

Max Peter Baumann

The Musical Performing Group: Musical Norms, Tradition, and Identity

This essay describes a project in progress in which a questionnaire – or more precisely, an interview schedule (Pelto & Pelto ²1978:77ff.) – is being used to elicit the norms, traditions and behaviors of musical groups. Specifically, I will discuss the theoretical background through which this questionnaire was developed. The starting point was a system model, as well as the operational concept of the musical performing group. The goal in setting up this questionnaire was to achieve a frame of interlocking questions by which musicians could be questioned on the structure and organization of the group, the group repertoire and audience, the distribution of the music, and cultural judgments concerning music.

The interview schedule of 85 questions that appears at the end of this article is to be seen in the context of field research. It presupposes the existence of musical documentation (recordings and protocolling of the observed), as well as some knowledge of the general musical context (see Appendix 1–4; Baumann 1981). On the level of non-observable phenomena, the questionnaire is a means of giving a more or less standardized framework within an open system of basic questions.

As every selective observation occurs in the light of a theory (even those involving everyday language), every question, as well as the questionnaire as a whole, is the result of a theoretical reference system either in an emic-etic or methodological sense.¹

The two reference systems, both that defining the musical performing group and that underlying the questionnaire, can be seen within models of system theory. Through this operational approach, the researcher using this questionnaire should be able to discover some of the emic concepts of the musicians and motivations behind their musical behavior. On the one hand, the musical group itself is determined by its own system of norms, rules, tradition(s) and identities. On the other hand, the questionnaire, as an outside construct, has to focus on this system from a broader perspective to get as much emic data as possible from the musicians. At the same time, the framework of the questionnaire, while



III. 1 Hans Brandeis, a member of the project group "Berlin Sound Pictures of Traditional Music," during a recording session of "Sumadija" taking place at the meeting house of Yugoslavian citizens living in Berlin, 1988.

being flexible, must also be structured enough that comparisons between individual case studies can be made. The primary goal of applying such a questionnaire is to get more detailed knowledge about the musical systems of individuals and groups. Underlying this goal is the conceptualization of a cultural system of basic ideas within which musical systems can be classified as subsystems of particular norms, rules and guides of conduct (see Dobriner 1969:70ff.). A secondary goal will be to carry out several case studies with the intention of comparing concepts and identities of musical performing groups in particular areas and cultural settings.

1. Cultural and Musical Systems

In the general sense of the word, a “system” can be defined as a compilation or classification of a whole whose individual subdivisions complement each other through interaction. A system has a certain amount of unity and integration in the relation of its elements to one another. The structure of a system can be understood as a determining factor in its identity. This identity is maintained in the midst of complex and changing surroundings through a certain stabilization based on an inner/outer difference.

The structure of individual relationships is shown analytically within the theoretical concept of a system’s model. This model is based on human actions within traditional bounds, within a single culture or several overlapping cultures. Traditions are based on human actions which are copied, varied, and/or invented by groups that take their material from within their own specific cultural system, or from others. When material is exchanged between different cultural systems, it is a part of the process of acculturation.

Thus, cultural system is an interlocking network of acquired and behavioral mechanisms that mutually influence each other and are adopted and transmitted by individuals or groups. This system consists of concepts regarding producing, consuming, distributing, and judging one’s own and other’s actions. Habits and expectations relate to one or several groups whose members count themselves as belonging together by a common bound of ethnic, social, physical, psychic, verbal, symbolic, and/or acting identifications. Furthermore, every cultural system can be divided into several constituent smaller systems, i.e., political, religious, economical, and social systems, etc., as well as a music system as a whole.

Within the context of one specific culture, one usually speaks of several music subsystems rather than of a single one. For example, in urban cultures we find, speaking in general terms, subsystems of art music, pop music, world music, traditional music, folk music, and so forth. The more comprehensively a music system and subsystems are defined, the more unspecific and vague becomes the verification or the falsification of a particular hypothesis. Therefore it is appropriate to start in the empirical sense from individual musical groups as system formations that are operationally definable as such. In order to simplify matters, the term musical style system refers to these individual musical groups which can be found in “one” musical subsystem, in which several groups together form a certain kind of musical style.

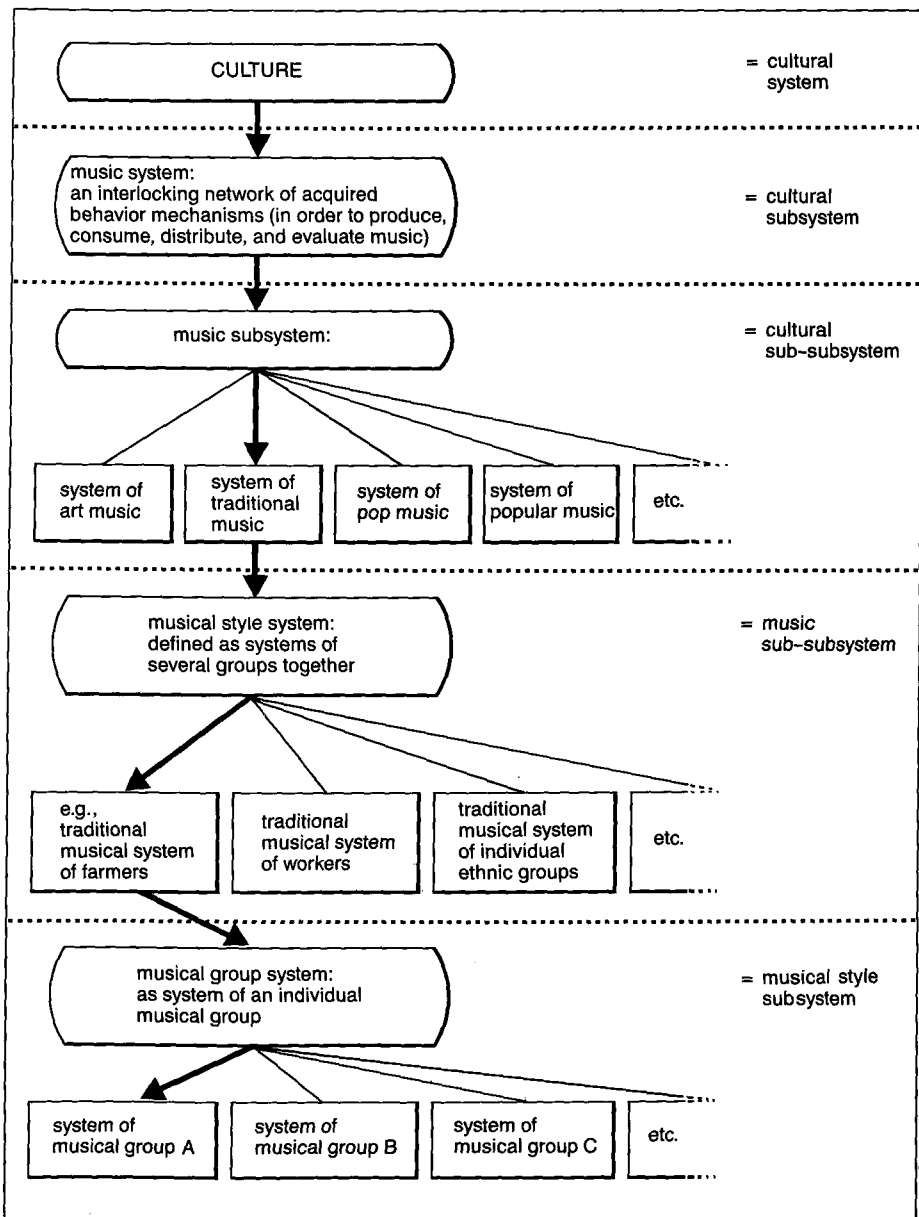


Table 1 *Cultural and musical systems*

Referring back to the definition of the culture system, the music system as a whole can deductively be defined as a similar interlocking network consisting of concepts regarding the performance, consumption, distribution, and judging of music. Music (i.e., musical concepts, actions, behavior and musical manifestations) is as communication system related to one or several musical individuals and groups – either within one given culture or several overlapping ones within a defined time and place. The musical group in a particular time and place is exposed to intra-cultural as well as intercultural dynamics, changes and exchanges (Baumann 1984a).

From the diachronic as well as the synchronic prospective, a music system always includes several groups of musicians who are connected by affirmative, selective, or negated interaction to each other. Within a musical style system, one or several comparable musical groups with interconnecting relationships to one another form a specific style system, e.g., the “traditional music” of a particular ethnic group. Each musical style system consists of individual groups which, in turn, each has its own specific musical group system. These rather complicated facts are simplistically shown in the model illustrating the operational terminology (see Table 1).

These explanations of terms are not ontological definitions, but rather pragmatically established real definitions which show the manner in which concepts are used within the context of language. The initial overview that is derived at by deductive means points to the distinct complexity of the general term “musical system” and of the “musical group system” in particular.

In the following, the musical group system will be discussed in more detail. The group system is the smallest definable unit within this larger structure; its activities come about by the interdependent relation of individual to group and group to individual.

2. The Musical Group System

The musical group is primarily to be defined as an assembly of two or more acting individuals who play their own music or the music of others on the basis of certain concepts about music. The elements of these actions are:

- p – perform (produce/create)
- c – consume (receive/listen)
- d – distribute (transmit/mediate)
- e – evaluate (criticize/analyze).



III. 2 *The group of singers "Os Ceifeiros de Cuba" from Cuba, Portugal, while being recorded in the "Sporting Club" of Cuba. The recordings were made as part of a joint project between the IICMSD and the Universidade Nova de Lisboa "Música Tradicional Portuguesa" in March 1988*

By the dominance of individual activities within a musical group, we can simultaneously differentiate , as is shown in the table below, between

| |
|--------------------------|
| musical performing group |
| music consuming group |
| music distributing group |
| music evaluating group |

Table 2 *Typology of musical group systems*

This may either be an ad-hoc group or a fixed in-group which has existed over longer periods of time. It may be a formal or informal group, i.e., an organized or non-organized group whose members – as long as they stay together – share and follow certain common musical interests. According to the main activity of the individuals within the group, musical groups perform, consume, distribute or evaluate. However, a musical group that mainly performs is also involved in the activities of listening, distributing and evaluating music as well.

This means a musical group can be involved in one, more than one, or all the activities of performing, consuming, distributing, and evaluating music in a gradually differentiated manner. The music itself may be a primary or a secondary purpose of interest and behavior, or simply a means to an end. As long as musical actions (p-c-d-e) are occurring, particular interests are expressed by a specific musical concept. In other words, the musical concept concentrates the interests of individuals of one or more groups upon musical actions (p-c-d-e) or upon the results of such activities.

Musical actions are, as mentioned above, performing, consuming, distributing, or evaluating activities or reactions of persons under specific circumstances with respect to musical interests or stimuli. A set of human behavior patterns which are acquired over a longer period of time within a specific tradition forms the individual musical action. According to the particular character of musical behavior, the following types may be distinguished:

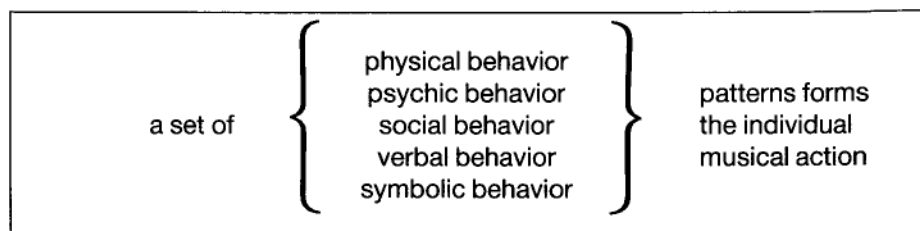


Table 3 *Musical action*

The results of musical action (p-c-d-e) – or sets of musical behaviors – can be designated as musical manifestations. These are the results of individual actions, such as compositions, songs, manufactured musical instruments, melodies, performances, etc. The sum of musical actions and behavior mechanisms, as well as their results, are expressed on the basis of musical concepts (see Merriam 1964:63ff.). The musical concept is the transmitted outcome of judgments

applied to musical actions and musical manifestations. The musical concept relates to individuals as well as to the in-group and out-group. It also has a close connection to a specific tradition, history and cultural area. Qualitative judgments attribute particular values upon musical actions and/or manifestations. As a result, musical concepts consist of quantitative and qualitative evaluations (values, ideas of norms and sanctions) which decisively initiate:

- (1) musical actions (p-c-d-e),
- (2) musical behavior, and
- (3) musical manifestations (objects, objectivation, subjectivation).

Actions and behavior patterns produce within a given context musical manifestations.²

A musical object is a particular product of a musical concept which is expressed by means of material values (*materielle Werte*). This can be a musical instrument, a score, a tape recorder, i.e., all kinds of material values that refer to the musical system of a specific musical group system.

Musical objectivations are those products of musical actions that illustrate spiritual values (*geistige Werte*), products that are not physical, and are shared by a musical group through their common physical, psychic, and intellectual behavior. This manifests itself primarily in group-related behavior as, for example, in stylistic sound and dance expressions. The term "musical objectivation" also includes the common symbolic values (norms and sanctions).

Musical subjectivations are those individual deviations which differ minimally from the group concept without calling the group norms into question – variations within the group behavior or within the style of a group which may differ from, but do not violate, the ruling norms. They form the basis of individual or group-related variability and lead, by exceptional musicians, to innovation within the group style, i.e., to a musical change in the group itself. Innovations carrying variability to a further degree lead to a change of musical norms within the group style or within the music system of a particular group. If several groups take on these innovations it can gradually lead to a change in the music system. As mentioned before, a cultural or ethnic music system is usually based on several identical or different group systems. But each group can be defined in terms of itself through their musical system. Wherever musical group systems come into contact with a different ethnic group (exogenically), the process of acculturation comes into consideration (Baumann 1979:603f.).



III. 3 *Xikrin-Indios performing the nhok-ritual and recording themselves in their village in the State Pará, Brazil, September 1988.*

As a result, musical change is characterized by the factors of variation, innovation, and/or acculturation (transculturation). In proportion, variations, innovations, and acculturations change, each in a different way, the musical norms of one or several musical systems. The musical system of a group is, therefore, not understood to be a static structure but a dynamic one, which, because of conflicts with other systems through time and space, is subject to more or less significant changes (see Blacking 1977).

The qualitative judgments of individuals or groups are known as norms. All things that may or should be handed down, varied, innovated, acculturated or rejected are subject to individual and group-related evaluations. Value judgments are expressed as given norms of actions either consciously or unconsciously. As long as these norms are mandatory for the entire group, the identity

of a group is ensured. The group reacts to individuals trying to question or even break these norms with sanctions (e.g., expulsion from the group). Sanctions are the negative answers to behavior and actions of the individual who is starting to question or criticize the "normal" declared norms. Thus musical norms and sanctions define the positive, selective, and negative aspects of group identifi-

handing down, innovating, acculturating

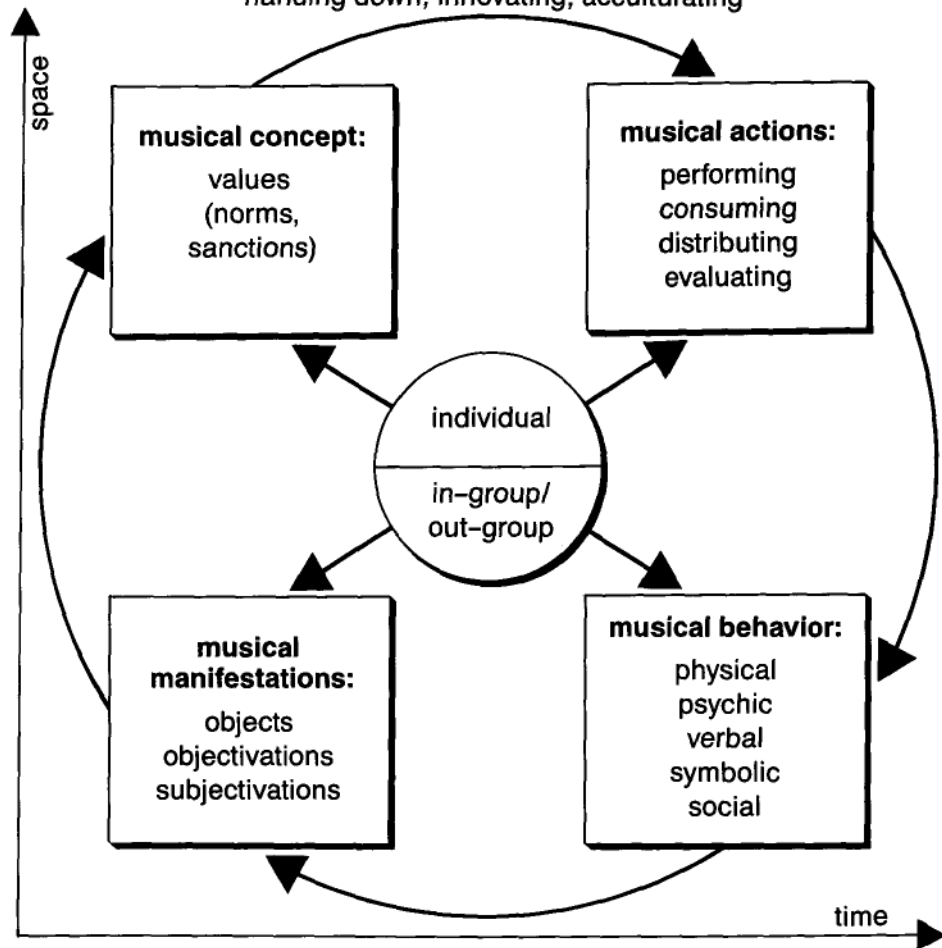


Table 4 Musical group system (as unit of elements in interrelation to each other)

cation by binding all members of a group to an in-group or by pointing out the different value concepts of the out-group.

For the graphical overview of a musical group system, Table 4 illustrates the interlocking network of musical concepts, musical actions and behavior, and musical manifestations. It shows at the same time the interrelationship of the individual to the in-group/out-group in relationship to time and space as a result of tradition, innovation and/or acculturation.

3. The Musical Group System as Means of Investigation

In order to analyze patterns of a musical concept with respect to a musical group system, two procedural means of investigation will primarily be used: (1) observation and (2) questioning those being observed.

3.1 Observation

The observational procedure comprises a whole sequence of questions, which can be concentrated in one basic sentence: “Who comes together with whom in order to perform which musical actions by what kind of means, where and when?” This sentence indicates the observable communication framework for musicians, audience, and visible manifestations in a fixed time and place. The observations are written down in protocol statements which indicate the singular facts of any musical event such as, for example:

Musicians (who) gather with other Indians (with whom) to play 24 duct flutes and drum (by what means) in order to perform a ribbon dance (which musical action) in Llaura Llokolloko (where) during the day at the end of the dry season (when).

Each segment of observation (who, whom etc.) is theoretically endless as an observable unit, but in practical terms must be limited to the main statements indicating time, place and circumstances. Focusing on a working hypothesis, basic observations have to be brought to an end for pragmatic reasons and will be followed by the second step of interviewing those who have been observed (see Baumann 1978).

Thus the observational procedure is the initial phase in field research praxis. It already sets up the framework for presenting questions about that which lies be-

hind the observable phenomena. The performance (musical action) to be observed is always only a singular realization of a musical concept or, to quote Richard Schechner (1985), “the restoration of behavior.”

The general techniques and methodology of contextual observation and analysis is presupposed and will not be further explained in this article.³ But in addition to the regular “participant observation in context,” each particular sound recording requires further basic protocol observations and information in connection with the recorded material.⁴

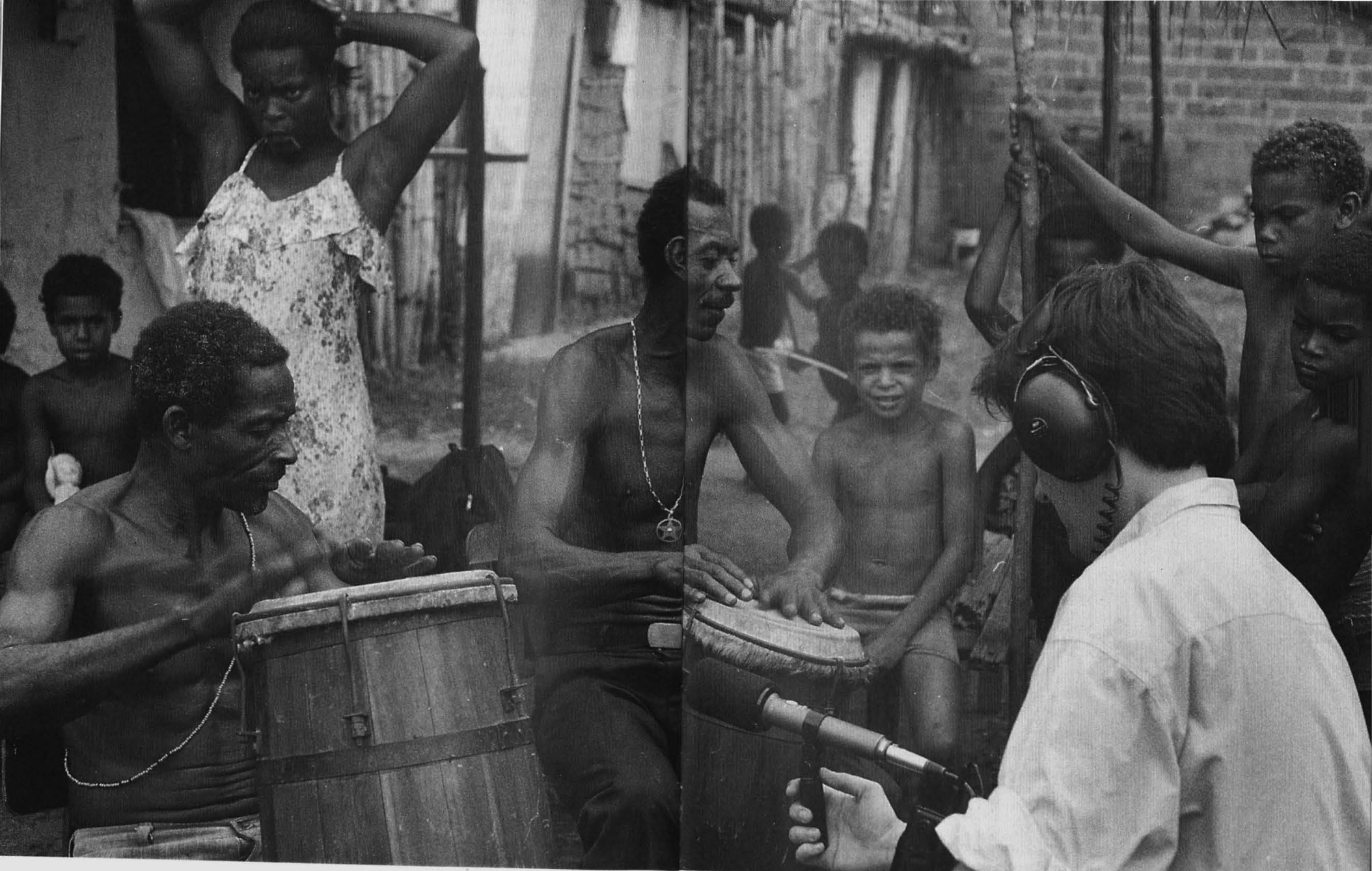
3.2 Questioning Those being Observed (Interviewing)

To discover the musical concepts, that is, the ideas, norms, and value judgments of a musical group or an individual, individual musicians or a group as a whole can be questioned. Relevant questions are: what are their values and essential norms and what kinds of sanctions are imposed when the rules are neglected or ignored. With the aid of direct and indirect questions, the researcher attempts to discover the exact nature of the individual or group’s role-identity: what is their self-assessment, what limits are there concerning age, actions, deviations from plans of action, evaluations, and rewards (must-should-can expectations).

Each observation and question is selective but has to be undertaken systematically if one aims at comparisons of musical concepts and identities. Definitions of musical systems and their model interpretation are etically (notatively)-derived categories. The set-up of a plan for systematic observation, as well as for specific questions, should already reflect the deductively defined conceptual system before actually beginning the interviewing process. But since all observation is selective, it has to be patterned by systematic aspects. This means that, referring to a system model, a questionnaire cannot be based on an arbitrary or random principle. By having a wide-ranging field of view in mind, it is possible to set up a broad and open questionnaire which is used to inquire about the emic (or intentional) conceptions of musicians and musical groups (Fischer & Zanolli 1968).

For this purpose, a “Questionnaire on Attitudes Towards Music” (Appendix 4) is introduced here as an example. This questionnaire aims to:

- (1) find out about the concepts of music held by individuals,
- (2) analyze conformity or deviations of individual concepts (in regard to one



group or different groups) by comparing the answers of several individuals, and

(3) describe the group norms in their variations and diversities.

The questionnaire aims primarily at representatives of musical performing groups; other questionnaires for music consuming, music distributing, and music evaluating groups would be necessary because of the fact that they have to emphasize certain different aspects.

Based upon the model described above, the questions aim at eliciting the following kinds of data:

- Structure of group/organization (producer):
Questions nos. 1–22;
- Group repertoire and audience (consumer):
Questions nos. 23–46;
- Circulation of music (distribution):
Questions nos. 47–64;
- Judgment of music (evaluation):
Questions nos. 65–85.

All in all, 85 questions are asked in four sections; they simultaneously aim to address the issues raised above, referring to musical concept (values, norms, sanctions), actions (p–c–d–e), behavior, and manifestations.

These open questions should be presented within a relaxed interview session and, if possible, put on tape. The interview can be

- (1) with the leader of the group alone or
- (2) with each member of the group or
- (3) with the group as a whole.

For research purposes,

- (1) the answers of the group leaders of various music groups can be analyzed, i.e., the musical concepts of group leaders, or
- (2) the answers of all members of one group can be compared for comparison of the musical identity within one group, or
- (3) the sum of the answers of individual groups can be compared with the sum of others.

The goals of this analysis should be

- (1) to find out the identity of a music group in regard to its members or deviations of individual concepts vis à vis the common group concept



III. 5 Peasant woman from Monsanto, Beira-Baixa (Portugal) listening to the recordings done of her and other women during the joint project between the IICMSD and the Universidade Nova de Lisboa "Música Tradicional Portuguesa" in March 1988.

or

- (2) to show polarities between varying music groups, within the same music tradition or within different music traditions.

The "Questionnaire on Attitudes Towards Music" is the result of the experiences of several group-oriented research projects and tries to combine theoretical considerations with the praxis of field documentation for application in many different settings. At the same time, this questionnaire emphasizes documentation in urban and rural settings where organized musical group performance has become an integral part of multi-cultural processes and exchanges. According to specific goals, conditions and situations, certain questions might be slightly remodeled, adjusted or even omitted. But it is also significant that negative reactions to specific questions can also shed an important light in an indirect way on the attitudes of musicians. The questions fulfill the functions of a structured possibility to involve the performers into a process of emotional and reflexive expressions. The musicians should be able to answer as extensively as they wish. The analysis of the answers has to focus on the diachronic sequence of the interview, as well as on the "history of the performer group." At the same time the comparative analysis of answers of the individual group members, as well as of different groups, opens a synchronic perspective. In the framework of long-term research, conducted on the same group or groups over several years, both aspects can be combined in a structuralistic way.

Special attention should be paid to the discrepancies between the answers received and the "reality" of performance and of the sound material. This is because the emic self-interpretation and self-understanding of the interview is not necessarily congruent with the etic-empirical data of the sound recordings and observations.

Acknowledgements

The Questionnaire originated in two group projects at the University in Bamberg (Baumann 1984b, 1987) and was continuously developed for another music documentation project entitled "Turkish Music in Franconia" (1985–86). In these projects, the following people have lent their excellent cooperation in documentation, discussions and seminars: Christl Schemm, Susanne Schumm, Stefanie Zachmeier, Ralf Fastenau, and Karl-Heinz Fischer. The present article is a revised version of the paper given at the ICTM Conference in East Berlin in 1987. Many thanks go to Tullia Magrini, Eduard Alekseev and Tiago de Oliveira Pinto for their suggestions and for their translations of the questionnaire into the Italian, Russian, and Portuguese languages. As of this date, the questionnaire is being

applied in a two-year project of the International Institute for Comparative Music Studies, "Berlin Sound Pictures of Traditional Music – Documentation of the Music of Various Cultures in Berlin" (see *The World of Music* 30(2):110–1). All together there were 45 interviews carried out using this questionnaire which were written down and analyzed. The music documentation and results of this research within the methodological context of "urban ethnomusicology" is planned for publication soon (see Brandeis et al. [forthcom.]). My special thanks go to Edda Brandes, Krisztina Kehl, Maria Dunkel, Schu-che Lee, Hans Brandeis und Bernhard Bremberger, as well as to my secretary, Christiane King.

Appendix 1

Recommendations for the Procedure of Recording and Interviewing

General

This procedure refers to the documentation of musical performing groups when they perform at the request of the researcher. These questions should be answered briefly, as the more extensive questionnaire in Appendix 4 provides an opportunity for musicians to give more in-depth answers.

1. If it is not possible to record the whole repertoire of a particular musical group, at least five favorite pieces of music should be recorded. The group interview (see below under [3]) should immediately follow the recording session.
2. Whenever possible, the pieces should be recorded one after the other.
3. One Recording Protocol should be filled out for every piece (see Appendix 2).
4. The recording session should be preceded by a discussion with the group about the various pieces or songs that they play, the favorite repertoire of the group, and the general characteristics of the music.
5. The pieces to be recorded should include pieces from the favorite repertoire of the players at that time.

Recording Techniques

1. At the beginning of each tape, the musical group introduces itself: who is playing, where, when and on what instruments.
2. This is followed by the introduction of the particular musical piece by one of the musicians, i.e., title, type of music, (cast and arrangement, when applicable). A short pause follows before the recording of the musical piece begins.
3. Before starting the sound recording, a dry run for the setting of the recording level may be recommended. (During the dry run, photos could be made).
4. Once started, the musical pieces should be recorded one after another, each with announcement of title, type of music and names of participating musicians, if they change. (If technical difficulties should arise during the recording, do not run the tape backwards but

proceed with the same numbers, as 1a, 1b, etc. Mark down all these details in the Recording Protocol.)

5. After the recording session, the tapes should be played back to the informants to allow them to voice their opinions of the recordings.
6. Questions pertaining to the recorded pieces are best asked while the group is listening to the playback of the tapes.
7. The informants should be asked about the possibility of borrowing written versions of the texts for copying, or for help in transcribing them.
8. The technical group interview (see the following) is recorded on a cassette tape recorder.

Group Interview

1. Questions to the group

- 1.1. Name of the group (if applicable, meaning and origin of name)
- 1.2. Instrumental configuration (Is this traditional or new?)
- 1.3. Since when has the group performed together?
- 1.4. On what occasions does the group perform (when, where, how often, why?)

2. Questions to individual group members

- 2.1. Name (if not already available, profession, age, instrument, voice; take contact address and telephone number of group leader or main informant).
- 2.2. Where does she/he come from and where does the informant live presently. What is her/his mother tongue?
- 2.3. What is her/his educational background in music (traditional, family, school, study of music)?
- 2.4. Is she/he able to earn a living with music (is performing a hobby, is the person semi-professional or professional)?

3. Questions pertaining to the recorded music (asked while listening to each of the pieces recorded)

- 3.1. Original title/translation (In which language/dialect is the text of the song? What is the significance of the title?)
- 3.2. Where did the piece originate (region/place)?
- 3.3. Is it transmitted through oral tradition?; Does it have a composer/author?
- 3.4. When and where was this piece learned (and/or composed)?
- 3.5. Was the piece learned by ear or from written instructions (texts and/or notes)?
- 3.6. On which occasions is the piece performed (function in tradition and now)?
- 3.7. What is the rhythm/time/beat of the piece (what is this called and what is meant by this)?
- 3.8. What is the scale/mode/key of the piece (could the scale be recorded separately)?
- 3.9. What are the names of the various sections of the piece?
- 3.10. Which chords/harmonies are played (rules to progression of parts/voices, multi-part singing, polyphony, etc.)?
- 3.11. To which kind/genre/style of music does this piece belong?

4. *Questions on Musical Instruments*

The following questions should be asked when applicable:

- 4.1. What are the names of the instruments in the native language (what are the meanings of these names)?
- 4.2. How are the instruments made, from what material and how do they function?
- 4.3. What are the playing techniques of the instruments? What is the traditional technique, which other kinds are there?
- 4.4. What are the musical possibilities of the instruments (tunings, ranges, scales, modes, intervals)?
- 4.5. Within the particular musical tradition, with what other combinations of instruments is each instrument used?
- 4.6. Do stories exist pertaining to the instrument (origin, myth, legend)?

5. *Questions on voices*

The following questions should be asked when applicable:

- 5.1. Are there terms in the native language for the individual voices e.g., first or middle voice; register, tone quality, etc.?)
- 5.2. Are there particular modes/scales/keys or certain intervals that are used; what are they called?
- 5.3. What kinds of singing techniques are differentiated in the native language (e.g., chest voice, head voice, falsetto, embellishments, onomatopoeia)?

Documentation in Pictures

1. One group picture of the musical performing group
2. Each instrument separately (can be from different viewpoints)
3. Each instrument in playing position
4. Ask for additional pictorial documentation, recordings, and clippings.

Appendix 2

| | | | | |
|---------------------------|--|----------------------|---------------------------|--------------------|
| RECORDING PROTOCOL | | 1 Archive-No: | 2 Entry-No: | OT.-Nr: |
| 3 | Collector(s): | | 4 Collection Name: | 5 Year: |
| 6 | Recording date: time: | 7 Country: | 8 State: | 9 Location: |
| 10 | Context of Recording: (in/outside during a feast etc.; number of musicians, voices) (etic observations) | | | |
| 11 | Title of piece (original): Translation of title: (according to interview) | | | |
| 12 | Beginning of the piece (text): Translation of the beginning: | | | |
| 13 | Language/Dialect: | | | |
| 14 | Source and age of text: Source and age of melody: (anonymous, composer, author; way of transmission according to informants): | | | |
| 15 | Genre (emic): Genre (etic): | | | |
| 16 | Function and Context in connection with custom/ceremony; explanations of orig. term: (emic): (etic): | | | |

| | | | |
|----|---|--------------------------------|---|
| 29 | Remarks: (observations, annexes) | | |
| 30 | References: (literature, pictures, video etc.) | | |
| 31 | Recorder: TR <input type="checkbox"/> DAT <input type="checkbox"/> Video <input type="checkbox"/> | Microphones: | 32 Rec. technique Position: analog <input type="checkbox"/> Speed: ____ cm/sec digital <input type="checkbox"/> Sampling-fz.: __ kHz video <input type="checkbox"/> mono <input type="checkbox"/> stereo <input type="checkbox"/> noise Red.: <input type="checkbox"/> |
| 33 | Quality of recording: | 34 Length of recording: | |
| 35 | Location: – Archive: – Private: | | 36 Date of entry in archive: © IICMSD 7/88 |

Appendix 3

dBase Structure for the "Recording Protocol"

. display structure

dBase structure

C: Muda.dbf

number of documents:

date of last change: 29 June 1989

| field | fieldname | type | field length |
|-------|------------|---------|--------------|
| 1 | ARCHIVE_NO | columns | 11 |
| 2 | ENTRY_NO | columns | 10 |
| 3 | COLLECTOR | columns | 60 |
| 4 | COLLECTION | columns | 34 |
| 5 | YEAR_ | columns | 4 |
| 6 | DATE_REC | columns | 8 |
| 7 | COUNTRY_ | columns | 20 |
| 8 | STATE_ | columns | 25 |
| 9 | LOCATION_ | columns | 30 |
| 10 | CONTEXT_ | columns | 67 |
| 11 | TITLE | columns | 61 |
| 12 | TEXT_INCIP | columns | 62 |
| 13 | LANGUAGE | columns | 15 |
| 14 | SOURCE | columns | 30 |
| 15 | GENRE | columns | 28 |
| 16 | FUNC_ONT | columns | 35 |
| 17 | STYLE_FORM | columns | 25 |
| 18 | MODE_SCALE | columns | 35 |
| 19 | RHYT_DANCE | columns | 36 |
| 20 | NAME_GROUP | columns | 67 |
| 21 | ETHNICITY | columns | 27 |
| 22 | PERFORMER | columns | 3 |
| 23 | NAME | columns | 200 |
| 24 | AGE | columns | 30 |
| 25 | VOICE_INST | columns | 200 |
| 26 | OCCUPATION | columns | 20 |
| 27 | RESIDENCE | columns | 66 |
| 28 | PLACE_ORIG | columns | 67 |
| 29 | REMARKS | MEMO | 10 |
| 30 | REFERENCES | columns | 67 |
| 31 | RECORDER | columns | 12 |
| 32 | TECHNIQUE_ | columns | 25 |
| 33 | QUALITY_RC | columns | 1 |

| | | | |
|-------------|------------|---------|------|
| 34 | LENGTH_REC | columns | 7 |
| 35 | LOCATION | columns | 5 |
| 36 | DATE_ENTRY | date | 8 |
| ** total ** | | | 1412 |

* or fields 23 up to and including 28 as subcategory

Appendix 4

Questionnaire on Attitudes Towards Music

Introduction

With the following questionnaire we would like to gather information about musical groups, their organization, their repertoire, and their interaction with audiences. The goal is to learn more about the performance of music, as well as the concepts surrounding the music.

This questionnaire is a part of a research project sponsored by the International Institute for Comparative Music Studies and Documentation Berlin. All information will be kept confidential and names of individual musicians will be omitted when analyzing the data.

We will examine musical groups representing various styles of music, e.g., folk, pop, jazz, dance music, etc. We hope that the results will pinpoint differences, as well as similarities, in group organization and attitudes towards music. The results should also shed light on musical taste and how it is reflected in the repertoire.

With your permission, your answers will be put on tape and stored in our archives, to be used only for research purposes.

The questionnaire is made up of 85 questions. We would like you to answer the questions as briefly or as extensively as you like, according to your preference.

We thank you for your kind cooperation.

OC/OT-No.....

Archive No.....

Family name of person being interviewed:

First Name:

Age:

Address:

Telephone No.:

Name of performing group:

Place of interview:

Time of interview:

Environment:

Date of interview:

Name of interviewer:

I. Questions on Musical Structure of Group/Organisation

1. What is the name of the group with which you are performing?
2. Where did this name come from; what does it mean?
3. In general terms, what would you call the kind of music you are performing with your group? (e.g., country, pop, rock, folk music, etc.)
4. Are there any members of your group who do not sing or play an instrument (e.g., sound mixer, promoter)?
5. Are there any members of your group who build any of the musical instruments you use?
6. Since when has the group existed?
7. Have any members changed since then?
 - 7.1 () no
 - 7.2 () yes. If yes, what kind of changes were there (e.g., size of the group, change of members, addition of other instruments)
 - 7.3 What was the reason for the change(s)?
8. Who started the group? Is there anyone who could be called the founder?
 - 8.1. () yes. If yes, how did she/he/they assemble the group?
 - 8.2. () no. If not, how did this group come together?
9. What kind of musical styles were individual group members familiar with before joining the group?
10. How did individual members obtain their instrumental or singing skills? (self-taught, in school, in the family, private lessons, etc.)
11. Do the individual members play exclusively in this one group?
 - 11.1. () yes
 - 11.2. () no. If not, in which other groups do they play (please name). Do they play as soloists?
12. Which kind of work is involved in organizing the group and in determining the content of its music?
13. Is there a group leader?
 - 13.1. () yes. If yes, which rights, obligations, duties does she or he have?
 - 13.2. () no. If not, how are the duties assigned?
14. Are there any rehearsals? How often a month? Where are they held?
15. Are the musical pieces worked out together?
 - 15.1. () yes
 - 15.2. () no. If not, is the orchestration or arrangement determined by an individual group member?
16. Are the members of the group able to read sheet music?
 - 16.1. At a performance, do the members use written music or do they play by heart? Is there any improvisation?
17. Does the group receive money for performing?
 - 17.1. () yes. If yes, how is it distributed?
 - 17.1.1. If it is not equally distributed among the members, why not?
 - 17.2. () no. If not, why not?

18. Do you perform with electronic amplifiers?
 - 18.1. never
 - 18.2. sometimes. If so why?
 - 18.3. always. If so why?
19. Are there any publications of the music of the group (songbooks, records, radio broadcasts, information material)?
 - 19.1. no
 - 19.2. yes. If yes, please list.
20. Do you ever perform with other groups?
 - 20.1. no
 - 20.2. yes. If yes, how do you find them?
 - 20.2.1. through organizations?
 - 20.2.2. through private connections?
 - 20.2.3. through business contacts?
 And how does that work?
21. Is your group sponsored in any way?
 - 21.1. yes. If yes, by whom?
 - 21.2. no. If not, do you think you should be sponsored?
 - 21.2.1. yes. If yes, in what form?
 - 21.2.2. no. If not, why not?
22. For what purpose does your musical group perform?

II. Questions on Group Repertoire and Audience

23. How would you classify the kind of music you perform?
24. What are the reasons you decided to perform this kind of music?
25. Do you ever play without receiving money?
 - 25.1. yes. If yes, for what purpose?
 - 25.2. no. If not, why not?
26. From what sources do you get your music?
27. What criteria do you use to select the musical pieces or songs (instrumental make-up of the group, where the pieces come from, level of difficulty, how well-known the pieces are, individual taste, etc.)?
28. How many pieces does the group have in its current repertoire?
29. How many hours could the group entertain with your current repertoire?
30. Do you differentiate your repertoire in any way? If so, based on what criterion or criteria? (e.g., based on whether vocal or instrumental, on categories of rhythmic structure, on region of origin, on performance context, etc.?)
31. Does the repertoire in any way reflect your own personal taste?
 - 31.1. yes. If yes, how?
 - 31.2. no. If not, in what way not?

32. When the group acquires new pieces for your repertoire, do the preferences of your audience influence the selection of pieces?
- 32.1. () no. If not, why not?
- 32.2. () yes. If yes, in what way?
33. Do you like to perform in public?
- 33.1. () yes. If yes, why?
- 33.2. () no. If not, why not?
34. What kind of audience do you usually play for?
35. Would you like to appeal to only one certain kind of audience?
- 35.1. () yes. If yes, what kind of audience and why?
- 35.2. () no. If not, why not?
36. Who puts together the program for your performances?
37. Which criteria are used in putting together a program and how is the program structured (effect on the audience, duration of performance, breaks, tempo)?
38. Do you adjust your program to your audience?
- 38.1. () no. If not, why not?
- 38.2. () yes. If yes, to what extent does the program vary according to the wishes of the audience?
39. How does the audience react when it likes the music?
- 39.1. How do you react to a positive audience?
- 39.2. Do you give an encore? If so, what kind?
40. How does the audience react when it does not like the music?
- 40.1. How do you react?
41. Do you believe that the reaction of the audience influences your performance?
- 41.1. () yes. If yes, in what way?
- 41.2. () no. If not, why not?
42. Are there any pieces or songs that you do not perform before an audience but like to play or sing for yourself?
- 42.1. () no
- 42.2. () yes. If yes, why?
43. Over the years, have you changed your criteria for choosing your repertoire?
- 43.1. () no
- 43.2. () yes. If yes, why?
44. Has your audience changed over the years?
- 44.1. () no
- 44.2. () yes. If yes, in what way and why?
45. Has your relationship to the audience changed over the years?
- 45.1. () no
- 45.2. () yes. If yes, in what way and why?
46. Please name five pieces you personally like best to play or sing.
- 46.1. Why do you like these pieces?
- 46.2. Where do these pieces come from?

III. Questions on Distribution of Music

47. What is your purpose for making music with your group?
48. For what kinds of occasions do you perform with your group (dances, wedding celebrations, etc.)?
49. On what days of the week do you usually perform? What is the duration of an average performance?
50. What time of day or night do you perform?
51. How often a month do you perform?
52. Would the group like to perform more often than it is doing now?
53. Would the group increase its performance fee if the demand for it rises? Or if demand falls, would you lower your fee?
54. For what kind of organizers/producers do you perform (private, public, clubs, etc.)?
55. How do you get in contact with these organizers/producers?
56. Do you frequently play for the same organizers/producers? If not, how do you contact other organizers?
57. Which group members are involved with contacting organizers/producers?
58. Are persons outside of your group involved in contacting other organizers/producers (e.g., fans, managers, etc.)?
59. In which cities or countries have you already performed?
60. In what kinds of places do you usually perform (discos, dance halls, tents, churches, etc.)?
61. Do you also perform on radio and/or television?
62. Has your group issued any records or cassettes, and how do you distribute these?
63. If you have performed on radio or television, how did you get in contact with the stations?
64. Are you a member of ASCAP or some other musicians' union?

IV. Questions on Judgment of Music (if possible, ask for reasons)

The term "music" in the following questions refers to instrumental pieces as well as songs and accompanying text.

65. Do you like the kind of music you perform?
66. Could you imagine playing another kind of music?
 - 66.1. () no
 - 66.2. () yes. If yes, do you perform other kinds of music?
67. Which five kinds of music (styles) do you like best?
 - 67.1. Why?
68. Has that changed over the years since you began to play in this group?
69. Which kind/s of music do you like least?
 - 69.1. Why?
70. Has that changed over the years in which you have played in this group?
71. What in general influences your likes or dislikes for music?
72. Can you name particular characteristics that you like or dislike in music, i.e., how do you know what kind of music you like?

73. Are there any musical groups or musicians playing your kind of music that you or your group considers "ideal"?
73.1. Why?
74. Which musical groups or musicians playing your kind of music do you consider bad?
74.1. Why?
75. In the style of music you play, which musical pieces do you consider exemplary?
75.1. Why?
76. Which musical pieces do you consider bad examples of the style of music you play?
76.1. Why?
77. What criteria do you apply when judging a musical piece as good or bad?
78. What inspires you or your group to play and sing?
79. When do you or your group not feel in the mood to sing or play?
79.1. Why?
80. People say it is possible to communicate with others by means of music. Do you believe that?
80.1. () no
80.2. () yes. If yes, how and what can be communicated?
81. What does it take for your group to be able to say at the end of a piece, "We played well"?
82. What is your ideal as far as making the best music possible?
83. Is the economic status of your group good enough to fulfil your ideal concept of music-making?
84. Please answer the following:

| Name | instr./voice | m/f age | profession (previous) | profession (now) |
|-------|--------------|---------|--------------------------|---------------------|
| 1 | | | | |
| 2 | | | | |
| (...) | | | | |
| 9 | | | | |
| 10 | | | | |

| key: age | gender | female (f) | male (m) |
|-------------|--------|------------|----------|
| 00-15 (1) | | | |
| 15-20 (2) | | | |
| 20-30 (3) | | | |
| 30-40 (4) | | | |
| 40-60 (5) | | | |
| 60-70 (6) | | | |
| 70-90 (7) | | | |
| over 90 (8) | | | |

85. Are there any questions, in your opinion, that do not appear here but to which you would like to respond?

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Notes

- ¹ See Popper 1971:31; Harris 1968:568ff.
- ² Musical manifestation is understood here to serve as a general term for musical objects, objectivations, and subjectivations; cf. Baumann 1976:43ff.)
- ³ See Baumann 1976, 1981, 1987; Peacock 1986, Jackson 1987.
- ⁴ See Appendix 1, "Recommendations for the Procedure of Recording and Interviewing" and Appendix 2, "Recording Protocol." See also Nettl 1964:62ff.; 1983:247ff.; Hood 1971:197ff.

Max Peter Baumann

Die Musiker-Gruppe: Musikalische Normen, Tradition und Identität (Zusammenfassung)

Im theoretischen Rahmen eines Systemmodells wird die Musik-Gruppe definiert als kleinste Einheit von zwei oder mehreren handelnden Individuen, die ihre eigene Musik oder die Musik anderer produzieren, rezipieren, distribuieren und/oder beurteilen. Je nach der Gewichtung der Aktivitäten kann innerhalb einer Kommunikationssituation somit unterschieden werden zwischen 1. der Musiker-Gruppe, 2. der Musik-Rezipienten-Gruppe, 3. der Musik-Distribuenten-Gruppe und/oder 4. der Musikkritiker-Gruppe. Jede aktive Musik-Gruppe ist in der Regel zwar gleichzeitig auch mit mehreren Bereichen dieser musikalischen Handlung beschäftigt, denn sie kreiert musikalische Manifestationen, rezipiert und verteilt diese, und sie beurteilt diese zugleich auch im Augenblick der Hervorbringung bzw. Musikausübung.

Im Hinblick darauf, mehr über die einzelnen musikalischen Konzepte zu erfahren, wird der erste Gruppen-Typus ins Zentrum der Betrachtung

gestellt. Da dessen handelnde Ausrichtung sich primär auf das Hervorbringen von Musik bezieht, wird dieser Typus im operationellen Sinne als *Musiker-Gruppe* definiert (*musical performing group*). Die Musiker-Gruppe stellt den empirischen Ausgangspunkt für die theoretische Grundlage eines Befragungsmodells dar. Das Befragungsmodell schafft – aus der Deduktion des Systemgedankens heraus – einen *notativ*-offenen Rahmen, mit dem nach den intentionalen Musikkonzepten von Einzelmusikern oder Musikgruppen gefragt werden kann. Ziel des „Fragebogens zum Musikverhalten“ soll es sein, eine methodische Grundlage bereitzustellen, womit die musikalischen Wertvorstellungen (Normen und Sanktionen) direkt und indirekt ermittelt werden können. Mit dem Fragebogen werden gleiche Rahmenbedingungen geschaffen, damit das Verhalten von Musikern und Musikgruppen auch *vergleichend analysiert* werden kann. Mit insgesamt 85 offenen Fragen kön-

nen Einzelmusiker oder Gruppen zu folgenden Bereichen befragt werden:

1. zur Struktur und Organisation ihrer Musikgruppe,
2. zu ihrem Repertoire und Publikum,
3. zur Verbreitung und
4. zur Beurteilung ihrer Musik.

Die Auswertung und Interpretation solcher Tiefeninterviews sollen Aufschluß darüber geben, wieweit die Einzelmusiker mit den Ansichten der übrigen Gruppenmitglieder übereinstimmen oder nicht und wieweit Abweichungen des Einzelnen noch toleriert werden können, ohne daß die Identität der Gruppe und ihr allgemeiner Konsens in Frage gestellt wird. Die Ergebnisse sollten darüber hinaus auch im Hin-

blick auf einen weiterführenden Vergleich unterschiedlicher Musiker-Gruppen (derselben oder mehrerer Traditionen) analysiert werden, um auf diesen Grundlagen die kulturspezifische Bandbreite von musikalischen Konzepten aufzuzeigen und deren Konkretisierung im verbalen Ausdrucksverhalten zu erschließen. Innerhalb der „Stadtforschung“ ist insbesondere auch angestrebt, jenen Faktoren nachzuspüren, die die Veränderung von Musikkonzepten in der Auseinandersetzung mit intra- und interkulturellen Prozessen bewirken. Der Fragebogen kann unter diesen Aspekten sowohl synchron als auch diachron, d.h. sowohl in bezug auf die Analyse des gleichzeitigen Nebeneinanders als auch des zeitlichen Nacheinanders von Musikkonzepten angewandt werden.

Max Peter Baumann

L'ensemble de musiciens: normes musicales, tradition et identité (résumé)

Dans le cadre théorique d'un modèle de système, le groupe musical se définit comme la plus petite unité, composée de deux ou plusieurs individus agissants qui produisent, reçoivent, distribuent et/ou jugent une musique, la leur ou celle des autres. Selon l'importance respective de ces activités, on peut donc distinguer dans une situation de communication

- (1) le groupe des musiciens,
- (2) le groupe de ceux qui reçoivent la musique,
- (3) le groupe de ceux qui distribuent la musique et/ou
- (4) le groupe des critiques musicaux.

En règle générale, chaque groupe musical actif s'intéresse simultanément aussi à plusieurs domaines entrant dans ces actions musicales car il crée des manifestations musicales, il les reçoit et les distribue, et en même temps, il les juge à l'instant où elles sont produites ou réalisées.

Pour en apprendre davantage sur les différentes conceptions musicales, nous avons focalisé notre attention sur le premier type de groupe. Etant donné que son action est axée avant tout sur la production de musique, ce type est désigné, dans un sens opérationnel, par le terme de *groupe de musiciens* («*musical performing group*»). C'est lui qui constitue le point de départ empirique de l'établissement des fondements théoriques d'un modèle d'enquête. Par déduction à partir de l'idée sous-jacente au système, ce modèle fournit un cadre constatif ouvert permettant d'enquêter sur les conceptions musicales intentionnelles de musiciens pris individuellement ou de groupes musicaux. Le «questionnaire sur le comportement musical» doit avoir pour objectif de fournir la base d'une méthode de recherche directe et indirecte des valeurs musicales (normes et sanctions). Ce questionnaire crée des conditions de base identiques,

afin de permettre aussi une analyse comparative du comportement des musiciens et groupes musicaux. Il comprend au total 85 questions ouvertes destinées à des musiciens individuels ou des groupes, et qui portent sur les points suivants:

- (1) structure et organisation du groupe musical,
- (2) son répertoire et son auditoire,
- (3) la diffusion de sa musique et
- (4) l'appréciation portée sur elle.

En analysant et en interprétant ces interviews approfondies, on doit pouvoir déterminer dans quelle mesure les opinions respectives des musiciens pris séparément concordent, ou non, avec celles des autres membres du groupe, et dans quelle mesure les avis divergents exprimés par l'individu peuvent être tolérés sans que l'identité du groupe et son consensus soient re-

mis en cause. En outre, pour pouvoir pousser plus loin la comparaison de différents groupes de musiciens (d'une même tradition ou de traditions différentes), il faudrait analyser les résultats afin de dégager sur ces bases l'extension propre à la culture de concepts musicaux et d'en saisir la concrétisation dans le mode d'expression verbale. Dans la «recherche urbaine», on vise aussi tout particulièrement à déceler les facteurs qui provoquent une transformation des concepts musicaux dans la confrontation avec des processus intraculturels et interculturels. Ici, le questionnaire peut être employé dans une perspective synchronique comme dans une perspective diachronique, c'est-à-dire pour l'analyse de la contemporanéité de concepts musicaux dans le premier cas, ou de leur succession dans le temps dans le second.