles by Elschek (1976) and Elschek and Mikušová (1991).

STUDY GROUP ON COMPUTER AIDED RESEARCH (1987–2010)

See the chapter on this study group in the present volume.

22 In the *Bulletins*, “on” is used in the name of the committee, while “for” is used in Board minutes. It is not known whether the Board changed the name of the committee or this is a typo. Similar variation is found in the name of some of the sub-groups, e.g., that concerning African music is sometimes listed as Historical Research *on* African Music, sometimes *in* African Music; hence, the variation in my overview above.

STUDY GROUP ON EAST ASIAN HISTORICAL SOURCES (2006–2013)

At its 99th meeting in Ljubljana, the Executive Board approved the new Study Group on Musics of East Asia (EB minutes, 99th meeting, 22–23 Sep 2006:§4982). Allan Marett (Australia) then reported that a number of scholars at the 2004 world conference expressed interest in forming a Study Group on East Asian Musical Sources. Zhao Weiping (China) had hosted an international symposium in Shanghai, 3–6 November 2005, at which such a study group was proposed, and Marett was elected interim chair. The Board asked if it could be a subgroup of another study group, such as that for Musics of East Asia or for Historical Sources, but Marett stressed that they needed to establish themselves separately before joining another group as a minority subgroup. The Board approved its formation (ibid.:§4983).²³

In *BICTM* 110 (Apr 2007), the new group is noted in the secretary general's report (p. 4) and listed for the first time with all the other study groups on the inside front cover; Marett is listed as chair. The group is noted as being "active" at the following Board meeting (EB minutes, 101st meeting, 11 Jul 2007:§5074), and its formation was noted in the following *BICTM* (111, Oct 2007:6). But in the secretary general's report to the Board, Wild notes that the status of the study group "is yet to be fully resolved and we will discuss that under the agenda item on Study Groups" (EB minutes, 102nd meeting, 16–17 Feb 2008:§5086). That subsequent discussion, if it did take place, was not included in the minutes.

The group continued to be listed in the *Bulletin*, but with no other reports of its activities there or in Board minutes. Zhao Weiping replaced Marett as chair on the inside front cover of *BICTM* 118 (Apr 2011). The Board expected that there might be some activity from the group at the 2013 Shanghai conference (EB minutes, 107th meeting, 20 Jul 2011:§5354), but a year later the Board suggested that the Secretariat write to the chair to ask about its plans; if this proved to be unsuccessful, the Board was to consider closing it (EB minutes, 108th meeting, 27–28 Jun 2012:§5589).

A few months later, Zhao presented the study group's 2011 report in the *BICTM* (119, Oct 2012:50–51). He wrote of possible collaborations at a 2013 conference in Japan, publications by himself and Terauchi Naoko, and materials donated by Marett to a research centre in Shanghai.

Yet this apparently did little to assuage the Board's concerns. Before the Shanghai world conference, the Board

agreed to check on the study group's meeting during the conference and discuss its possible merger with another group (EB minutes, 109th meeting, 9–10 Jul 2013:§5727–5728). Only four people were reported to be at the study-group meeting; the Board asked the secretary general to write to the chair, stating that they had decided to close the study group and recommended that its members join as a subgroup the Study Group on Musics of East Asia or Historical Sources of Traditional Music (EB minutes, 110th meeting, 18 Jul 2013:§5837–5839).

The Study Group on East Asian Historical Sources was last listed in *BICTM* 122 (Apr 2013:95). The following year, Secretary General Svanibor Pettan reported that "the former Study Group on East Asian Historical Musical Sources will continue its activities as a Sub-study Group within the larger Study Group on Musics of East Asia" (*BICTM* 124, Jan 2014:4). This move was later confirmed to the Board (EB minutes, 111th meeting, 4–7 Jul 2014:§6003).

Study groups that were never established

Those interested in certain topics occasionally bring ideas to the Executive Board for study groups, but they never quite coalesced as intended. Some are even established in principle, but then final requirements are never fully met.

Examples of potential topics for study groups include the following, listed according to years they are mentioned in Board minutes:

1970: **history of forms of popular music** (EB minutes, 42nd meeting, 2–4 Sep 1970:§658)

1971: **terminology of folk music** (EB minutes, 44th meeting, 4 Sep 1971:§689)

1975–1976: **European art and folk song** (EB minutes, 50th meeting, 22 Aug 1975:§797; 51st meeting, 23 Aug 1976:§806*)

1983: **lullabies and work songs, particularly focussed on Southeast Asia** (EB minutes, 61st meeting, 7–8 Aug 1983:§§1040, 1080)

1990–1993: **children's folklore in music and epic traditions** (EB minutes, 72nd meeting, 3–6 Jun 1990:§1612; 75th meeting, 10–13 Jun 1992:§1802; 76th meeting, 14–15 Jun 1993:§1896)

1997–1999: **archiving** (EB minutes, 83rd meeting, 1 Jul 1997:§2400; 85th meeting, 17–18 Aug 1999:§3004)

1999–2004: **Eastern and Southern Africa** (EB minutes, 86th meeting, 25 Aug 1999:§3049; 89th

23 Additional information incorporated above is from: <https://www.ictmusic.org/group/99/post/background>.

meeting, 3 Jul 2001:§3286; 94th meeting, 3–11 Jan 2004:§3909n)²⁴

But some are discussed for longer periods of time or seemed to have more potential before being dropped. Two of these are discussed here.

PROPOSED STUDY GROUP ON FOLK MUSIC IN EDUCATION (1974–1997)

At the 1973 conference in Bayonne, a number of members requested formal recognition of a Study Group or Committee on Folk Music in Education to function along the lines of the Radio and Television Committee. They felt the Council was uninterested in the subject and elected Michael Cass-Beggs (president, Canadian Folk Music Society) as chair to pursue this with the Executive Board. The Board noted that the subject had certainly not been neglected; rather it had been stressed in the Council from the very beginning. While the Board did not wish to formally establish such a group at present, it encouraged them to participate in discussions at the 1975 conference in Regensburg (EB minutes, 48th meeting, 26–28 Aug 1974:§753; *BIFMC* 43, Oct 1973:11; 45, Oct 1974:15–17).

At the 1975 conference, a special meeting on folk music in education was scheduled in the morning, followed by a roundtable in the afternoon (*BIFMC* 46, Apr 1975:3, 9; 48, Apr 1976:4). Yet, the Board was already discussing the possibility of linking up with other international organizations on this topic (EB minutes, 49th meeting, 12–13 Aug 1975:§773).

During the Board meetings in 1976, there were different ideas on how to proceed in relation to this group. John Blacking (UK) proposed that Laszlo Vikár (Hungary) be asked to be chair, but Ernst Klusen (Germany) was installed instead. However, this resulted in dissatisfaction amongst members whose interest was primary education, because Klusen's focus was secondary education. The Board suggested that Vikár and Klusen should work things out and inform the Board. But Karpeles suggested that there should be consultation with the International Society for Music Education (ISME), while others thought it was time to establish such a study group (EB minutes, 50th meeting, 22 Aug 1976:§§789, 803; 51st meeting, 23 Aug 1976:§806).

Vikár informed the Board that he preferred that the study group not be recognized yet; rather, he would

recommend this at the upcoming conference in Oslo in 1979 (EB minutes, 52nd meeting, 11–12 Aug 1977:§835; *BIFMC* 51, Nov 1977:13, 20). Vikár subsequently expressed disappointment over the slow progress in establishing this study group, but the Board suggested that they start by organizing a conference, from which the group could emerge (EB minutes, 54th meeting, 18–21 Aug 1978:§863).

The 1979 conference had six presentations on the topic, spread over two sessions, and one of Vikár's presentations explicitly concerned plans for the study group (*BIFMC* 54, Apr 1979:9). Yet, the discussions during the conference were apparently ambiguous, with only a small number of people enthusiastic about the formation of a study group; hence, Vikár said it was best not to recognize it at this time (EB minutes, 56th meeting, 3 Aug 1979:§909). The *BIFMC* (55, Oct 1979:23) announced that the study group was “set aside” for the time being and is not mentioned further in the *Bulletin*. In the following year, the Board agreed that such a study group would probably better be a matter for ISME, than IFMC (EB minutes, 57th meeting, 1–4 Jul 1980:§921).

Yet concern over the absence of a study group was not permanently stifled by any means. Between 1993 and 1997, the desirability of a study group concerning music education and, now, traditional music was raised often (e.g., EB minutes, 76th meeting, 14–15 Jun 1993:§1896; 79th meeting, 3–4 Jan 1995:§2141; 81st meeting, 12–14 Jun 1996:§2236; 82nd meeting, 23–24 Jun 1997:§2320). Nevertheless, it would not be until 2017 that the Study Group on Music, Education and Social Inclusiveness would be approved.

PROPOSED STUDY GROUP ON INTERRELATIONS BETWEEN ARCHAIC RITUAL AND FOLK MUSIC (1975–1979)

ICTM Vice President Walter Wiora (Federal Republic of Germany) chaired a special interdisciplinary session at the 1975 conference in Regensburg: “Musik und Lied im Volkston als gemeinsames Thema der Musikgeschichte und Volksmusikforschung” (Music and song in folk style as a common theme in music history and folk-music research) (*BIFMC* 47, Oct 1975:16). At the post-conference Board meeting, he presented a resolution from that session that proposed the establishment of two new study groups on: (a) “interrelations between archaic ritual and folk music,” with Edith Gerson-Kiwi (Israel) and Benjamin Rajeczky (Hungary) as chairs; (b) “European art song and folk song,” to be prepared by Kurt Gudewill, Heinrich W. Schwab, and W. Steinbech (all from the Federal Republic of Germany). The Board “approved in principle” their establishment (EB minutes, 50th meeting, 22 Aug 1975:§797).

²⁴ Between 2013 and 2015, there was discussion about establishing a study group on Indigenous and post-colonial music and dance (e.g., EB minutes, 110th meeting, 18 Jul 2013:§5840; 111th meeting, 4–7 Jul 2014:§§6009–6101; 112th meeting, 14–15 Jul 2015: §§6170–6171). Interest in such a group was rekindled a few years later, and at the end of 2020, the Study-Group-in-the-Making for Music and Dance in Indigenous and Postcolonial Contexts held a scholarly conference in Taiwan which will lead to its formal recognition.

The Board was informed the following year that both Gerson-Kiwi and Rajeczky felt the 1977 International Musicological Society (IMS) Congress in Berkeley would be an opportunity to meet with other scholars to gauge the practicality of such a study group, and Wiora made a similar observation regarding the group on European art song and folk song²⁵ (EB minutes, 51st meeting, 23 Aug 1976:§806). Despite this hesitancy, later in the meeting the Study Group on Archaic Ritual and Folk Music was formally accepted by the Board, with Gerson-Kiwi and Rajeczky as co-chairs (ibid.:§822). This approval was noted in the *Bulletin* a few months later (*BIFMC* 49, Oct 1976:13). This group is not mentioned again in the *Bulletin*; the approval seems to have been premature.

The following year, minutes refer to the study group as being “in process of formation,” and that Gerson-Kiwi had suggested a possible joint IFMC/IMS study group be formed (EB minutes, 52nd meeting, 11–12 Aug 1977:§835). Nevertheless, in 1978, little or no progress had been made towards the formation of the study group, despite efforts at the IMS meeting. Wolfgang Suppan (Austria) tried to organize a conference on the subject in Graz (EB minutes, 54th meeting, 18–21 Aug 1978:§863).

In 1979, Gerson-Kiwi said there was now interest in forming such a study group under both IFMC and IMS, with herself and Rajeczky. While Stockmann welcomed cooperation between the organizations, the study group should be an IFMC organization; he also requested clarification on the Council’s policy toward study groups (EB minutes, 56th meeting, 3 Aug 1979:§906).²⁶ I can find no further mention of this group in any source.

Governance of study groups

STUDY GROUPS IN COUNCIL BY-LAWS

The 1971 IFMC Rules reference study groups in IFMC functions:

3b. the publication of a journal, a bulletin of information and other books and pamphlets on folk music: the formation of study groups to examine particular aspects of folk music. (*BIFMC* 39, Oct 1971:15)

And as a function of the Board:

11i. The Executive Board may appoint such committees and study groups as may be desirable. (ibid.:18)²⁷

²⁵ This group is not mentioned further.

²⁶ The group is misidentified as the “Study Group on Music in Asian Regions” in the 1979 minutes, but subsequently corrected (EB minutes, 57th meeting, 1–4 Jul 1980:§916).

²⁷ Of relevance also is an apparently earlier passage from some Rules or other official document predating those from 1971: the Board has the responsibility and right to appoint “such

Subsequent changes specify that study groups “examine particular aspects of folk music” (*BIFMC* 55, Oct 1979:17, §3c). By the revisions proposed in 2002, ICTM President Krister Malm wrote that

Study Groups and Colloquia are recognized in the proposed rules. The Study Group is a very important organizational category within the ICTM. There have been many questions from members about how to get Study Groups established, how they are run etc. These matters will hopefully be clarified by writing the Study Groups into the rules and by working out a memorandum on Study Groups. (*BICTM* 101, Oct 2002:13)

Consequently, the proposed changes provide details of how a study group is established, plans for the Board to create a relevant memorandum, the responsibility of the study group for managing their own internal affairs, etc. These changes were approved and came into effect in 2004 (*BICTM* 105, Oct 2004:4). Further details on the establishment and workings of study groups were provided by the “Memorandum on ICTM Study Groups,” first prepared in August 2005 and revised numerous times subsequently. Most recently, the ICTM Statutes give the most detailed discussion of study groups and their activities (e.g., §§6, 10.2) in any Council by-laws. These were ratified by the membership by the end of 2017.

Nevertheless, much about study groups remains open, so that each group can meet and organize themselves as they feel appropriate. The Statutes and memorandum exist to guide them—after all they are part of ICTM—but also allow them considerable freedoms in relation to their organization, executive positions, frequency of symposia or elections, publications, etc. Consequently, some study groups have constitutions or by-laws, while some have none. Some study groups have sub-study groups, but most do not. Some groups have symposia regularly, while others would love to, but cannot. Names of study groups change as the need arises, and sometimes the momentum driving the maintenance of a study group will dwindle, and the Board will discontinue it.

STUDY GROUP COORDINATOR

In 1979, President Poul Roving told the Board that he had asked Erich Stockmann to act as a liaison between the study groups and to represent them to the Board (EB minutes, 55th meeting, 27 Jul 1979:§888). Stockmann was an obvious choice: he was chair of one of the first study groups in 1962 and had been a member of the Board since 1964. He successfully

Committees and Commissions as may be desirable” (*BIFMC* 30, Apr 1967:5), but I cannot locate this in the Rules published in earlier *Bulletins*. The next *Bulletin* also observes that “Study Groups on specific subjects will be set up as occasion may arise” (*BIFMC* 31, Nov 1967:12).

chaired the Committee for Comparative and Historical Ethnomusicology (1965–1968), which led to the establishment of three study groups. Hence, Stockmann was intimately involved with many aspects of study groups. At the time of Roving Olsen's statement, there were four study groups in existence. Stockmann would continue to serve as what would be called Coordinator for Study Groups, even while president (1982–1997), during which time the number of groups grew to thirteen. After Stockmann's retirement, the Board suggested asking Tilman Seebass to take on this role (EB minutes, 85th meeting, 22–24 Jun 1998:§2434). At the time, Seebass was chair of the Study Group on Iconography. His acceptance, along with his establishment of a much-expanded webpage for study groups, was announced in the *BICTM* (94, Apr 1999:22). But in 2005, following Seebass's recommendations based on the changing nature of his task (EB minutes, 97th meeting, 2 Aug 2005:§§4905–4908), the Board decided to abolish the position of coordinator (EB minutes, 98th meeting, 10 Aug 2005:§4948).

Perhaps one of Seebass's most lasting contributions to study groups was a meeting during world conferences for study-group chairs. He chaired the first such "special meeting" at the 1999 world conference in Hiroshima (*BICTM* 94, Apr 1999:4).²⁸ Another was held during the 2005 conference in Sheffield (*BICTM* 106, Apr 2005:31). Such meetings seem to have been forgotten when the Board decided to make meetings of chairs a regular occurrence (EB minutes, 110th meeting, 18 Jul 2013:§5823), but chaired by the president, a vice president, or the secretary general. Secretary General Svanibor Pettan subsequently announced that in 2015:

the Astana World Conference will feature the first **Assembly of Study Group Representatives**. This meeting, comparable to the existing Assembly of National/Regional Representatives, is expected to bring closer together our twenty Study Groups, enable their representatives to share their positive and negative experiences, propose changes, and plan joint activities" (*BICTM* 128, Apr 2015:3)

Although open to those besides chairs to increase participation, the idea certainly owes much to Seebass.

Following the election of Salwa El-Shawan Castelo-Branco as president and replacing the idea of a study-group coordinator, the Board established a number of Executive Board Committees, including one for study groups (EB minutes, 110th meeting, 18 Jul 2013:§§5888, 5904).

²⁸ Indeed, many years earlier, Karpeles had expressed the wish that the Council must continue to have meetings every year "at which the study groups, the Radio Committee, and others could come together ... to keep up the interest of members" (AC minutes, 14th meeting, 23 Sep 1965:§131c).

Conclusions

Although the following statement by Stockmann was written with only the first study groups from 1962 in mind, they ring very true today:

With the establishment of these study groups, the basis was created within the IFMC for the continuous international cooperation of specialists in realization of concrete projects and the solution of specific problems. (Stockmann 1985:4; see also, Stockmann 1983:9–10)

Today study groups are an essential part of Council activities, still enabling the ongoing collaboration of scholars to focus on particular subjects outside of world conferences. There is no question that they are the lifeblood of the Council.

References cited

- Collaer, Paul. 1952. "Importance des musiques ethniques dans la culture musicale contemporaine." *JIFMC* 4: 56–59.
- Dunin, Elsie Ivancich. 2014. "Emergence of Ethnochoreology Internationally: The Janković Sisters, Maud Karpeles, and Gertrude Kurath." *Muzikologija / Musicology* (Institute of Musicology of the Serbian Academy of Sciences and Arts, Beograd) 17: 197–217.
- Elschek, Oskár. 1976. "Zum Gegenwärtigen Stand der Volksliedanalyse und Volksliedklassifikation: Ein Forschungsbericht der Study Group for Analysis and Systematization of Folk Music der I.E.M.C." *YIFMC* 8: 21–34.
- Elschek, Oskár, and Lýdia Mikušová. 1991. "Publications, Studies and Activities of the ICTM Study Group on Analysis and Systematisation of Folk Music." *YTM* 23: 181–189.
- Giurchescu, Anca. 2005. "History of the ICTM Study Group on Ethnochoreology." In *Dance and Society: Dancer as a Cultural Performer*, edited by Elsie Ivancich Dunin, Anne non Bibra Wharton, and László Felföldi, 252–262. Bibliotheca Traditionis Europae. Budapest: Akadémia Kiadó, European Folk Institute.
- . 2007. "A Historical Perspective on the Analysis of Dance Structure in the International Folk Music Council (IFMC) / International Council for Traditional Music (ICTM)." In *Dance Structures: Perspectives on the Analysis of Human Movement*, edited by Adrienne L. Kaeppler and Elsie Ivancich Dunin, 3–18. Budapest: Akadémiai Kiadó.
- . 2014. "A Short History of the ICTM Study Group on Ethnochoreology." In *Dance, Place, Festival: 27th Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology 2012*, edited by Elsie Ivancich Dunin and Catherine E. Foley, 297–306. Limerick: ICTM Study Group on Ethnochoreology and the Irish World Academy of Music and Dance, University of Limerick.
- Hoerburger, Felix. 1962. "Proposals for the Work of the IFMC Dance Commission." *JIFMC* 14: 161–162.
- . 1965. "The Seventeenth Annual Conference Held in Budapest: Folk Dance Survey." *JIFMC* 17, pt. 1: 7–8.
- IFMC Study Group for Folk Dance Terminology. 1974. "Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus." *YIFMC* 6: 115–135. Translated by William C. Reynolds.
- Karpeles, Maud. 1972. "Jottings from the Early Years." *BIFMC* 41 (October): 27–33.
- . [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/185. Accessible online: <http://www.vwml.org/record/MK/7/185>.

- Michel, Andreas. 1991. "Publications and Activities of the ICTM Study Group on Folk Musical Instruments." *YTM* 23: 172–181.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.
- Pettan, Svanibor. 2014. "International Council for Traditional Music (ICTM) and the Slavic-speaking World." *Pax sonoris* 8: 97–103.
- Pinon, Roger. 1965. "The Seventeenth Annual Conference Held in Budapest: Groupe de Travail pour l'Étude textuelle des chansons." *JIFMC* 17, pt. 1: 9–10.
- Stockmann, Erich. 1976. "The Study Group on Folk Musical Instruments: Its Achievements in Fifteen Years of Activity." *YIFMC* 8: 13–20. Translated by Barbara Krader.
- . 1983. "Zoltán Kodály und der International Folk Music Council." *Studia Musicologica Academiae Scientiarum Hungaricae* 25, fasc. 1/4: 5–13.
- . 1985. "Zoltán Kodály and the International Folk Music Council." *YTM* 17: 1–7.
- Suppan, Wolfgang. 1991. "Publications and Activities of the ICTM Study Group on Historical Sources of Folk Music 1967–1988." *YTM* 23: 189–194.
- Wild, Stephen. 2010. "Preface." In *Applied Ethnomusicology: Historical and Contemporary Approaches*, edited by Klisala Harrison, Elizabeth Mackinlay, and Svanibor Pettan, ix–x. Newcastle upon Tyne: Oxford Scholar's Publishing.
- Yurchenco, Henrietta. 1962. "Fifteenth Conference of the International Folk Music Council." *The World of Music* 4/5 (October): 99.
- Ziegler, Susanne. 2010. "Historical Sources in the History of Ethnomusicology—a Critical Review." In *Historical Sources and Source Criticism: Proceedings from the 17th International Conference in Stockholm, Sweden May 21–25, 2008*, edited by Doris Stockmann and Susanne Ziegler, 15–30. Skrifter utgivna av Svenkst visarkiv, 29. Stockholm: Svenskt Visarkiv.