

## CONFERENCE REVIEWS

### **A. MUSIC AND GENDER STUDY GROUP MEETING (INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC): "MUSIC, VIOLENCE, WAR, AND GENDER", PUNAT, SEPTEMBER 20–24.1995**

It appears that the objections which could have been directed earlier to the tendency in research of gender and music - implementation of feminist ideas on cultures quite different from those of the West, with ethnocentrism as a result, somewhat forced interpretation within the system of gender and lack of consideration of the broader context, female collectivism and underestimation of the power of the individual - are no longer feasible. The reports and discussions at last year's *Music and Gender* meeting were marked by a gender-balanced approach, by contextualization of music and gender, conception of gender as a dynamic, complex, multi-layered, fluid, shifting, context-sensitive and situational continuum, by cultural relativism and the absence of the feminist premise concerning male domination and female subordination. Certain cultures were comprehended as interactive systems in which music concepts, behavior, and sound both reflect and construct gender roles, along with other aspects of culture.

The additional stimulus for such starting-points in research of music and gender lie, it seems, in the very contextual framework of the conference's theme - the cultures of violence, periods of instability, wars, major cultural stresses and population displacement. Considering the temporally and spatially distant cultures of the world and diverse ethnic groups, the authors gathered around the central theme showed that dynamics and complexity in relations between music and gender, and the interplay between concept and practice, are always present, but that they are more emphasized, articulated and visible particularly at times of social instability. The central theme of the conference encompassed the reports by **Marcia Herndon** from the USA (*Relics of War: Native American War Songs and Change*), **Adelaida Reyes Schramm** from the USA (*Reflections on Music and Gender in the Context of Forced Migration: Vietnamese in Flight and in Resettlement*), **Pirkko Moisala** from Finland (*Music in Ultimate Circumstances: Men's Music and Music-Making at the Finnish Front During the Second World War*), **Naila Ceribašić** from

Croatia (*Violence of the Totalitarian Regime: "The Purity and Beauty" of Croatian Music, "Duties, the Pains and Fruits" of Motherhood and the Male "Force of the Creative Master of the World" in the Independent State of Croatia (the NDH) 1941-1945*), **María Susana Azzi** from Argentina (*Music and War, Tango and War: Tango and the First World War*), **Margaret Myers** from Sweden (*Rule Britannia, Hearts of Oak War Songs in Britain in Peace-Time*), **Mary Rörich** and **Brynn Binnell** from the Republic of South Africa (*"You Strike the Woman, You Strike the Rock": Women, the Psychology of Violence, and Music in South Africa*), **Cynthia Tse Kimberlin** from the USA (*Warriors and Horses: A Musical Tradition of the Oromo Azmari of Shoa, Ethiopia*) and **Roland Bannister** from Australia (*Gender Construction in the Soldier-Musicians of the Australian Army Band Kapooka, 1984-1994*).

The second part of the conference was made up of reports whose focus was not the relation between gender and music in the context of violence and war, but analysis of traditional female music genres / genres performed by women (**Anne Caufriez** from Belgium on female polyphony in the traditional culture of north-western Portugal; **Grozdana Marošević** from Croatia on *samica* songs in Karlovačko Pokuplje region as traditional forms of women's expression), the relation between the female and male musical sphere (**Vedrana Milin-Ćurin** from Croatia on female *klapa* singing groups in Dalmatia; **Elizabeth Mackinlay** from Australia, who did not participate in person at the conference, but sent a paper on the differences in the female and male manner of performances of the same repertoire in the Yanyuwa society in northern Australia), music and music-making of offenders of gender arrangements based on sex (**Svanibor Pettan** from Croatia on the roles of alleged homosexuals in the musical life of Kosovo; **Boden Sandström** from the USA on the *Michigan Womyn's Music Festival* as a performance ritual and healing space for lesbians), some aspects of the universally female (**June Boyce-Tillman** from Great Britain on women's collaborative modes of operation and the similarities between musical and ecological concerns in two spiritual traditions of women from two very different cultural backgrounds and at different times; **Gerald Florian Messner** from Australia on the role of women in the preservation, restoration, and readjustment of traditional socio-cultural systems, which he reinforced by examples from Bulgaria, Papua New Guinea and Eastern Indonesia), theoretical and methodological problems of gender-based studies of music (**Gorana Doliner** from Croatia on the connection between the disciplines of the ethnomusicology and sociology of music and the need for the gender approach).

Two panel discussions were arranged: *On Theory and Method of the Gender-Based Studies of Music*, and *On Music, War and Exile*. The results

of the Punat meeting were summarized at the first, and Svanibor Pettan and **Tori Snerte** from Norway presented the *Azra* mental health project at the second. The objective of the project is to stimulate active music-making among refugees from Bosnia-Herzegovina living in Norway, and in this way to help to strengthen their cultural identity and improve communications between the refugee and local Norwegian communities.

For the second time since the now distant 1979, a meeting of one of the study groups of the ICTM (the central international ethnomusicological organization) was held in Croatia. Because of the opportunity thus provided for promotion of Croatian ethnomusicology, and because of the good organization of both the working part of the conference and the accompanying events, recognition is due to the local organizer - Gorana Doliner. For the first time within the framework of this study group, she managed to gather together a considerable number of male participants (in addition to those mentioned above, **Mwessa Mapoma** from the Republic of South Africa, who participated very actively in the discussions) and this, too, greatly contributed to the idea of a gender-balanced view of music.

Naila Ceribašić

## **B. "WAR, EXILE, EVERYDAY LIFE" ZAGREB, MARCH 30 — APRIL 2. 1995**

An international conference entitled "War, Exile, Everyday Life" was held in Zagreb from March 30 to April 2, 1995. It was organized by the Institute of Ethnology and Folklore Research in coordination with the Matrix Croatica, and financially supported by the Croatian Ministry of Science and Technology and the Ministry of Culture, and the Goethe-Institut, Zagreb. As part of the conference Dorothea C. Johansen, a therapist from Norway, organized a music-and-movement workshop in a refugee camp in Varaždin in coordination with the "Suncokret" Center for Grassroots Relief Work.

In the period 1991-95, according to UNHCR around three million people from all over former Yugoslavia have become refugees or displaced persons. The massive extent of war destruction and displacement of their fellow citizens was the impetus for Croatian anthropologists and folklorists to organize a conference in order to situate their responses to growing questions concerning political standpoints in dealing with the aftermath of war and the portrayal of refugees within ethnographic