



THIRD SYMPOSIUM OF THE ICTM STUDY GROUP FOR MULTIPART MUSIC

12-16 September 2013
Budapest, Hungary

Program & Abstract's Book



Edited by Lujza Tari
Proofread by István G. Németh

LOCAL ORGANISER

Institute for Musicology, Research Centre for the Humanities,
The Hungarian Academy of Sciences
Budapest, Hungary

HEAD OF THE LOCAL ORGANISERS' COMMITTEE

Lujza Tari

ASSISTANT OF THE ORGANISERS

Gitta Demeter

PROGRAMME COMMITTEE

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Zhanna Pärtlas (Estonia)

Lujza Tari (Hungary)

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www.multipartmusic.org

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Institute for Musicology, Research Centre for the Humanities,
The Hungarian Academy of Sciences
Budapest, Hungary

Civil Society of Börzsöny Museum (Szob)

bmbkke@gmail.com

Local Government of Szob

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THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)

SHORT INTRODUCTION

The ICTM was founded on 22 September, 1947, in London, England, by scholars and musicians as The International Folk Music Council. Ralph Vaughan Williams became its first president, followed by Jaap Kunst, Zoltán Kodály, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, and currently, Adrienne L. Kaeppler. In 1949, the Council was one of the Founding Members of the International Music Council - UNESCO, and is currently an NGO in formal consultative relations with UNESCO. Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

The AIMS of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. To these ends, the Council organizes meetings, world conferences, study groups and colloquia. In addition the Council maintains a membership directory and supervises the preparation and publication of journals and bulletins.

ICTM STUDY GROUP FOR MULTIPART MUSIC

SHORT INTRODUCTION

Multipart music represents one of the most fascinating phenomena in numerous local musical practices. It has therefore been a favoured object of research for a long time, particularly in the national framework. Regional studies extending beyond political boundaries are, however, rare.

A network of researchers, many of them ICTM members, was working since 2003, focusing first on multipart music traditions in Europe within the framework of the “Research Centre of European Multipart Music” established at the Institute for Folk Music Research and Ethnomusicology of the Vienna University of Music. Results of the research are presented in the books “European Voices I. Multipart Singing in the Balkans and the Mediterranean” (Vienna: Böhlau, 2008) and “European Voices II. “Cultural Listening and Local Discourse in Multipart Singing in Europe” (2011).

Fragments of the work had also been presented in panels at ICTM World Conferences (Sheffield 2005 and Vienna 2007).

All of this work served as the basis of the negotiations with the ICTM Board for the establishing of a Study Group on Multipart Music. The board reached a positive decision on the formation of the group in July 2009 after the ICTM World Conference in Durban, South Africa.

The first Study Group symposium took place in Sardinia (Italy), between 15 and 21 September, 2010 and the second one in Tiranë and Vlorë (Albania) between 22 and 29 April 2012.

MISSION STATEMENT

The name of the organization is ICTM Study Group on Multipart Music. The Study Group is an appointed committee of the Executive Board of the International Council for Traditional Music [ICTM Rules 1984: paragraph 8, article i]. The ICTM is a non-profit non-governmental international organization in formal consultative relations with UNESCO.

The Study Group shall promotes multipart music through research, documentation, interdisciplinary and cross-cultural study and shall provide a forum for cooperation among scholars and students of multipart music by means of international meetings, publications and correspondence, intending a tight collaboration with local singers and musicians also in the discussion processes. The Study Group may undertake such projects as are in support of its stated objectives, including, but not limited to, organization of Study Group symposia, and formation of sub-study groups.

**THIRD SYMPOSIUM OF THE
ICTM STUDY GROUP FOR MULTIPART MUSIC
12-16 SEPTEMBER 2013, BUDAPEST, HUNGARY**

THEMES

1. SCHOLARLY TERMINOLOGY AND LOCAL MUSICAL PRACTICE

One of the barriers ethnomusicologists have to constantly overcome in their work is the balancing act between dealing with local practices and trying to generalize the focused questions by using scholarly terminology. In addition to the complex relationship between local and global terminologies, connotations of terms in use change continuously. Furthermore, different sciences influence each other's views and consequently their terminologies. Questions to be focused on in the discussions are: How do terms come into use in scholarly research? Is there a model or does every term have its 'own history'? How do their connotations change? How do other sciences influence this process? And what about questions on 'lingua franca'? What is the place of local terminology within this framework? How does terminology influence local musicians' and scholars' perception of music and music making?

2. THE ROLE OF EDUCATED MUSICIANS AND MISSIONARIES IN LOCAL MUSIC PRACTICES.

Schoolmasters, cantors, choir conductors and other educated musicians have influenced local practice in many parts of the world. With regard to multipart music they have even influenced the establishment of new traditions. An important place is occupied by religious missionaries in this context. As a result, in many cases local music has lost its reputation or has been neglected in favour of newly-introduced music. Through case studies and theoretical approaches, the kind of influences these activities have on everyday musical practice will be examined, focusing at the same time on the contexts of the objectives and results of the work of various protagonists in this process.

3. INDIVIDUALISTS IN COMPANY

Multipart music as a specific mode of music making and expressive behaviour is based on intentionally distinct and coordinated participation in the performing act by sharing knowledge and shaping values. In this process, the company members try to promote personal goals connected with creation and experimentation during music making and the discussions about it with community members. A specific issue within this framework is multipart music performed by one singer or by one musician on a single instrument. The main question to be discussed within this framework is connected with the kind of position the individual and the company have in various multipart music traditions.

PROGRAM

THURSDAY, SEPTEMBER 12, 2013

09:00 – 09:40 OPENING CEREMONY

Welcome addresses and introduction to the contents of the symposium

ATTILA PALÁDI-KOVÁCS, academician, chair of the Section Linguistics and Literary Scholarship

PÁL RICHTER, director of the Institute for Musicology, Research Centre for the Humanities, The Hungarian Academy of Sciences

LUJZA TARI, local organiser, Budapest

SVANIBOR PETTAN, secretary general of the ICTM, Ljubljana

ARDIAN AHMEDAJA, chair of the ICTM Study Group for Multipart Music, Wien

MUSICIANS:

German folk and religious songs: Ungarndeutsche Frauenchor aus Schaumar – Hungarian-German Traditional Singing Group from Solymár

Hungarian and South-Slavs dance tunes: Tambura band from students of the Folk Music Departement of Ferenc Liszt Music Academy Budapest

09:40 – 11:10 SESSION I

Scholarly Terminology and Local Musical Practice

ULRICH MORGENSTERN (AUSTRIA)

Phonic Contrast, Harmonic Accents, Rhythm of Texture. Multipart Folk Instrumental Practice as a Challenge to Musicological Terminology

ŽANNA PÄRTLAS (ESTONIA)

Between Local and International, Folk and Scholarly Terminology. The Case of Traditional Russian Multivoiced Singing

LARRY FRANCIS HILARIAN (SINGAPORE)

The Use of Scholarly Terminology and Concepts in the Understanding Local Musical Practices, Through the Performance of the Malay-Lute (*Gambus*)

11:10 – 11:30 *Coffee and Tea Break*

11:30 – 13:00 SESSION II

Individualists in Company I

LUJZA TARI (HUNGARY)

Results of Researching Individuality in Hungarian Instrumental Folk Music

IGNAZIO MACCHIARELLA (ITALY)

For Those Who Have Ears to Hear. Individual Signatures in Sardinian Multipart Singing

ENRIQUE CÀMARA DE LANDA (SPAIN)

A Musician Operating in Several Areas: Roberto Scarlato and the Vocal and Instrumental Polyphony in Present-day Argentina

13:00 – 15:00 *Lunch Break*

15:00 – 16:30 SESSION III

Individualists in Company II

FULVIA CARUSO (ITALY)

The “Canzonetta in lode alla Santissima Trinità” Between Tradition and Innovation

MARCO LUTZU (ITALY)

Shaping the Ritual. The Role of Individual Choices in the Definition of the Musical Structure of the *Oro cantado*

GIANNI BELLUSCIO (ITALY) AND OLIVER GERLACH (GERMANY)

Multipart Singing of the Italo-Albanian Communities in Calabria

19:30 – 21:00 *Musical evening*

FRIDAY, SEPTEMBER 13, 2013

09:00 – 11:00 PANEL

New “Traditions” Invented by Educated Musicians, Scholars
and Missionaries. Chair: GERDA LECHLEITNER (AUSTRIA)

NONA LOMIDZE (AUSTRIA/GEORGIA)

Georgian Folk Music – Changes in Tradition Through Professionalization?

PAOLO BRAVI (ITALY)

Training, Cultural Values and the Shaping of the Voice in the Sardinian
A Sa Nuoresa Choirs

CRISTINA GHIRARDINI (ITALY)

Francesco Balilla Pratella and Choral Singing in Romagna

GERDA LECHLEITNER (AUSTRIA)

Zulu Recordings from 1908. A Conflict between “Tradition” and “Modernity”

11:00 – 11:30 *Coffee and Tea Break*

11:30 – 13:00 SESSION IV

The Role of Educated Musicians and Missionaries
in Local Music Practices I

ANDA BEITĀNE (LATVIA)

Who Influences Whom? Educated Musicians and Their Influence on
Local Multipart Music Practice in Eastern Latvia

DAIVA RAČIŪNAITĖ-VYČINIENĖ (LITHUANIA)

An Educational Impact on the Practice of *Sutartinės* in the 20th Century

ANNE CAUFRIEZ (BELGIUM)

The Actual Practice of “Traditional” Music in Porto Santo Island
(Madeira)

13:00 – 15:00 *Lunch Break*

15:00 – 16:30 SESSION V

The Role of Educated Musicians and Missionaries
in Local Music Practices II

JEAN-JACQUES CASTÉRET (FRANCE)

The Royal 6th Tone's Institutions of Transfer: Multipart Singing and Education in the Traditional Western Pyrenean Society

RENATO MORELLI (ITALY)

Christmas Carols in Northern Italy, Between Printed Sources and Oral Transmission. The Role of Saints, Monks, and Priests in the Diffusion of this Repertoire

CONSTANTIN SECARĂ (ROMANIA)

Romanian *Christmas Carols* in Byzantine Style. The Tradition of Monody and Ison (*Isokratema*) between Written Sources and Oral Transmission

16:30 – 17:00 *Coffee and Tea Break*

17:00 – 18:00 GENERAL ASSEMBLY OF THE ICTM STUDY GROUP
FOR MULTIPART MUSIC

19:30 – 21:00 *Music and Dance*

SATURDAY, SEPTEMBER 14, 2013

09:00 – 10:30 SESSION VI

The Role of Educated Musicians and Missionaries
in Local Music Practices III

PÁL RICHTER (HUNGARY)

Monophony in Multipart Instrumental Hungarian Folk Music

AMRA TOSKA (BOSNIA AND HERZEGOVINA)

Etnoakademik: Reinterpretations of Musical Tradition

LANA ŠEHOVIĆ-PAČUKA (BOSNIA AND HERZEGOVINA)

Hungarian Composer Julius Gyula Major's Bosnian Musical Adventure

10:30 – 11:00 *Coffee and Tea Break*

11:00 – 12:30 SESSION VII

The Role of Educated Musicians and Missionaries
in Local Music Practices IV

GUIDO B. RASCHIERI (ITALY)

The Multipart Music in the Contemporary Vocal and Instrumental
Tradition of North-West Italy

IEVA PĀNE (LATVIA)

The Influence of Creative Persons on the Natural Course of Traditional
Multipart Singing in Bārta Village

WEI-YA LIN (AUSTRIA)

The Relationship between the Practices of Traditional Singing and Church
Hymns in the Society of Tao, an Indigenous Ethnic Group in Taiwan

CATHERINE INGRAM (AUSTRALIA)

The Roles of Individual Singers within Kam People's "Big Song" Choral
Singing in Southwestern China

12:30 – 15:00 *Lunch Break*

15:00 – 16:00 VISIT OF THE MUSEUM OF MUSIC HISTORY
OF THE INSTITUTE FOR MUSICOLOGY.

16:10 – 16:30 LEILA MAKARIUS (ARGENTINA)
Music in East Bolivia – Remains of a Dream

19:00 – OPEN END *Informal get-together*

SUNDAY, SEPTEMBER 15, 2013

EXCURSION

9:30 Departure from the Castle to Szob

10:30 – 11:30 Szob. Visit of the local museum
(Börzsöny Múzeum)

12:00 – 14:00 Lunch (Hospitality of the Local Government of Szob)

14:00 – 17:00 Cultural Centre of Szob.
Folkmusic and folkdance performance.

BALÁZS ISTVÁNFFI

Local bagpipe melodies from the Ipoly region

TWO HUNGARIAN MINORITY GROUPS FROM SLOVAKIA

Traditional zither- and singing ensemble from Százsd/Sazdice

TRADITIONAL DANCE GROUPS FROM MAGYARBŐD/BÍDOVCE AND SZOB

Accompaniment: Dobroda ensemble (Hungary)

17:00 Departure to Budapest

MONDAY, SEPTEMBER 16, 2013

09:00 – 10:30 SESSION VIII

The Role of Educated Musicians and Missionaries
in Local Music Practices V

TAMAZ GABISONIA (GEORGIA)

The Known Examples of Personal Influence on Georgian Musical
Tradition

ZLATA MARJANOVIĆ (SERBIA)

The Ethnomusicologist at the Fieldwork: An *Educated Outlander* or a
Compatriot-by-Music Practice?

KATALIN LÁZÁR (HUNGARY)

Polyphony in the Vocal Traditional Music of Peoples of Finno-Ugrian
Languages

10:30 – 11:00 *Coffee and Tea Break*

11:00 – 13:00 SESSION IX

The Role of Educated Musicians and Missionaries
in Local Music Practices VI

JÁNOS SIPOS (HUNGARY)

Traces of Multipart Music in Some Turkic-Speaking Communities

ENO KOÇO (UK/ALBANIA)

Music of the Albanian Orthodox Church and its Local Practices

KATA RISKÓ (HUNGARY)

Towards Multipart Music – *Embourgeoisment* and New Musical Ideals in the North-western Region of Hungarian Folk Music

13:00 – 15:00 *Lunch Break*

15:00 – 16:30 FINAL DISCUSSION AND CLOSING CEREMONY



ABSTRACTS

ANDA BEITĀNE (LATVIA)

Who Influences Whom? Educated Musicians and Their Influence on Local Multipart Music Practice in Eastern Latvia

Local practices of multipart music are influenced by internal and external factors. One of these is the presence of educated musicians, whose activities inevitably influence local practice – the music either loses its characteristics, or gains new forms of expression. However, sometimes local practices are more resilient, and educated musicians are influenced instead.

The aim of this paper is to describe and analyse processes associated with the integration of educated musicians into the local singing practices of Eastern Latvia, through specific examples.

In 1999, during fieldwork in the village of Salnava, where a wide repertoire of multipart singing was documented in the 1950s, I noticed that this repertoire no longer existed in living tradition, having been replaced by two-part singing in parallel thirds with an accordion accompaniment. The reason was obvious – an educated music teacher had moved to the village, and had agreed to lead the local group of singers. She did not know anything about local singing tradition, wherein three- and four-part singing with upper accompanying parts was the highlight. When the singing group received a jury evaluation in an event one year later, the teacher was sharply criticized, and advised to take into account local tradition in the future. Since then, the singing style of the group is gradually returning to that of the historical recordings.

Thus, when examining the influence of educated musicians on local music practice, one must also analyse the factors that influence the activities of these musicians. In the case of Latvia, in the last two decades one factor is purposeful cultural policy, aimed at maintaining tradition. There have been attempts to involve ethnomusicologists in this process, introducing the eternal dilemma – whether to be an instrument in the hand of cultural policy, or to analyse these processes.

GIANNI BELLUSCIO (ITALY) AND OLIVER GERLACH (GERMANY)

Multipart Singing of the Italo-Albanian Communities in Calabria

Since school lessons in the local dialect have been abandoned by the Italian Ministry of School and Education, the existence of the Arbëreshë “linguistic minority” in Southern Italy has been questioned.. Thanks to the recordings Ernesto Carpitella made during the 1950s, improvised forms of polyphony and heterophony have been discovered and documented as a local tradition distinct from other communities of the region (South Lucania, North Calabria). They have been documented over the last decades by Di Gaudio, Scaldaferrì, La Vena, and Garofalo. There is a dramatic change which can put an end to a local tradition going back to the late 15th century. Field research must not only document a phase of transition within the contemporary process of globalization, but it also has to encourage local musicians who would like to keep the continuity of their tradition.

If we would like to understand why was this tradition distinct from other rural music traditions of Calabria, ethnomusicological field research should integrate linguistic research, as well as historical and comparative studies. The paper is focussed on certain communicative patterns in multipart singing, but it reflects as well local terminologies connected with this traditional practice and the current conditions of local Orthodox communities in Calabria.

ENRIQUE CÀMARA DE LANDA (SPAIN)

A Musician Operating in Several Areas: Roberto Scarlato and the Vocal and Instrumental Polyphony in Present-day Argentina

The Argentine professional Roberto Scarlato can be considered a paradigmatic example of the dynamics and negotiations between individuals and their social environments of action in relation to multipart music making. It is interesting to consider his musical activity in six different areas, three of which are composed of people who have no music reading skills (a chorus of elderly ladies, students of guitar and vocal techniques from a school of arts and crafts, students of a secondary art school whom he teaches musical language and the practice of vocal

and instrumental ensemble), while the other three consist of people who can read music (private students of guitar and singing, a vocal-instrumental quartet – *Los cantores del Rosario* –, and a trio of singing, percussion, and guitar that plays traditional and folk music of Latin America).

In these areas Scarlato must reconcile determinants such as his aesthetic ideals, his financial needs, or his professional knowledge and skills, with the expectations and possibilities of the various groups with which he develops these musical activities. Other aspects of his work are also of interest: the importance of his experience with vocal music to define his artistic and teaching vocation, linkages between choral activities and interpretation of traditional music, the different objectives pursued by him in every sphere, tensions between the *modus operandi* of working with repertoires from classical and traditional music, the importance he attaches to human relationships he establishes, or how to interpret vocal and instrumental polyphony by the same person.

FULVIA CARUSO (ITALY)

The “Canzonetta in lode alla Santissima Trinità” Between Tradition and Innovation

In central Italy, not too far from Rome, there is a shrine consecrated to the Holy Trinity. Since hundreds of years, thousands of pilgrims from the entire Lazio region and also from the Abruzzi region go there organized in companies of their own villages. Many of them still go by foot, traveling for tens of kilometers through predetermined paths in nature and villages. During the trip and the “visit” (as the pilgrims call their presence at the shrine), the devotion is expressed through music, singing or playing a narrow amount of songs. In particular, pilgrims execute the “Canzoncina in lode alla Santissima Trinità” (“Ditty of praise of the Holy Trinity”). This narrative song has been played at least since the beginning of the last century. It can be performed in heterophony, in monody or polyphony and every company adapts it to a peculiar version, through modifications of rhythm and melody, representative of the company itself. This doesn’t mean that every company sings always in the same way. In this kaleidoscopic kind of performance, some pilgrims have a

leading role, in order to preserve the style of their own company, or to change it. They can sing, play an instrument or declaim the words of the song. I've written a book on this pilgrimage, but I've only marginally paid attention to these specific features. Through some video examples, pilgrim's statements and musical analysis, I would like to describe and analyze the position of these individuals in the company. The focus of my intervention will be the leading role in the performance, the awareness and response of the group and the meaning of the interaction between leader/s and group within the company.

JEAN-JACQUES CASTÉRET (FRANCE)

The Royal 6th Tone's Institutions of Transfer: Multipart Singing and Education in the Traditional Western Pyrenean Society

Current research conducted in Pyrenean Gascony reveals the existence of various sources related to popular multipart singing: manuscripts sources of the 19th century from public or private archives and printed sources edited in different regions of France such as *faux-bourdon* treatises, handbooks or guides for church cantors and vespers from the late 18th and 19th centuries.

The comparative musical analysis of contemporary oral performance and written supports shows the presence of a same pattern, central in France – and beyond – in the contemporary profane practice and the religious performance before the Second Vatican Council: the use of the «Royal» 6th tone of the vespers psalmody.

Whether manuscripts or printed, these sources are remarkable because of the various imprints left by their owners: signatures, dates, copies of baptismal acts, place names, handwritten musical notations, restoration traces... They inform us especially about the status of these books and the identity of their owners. Confronted with oral surveys and historical research, they allow a better understanding of the action and the status of their holders in the Pyrenean society as well as the use of written material between writing and orality. In other terms they raise the question: what is an educated musician in the Pyrenean society before the Second Vatican Council? Moreover these sources lead us to specify

the place of vocality in the various institutions of transfer such as school, church, family and sociability spaces of the rural communities. So, they allow us to revisit the separation between secular and religious, popular and scholarly, written and oral, elites and people and, moreover, to redefine the status of singing in the value system and representations of the Pyrenan society.

ANNE CAUFRIEZ (BELGIUM)

The Actual Practice of “Traditional” Music in Porto Santo Island (Madeira)

Porto Santo is a small wind beaten Portuguese island situated at the crossroads of Europe and Africa. It is inhabited by some four thousand and five hundred inhabitants. Its isolation and small size accounts for the reason as to why it has for so long survived under the shadow of Madeira. Porto Santo was randomly discovered in 1425, by two gentlemen of the retinue of Henry the Navigator (brother of king Duarte of Portugal).

When I conducted research in the island (in the 1980s), the traditional music reflected an original syncretism revealing repertoires which are Portuguese in origin and also others, marked by influences of the Maghreb (in relation to the history of the island). In the former case, we could discover songs which were common to all the regions of Portugal (like the ballad, *romances*), whilst the musical instruments represented an original and autochthonous version of chord instruments in use in the North-western region of continental Portugal. The instrumental ensemble with which the island was blessed with, was comprised of a violin, the *rabeca*, which plays the melody, and of two rhythm guitars, the *viola de arame* and the *rajão* (and sometimes a small “singing” guitar, the *braguinha*).

On the other hand, some repertoires as an old dance referred to as “*baile da meia-volta*” resemble Arabic music. Other music, different in origin and chronology, also came to be crystallised in Porto Santo as well as some French and English choreographic repertoires. In addition, if we refer to the dances which were peculiar to Porto Santo, such as the *baile da meia-volta* and the *baile do ladrão*, we can conclude that the island symbolises a musical home at the heart of the archipelago.

We recently returned to Porto Santo island (30 years after our first field research) and we noticed that the music in its traditional form had completely disappeared. Many factors could account for this development. The paper will analyze the local politics in relation to the musical heritage of this island and how the inhabitants of Porto Santo attempt to reconstitute today the music of their past with a band directed by a schoolmaster. The music that they perform has changed in nature and role. We shall attempt to make a comparison between our field recordings and the present music which purports to be “traditional.”

TAMAZ GABISONIA (GEORGIA)

The Known Examples of Personal Influence on Georgian Musical Tradition

The information on the development of Georgian traditional music dates to the 19th and 20th centuries. We can only presume how the activity of Davit Aghmashenebeli, Giorgi Mtatsmindeli, Sayatnova, catholic missionaries and others could have influenced Georgian traditional music before that time. However, when studying the texts of Georgian traditional music we notice some fragments, pointing to the “mutation” of personal origin.

The transformation of the Georgian folk song or church hymn texts, more precisely the transformation of performance norms is observed in the first half of the Soviet epoch; this is related to the presentation of mass character of folk art and its “packing” for stage performances. Besides, the variants of distinct personal interferences into the texts of Georgian traditional music can be presented as follows:

1. Composed songs in traditional manner (e.g. by Varlam Simonishvili)
2. Composed songs in non-traditional manner (by Giorgi Iobishvili)
3. “Georgianization” of foreign songs (Josef Ratil)
4. Addition of a vocal part to a song (Dzuku Lolua)
5. Combination of various songs as one contaminational song (Dzuku Lolua)
6. Separate vocal parts (Vladimer Berdzenishvili)
7. Polyphonic development of a song (Samuel Chavleishvili)
8. Separate modal variations e.g. negation of the augmented second (Vano Mchedlishvili)
9. Inculcation of European norms of harmony (Zakaria Paliashvili)

An interesting (and somewhat debatable) example of the interference of music scholars in folk performance is the initiative of state structures to return to the traditional performance manner of regional folk choirs (the author also participated in some of these projects). In general the problem of “authenticity” is rather current among Georgian musicians. In conclusion it can be said, that the influence of an educated person on the examples of Georgian traditional music is less noticeable than those of the so-called “folk-professionals”.

LARRY FRANCIS HILARIAN (SINGAPORE)

The Use of Scholarly Terminology and Concepts in the Understanding Local Musical Practices, Through the Performance of the Malay-Lute (*Gambus*)

This paper explores how scholarly terminology and musical concepts could be employed to explain local folk conceptualization of Malay musical system. In this tradition “theoretical” understanding is perceived mainly through the act of learning to perform. Malay folk views held on music are determined by the playing musical instruments such as *rebab*, *harmonium*, mandolin, keyboard, violin, and accordion because of their pitched melodic and harmonic nature. Rhythmic structures are also studied, however less significant from a “theoretical” framework.

In this paper only the *gambus* (lute) is used to explain how Malay music theory is ascertained from Western based concepts, terms, and instrumentality. Malay is the *lingua franca* of the culture, where local folk musical forms are constantly intertwined with Western terms because of the colonial history of the region. Most proficient local musicians steeped in their own tradition and learnt the act of performance from an oral/aural and visual demonstration. These traditional musicians cannot usually explain the “theoretical processes” of what they do in the act of performing. Malay tradition does not possess any kind of formal or written music theory. The objective of this study is to explain how these local musical statements could be better understood by employing the Western musical system only as a guide by this research.

This paper will articulate the seven key musical elements essential in *gambus* playing and hence derive a form of “music theory”. These are identified as: (1) scales, (2) modes (*taksim*), (3) improvisation and ornamentation, (4) drone and (5) rhythms (6) styles (genres) and (7) melodic (motivic) phrases. This presentation will only discuss the use of the (1) scales in the music. In return, the *gambus* can provide invaluable insight into the understanding of local cultural statements, explaining Malay musical system with Western concepts.

CATHERINE INGRAM (AUSTRALIA)

The Roles of Individual Singers within Kam People’s “Big Song” Choral Singing in Southwestern China

Kam “big song” is an important genre sung by Kam (in Chinese, Dong 侗) minority communities in Guizhou province, southwestern China. It is a multi-part, choral song genre, performed without a conductor, which has traditionally served as a medium for transmitting historical, philosophical, and ecological knowledge. Whilst the “big song” has a continuous and culturally and socially significant role within many Kam villages, the genre was also recognized as a form of National Intangible Cultural Heritage (ICH) in 2006 and was included on UNESCO’s Representative List of the ICH of Humanity in 2009. The two important roles taken by individual singers (or a very small number of singers) within “big song” singing are known in Kam as *cheega* and *wair say*. The singer taking the role of *cheega* (“begin song”) is responsible for singing the beginning of each line or section of a “big song”, after which other singers join in. The singer/s taking the role of *wair say* (the upper vocal line) perform/s the more musically elaborate higher-pitched vocal line that controls the coordination of the group. In this paper I draw upon more than twenty-four months of musical ethnographic research in rural Kam regions since 2004 – including “big song” performances with many Kam singers – to present and discuss the roles of the individual roles singers have within “big song” singing. I describe the important roles of *cheega* and *wair say*, discuss how singers are selected for these roles, and examine the relationship between the singers taking these roles and those singing the lower vocal line (*wair may*). My conclusion

expands from the description of the roles within the musical system to analyzing the broader social dimensions of the roles of individual “big song” singers.

ENO KOÇO (UK/ALBANIA)

Music of the Albanian Orthodox Church and its Local Practices

There are some distinct tendencies in performances of the Orthodox Christian Chant as it is practiced nowadays in Albanian: the so-called “Fan Noli’s” mixed chorus tradition, the Neo-Byzantine Greek male choir tradition, the Arbëresh *classical* tradition, as well as a former local tradition of Elbasan.

It was Fan Noli who founded the Albanian Orthodox Church in Boston, USA in 1908. Noli is recognized for his arrangements and translations into Albanian, mostly based upon hymns drawn from both the Byzantine and Slavonic choral traditions. Noli’s approach as Russian-inspired Albanian musical liturgy was conceived within the specific socio-historical context of early 20th-century America and at the time was well suited to the program of Albanian national awakening.

The revitalization of the Greek Neo-Byzantine Chant in Albania started after 1990. Observing this chant at St. (Shën) Vlash Monastery (Durrës), I wondered why not to create a national, Albanian, musical liturgy where both liturgical *ison* and the traditional folk *iso* could be blended in a more genuine form? Greeks, in their traditional music do not have an ison-based multipart unaccompanied singing type, as the South Albanians do, hence they, in fact the Byzantines, introduced a new feature, the ison, to give a greater integrity to the sound of the musical liturgy.

The Arbëresh liturgical chant is based on the *classical* Byzantine, medieval style of chant. It is an ‘independent’ branch of Byzantine chant, and despite the fact that theologically the Church belongs to the Roman Catholic rite, it is generally practiced in Greek and only recently in Albanian/Arbëresh.

The melodic language of the Elbasan traditional music is both diatonic and non-diatonic, it is a mixture of 'makam' with Southwestern Balkan modes (with similarities to Byzantine modes). Under the Ottoman influence, the non-diatonic lower tetrachord affected also the Neo-Byzantine church music by colouring it with Middle Eastern Oriental shades.

KATALIN LÁZÁR (HUNGARY)

Polyphony in the Vocal Traditional Music of Peoples of Finno-Ugrian Languages

The archaic vocal traditional music of the peoples of Finno-Ugrian languages is always monophonic. This originates partly from its function, partly from its interpretation. It was originally of ritual function: music was not used for amusement but – at least in the case of peoples of Finno-Ugrian languages – it was the means of maintaining connection with gods and goddesses, as they could not understand everyday human speech. Resulting from this function, every song was improvised, as it can be found among the Khantys even in our days. The songs performed on the occasion of bear feasts or shaman ceremonies, as well as the individual songs have fixed contents, but the lyrics and melody of the songs are recomposed every time according to traditional rules, in a similar way as tradition-keepers tell folk tales. In case of shaman ceremonies contents also change in accordance with the aim of the ceremony, e.g. what is asked from the god, but the way of asking remains traditional. Naturally improvised songs may be sung only in solo.

Polyphony can be materialized only if singing in groups comes into existence. The first step is the alternation of the solo and the group: already here one will find to some extent fixation primarily in the melody. However, the lines of the lyrics are improvised by the solo, and the group repeats them with the fixed melody line. This is clear e.g. in the case of the lyrics of *Kalevala*, but there the second line of the two-line melody unit is not fixed, so it is imaginable that during the group singing of the second melodic line some cacophony can be heard, as the members of the group may sing more variants of it. In the case of an Estonian song both melody and lyrics are already fixed, but the order of the verses is

decided by the soloist, who begins to sing alone, and the group joins at the end of the first line. Then they sing the second melodic line with the lyrics heard from the soloist.

The possibility of collective singing comes into being with the changing of function (singing becomes a means of amusement) and with fixation of melody and lyrics. Fixed melodies and lyrics are found in the archaic music of most peoples of Finno-Ugrian languages, but these are always monophonic, even if they are sung in groups. However, traditional songs (like the pieces of other fields of folklore) live in variants, and it may occur at any time that – during collective singing – the members of the group sing different variants at the same time. As a result of this, in certain places of the melody more pitches may be sung at the same time. The question is, whether we have to consider this to be polyphony or rather the joint appearance of more forms of monophony.

We can find this phenomenon in Komi traditional music as well, even in much more conspicuous form than in Hungarian traditional songs. We may study in them as well, whether there is polyphony in the song or the members of the group sing two (perhaps more) variants at the same time. In certain cases both voices may be counted to be tantamount to each other, being more or less different, in other cases we can observe a main voice and another being e.g. a third above or under.

Where we can find polyphony in the traditional music of peoples of Finno-Ugrian languages, we always have to study whether there are two variants sung at the same time, or it is real polyphony which always comes into existence as the result of foreign, e.g. Slavic influence. Such songs prove that there are more kinds of polyphony.

MARCO LUTZU (ITALY)

Shaping the Ritual. The Role of Individual Choices in the Definition of the Musical Structure of the *Oro cantado*

The music characterizing the *tambor* ceremony linked to the syncretic religion known as *Santería* or *Regla de Ocha* is a particular case of multipart music in the Afro-Cuban tradition. In the course of the

ceremony, the second ritual-musical step is the *Oro cantado*, that involves three *batà* drum players (double-headed drum, shaped like an hourglass, with one cone larger than the other), a singer (*awpon*), and a choir made by the drum players and the practitioners attending the ceremony.

Based on a series of song prayers dedicated to the different deities (*orichas*) of the Santería pantheon, the *Oro cantado* is usually considered a relatively fixed form in which the musical outcome is largely determined by religious prescriptions (the ritual sequence by which the *orichas* must be invoked).

In my paper, through the comparative analysis of different performances, I'll show how, actually, the *Oro cantado* is characterized by a high degree of interaction among the social actors, including the three drum players, the singer and the *Santo* (a dancer possessed by the spirit of the invoked *oricha*). My final aim is to show how in the framework of a ritual-religious activity, the individual choices are able to shape the macroform of this particular type of multipart musical practice.

IGNAZIO MACCHIARELLA (ITALY)

For Those Who Have Ears to Hear. Individual Signatures in Sardinian Multipart Singing

Personalizations of sounds are essentially inevitable in multipart singings performed by a single voice for each vocal part. According to the different music practices, this kind of *performative mechanism* has an exclusive character, since it requires special capabilities of the singers, each of whom has to bring him/herself completely into play. Everyone's contribution is a necessary element of a collective *making event*, so that the individual performance includes a large component of personal responsibility because of possible individual mistakes which could compromise the musical outcome, altering or damaging the collective action. At the same time, the *mechanism* allows very relevant possibilities to express individual musical personality. Every part works like a pattern (here, it doesn't really matter if it is a mnemonic trace, a written source, etc.), tolerating a certain amount of re-invention on the basis of recurrent features. Multiple elements contribute to every

performative act, both according to and beyond the will of a single performer, basically referring to the expected music overlapping.

The actual working of the mechanism is fully understood and interpreted by all the singers involved in the performance and by the other persons sharing the exclusive knowledge requested by that specific music practice. External listeners (including musicologists) might not understand in detail the mechanism, elaborating representations more or less different from the inner ones.

On the basis of my researches on orally transmitted confraternal multipart singing in Sardinia, I shall deal with significant examples of both clear and intentional “signatures” of part renditions, and singing passages that might be differently understood. Interpretations from my analytical point of view will be integrated with the performers’ representations within the dialogical approach I have experienced in some of my recent works.

ZLATA MARJANOVIĆ (SERBIA)

The Ethnomusicologist at the Fieldwork: An *Educated Outlander* or a *Compatriot-by-Music Practice*?

This paper will trace some of the ways in which the folk music practice of Montenegro coast with its hinterland has responded to the cultural impacts of different origin. These impacts come mostly from a variety of experts (from electronic media etc), but especially through the activity of ethnomusicologists.

Although I am not a native in the Montenegrin coast with its hinterland and even though I do not live there, it happened that as an ethnomusicologist, I have done research on the music practice of mentioned area for almost three decades (from 1987). Quite unexpectedly and without any intention, my research has affected the local practice (which is mostly manifested as a kind of modernization of tradition).

This paper will show through adequate examples the impacts and consequences my fieldwork had in the local music practice. On the

one hand, and in my opinion, these impacts did not reflect negatively on the music practice of Boka Kotorska and Montenegro Seacoast and Hinterland. On the contrary, they have given a new power to this practice, they enriched, refreshed, and prolonged its life. In short, these impacts helped the old meaning of musical tradition to appear in a new light. On the other hand, did my research have consequences — in the reverse direction? Has my continuous communication with the people of the Montenegrin coast and Hinterland reflected on me, in the role of the ethnomusicologist? Do I still remain just an *outlander*, or, by my unintentional, but committed influences, have I become part of the local tradition?

RENATO MORELLI (ITALY)

Christmas Carols in Northern Italy, Between Printed Sources and Oral Transmission. The Role of Saints, Monks, and Priests in the Diffusion of this Repertoire

The custom of performing multipart carol songs of the “Stella” (Star) by itinerant singers in the period from Christmas to Epiphany is documented by now in various locations from northern Italy.

The songs are of “oral tradition,” performed by heart, even if their origin is perceived as “cultured.” It is in fact a “border” repertoire between written and oral, sacred and profane, popular and cultured.

Until a few years ago, however, scientific research has failed to find printed sources. Recently, through specific research, it was possible to identify not only the printed sources, but also the role of priests in the widespread diffusion of this repertoire. Its long journey starts from the Counter-Reformation, the Council of Trent (with the “lodi a travestimento spirituale”), and is developed through the work of the Jesuits, Franciscans, and individual priest.

The paper presents in detail the work of saint Carlo Borromeo (1538-1584) and dominican father Serafino Razzi (1531-1613), during the Council of Trent (1545-1563). They directed, for six years, a commission of priests-musicians, to prepare the “lodi a travestimento spirituale” (songs

known to the people, who changed the text in a “spiritual” sense). This work aims to take into account the spiritual songs in the vernacular of Luther and Calvin. The custom of “Stella” is linked instead to the Jesuits, to reinforce the meaning of Epiphany Roman (linked to the visit of the Magi) challenged by Luther. Fundamental was then the work of a priest born in Tesero (Fiemme Valley), Don Giambattista Michi (1651–1690), author of a collection of sacred songs of the “Stella.”

The most popular text in the Alps is “We are the Three Kings,” also used in Premana. Until last year we did not know the author. On the occasion of the presentation of my film “Voices high” in Premana, it was finally possible to identify the author of the song, the publisher, and the date: the priest is Isota Joseph (1732–1794), the printer is Ostinelli from Como.

ULRICH MORGENSTERN (AUSTRIA)

Phonic Contrast, Harmonic Accents, Rhythm of Texture. Multipart Folk Instrumental Practice as a Challenge to Musicological Terminology

The study of multipart playing in European instrumental folk music has affected scholarly terminology in different ways. Beside systematic approaches (Oskár Elschek, Alica Elscheková, Rudolf Brandl, Igor’ Matsievskii) ethnomusicologists, analysing concrete instrumental practices, have coined numerous innovative *ad-hoc* terms. Unfortunately, due to language barriers and to the fact that only very few ethnomusicologists focus continuously on European multipart instrumental music, the international terminology in this field is far from being elaborated yet.

In the paper there will be analysed multipart techniques, basically in Russian instrumental folk music, as they appear in historical sources and in recent field recordings. Some aspects of local terminology will be presented – as well as observations and concepts of Russian folk music research on multipart playing.

Unlike many local and regional music cultures of Central and Central Eastern Europe, in Russian instrumental folk music we find very few fixed ensemble instrumentation and no dominating style capable to

develop a general terminology of multipart playing. To a considerable degree multipart music is soloist, as double clarinets and locally also double flutes show. String instruments (the wing zither *gusli krylovidnye*, the fiddle *gudok* and the balalaika) provide the ability for chordal playing. However, these technical possibilities are actualised only from time to time in the playing process.

In many instrumental styles the texture changes very quickly, for instance between one- and two-part or two- and three-part sections. Thus, harmonic accents (Elschekova), further contrasts of multipart techniques (particularly, so called phonic effects in the terminology of Evgenii Nazaikinskii) can be regarded as means of intensifying the *rhythm of texture*. The term is used in analogy to the *harmonic rhythm*. It refers to the fact that (not only) in Russian folk music sonic contrast (the “style of unexpectedness”, as Boris Asaf’ev called it) is created on a lower temporal level, than in large parts of Western art music of the classical and romantic period or in the musical practice of most different revival movements.

IEVA PĀNE (LATVIA)

The Influence of Creative Persons on the Natural Course of Traditional Multipart Singing in Bārta Village

In my paper, based both on systematic research of archive materials and experience acquired in the field, I intend to reveal the set of influences on natural consecution of traditional multipart singing in Bārta village, situated in the South-West of Latvia.

The influences of both by the leader of the Bārta ethnographic ensemble, Jēkabs Ķiburs, and the collectors of musical folklore and other musically educated persons linked with the ensemble especially during the late-nineteenth century, caused notable changes. The local multipart repertoire, the number and interrelations of voices, the manner of singing, and the scene of performance was modified substantially.

In order to explore the above mentioned series of changes, the circumstances that formed the setting for them as well as the subjective

reasons of the creative persons involved will be examined and an insight into the governing views and attitudes toward traditional music will be offered. While using transcriptions and audiovisual documentations of multipart repertoire of the Bărta ethnographic ensemble as evidence, the chronological order of the changes as well as their significance and lastingness will be investigated.

PANEL

“New Traditions” Invented by Educated Musicians, Scholars, and Missionaries

PAOLO BRAVI (ITALY)

Training, Cultural Values and the Shaping of the Voice in the Sardinian A Sa Nuoresa Choirs

CRISTINA GHIRARDINI (ITALY)

Francesco Balilla Pratella and Choral Singing in Romagna

GERDA LECHLEITNER (AUSTRIA)

Zulu Recordings from 1908: A Conflict between “Tradition” and “Modernity”

NONA LOMIDZE (AUSTRIA/GEORGIA)

Georgian Folk Music – Changes in Tradition Through Professionalization?

It seems to be evident that educated musicians and scholars interested in traditional musical practices have had their influence. They have seen either some kind of artistic “potential” or they have been led by their “taste” in music. What will be questioned and discussed are the various historical, political, social, and cultural situations as a “pattern” which caused changes in “tradition” and executed them. What we now perceive as “invented traditions”, in fact, are always the result of a quest for new means of expression and for a new symbolism that are considered, at least by a part of the society, a more powerful way to represent a local identity or to mediate with a dominant culture.

Moreover, the same educated musicians that influenced the practice of music have sometimes created new theoretical approaches to local traditions, that ethnomusicology should take into account and try to put in a historical context.

The four case studies presented in this panel – although considering different examples– will deal with the respective socio-historical background, i.e. the context where those examples are coming from, as well as the reason why the changes in every day musical practice can be observed and studied. They will also suggest analytical approaches to singing styles and performances, and will be helpful in understanding different ways of learning and practicing multipart music.

This panel is an attempt to analyze some examples of “new traditions” which were born between the second half of the 19th century and the years after World War II. Their results are selective, shaped by today’s point of view and embedded in cultural theories which have changed over the years as well.

ŽANNA PÄRTLAS (ESTONIA)

Between Local and International, Folk and Scholarly Terminology. The Case of Traditional Russian Multivoiced Singing

Scholars, in their attempts to describe musical texture, are very often faced with problems of terminology. This is especially the case with traditional multipart (or multivoiced) music, the extreme diversity of which makes it almost impossible to find unequivocal, unambiguous terms for every form of multivoiced musical practice. The problem of terminological description can be solved in many different ways, depending on the goal of the description. Local and folk terms may be more suitable for local use, but comparative research – if we agree to its necessity – requires a more universal terminology. However, as a rule the internationally recognized terms prove unable to convey all the specific features of the concrete multivoiced musical style: if we want to name the complex phenomenon with a single word, some local or folk terms may often be more efficient.

The terminology that is used in descriptions and classifications of Russian multivoiced singing provides a good example of this balancing act between local and international, folk and scholarly vocabularies. It also shows how the state of the terminology is determined to a considerable extent by the existing level of scholarly knowledge about the musical tradition under scrutiny at any given time. This paper focuses on the historical development of Russian ethnomusicological terminology with regard to traditional multivoiced singing, as well as on the theoretical ideas and scholarly paradigms that are reflected in this terminology.

DAIVA RAČIŪNAITĖ-VYČINIENĖ (LITHUANIA)

An Educational Impact on the Practice of *Sutartinės* in the 20th Century

At the beginning of the 20th century a group practice of multipart music in Lithuanian villages began to fall into decline. Just at the same time there appeared the first signs of external support to the disappearing tradition or its revival.

One can observe the positive/negative effect of education in its broader sense and that of separate individuals on the practice of *sutartinės*. There were, on the one hand, scholars and local enlightened people who would maintain, encourage, and foster still smouldering tradition. The most significant contributions were made by Finnish Professor Aukusti Niemi. His visit to Biržai region in 1910 influenced the Renaissance of *sutartinės* and urged the activities of local enlightened people. None the less important are the merits of Canon Adolfas Sabaliauskas and educationalist Stasys Paliulis. It is important to note that some priests publicly expressed their positive opinion on *sutartinės*, encouraging their nurturance.

On the other hand, educated people who were preoccupied with preservation of *sutartinės* began to teach them according to their understanding. The revival of the *sutartinės* practice became one of the spheres (alongside the revival of old customs, and the like) related to educational activities of some enlightened people. As often as not, the same women were singers in local choirs and actresses at amateur theatrical companies, and would sing *sutartinės*. Their singing of

sutartinės has already been affected by the aesthetics of professional music: completely different voice timbre, new articulation.

As archival recordings point to it, the differences between the ancient practice of chanting *sutartinės* and the one influenced by education are most striking. One can maintain that the afore-mentioned activities of the educated people laid the foundations for the revival of the *sutartinės* tradition in the 20th century, i.e. for “beautiful” chanting.

GUIDO B. RASCHIERI (ITALY)

The Multipart Music in the Contemporary Vocal and Instrumental Tradition of North-West Italy

The theme of “The Role of Educated Musicians and Missionaries in Local Music Practices”, for which I am submitting my paper, may be fully included within the ethnomusicologic research I have been carrying out in the North-West of Italy. This area, which includes the region of Piedmont, offers some important examples and sources of reflection as regards the issues and internal dynamics of multipart music.

The vast field of vocal and instrumental repertoires is characterized by some mutual aspects and internal variants inside a complex use of alternation and mixture of traditional practice and the educated musicians’ influence. However, it is a constantly changing musical field boasting both an archaic deepness – also attested by fundamental works within the study of the national musical folklore (as the first collection of Popular Songs of Piedmont by Costantino Nigra) – and early courses of educated composition about popular elements (as the works by Leone Sinigaglia, who was Brahms and Dvořák’s pupil and friend).

It is only since the 1950s – along with the progressive crisis of the traditional web, during the same years when Alan Lomax recorded some important documents on a magnetic tape, while Roberto Leydi was doing and promoting some basic research – that those musical languages were invested in the process of educated translation or external to the most authentic language. Nevertheless, they were not systematic univocal homogeneous processes; in fact, what I would like to highlight is the utter

polyhedric nature found during the analysis of a general phenomenon and its subordinate motivations, ideological spurs, various results, and feedback effects.

Finally, my survey can be set within a perspective of historicization of remote courses, not yet exhausted as regards the observation of modern actors and actions partially related to the past.

PÁL RICHTER (HUNGARY)

Monophony in Multipart Instrumental Hungarian Folk Music

Hungarian folk music is basically monophonic. Even within multipart instrumental music, the archaic way of harmonization strictly follows the melody playing only mixtures of major chords on every tone of the tune. The newer and other type of harmonization is more or less similar to the Western functional one. Between these two ends there are several transitions using harmonies in Hungarian instrumental folk music. However, the most important effect is the time gaps between the structural tones in the parts of the instruments playing the ornamented melody (prime) and the accompaniment. These gaps cause a kind of aleatory in harmonization. Several examples show the role in this aleatory of the prime instrument player analyzed from point of view of the harmonies.

KATA RISKÓ (HUNGARY)

Towards Multipart Music – *Embourgeoisment* and New Musical Ideals in the North-western Region of Hungarian Folk Music

The North-western region of Hungarian folk music is particularly interesting in respect of the development of multipart practice in folk music. Thanks to the proximity of the cities Vienna and Pozsony, the former Hungarian coronation town and venue of diets (Pressburg in German, now Bratislava in Slovakian) the region's *embourgeoisement* started earlier than that elsewhere. This also manifested in the influence of art music and popular music had on the folk musical repertoire, in the spreading of string bands, or in the appearance of new multipart practices. Meanwhile the traditional folk culture persisted here in the

20th century and hereby relics of stages of this development were also held. Sometimes historical sources can also be paralleled to them. In Hungarian folk music those melodies of art music-origin which are comparable with historical sources, are often known with folk musical accompaniments which came into use only in the 20th century. But in this area sometimes not only the melody but also the accompaniment has kept the “verbunkos” type of the Hungarian national music. In its development the diets held in Pozsony lasting for months or years long were of particular significance, as aristocrats arriving from various other regions brought their musicians who might have learnt from each other. The region preserved relics of later development of multipart practice, too. The role of musicians working in small towns and playing both for city people and peasants of nearby villages was very important in this development. They equally knew the new trends and the archaic styles. The aim of my article is to demonstrate: how new musical ideals – namely multipart practices – influenced the archaic repertoire of instrumental folk music in the North-western region of the Hungarian language-territory.

CONSTANTIN SECARĂ (ROMANIA)

Romanian Christmas Carols in Byzantine Style. The Tradition of Monody and Ison (*Isokratema*) between Written Sources and Oral Transmission

My presentation describes three historical moments between the early 1800s and the present day that determined and influenced the repertory of traditional Christmas songs in Romania. From this perspective, we are examining the monodic character of Romanian Christmas carols, highlighting the styles of interpretation among different groups of performers: 1) the heterophonic style, in a single group; 2) the antiphonic style, in two or more groups; 3) the psaltic style, in two groups, soloists and ison accompaniment [*isokratema*]. With a long oral tradition behind them (going back several centuries, according to historical sources), these songs were published for the first time in Byzantine notation by Anton Pann (cca. 1793[1797]–1854, composer and adapter of Byzantine music, teacher, poet, man of letters, collector of folklore and journalist) in the book entitled *Cântece de stea sau versuri ce se cântă la Nașterea Domnului nostru Iisus Hristos* [Songs about the Star of Bethlehem or

Lines Sung for the Nativity of Our Lord Jesus Christ], and reprinted in several subsequent editions: 1830, 1841, 1845, 1848. A hundred years after the publication of this compilation, musicologist George Breazu (1887–1961) put together an anthology entitled simply *Colinde* [Carols], which included 300 lay and religious songs in this genre, from the entire territory inhabited by Romanians. The originality and uniqueness of this book consisted in the double transcription of the melodies, using both Byzantine neuma and Western five-stave notation, thus offering the possibility of being performed by both professional church singers (able to read the Byzantine neuma) and amateur singers with only a modicum of musical education. Banned by the communist regime that ruled the country after 1944, the Christmas carols have been rediscovered by the young generations of performers after 1989. At the present moment, we are witnessing a revival of the Byzantine style of interpretation of Christmas carols as performed by young people studying theology and/or music. In this context, the venerable age of the pieces recorded in writing is interwoven with the oral tradition of interpretation of Byzantine music and with the latest conquests of modern technology. To conclude my presentation, I am drawing attention on some of my own concerns regarding the transmission of this tradition among young performers and its spreading through concerts, recordings, and mass media.

LANA ŠEHOVIĆ-PAČUKA (BOSNIA AND HERZEGOVINA)

Hungarian Composer Julius Gyula Major's Bosnian Musical Adventure

The late 19th and early 20th centuries in the history of Bosnia-Herzegovina will be remembered for strong socio-political and cultural changes, which were reflected on all aspects of social and cultural activities. The shift from the Ottoman Empire to the Austro-Hungarian Monarchy resulted in a socio-political turmoil, which inevitably affected the development of Sarajevo and the cultural and musical life in Bosnia-Herzegovina. Sarajevo's musical life experienced a complete transformation – the traditions established centuries earlier tended to be replaced and suppressed by new, West-European art achievements. All mentioned elements woke up interests of many acclaimed and professionally educated musicians who were inspired by Bosnian musical values. Some

of them, like Hungarian composer Julius Gyula Major, were directly affected by the traditional music of Bosnia-Herzegovina. This led to the composition of significant musical pieces of the West-European style based on the Bosnian traditional tunes. The missionary work of Julius Gyula Major had an influence on the local musical tradition in many aspects, but also gave a chance to a wider European auditorium to meet Bosnian traditional music in new shapes and forms. The paper is based on archival research providing reliable data on the main achievements and role of Julius Gyula Major in the musical life of Bosnia-Herzegovina during the Austro-Hungarian period, as well as on the press of the time, which complements insights obtained through archival work.

JÁNOS SIPOS (HUNGARY)

Traces of Multipart Music in Some Turkic-Speaking Communities

The folk music of the Turkic peoples is quite varied, and the relationship between their music is basically different as compared to the relationship between their languages. However one can find a common feature: their melodic world does not favor multipart music. In some cases, however, art music affects the folk tradition and we may discover traces of polyphony. In my paper I will show a few examples of this phenomenon based on my 25-years Asian research.

The music of the religious zikr ceremony of the Turkish Sufi Tahtaji communities is played by the *dede* (father) or by the *zakir* (music specialist). Because *dedes* usually serve on a larger area and are in connection with and learn from each other, the religious repertoire of the Tahtaji communities living far from each other is very similar. Here, similarly to other Turkish Sufi communities, polyphony can be observed only in the *bağlama* (long-necked lute) accompaniment.

In the second example I present one of my recordings from 1999. A group of Azeri women migrated from Karabakh sang in a specific polyphonic mode taking example from the Azerbaijani Mugham 'court' music. The Mugham analogy of the lament presentation will be shown as well.

In the third example Karachay people from the Caucasus Mountain accompany their 'jir' songs by a multipart vocal 'ēju'. Similarly to several cultural phenomena this kind of accompaniment can be heard in the music of different Caucasian people. It was instructive to observe that Karachays migrating to Turkey have preserved their language and many layers of their old costumes, but as far as music is concerned they abandon the 'ēju' so quickly in the dominantly monophonic musical world of Turkey.

Finally, I present a finding of my Turkmen research trip in 2011. Here, the newly emerging dance groups use composed music. This music has an impact on the village music and as a result the accompaniment in thirds and other polyphonic phenomena appear as well.

LUJZA TARI (HUNGARY)

Results of Researching Individuality in Hungarian Instrumental Folk Music

*„Songs are not public assets, not the entire nation sings.
It's the individual there as well" (Kodály)*

Individuality and community forms a dialectic pair of categories within ethnomusicology, which symbolizes the unity of personal creation and its reception by the community. In the early years of modern research, ethnography and ethnomusicology only looked at folklore as an undifferentiated product of the community, that was characterized as either a passive heritage or a reception from higher social levels („Gesunkenes Kulturgut”).

Today's perception is that individual creation and the reception of the community are integral. Besides the product of the community there is a significant role of personal creativity, which is, while following the heritage of the community, still creates individually, without limits, and thus affects the community.

So individuality and community go hand in hand like vocal and instrumental music, or old and new performance styles. It is due to such a pair of categories that the real specifics of a given category can be established by making comparisons to the others, and vice versa.

While in art music we compare a given artist to his/her era or style, in folk music we examine characteristics in view of the given country, territory, village, and the relation of vocal and instrumental music. This presentation looks at the question of individuality in Hungarian folk music first of all from the aspect of the instrumental music but also the vocal music affected by it from different territories of historical Hungary. It is guided by one of Kodály's earliest observations (*"Outstandingly talented individuals are the depositaries of folklore, not the whole people. The rest just learn from them."*) and also looks at the studies of other researchers (Rajeczky, Vargyas).

AMRA TOSKA (BOSNIA AND HERZEGOVINA)

Etnoakademik: Reinterpretations of Musical Tradition

Etnoakademik is a vocal ensemble that acts at Academy of Music in Sarajevo. It was founded by Ankica Petrović, Ph.D., during the late 1980s, and its members were students of the Department for Musicology and Ethnomusicology. After many years of pause, from 2003 the ensemble has been active again, it is currently led by professors Tamara Karača-Beljak and Branka Vidović.

Program orientation of Etnoakademik is based on nurturing and presenting music tradition of Bosnia and Herzegovina, with secular and spiritual content, through rural and urban practices of all its peoples, constitutive and minorities.

Considering that members of the ensemble are formally educated musicians, their academic musical background gives their understanding and (re)interpretations of the local music practices a very special quality. They are familiar with the music tradition of Bosnia and Herzegovina, which is part of their cultural background, but they perform it on the basis of the music transcriptions, made through fieldwork, and also by listening to it, in the field or on different field recordings. Although its performances are not directly generated by the original environment marked by certain customs and rituals, Etnoakademik, as an academic ethno ensemble, brings the traditional practice to a new level, providing it a particular kind of purity and precision.

The Etnoakademik ensemble, in accordance with its name, introduces academic framework to the interpretations of our traditional music, in which mutual respect and attention are very important. It is music where everyone must act as an individual, but for the needs of the entire group, and with the traditional musical expressions reflecting that particular social behaviour– Etnoakademik is spreading that idea beyond its nucleus of origin. The ensemble's performances may differ from the originals due to the academic approach, but bring our colourful music practice closer to many who are not familiar with it.

WEI-YA LIN (AUSTRIA)

The Relationship between the Practices of Traditional Singing and Church Hymns in the Society of Tao, an Indigenous Ethnic Group in Taiwan

Tao (Chi. 達悟 or Yami 雅美) is one of the fourteen recognized groups of the aborigines on Taiwan, who live on Orchid Island southeast of the main island of Taiwan. Their language is orally transmitted.

The traditional music of the Tao primarily consists of songs, which are used for expressing emotions and as means for teaching and storing history, life, and taboos of the Tao. Since the 1950s missionaries of different denominations of Christianity came to the Orchid Island to propagate Christian beliefs with the help of an amount of material goods and necessities, supported by the United States. Today, the most Tao are Christians, which apparently affects their daily musical practices. What kind of function does Christianity have for the society of the Tao? How do the Tao bypass their traditional believe into the Christianity, and how does it affect their musical practices? Does the traditional singing practice have an impact on the practice of church hymns, or is it the other way around? These are the main questions I would like to discuss in my presentation.

