



**THE FOURTEENTH
INTERNATIONAL CONFERENCE
EUROPEAN SEMINAR IN ETHNOMUSICOLOGY**

29 AUGUST – 3 SEPTEMBER, 1998

**HEBREW UNIVERSITY
MT. SCOPUS CAMPUS
JERUSALEM, ISRAEL**

August 1998

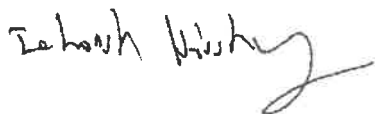
Dear Members of ESEM,

In the name of the Programme Committee of ESEM-Jerusalem '98 and all the sponsoring agencies, I wish to extend a warm welcome to all the participants of the first Jerusalem Conference of ESEM.

A link between East and West, Jerusalem has been a centre of ethnomusicological research since the legendary times of A.Z. Idelsohn, Robert Lachmann, and Edith Gerson Kiwi. The extremely heterogeneous society of Israel, with scores of Jewish, Moslem and Christian ethnic groups, became a living laboratory for fresh and intensive ethnomusicological research. The Hebrew University has been the home of the world's largest centre for Jewish Music Research; together with the enormous Sound Archives, a laboratory of musicological research, where one of the first melographs was developed, and extensive fieldwork and analysis has been carried out by internationally renowned individual scholars. The Departments of Musicology of both Tel Aviv and Bar-Ilan Universities have followed in other fields such as popular music.

We will do everything to render your stay an opportunity for lively scholarly exchange, as well as a lively, enjoyable week.

Best Wishes,

A handwritten signature in dark ink, appearing to read 'Jehoash Hirshberg', with a stylized, flowing script.

Jehoash Hirshberg



ראש העיר
Mayor of
Jerusalem
رئيس البلدية

עיריית ירושלים
Municipality of Jerusalem
بلدية اورشليم-القدس



Jerusalem, October 6, 1997
5 Tishri 5758

Prof. Jehoash Hirshberg
Dept. of Musicology
Hebrew University of Jerusalem
Jerusalem

Dear Prof. Hirshberg,

It is with great pleasure that I invite you to hold the International European Seminar in Ethnomusicology in Jerusalem in September 1998.

Jerusalem, the eternal capital of Israel, is an excellent choice for an international gathering, and over the years has successfully hosted hundreds of international and national conferences. Furthermore, I am certain that the intriguing and distinct character of Jerusalem will be an ideal setting for this important endeavor. Apart from the scheduled sessions, participants will have an opportunity to explore the special beauty, history and spirit of our city.

Jerusalem is a city of great fascination, where East meets West and ancient meets modern; a city holy to the world's monotheistic religions - Judaism, Christianity and Islam. A visit to Jerusalem is to discover the shrines of the world's greatest empires and architecture as well as to explore holy sites, antiquities and historical remnants, all attesting to our rich heritage.

At the same time, Jerusalem is a vibrant and modern cultural and cosmopolitan center which is full equipped with comfortable facilities, including an abundance of one to five-star luxury hotels, and superb shopping alongside a wide variety of museums, art galleries, restaurants, sidewalk cafes and pubs.

I have no doubt that this will be a rewarding and memorable experience, and I look forward to welcoming you to Jerusalem in September 1998.

Yours sincerely,

Ehud Olmert

ניכר ספרא I. ת.ד. 775, ירושלים. 91007, טלפון 02-6297997, פקס 02-6296014

I Safra Square, POB 775, Jerusalem, 91007, Tel. 02-6297997, Fax. 02-6296014

מیدאן ספרא 1, ח.ב. 775, אורשלימ-אלקדס 91007, חאטף 02-6297997, פאקס 02-6296014

TABLE OF CONTENTS

	Page No.
Greetings	1
Table of Contents	3
Sponsors	4
Programme Committee	4
Local Arrangements	4
Assistants	4
General Information	5
Special Events and Tours	6
Daily Programme	7
Saturday, 29 August	7
Sunday, 30 August	7
Monday, 31 August	8
Tuesday, 1 September	10
Wednesday, 2 September	11
Thursday, 3 September	12
Abstracts	13-54
Index	55

SPONSORS

HEBREW UNIVERSITY, JERUSALEM, OFFICE OF THE PRESIDENT

**HEBREW UNIVERSITY, JERUSALEM, INSTITUTE OF ARTS AND
LETTERS, DEPARTMENT OF MUSICOLOGY**

BAR-ILAN UNIVERSITY, DEPARTMENT OF MUSIC

HEBREW UNION COLLEGE – JEWISH INSTITUTE OF RELIGION

THE ISRAEL MUSICOLOGICAL SOCIETY

**STATE OF ISRAEL, MINISTRY OF FOREIGN AFFAIRS,
DEPARTMENT OF CULTURAL AND SCIENTIFIC EXCHANGE,**

**STATE OF ISRAEL, MINISTRY OF EDUCATION, THE MUSIC
DEPARTMENT OF THE ARTS COUNCIL**

MUNICIPALITY OF JERUSALEM

YEDA COMPUTERS AND SOFTWARE (ISRAEL 1982) LTD.

PROGRAMME COMMITTEE

Amnon Shiloah (Chair)

Jehoash Hirshberg

Eliyahu Schleifer

Edwin Seroussi

Judith Cohen

Zohar Eitan

Rachel Kollender

LOCAL ARRANGEMENTS

Jehoash Hirshberg (Chair)

Amnon Shiloah

Leah Goldstein (administrator)

Edwin Seroussi

Eliyahu Schleifer

Naftali Wagner

ASSISTANTS

Nurit Ben-Zvi

Margarita Reiderman

Guy Shaked

GENERAL INFORMATION

CONFERENCE SITE

The Conference will take place on the Mt. Scopus Campus of the Hebrew University – Humanities Building, Department of Musicology. All lectures will take place in Room 2715.

REGISTRATION

Registration will take place at the conference desk in the lobby of the Maiersdorf Faculty Club Hotel.

BADGES

We ask you to please wear your conference name badges on the conference site and during the special events and concerts.

COFFEE BREAKS AND MEALS

Coffee breaks – vouchers for a light refreshment are provided in the registration package of all participants from abroad and to Israeli participants sponsored by the Israel Musicological Society. These vouchers can be redeemed at the kiosk near Room 2715.

Lunches are available at the restaurant of the Maiersdorf Hotel - second floor. Cost of a buffet lunch is about NIS 32. Sandwiches and lighter meals are also available in the Maiersdorf Cafeteria.

Dinners can be arranged (in a similar price range as lunch) at the Maiersdorf Hotel. Prior notice, however, is necessary. Please notify Leah at the conference desk.

A *Festive Dinnner* is scheduled for Wednesday, 2 September at 17:00 in a downtown Jerusalem restaurant. Details will be available at the conference desk.

Contact Numbers During the Conference

The following numbers may be used should you need to be reached during the course of the conference. Please have callers indicate that they are trying to reach a conference participant.

Maiersdorf Faculty Club – 972 2 581 9266

Humanities Department – 972 2 588 3804

Cellphone - 972 053 839 736 Fax No. – 972 2 581-3902

E-mail – leahgoldstien@usa.net

SPECIAL EVENTS AND TOURS

A *Welcoming Get-together* will take place on Sunday, 30 August at 21:00 on the fourth floor of the Maiersdorf Faculty Club Hotel (after the concert). Please bring your musical instruments and good cheer. We will provide the drinks and light refreshments.

Mt. Scopus Tour and Concert. A tour of the campus will take place at 19:00 on the evening of Monday, 31 August. The meeting place will be in the lobby of the Maiersdorf Hotel. The tour will end at the Truman Auditorium where the main concert of the conference will take place.

A *Tour of the Old City of Jerusalem* is scheduled for Tuesday, 1 September at 15:00. Transportation is being provided by the conference. There will be a chance to stop at local eateries to purchase dinner. This will be followed by:

The *Israel Museum Tour*, which will take place on Tuesday, 1 September at 19:00. The visit and a small reception are being hosted by The Honourable Ehud Olmert, M.K., Mayor of Jerusalem.

Conference Dinner – a special festive dinner at a downtown Jerusalem restaurant is being planned for the evening of Wednesday, 2 September. Transportation will be provided. Further information will be available at the conference desk.

A visit to the *National Sound Archives* at the Jewish National and University Library, Givat Ram Campus, will take place on Thursday, 3 September at 15:00. Transportation will be provided.

A visit to an early morning *Selihot Service* at a Jerusalem synagogue will take place on Thursday, 3 September. The visit will be hosted by Eliyahu Schleifer and transportation will be provided. Departure at 4:30 a.m.

General *touring information* and *tour packages* will be available at the conference desk.

DAILY PROGRAMME

Saturday, August 29, 1998

20:30- 22:00 **Conference Desk opens for registration** in the
lobby of the Maiersdorf Faculty Club Hotel

Sunday, August 30, 1998

09:00 – 17:00 **Conference Desk opens for registration**

19:00 – 21:00 **SESSION 1:**
OPENING ADDRESSES AND KEYNOTE LECTURE
Chairperson: AMNON SHILOAH (Israel)

Opening Addresses:

Jehoash Hirshberg - Conference Chairman,
ESEM - Jerusalem

Yair Zakovitch - Dean, Faculty of the Humanities,
Hebrew University

Keynote Lecture:

Judith Frigyesi (Israel) - Analysis and Context

20:15 – 21:00 **CONCERT**
Esti Ofri-Keinan (Israel)
Traditional Judeo-Español Songs Revived

21:00 - **Welcoming Reception**
Spontaneous Music Making

Monday, August 31, 1998

9:00 – 10:30

SESSION 2: MODES, PITCH, AND TIMBRE

Chairperson: DALIA COHEN (Israel)

Mark Trewin (UK) ♦ *The Concept and Use of 'Modes' in the Drum and Reed Ensemble Music of Transhimalyan Kashmir*

Dan Lundberg (Sweden) ♦ *Back to Modality: Modes in Scandinavian Folk Music and Their Revival in the 1990's*

Domenico Di Virgilio, Graziano G. Tisato (Italy) ♦ *Pitch and Timbre Aspects of Folk Singing in Central Italy*

Eliezer Rapoport, Rina Tzadok-Chalaf, Yael Shai (Israel) ♦ *Timbre and Expression in the Singing of Four Israeli Singers of Yemenite Origin*

10:30 – 11:00

Coffee Break

11:00 – 13:00

SESSION 3: YOUTH ENSEMBLES

Chairperson: LAURENT AUBERT (Switzerland)

Anna Czekanovska (Poland) ♦ *Shattering or Preserving the Traditional Concepts: Re-examining the Ideology of the Youth Ensembles: Examples from Central Eastern-Europe*

Vyacheslav M. Schourov (Russia) ♦ *The Phenomenon of Survival in Russian Folk Music*

Ankica Petrovic (US) ♦ *Musics in Conflict: The Case of Bosnia and Hercegovina*

Igor Macijewski (Russia) ♦ *On Some Problems and Paradoxes of the Modern Youthful Folkloristic Movement in Central Eastern- Europe*

Monday, August 31, 1998

13:00 – 14:30 **Lunch**

14:30 – 15:00 **Mini Recital**

Ayelet Cohen (soprano) and Il-Il Glassberg (piano),
Musicology Department, Hebrew University
(programme to be announced)

15:00 – 17:00 **SESSION 4:**

RHYTHM AND NOTATION IN FOLK MUSIC

Chairperson: UDO WILL (France/Australia)

Sara Manasseh (UK) ♦ 3, 2, or 1: *Varied Perceptions
of Metric Division in the Performance of an Iraqi Lullaby*

Peggy Duesenberry (UK) ♦ *Rhythmic Aspects of
Notation and Oral Tradition in Scottish Traditional
Music*

Warwick Edwards (UK) ♦ *Syllabic Rhythm:
Perspectives on Medieval Song Performance from
Eastern-European Traditions*

Olivier Tourny (France) ♦ *Ethnomusicological
Studies on the Ethiopian Jewish Liturgical Music:
State of the Art*

17:00 – 19:00 **Dinner**

19:00 – 19:45 **Mt Scopus Tour and View of the Judean
Desert**

20.00 **Concert (Truman Building, Mt. Scopus):**

Bar-Ilan University Ensemble of Traditional Music

♦ Musical Director, Prof. Salomon Tachalov

Yosef ve'Ehad, Ethnic Pop Group ♦ Director,
Nitzan Pery, Hebrew University

Tuesday, September 1, 1998

- 9:00 – 10:30 **SESSION 5: COGNITION I**
Chairperson: RUDIGER SCHUMACHER (Germany)
Wim van Zanten (The Netherlands) ♦ *Linear and Other Time in Music*
André-Marie Despringre (France) ♦ *Time Examined in French Regional Popular Song*
Udo Will (France/Australia) ♦ *Some Basic Cognitive Aspects of Time in Music of Oral Cultures*
- 10:30 – 11:00 **Coffee Break**
- 11:00 – 11:45 **SESSION 6: COGNITION II**
Chairperson: RONI GRANOT (Israel)
Martin Clayton (UK) ♦ *Culture, Cognition and Additive Rhythm: A Comparative Case Study*
Tom Miles (UK) ♦ *Rhythmic Perceptions of "Nhemamusasa"*
Suzanne Fürniss (France) ♦ *New Possibilities of Presenting Ethnomusicological Research Data: The Example of the CD-ROM on Aka Pygmies*
- 12:15 – 13:00 **SESSION 7:**
THE JOHN BLACKING MEMORIAL LECTURE
Chairperson: JEREMY MONTAGU (UK)
Simha Arom (France) ♦ *Cognitive Aspects of Time Organization in African Music*
- 13:00 – 15:00 **Lunch**
- 15:00 – 18:00 **Old City of Jerusalem – Tour and Dinner**
- 19:00 – 22:00 **Israel Museum** Reception and Visit, hosted by
The Honourable Ehud Olmert M.K., Mayor of
Jerusalem

Wednesday, September 2, 1998

9:00 – 10:30

SESSION 8: EAST EUROPEAN STUDIES

Chairperson: ANNA CZEKANOWSKA (Poland)

Iren Kertesz-Wilkinson (UK) ♦ *Learning Social Values Through the Affective Mode of Expression Among the Hungarian Vlach Gypsies*

Katalin Kovalcsik (Hungary) ♦ *"Tradition" and "Current Trends" in the Hungarian Gypsy Folklore Movement*

Nice Fracile (Yugoslavia) ♦ *Mutual Infiltration East and West: The Multi-Traditional Melody and its European Itinerary*

10:30 – 11:00

Coffee Break

11:00-12:30

SESSION 9: ASIAN STUDIES

Chairperson: ELIYAHU SCHLEIFER (Israel)

Violette Yunusova (Russia) ♦ *Islam and Music in Russia: An Ethnomusicological Approach*

Faizula Karomatli (Russia) ♦ *Uzbek and Tadjik Epic Music: Roots and Forms of Its Current Existence*

Razia Sultanova (UK) ♦ *"Uzbek Wedding ("Toy") as a Social-Musical Performance*

Katalin Lazar ♦ *Emotions and Effects During an Eastern Ostyak Shaman Ceremony*

12:30 – 14:00

Lunch

14:00 – 14:30

Mini-concert

Tsippi Fleischer, composer, with Bart Berman and Meir Wiesel - duo pianists (duo-4) ♦ *Hexsaptichon, 6 Chamber Pieces Based on Jabra Ibrahim Jabra's Poems, in Maqam Siga*

Wednesday, September 2, 1998

15.00- 17.00

SESSION 10:

1. COMPUTER STUDIES

2. PERSONAL EXPERIENCE

Chairperson: JUDITH COHEN (Israel)

Ewa Dahlig (Poland) ♦ *Computer Aided Folksong Analysis*

Laurent Aubert (Switzerland) ♦ *The Fascination of Indian Music – Lessons Drawn from Personal Experience*

Alexander Knapp (UK) ♦ *The State of Research into Jewish Music in China in the 1990s*

Zinaida Mozheiko (Belarus) ♦ *Rural Traditions in Urban Society – Synthesis or Conflict?*

19:00

Conference Dinner

Thursday, September 3, 1998

- Depart 04:30 **Selihot Service** - Visit an early morning Selihot Service at a Jerusalem Synagogue. Hosted by Eliyahu Schleifer (transportation provided)
- 9:00 – 11:00 **SESSION 11: MODES, GENRES AND ORIGINS**
Chairperson: JEHOASH HIRSHBERG (Israel)
Anne Caufriez (Belgium) ♦ *The Fado: A Sensitive Song of Portugal*
Sarymsakova Almagul (Kazakhstan) ♦ *European and National in the Modern System of Education of Kazakh Dombra Musicians*
Slawomira Zeranska-Kominec (Poland) ♦ *The Origins of Music: An Anthropological Perspective*
Susana Weich-Shahak (Israel) ♦ *Structure, Disorder and Progressive Proportions in Txalaparta Music*
- 11:00 – 11:30 **Coffee Break**
- 11:15 – 12:00 **SESSION 12: SYNTHESSES, EAST AND WEST**
Chairperson: EDWIN SEROUSSI (Israel)
Claudia Clarke (UK) ♦ *The Underdog Barks: The Role of the Caribbean in Twentieth Century Popular Music*
Rachel Kollender (Israel) ♦ *Four Questions, Three Answers – On the Modal Structure of the East and West Karaite Musical Heritage*
Chris Kemp (UK) ♦ *Is Rhythm in Dance Music a Universal Indicator?*
Suzanne Ziegler (Germany) ♦ *Jewish Historical Recordings*
- 11:30 – 13:00 **General Assembly of ESEM**

Thursday, September 3, 1998

13:00 – 14:30 LUNCH

14:30

Visit to the National Sound Archives

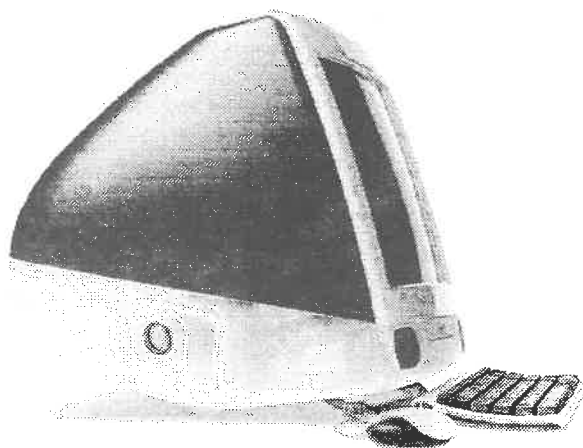
Located at the Jewish National and University
Library, Givat Ram Campus. Hosted by Dr. Gila
Flam, Ruth Freed and Avi Nachmias

(Transportation will be provided)

Think different

ידע חושבים אחרת

I think, therefore iMac.



40% faster than a Pentium II - 400Mhz

(Based on "ByTEmark" testing)



1-800-80-9332

לפרטים והזמנות -

COGNITIVE ASPECTS OF TIME ORGANISATION IN AFRICAN MUSIC

SIMHA AROM, LACITO-CNRS - PARIS, FRANCE

In Central Africa, there is no generic term for 'music'. Every sound sequence, the duration of which stands in a strictly proportional relation to each other, is considered a 'song' – as vocal and/or instrumental pieces are indifferently called. That is to say, all that is considered as music is necessarily measured.

In each piece, the common denominator of these relations is a constant metronomic duration, the *pulsation* that is used as a standard. For that reason, only what can be danced on is considered as 'song', since synchronising the dancer's steps requires that time should be standardised.

The organisation of duration within a musical sequence derives from a mathematical structure, based on principles that relate, on the one hand, to the periodical framework in which sound events occur – the *metrical* framework – and, on the other hand, to the articulation of sound events within this framework – the *rhythmical* order. Metrics are concerned with standardising time on the basis of equal quantities or values; rhythm results from the grouping of these values. In this sense metrics is a *continuum*, a silent background or an implicit weft, according to which flows this *temporal form* that rhythm is.

In Central Africa, the cognitive competence and processes involved in the structuring of musical time are shared by all community members. This paper will aim to bring them to light.

THE FASCINATION OF INDIAN MUSIC - LESSONS DRAWN FROM A PERSONAL EXPERIENCE

LAURENT AUBERT - SWITZERLAND

For ethnomusicologists, one possible approach towards the music they are studying comes through the actual practice of that music. Based on memories of his apprenticeship of Hindustani art music, the author attempts to highlight some consistent aspects to be found in this transcultural undertaking, i.e. one's immersion in what is *a priori*, an alien musical world. A number of questions, from the difficulties involved in methods of apprenticeship to the social and sometimes religious connotations that derive from musical practice, are raised here.

To what extent can a Westerner really become a qualified performer of such music? How might he or she become one and what criteria must be met in order to do so? What handicaps will be encountered compared to those facing native students? If and when such an occasion arises, to what extent is the practice of music stemming from a different culture useful in terms of his/her ethnomusicological research? Lastly, what is the deeper meaning of such an undertaking for those who undertake it?

In fact, such an experience throws into question the presuppositions of those involved, particularly concerning one's musical teaching and, in a more fundamental way, the relationship between what is innate and what is culturally acquired.

THE FADO, A SENSITIVE SONG (PORTUGAL)

ANNE CAUFRIEZ - BELGIUM

The *fado*, that melodramatic song of Portugal, was born in the popular neighbourhoods of Lisbon, at the end of the 19th and the beginning of the 20th century. If its historic origins are contested, the *fado* seems to have been initially interpreted by the prostitutes of Lisbon who considerably developed this kind of song. The *fado* is also considered a song of navigators who are living in the nostalgia of their remote country. But now, the *fado* is mostly the musical expression of poor people, living in the modest areas of Lisbon (women and men). It is an oral song, which has some oriental characteristics in the ornamentation of the voice.

The *fado* is essentially a love song, a passion song which slopes feelings, where the woman is the privileged medium to translate the suffering and the fatality of destiny. It has to be interpreted in a very particular atmosphere, otherwise its presentation may not succeed; because it is essentially based on an instantaneous emotion. This song is also based on a very particular Portuguese feeling called *saudade*. It is the deep nostalgia for somebody or something, who sometimes never existed. It is also the happiness which you are suffering or a sadness which you are enjoying. But the *saudade* is fairly different from sadness because it is hoping to find back the loved being or the wished thing. In the case of the male interpretation, the *fado* is also dependant of a very particular way of being called *marialvismo*.

Today, there exist different kinds of *fados*, following the different feelings of the soul and interpreted in different social circles.

We will try to show, in this paper, how the interpretation of the *fado* is dependant on the emotions and feelings of the moment and how it is lived as a social identity for the singers and the people.

We will listen some examples of *fados*.

THE UNDERDOG BARKS: THE ROLE OF THE CARIBBEAN IN TWENTIETH CENTURY POPULAR MUSIC

CLAUDIA CLARKE - UK

Migration and technology have carried the musics of protest across the world. This paper will focus on an important element in the resulting cacophony at the end of this century. Three genres, used as a means of survival by oppressed people, were exported and reinterpreted in the process. Calypso, the carnival songs of the black/creole population of Spanish/French Trinidad coped by using laughter and irony, sometimes in its most extreme form. Jamaican reggae continued the musical tradition of the island by carrying its deeply religious message over a lively musical beat. The social upheavals of World War II and the American base on oil rich Trinidad produced a new acoustic instrument, the steeldrum. All three genres from this microcosm of twentieth century society, a melting pot of cultures, are a mixture of African and European and, in some cases, Indian elements.

In the 1950s the American singer Belafonte made money out of 'the rich mine of Caribbean folksong' with no copyright fees attached. In the 1970s Eric Clapton did the same with a Bob Marley song and Bob Geldorf used his approach in 'Live Aid' for famine relief in Africa. The origin of rap can be traced to a Jamaican DJ who emigrated to New York in the late 1960s. How many Western people, even musicians, are aware of the role of these little islands, where political independence from colonialism has still not brought economic relief from the power of the developed world and whose music is still shouting about its hurt.

CULTURE, COGNITION AND ADDITIVE RHYTHM: A COMPARATIVE CASE STUDY

MARTIN CLAYTON - THE OPEN UNIVERSITY, LONDON, UK

This paper takes a selection of pieces of music ostensibly sharing common metrical organization - they all appear to be based on 'additive' seven-beat metres - and tries in each case to understand the metrical basis as experienced by performers and listeners.

Metre is a notoriously slippery subject. It has long been apparent that the categorisation, by scholars such as Curt Sachs, of most metrical patterns comprising odd numbers of beats (5-, 7- etc.) as 'additive', in contrast to the Western European 'divisive' 4/4 and 3/4 was, at best, a simplification. Do all seven-beat metres (for instance) in fact belong to the same species, and if so can this species necessarily be classed as 'additive'? If not, then how do we analyse and categorise them? How do we, as scholars, decide on metrical interpretations and their representations? Can metres be interpreted and classified on the basis of sound data alone - or is the integration of an ethnographic perspective a desirable, or even a necessary part of the process? What is the significance of metrical theories and concepts as articulated within different musical traditions, and how can the nature of metrical concepts influence the form of music performed and its change over time?

This paper will attempt to address these questions with the help of a varied selection of musical examples from Europe, West and South Asia.

RE-EXAMINING THE IDEOLOGY OF YOUTH ENSEMBLES (EXAMPLES FROM CENTRAL EASTERN-EUROPE)

ANNA CZEKANOVSKA - WARSAW, POLAND

The objective of this paper is to discuss the situation of the Youth Music Ensembles from Central Eastern-Europe and particularly the structure of transmission and the motivations which stimulate contemporary young people to create, to develop and to accept this kind of activity. The discussion should examine the ideological concepts the organizers and administrators are dealing with and to discover the true background of motivations which are steering the activity of people, i.e. trying to relate the ideological concepts to the demands, needs and true expectations of potential addressees.

Indeed, the result of the research indicates that the structure of 'former' systems still existing in this area is more or less accepted. To what extent, however, is this fact a consequence of limited possibilities the contemporary people have at their disposal and what is determined by mental concepts of the population under study is one of the basic questions.

The second question concerns the durability and/or temporality (seasonal 'fashions') of these trends, and their nature. Indeed, one has to explain to what extent the trends are really new and to what extent they are still in command of the 'former' ways of thinking. Briefly speaking, one has to examine the durability as well as the innovativeness of many apparently 'new' trends not only indicating the 'ballast' of the old institutional structure but also of the old mental concepts.

The results achieved confirm the evident differences between particular countries being consequences of different historical traditions (Western or Eastern European); historical experience (longer or shorter state independence, shorter or longer inclusion to the 'socialistic' system); social structure (peasant, urban, nobility); religion and, what seems to be the most interesting, being a consequence of mental concepts which have been shaped by deeply anchored behavioural patterns.

This paper will present a selection of examples demonstrating various cases. One example will analyze the cases of evidently 'imported' fashions and the phenomena of continuity as well as those of the so-called revival. The author wants to indicate both the products of political manipulation and the manifests of the true engagement' not disregarding the therapeutic function of music especially needed by people living under hard conditions of transformation. One should also not neglect the cases of the natural and usual musical behaviour, without which life would be impossible for some groups of people

The author is particularly interested in generational differences, trying to find the distinguishing features of the young generation.

Most important seems to be the difference between groups being innovative and dynamic and those remaining loyal to the old behavioural patterns, who simply manifest the struggle for existence.

The nature of the 'inherited' patterns, those of the 'socialistic' era and those appreciated as the truly traditional should again be a topic of discussion.

COMPUTER-AIDED FOLKSONG ANALYSIS

EWA DAHLIG - WARSAW

The paper presents a computer-aided method of archiving and analyzing folksongs, designed for what still are the major tasks in many ethnomusicological centres, especially in Central and Eastern Europe.

EsAC (Essener Assoziativ Code) has been developed for encoding one-part music. As such, it is especially useful for the folksong and plainchant research. The project goes in two directions: developing the EsAC-based software and enlarging music databases, so that possibly much material is encoded in a homogenous way, therefore being convenient for exchange between researchers and institutions.

The existing software comprises programs for: MIDI- and alphanumeric encoding of tunes, editing and listening, searching reducing pitch/rhythm/repetitions of notes, converting EsAC-encoded tunes into MIDI and PCX files, graphic representation, analysis. There is also a tool for writing users' own analytical procedures.

Databases contain large folksong (and partly church music) collections from Germany, China, Poland, Luxembourg as well as minor collections from Australia, Israel, Lithuania, Ukraine - altogether almost 20,000 tunes.

In the Institute of Art in Warsaw this method has been used since 1992 as an effective solution for storing and publishing folksong collections.

The method will be presented on the example of the newest collection containing 1,500 songs from Northern Poland. The paper will present the basics of the method as well as some examples of results obtained.

TIME EXAMINED IN FRENCH REGIONAL POPULAR SONGS (A COGNITIVE STUDY)

ANDRE-MARIE DESPRINGRE - FRANCE

The description of the coded and inferential processes of a series of bilingual popular songs, under domination of the French language, puts forward the existence of several cognitive concurrent stages. These are revealed by the analysis of the rhythmic process which is culturally stamped and its different linguistic components. The identification and interpretation of the elements of an auto-eco-categorisation of a rhythm takes into account prosody standards, these being essentially local conception of time appearing in the songs (poetic texts and monodies) as well as contemporary identifying ideology.

PITCH AND TIMBRE ASPECTS OF FOLK SINGING IN CENTRAL ITALY

DOMENICO DI VIRGILIO, GRAZIANO G. TISATO - ITALY

The work we present is part of a multimedia project dealing with folk singing in Central Italy. It has been supported by Museo delle Gent d'Abruzzo (Pescara). In this region, Abruzzo, folk singing is the expression of the cultural traditions of peasants and shepherds, traditions that in recent years have deeply changed or already disappeared, as results of modifications in socio-economic conditions. We consider research work on oral traditions and their rescue of much importance, and we think that the best way to do this nowadays, is by using media technology and by intervention of public institutions.

The singing repertoire we have dealt with includes recordings from the late 1940's to the present day: a time span of fifty years that gives us the possibility to consider the singing tradition in relation to the changing environment in which it develops.

The songs of this kind of oral culture are an essential and powerful expression of all the moments and aspects of life (birth, courting and marriage, work, religious festivals and fraternities, and mourning). The harsh, scream-like, unadorned, sonic result is a voice of high, impressive timbre and significance ("le grain", as Barthes says). This vocal style is not strictly distinctive of Central Italy, but is evidenced in the Mediterranean and Balkan region.

So far we have completed a dedicated workstation located in the Museum, and we intend to produce a CD-ROM and Internet version of the work. The workstation is implemented as a journey across the singing tradition of Abruzzo by means of songs, videos, historical images and photos, texts, and real-time spectrograms.

For this meeting we have chosen to examine characteristics related to the interpretation and timbre of this vocal style, particularly:

- Attack and decay transients, "portamenti", grace notes and subtleties, cadences, which have been obtained by pitch contour analysis
- Cases of very wide spectral extension
- Cases of pronounced singing formants whose amplitude exceeds low frequency resonance
- Kinds of correlated microvariations and vibrato of the frequency partials, which allow to distinguish the different voices in polyphonic songs
- Aspects related to the body positions and gestures during the singing which affect the melodic and timbre parameters
- Phonetic aspects as related to the dialect used in most of the repertoire

RHYTHMIC ASPECTS OF NOTATION AND ORAL TRADITION IN SCOTTISH TRADITIONAL MUSIC

PEGGY DUESENBERY – ROYAL SCOTTISH ACADEMY OF MUSIC AND DRAMA, GLASGOW, SCOTLAND

Traditional musicians in Scotland have, since the 18th century, operated in a mixed oral and literate system of musical transmission. Collections of Scottish songs and tunes began to be published in London, followed by significant publishing from Edinburgh and Glasgow by the late 18th century. Publication of traditional music has continued to the present day, and there are now two distinct forms of staff notation: standard Western staff notation and a special pipers' staff notation. Alongside the past two and a half centuries of musical publication has run a strong oral tradition, and many traditional musicians today freely use both systems of transmission.

It is in the area of rhythm that greatest creativity appears when a Scottish musician works from either the printed page or an aural source to create his or her own version of a tune. By closely observing the use of notation within a principally aural musical world, it is possible to explore many cognitive aspects of rhythm and time in the traditional music of Scotland. This paper, a work in progress, will present several striking examples to show the ways in which traditional musicians understand and vary rhythmic aspects of tunes. These will include an examination of the same tune as played by several musicians and as notated in printed collections, an exploration of time and rhythm in strathspeys and reels, as well as instances arising from mixed use of standard and pipers' staff notation along with aural sources. Discussion will focus on cognition of rhythmic patterns and the significance of certain rhythmic patterns in genre classification of tunes. Examples are provided by traditional musicians studying for the BA (Scottish Music) at the Royal Scottish Academy of Music and Drama.

SYLLABIC RHYTHM: PERSPECTIVES ON MEDIEVAL SONG PERFORMANCE FROM EASTERN EUROPEAN TRADITION

WARWICK EDWARDS - UK

Present-day traditional singers often consider they 'tell' their songs, rather than sing them. They 'read' them from memory, not from book. The cognitive processes are not fully understood, but it has been noticed that where the words are cast in syllabic verse, singers tend to 'count' out the syllables, involuntarily creating a matrix of articulating accents which may be linked to the intrinsic accentual properties of the words, but are not tied to them. Each syllable, with its segment of melody, is conceived – as in speech – as an indivisible rhythmic unit, regardless of its duration.

In this paper I review and develop the ideas on rhythm of Béla Bartók, Constantin Brailoiu and others, with special reference to songs from eastern European tradition in so-called 'free rhythm'. Such performances are often described as 'recitative-like'. However, close scrutiny reveals processes at work in which the syllable, rather than the word, is the crux. 'Syllabic rhythm' is very deep rooted indeed, sufficiently so to predate the western 'art' system of periodic arithmetically proportioned measure we trace back to the 12th century. Past and present may well be linked by the use of similar systems of versification and musical structure, implying similar processes of memorization – and cognition of time.

MUTUAL INFILTRATION OF EAST AND WEST: THE MULTI-TRADITIONAL MELODY AND ITS EUROPEAN ITINERARY

NICE FRACILE - ACADEMY OF ARTS, NOVI SAD, YUGOSLAVIA

Historical, geographical, economic and socio-cultural living conditions in the Balkan, as well as the frequent migrations of its inhabitants have left a deep mark on the social and cultural life of these people. In their musical traditions one can observe the phenomenon that some singers perform folk songs, based on the melodic types of other ethnic communities, songs which in time become an integral part of their folklore heritage. The majority of such examples of mutual infiltration is noted in those songs which do not belong to any specific ritual - songs which are sung at any moment of the day, and are known as daily songs.

By taking over the melodic types from the musical tradition of other ethnic communities, gifted performers adjust the newly invented text in the spirit of their language to the adopted melodic type. This is how "a new folk song" is created

Such songs have been handed down from generation to generation, without people, even those in musical experts circles, being aware of where they originated. One such example is the song "Cucule, pasare grasa" (Cuckoo, Fat Bird), which was noted by B. Bartók in 1909 or 1910 in Bihor, Romania. It is interesting to point out that the melodic type of this song can be recognized even today in the folklore of several European countries (Romania, Yugoslavia, Italy, Slovakia, Germany...). We shall endeavour to prove that in this paper, on the basis of transcriptions and audio examples taken in the above-mentioned countries.

The European itinerary of this tune will be examined from the nineteenth century to the present day, as an outstanding example combining the cultures of several nations living in this region of the Old Continent.

NEW POSSIBILITIES OF PRESENTING ETHNOMUSICOLOGICAL RESEARCH DATA: THE EXAMPLES OF A CD-ROM ON AKA-PYGMIES

SUSANNE FÜRNISS – LACITO-CNRS, PARIS, FRANCE

Les ressources techniques d'un CD-Rom permettent de mettre en réseau des informations ethnologiques d'ordres très différentes, contenues sur des supports variables. La spécificité de cet outil multimédia réside dans une conception non-linéaire du contenu et se distingue de ce fait radicalement d'une publication sous forme de livre, de disque ou de film. Ainsi, des textes, des images et des sons peuvent être reliés entre eux de sorte à donner une représentation holistique d'une société et de mettre en valeur des rapprochements culturels entre des activités diverses.

Quant à la musique, sa structure interne peut également faire l'objet d'une démonstration qui contourne la verbalisation technique grâce au recours à l'interactivité. Il s'ouvre alors une perspective didactique d'enseignement des principes qui régissent une musique donnée.

L'équipe interdisciplinaire de L'Encyclopédie des Pygmées Aka du LACITO-CNRS a élaboré une telle publication qui offre une synthèse des connaissances actuelles sur la société, l'environnement et la culture de ce groupe où la musique joue un rôle prééminent.

Pour sa partie musicale, ce CD-ROM a particulièrement bénéficié des enregistrements analytiques de Simha Arom qui sont à la base de deux ateliers musicaux interactifs. Le premier permet d'écouter séparément ou dans toutes leurs combinaisons les différentes parties de quelques pièces polyphoniques ou polyrythmiques. Le second invite l'utilisateur à "recomposer" lui-même des versions inédites de quelques chants Aka, avec des échantillons mélodiques originaux et d'après les règles dégagées par l'analyse ethnomusicologique. Il s'agit donc à la fois d'une application ludique et une mise en valeur des résultats de la recherche scientifique rigoureuse.

UZBEK AND TADJIK EPIC MUSIC: ROOTS AND FORMS OF ITS CURRENT EXISTENCE

FAIZULA M. KAROMATLI - UZBEKISTAN

Main points of the thesis:

- Significance of the music's functions on the achievement of artistic unity of epic folk legends - both Uzbek and Tadjik "dostans" and musical fairy tales.
- Incompetence of the idea that diminishes the role of the music in those pieces, stating that those are just "musical reproduction" of poetic-prosaic text of the folk legend. One of the important functions of music is a description of diverse nuances of the script development (certain situations and scenes), transfer of emotional dynamics (feelings, excitement or depression) of the legend's characters.
- Basing of the musical decoration of Uzbek and Tadjik "dostans" on the mostly expressive capacities of certain song genres of the heritage. Uniqueness of their refraction in the epics. Intonation-melodic, rhythmical and harmonic fundamentals of music of "dostans" and musical fairy tales.
- Predominance of melodious recitative as a mostly appropriate essence of epic legends.
- Variety of musical "decoration" types of "dostans", musical fairy tales and how they were created by traditional forms of correlation between poetic text and music, local-stylistic peculiarities and also certain directions in the performance schools of the performers - "bahshi" and poets in Uzbekistan, "afsonag" in Pamir mountains and "Gurgulikhon" in other regions of the Republic of Tadjikistan.
- Validity of observed local-regional differences in the musical-performing experience of the phenomena, which is being currently discussed.
- Existence of certain heroic "dostans" primarily in the southern regions of Uzbekistan and their neighbouring villages and absence of musical fairy tales in those regions. Musical fairy tales are mainly spread in the areas of the Badakhshan Autonomous region of Tadjikistan.
- Preservation of traditions of applying accompanying musical instruments and evidence of mostly used ones such as dombras and dutars until present time.
- Ensemble accompaniment limited by the northern parts of Uzbekistan and no evidence of such experience in Tadjikistan

IS RHYTHM IN DANCE MUSIC A UNIVERSAL INDICATOR?

CHRIS KEMP - UK

This paper explores youth dance culture and specifically the effect that rhythm has had on its expansion across intra and inter cultural borders. Dance itself has relied on rhythm as a generic identification factor for centuries. South American musics such as the rumba, cha cha cha and samba can easily be identified by the rhythm of the music. This factor has enabled musicologists and ethnomusicologists to identify dance musics for centuries. Rhythm is a key factor in the definition of dance musics' form and content setting apart those musics that are historically, temporally and generically different. In today's dance culture the rhythm signifies broad generic areas of dance. However the plethora of new and evolving dance forms across Europe and America are beginning to question earlier taxonomic issues by the creation of rhythmic genres that do not correspond with each other. American, Northern European, Southern European, Eastern European and Central European rhythm within dance musics differ

There are two categories of dance music discussed in this paper, indigenous and transplanted, the second of which is brought to the host country from another. An early example of this is the tango, which was taken from Argentina to Northern European countries such as Norway, and modified to suit the Northern European temperament. There is also the question of preservation and conservation in the dance form. Some forms have been preserved exactly as they emerged at the outset whilst others have been conserved in a bastardised form to show paramusical factors in a differing context.

To create some form of contextualisation, dance music has been taken from Eastern Europe and Northern Europe and the rhythm and temporal integration compared. It must also be remembered here that dance cultures today contain musics that range from zero beats per minute (some ambient music) to over two hundred and sixty beats per minute (extreme forms of gabba).

LEARNING SOCIAL VALUES THROUGH THE AFFECTIVE MODE OF EXPRESSION AMONG THE HUNGARIAN VLACH GYPSIES

IREN KERTEZ WILKINSON - UK

This paper is aimed at examining the ways by which affective communication, singing and dance are transmitted amongst the Hungarian Vlach Gypsies in order to illuminate those feelings and values that they select to be realized in musical practices.

Following Merriam's model on enculturation and musical "education" it will illustrate that learning how to feel is channeled into the various aspects of performance rules that children acquire largely through imitation, but which, in contrast to language learning, also include guidance and some verbal instruction. Musical enculturation is greatly motivated by approval and whilst competence is required by all, excellence can enhance greatly the individual's social status due to the focal position of musical expressions in Vlach Gypsy social life. The feelings that musical performance teaches to express in the two main genres of "slow" songs and dance songs, according to the folkviews, are "sorrow and joy", but more significantly they also embody important social values and feelings towards each other, the outside world and the supernatural. The slow song - genres educate about the culturally important value of "respect", mutual help whilst feeling the "truth" embodied in text as well as in the intensity of delivery. In the dance songs and dance competition, and willing co-operation are learnt as well as transformed into play and joke, addressing and challenging social values which often result in ambiguity. The social feelings expressed are, however, situational: time, place and people involved may increase or decrease its level of directness or its content. It is through musical performance, however, that these values are internalized and understood through feelings which gradually transform highly individualistic children into social adults. Whilst affective communication among the Vlach Gypsies is concerned largely with in-group interaction and feelings for each other, its effect has been much wider, influencing also those of the dominant society and thereby being implicitly instrumental in the Gypsy political movement through shared feelings of experience with non-Gypsies.

THE STATE OF RESEARCH INTO JEWISH MUSIC IN CHINA IN THE 1990'S

ALEXANDER KNAPP - CITY UNIVERSITY, LONDON, UK

The music of the Chinese Jews is one of the last remaining enigmas to be addressed in the field of Jewish ethnomusicology. This paper raises questions regarding the vocal and instrumental practices of the Kaifeng synagogue in past centuries and the present religious and cultural situation of the Kaifeng Jews. Sources of information comprise not only written documents, but also oral discussions between the author and Chinese scholars in Beijing in 1993, 1994 and 1996.

FOUR QUESTIONS, THREE ANSWERS: ON THE MODAL STRUCTURES OF THE EAST AND WEST KARAITE MUSICAL HERITAGE

RACHEL KOLLENDER - ISRAEL

This paper deals with the modal structures of the sacred and secular repertoires of the Karaite Community. Recordings, done during the last fifty years in Europe, Israel and Egypt, have revealed a large scope of modal structures. The modal structures that appear in liturgical and para-liturgical music, in instrumental music, and in folk-popular tunes, have been classified by me according to musical parameters: tonal centers, notes of secondary importance, tonal patterns, modulations, supporting intervals, time-tonality relations, and frequency of harmonic phrases. Also ethnomusicological parameters have been considered: genre, cultural background, role of repertoire in the general framework of tradition, and so on.

The resulting classification points at similarities and differences in comparison with the neighbouring cultures. It also focuses on blends of old and new musical and social elements. The results that have appeared, following the thorough paradigmatic analysis, raise several questions. First, the whole problem of awareness of modal systems within the Karaite community. This should be analysed while taking into consideration the musical background and concepts of the Karaite performers and audience. Another subject in question is the process of change throughout historical, social, educational and political events, in the diaspora of the Karaite community. Also, the new musical stylistic trends contribute to the variety of modal systems. The suggested answers to the questions raised consider the mutual influences of east and west, of preservation versus innovation and of sacred versus secular repertoires. These answers try to combine the attitude of unity of all Karaite communities with the special identity of each Karaite cultural center. The links between the modal structures reflect, to my opinion, not only the desire of keeping one creative, renewing tradition, but they also stress the basic concept of coherence of the Karaite community, thus presenting a model of cultural-ideological synthesis.

"TRADITION" AND "CURRENT TRENDS" IN THE HUNGARIAN GYPSY FOLKLORE MOVEMENT

**KATALIN KOVALCSIK - INSTITUTE FOR MUSICOLOGY,
HUNGARIAN ACADEMY OF SCIENCES**

The so-called Hungarian Gypsy Folklore Movement began at the end of the 1970s, but only after the political change in 1989, when the Gypsy people officially attained the status of a national minority, could it properly develop. It is not a revival, but a developmental movement. On the one hand, it is able to quickly assimilate alien musical and other creative art-forms into its own traditional culture and on the other hand it tries to disseminate its own ethnic identity into the music and creativity of other cultures in order to gain a wider ethnic acceptance. In the first years of the Folklore Movement the most prominent group was Kalyi Jag. The process that is demonstrated in the lecture, predominantly through the example of Kalyi Jag's music, is the journey from the treatment of traditional themes to the original compositions of these various groups based on these traditions. Through this process it is easy to follow how some traditional themes from small communities were retained and some were modified and updated in order to popularise the music. This was in order to appeal, not only to a wider non-Gypsy society, but also to a broader unorthodox Gypsy society, and still remain acceptably and predominantly "Gypsy Music".

EMOTIONS AND EFFECTS DURING AN EASTERN OSTYAK SHAMAN CEREMONY

KATALIN LÁZÁR - BUDAPEST, HUNGARY

The Eastern Ostyaks live along the Ob River and its tributaries in Western Siberia. Some groups among them still exist on hunting, fishing and gathering and their beliefs are also preserved.

A basic element of Ostyak belief is shamanism, which to some extent is different from that of other peoples' beliefs.

The shaman has to make ceremonies to contact the gods and spirits. During the ceremony he first beats the drum, then sings or whistles and later also dances. Then, he sits back in his place, beats the drum for a while yet and then turns it around three times.

In this paper I am going to speak about these elements of the ceremony, about its effects on others including foreigners, and I am going to show a video recording made in 1992.

BACK TO MODALITY: MODES IN SCANDINAVIAN FOLK MUSIC - AND THEIR REVIVAL IN THE 1990's

**DAN LUNDBERG - THE ROYAL SWEDISH ACADEMY OF MUSIC,
STOCKHOLM SWEDEN**

Why do the tones in folk music sound different from those of art music? This question was asked already by Swedish folk music collectors in the 19th century. To seek the answer we can look into many different areas of musical practice: sound-ideal, playing technique, intonation, melody-character etc.

When it comes to intonation and melody we notice that the older types of Swedish folk music have a clearly modal structure, which distinguishes them from the more modern folk music that originates in the 19th century.

There are many definitions of modality, but, put very simply, we can say that many older kinds of Swedish folk music are based on melodies (built on a predetermined scale) that are moving towards and in relation to a melodic goal, a resting tone. All the specific tones of the melody are experienced in relation to the resting tone or other tonal centres of the modal structure. The modal characteristics are most obvious in music performed on drone-instruments, as the drone often is placed on, and therefore strengthens, the resting tone. Even though modern harmonic thinking has gradually replaced the modal way of perceiving music, a great deal of modal mechanisms of Swedish folk music have remained in the melody structures.

In the older types of Swedish folk music we find certain distinct patterns of interval relations. A mode frequently used in music from the middle regions of Sweden employs a scale often found in *herding* music; particularly in calls (*kulning*) and melodies performed on cow horn. The same scale is used on many Swedish folk music instruments, for example the Dalecarlian bagpipe and several types of flutes.

Scale of the "Herding-mode"



The resting-tone is <d>. On the scale position 3, two different intonations are used. Also on position -2 different intonations are used, due to the musical context (melodic direction, etc.).

From the late 19th, and through the 20th century, scales and sounds in Swedish folk music were gradually adjusted to art music ideals. The old intervals sounded "false" and were "corrected" according to the tempered major and minor scales. However, during the last 10-20 years things are changing again. Under the diffuse label "World Music" modal melody-types, drones, and quarter-tone intervals are reintroduced in Swedish folk music.

In this paper I will discuss these "new" trends in Swedish folk music.

"3, 2 OR 1? VARIED PERCEPTIONS OF METRIC DIVISION IN THE PERFORMANCE OF AN IRAQI LULLABY."

SARAH MANASSEH - GOLDSMITHS COLLEGE, LONDON, UK

The paper considers performances of the Iraqi lullaby, "di nid-hi" ("Rock the child!"). It may be sung, as a lullaby, unaccompanied, or as a concert item, accompanied by an instrumental ensemble. Audio and video examples are drawn from my field work (1990s) and professional recordings recent (1980s) and historic (1930s). The word rhythms indicate groupings in twos, as heard in a private unaccompanied performance, mirroring the to and fro, rocking movement, associated with a lullaby. Professional concert versions of this song are more common today; audiences often clap, confirming the metric division in twos, though at odds with the drummers six-beat pattern (3+3). In both recent and historic commercial recordings the six-beat pattern generally treats the first two beats of the song anacrusically. At performances, audiences and musicians happily perform together (swaying, clapping, singing, playing, as appropriate), apparently blissfully unaware of any metric conflict which the simultaneous performance of two different divisions impose on the word stress in the text. The problem seems to be specifically etic - as one informant, a musical authority from within the tradition, remarked, "This is not something over which I am going to lose any sleep!"

The problem is compounded for the outsider, by the existence of another historic recording, with a similar six-beat pattern (3+3); which treats the first syllable of the song as the beginning of the six-beat cycle. Consequently the syllabic stress of the text is subjected to yet another variation of strong and weak beats. This, too, does not appear to be a problem for the insider, though such varying treatments of songs in other traditions, for example, in the national anthem, "God Save the Queen", would probably be disconcerting to both the listener and the performer, in addition to being considered incorrect, musically. It would be interesting to understand why the different metric possibilities in the Iraqi song are all acceptable within the culture, and whether the answer lies in its linguistic or musical features.

RHYTHMIC PERCEPTIONS OF "NHEMAMUSASA" ¹

TOM MILES – GOLDSMITHS COLLEGE, LONDON, ENGLAND

This paper describes a musical experiment I carried out last year. I was learning to play the mbira and became interested in the rhythmic ambiguities of its music. Was the music in duple or triple time? Is it possible to perceive the music as both triple AND duple, or does the brain insist on making a choice between the two?

Nhemamusasa is a song for mbira from the Shona people of Zimbabwe. The main tune or "kushaura", is made up of a repeated cycle of 48 notes, which divides into four phrases of 12 notes each. It is arguable whether one can impose a Western time signature on the music, but the mbira is accompanied by a rattle or "hosho" beating time in a crotchet-quaver rhythm, suggesting a time signature of 12/8. As the kushaura is joined by counter-melodies, or "kutsinhiras", many different rhythmic patterns emerge from the resulting texture. The cyclical nature of Nhemamusasa means that one can focus on different rhythmic patterns within the music, although one is actually listening to the same pattern of notes repeated over and over.

I filmed people playing mbira, and showed the video, separately, to six subjects of varying musical abilities. I then asked the subjects to clap along in time with the music. All the subjects began by clapping in duple time. As the video progressed, however, the subjects became confused by the mbira players tapping their feet in a different rhythm, and the accompanying hosho or rattle playing a rhythm bearing no relation to their clapping.

By perceiving Nhemamusasa in a triple rather than duple rhythm, the subjects found that the music changed for them entirely. But to stop listening to music in one time signature, and start listening to it in another is more easily said than done! The subjects attempted this task with varying degrees of success...

NB: This paper will include video and sound material

RURAL TRADITIONS IN URBAN SOCIETY (SYNTHESIS OR CONFLICT?)

ZINAIDA MOZHEIKO - BELARUS

Within the framework of global ecological problems some domains have to be supported and protected. The danger of the vanishing of these domains disturbs the ecological balance essential for steady development.

The disturbance of the balance in the domain of folk art culture results in overlapping of the rural by the urban. It causes total substitution of the original, authentic folklore, by secondary forms.

Gradually this overlapping accumulates a critical weight, which blows up and destroys the manifestation of authenticity. In these circumstances, the restoration of rural folklore traditions is unattainable.

Different stages of this process reveal various conditions of authentic folklore in historical and regional aspects: 1) utilization of folklore in everyday life; 2) memorization; 3) fixed type (note transcriptions, audio- and videotapes).

In accordance with field research of folk-song traditions in Belarus, we assume that the present-day condition of authentic folklore is in a transitional stage - from its utilization in everyday life to memorization. This condition is characterized by great dramatisation due to different directions of aspirations: oral utilization of authentic folklore by natives themselves; transformation into secondary scene forms in the urban society cultural policy. This dramatisation is vividly revealed in stress situations. For Belarusian villages it was the Chernobyl catastrophe, which made the feeling of small a homeland especially acute (cry-lamentations over "one's own forest").

MUSICS IN CONFLICT: THE CASE OF BOSNIA AND HERCEGOVINA

ANKICA PETROVIC - UCLA, CALIFORNIA, USA

This paper will highlight the role given to music amidst the newest conflict in the lands of former Yugoslavia, especially in Bosnia and Hercegovina. In the insightful discourse music will take center stage as a factor of "multiculturalism", "historical continuity", "national images" and a meter of "socio-cultural disintegration," but also as a subject of "ethnic reconciliation"

Sound and video-samples will document findings and statements that will be exposed in the paper.

EUROPEAN AND NATIONAL IN THE MODERN SYSTEM OF EDUCATION OF KAZAKH DOMBRA MUSICIANS ALMAGUL SARYMSAKOVA - ALMATY STATE CONSERVATORY, KAZAKHSTAN

The interaction and problems of the European and National aspects in the modern system of music education are considered an example of performance and creative activities of dombra musicians (dombra is a two-stringed chordophone), who study in the Almaty Kurmangazy Conservatory. I use the different materials:

- data from research of Kazakh ethnomusicologists
- the results related to the teaching theory of music, including solfeggio for dombra musicians
- our own observations about the specialization of students during the last 5 years

I examine problems of the form and content of the teaching process, which includes repertoire, performance of the pieces and improvisations; as well as examination of the students in this specialty.

It is well known that the system of modern education for musicians of different specialties, after the establishment of Soviet power, was transferred to the European system. This process had positive results (notography, the organization of folk music instruments, ensembles, orchestras, etc.) as well as negative consequences (the revitalization of the interest of the art of improvisation, the unification versions of the traditional music for dombra, the distortion of traditional and European classical pieces of music, and the changed acoustic characteristics of traditional folk instruments, etc.).

The excessive orientation to the European system of music teaching was conditioned by: actions, which were carried too far in cultural policy, with their negative attitude towards the local nations' musical traditions. Certainly, this question is valid for all Central Asian Republics. In Kazakhstan, these problems are solved in their own way:

1. The organization of complex courses of dombra solfeggio, where the main attention was given to the development of the skills for improvisation and to the extension of the ideas about peculiarities of various traditional performance schools, abilities for audio-visual perception of folk music from 1979.
2. The differentiation inside this specialization: solo concert performer, orchestra musician, ensemble musician, music school teacher.
3. The selection of repertoire, including local stylistic peculiarities of Kazakh dombra music.

THE PHENOMENON OF SURVIVAL IN RUSSIAN FOLK MUSIC

**VYACHESLAV M. SCHOUROV – MOSCOW STATE
CONSERVATORY, RUSSIA**

Russia includes some regions that can be characterized by an incredible survival of their folk art. Despite disastrous circumstances, folk art exists there in its traditional shapes. To understand the laws of folk art, it is important to determine the possible reasons for this phenomenon. These reasons can differ from one region to another.

Consider the western part of Russia, namely the Bryansk and Smolensk regions. These regions were destroyed during the Second World War and went through a period of long and severe guerilla warfare. Now they suffer from the Chernobyl catastrophe. However, one can observe here the preservation of family life cycle customs and it is possible to record folk songs in their traditional forms perfectly performed. We can explain this through the historical depth of the local folk culture connected with ancient Slavonic roots.

Let's now consider the Belgorod, Kursk, Voronezh regions, situated in the south part of Russia. During the Second World War this part of Russia was completely destroyed. However, in the fifties and sixties one could still visit wedding ceremonies which were organized according to all ancient rites. And even today people here celebrate religious holidays with traditional folk dances, circle dances and songs. They still sing their difficult polyphonic lyric folk songs while working in the fields or at home and they wear beautiful ethnic dresses on solemn days. We can assume that the reasons for such survival of folk art here is consistent with a special conservatism of the local public life that can be explained by special economic circumstances: peasants here have always owned their land; they have never been under the yoke of serfdom. The self preserving inertia of the peasant community has remained steadfast here until today.

Cossacks from the Don and Kuban regions take pride in their military background and in the traditions and feats of their ancestors. This probably explains the survival of folk music of Cossack settlements.

In Siberia and the North of Russia an important role in the survival of folk music is played by extremely conservative, old orthodox people.

And last, I should mention the special importance of unity and cultural community that play an important role in ethnic groups that have lived in the diaspora, surrounded for a long time by population with a different language and culture. As examples we can consider old orthodox people of Zabailalye surrounded by Buryats; Necrasov Cossacks surrounded by Turks; and Ural Cossacks moved to Aral.

Each of surviving folk traditions mentioned has a unique local origin. Amazingly they survived despite the persecution of the Orthodox Church, tsarism and communism, wars and progress. We can follow the survival of some folk traditions in audio and video records.

UZBEK WEDDING (*Toy*) AS A SOCIAL AND MUSICAL PERFORMANCE

RAZIA SULTANOVA - GOLDSMITHS COLLEGE, LONDON, UK

The traditional shape of Uzbek culture is still very strong even after 70 years of the Soviet regime. For Uzbeks a "Toy" (a ritual party, i.e. wedding) is always the main element and event of human life. Uzbeks say: "If an Uzbek gets rich he sets up a "Toy", but as a matter of fact, he arranges it even though he is not rich. In a general sense "Toy" is a frame for every stage of life and means not only the wedding reception of a marriage celebration, although it is the main "Toy," but also other important stages of the human life cycle. One can mention "Beshik-Toy" – a ritual party of first putting the newborn baby in the cradle or the act of initiation into Muslim society by circumcision – "Sunnat-Toy," etc.

Being the central point of traditional Uzbek life "Toy" concentrates and reflects almost all main features of Uzbek society. There is no important social feature of Uzbek community (genders hierarchy, sex segregation, religious customs, etiquette), which is not presented here.

At the same time "Toy" has it's own structure as a gradually developing musical performance with a number of different stages. One can say that almost every prominent Uzbek musician grew up in "Toys", which are really the best school for the professional growth.

ETHNOMUSICOLOGICAL STUDIES ON THE ETHIOPIAN JEWISH LITURGICAL MUSIC: STATE OF THE ART

OLIVIER TOURNY – LACITO, PARIS

The Ethiopian Jewish community has wholly emigrated to Israel today. It constitutes one of the most singular components of Judaism. For more than a century, it has generated a very large number of works, in many fields such as anthropology, ethnology, history, sociology and linguistics.

As for the sacred chants performed during ritual events of this community, besides a few partial recordings (1911, 1951, 1976, 1986, 1990), it is only recently that they have been the subject of two ethnomusicological studies: Schelemay (1986), Alvarez-Péreyre, Arom, Ben-Dor and Tourny (to be published). Our paper will survey the research on this subject.

THE CONCEPT AND USE OF 'MODES' IN THE DRUM AND REED ENSEMBLE MUSIC OF TRANSHIMALAYAN KASHMIR

MARK TREWIN - UNIVERSITY OF EDINBURGH, SCOTLAND

The classical music of Kashmir (*sufyana kalam*) has attracted a good deal of scholarly interest, not least because its musical system of melodic and rhythmic "modes" represents a unique interpretation of West and South Asian elements. The related traditions of drum and reed ensemble music however, particularly in the remoter parts of greater Kashmir, are less well understood yet they offer an informative perspective on the complex distribution of apparently related musical phenomena along the Central Asian crossroads.

This paper focuses on the drum and reed ensembles of the two neighbouring Tibetan-speaking areas of Transhimalayan Kashmir: Baltistan and Ladakh. Although separated by religion (Islam and Buddhism) and political administration, they share a common border (the Indian-Pakistani cease-fire line) which arbitrarily divides a people with a common ethnic cultural, historical and linguistic identity. Both areas maintain traditions of outdoor ceremonial music which manifest close connections in terms of musical structure, instrumentation, musicianship, patronage and performance practice, not only with one another, but also in relation to the wider pattern of drum and reed ensembles throughout Central Asia. These musical connections are briefly surveyed in their local historical and cultural setting in an attempt to fill in some of the gaps in our current understanding of the region as a whole.

Yet despite these continuities, the musical concept and terminologies associated with these traditions, notably the issue of "mode", are highly variable even between the neighbouring regions of Ladakh and Baltistan. A comparison of these two traditions alone shows that the relationship between local musical practice and classical systems is highly problematic, not merely in musical analytical terms, but also in terms of the ways in which this relationship is described and represented by "insiders"

TIMBRE AND EXPRESSION IN THE SINGING OF FOUR ISRAELI SINGERS OF YEMENITE ORIGIN

**RINA TZADOK-CHALAF, Yael Shai, Eliezer Rapoport –
BAR ILAN UNIVERSITY, RAMAT GAN, ISRAEL**

In this research, the singing of four Israeli singers of Yemenite origin: Beracha Tzefira, Shoshana Damari, Gila Bashari, and Rina Tsadok, in traditional Jewish-Yemenite, and Israeli songs, is investigated by Fast Fourier Transform (FFT) spectrographic analysis.

These singers represent three generations: Beracha Tzefira, and Shoshana Damari were born in Yemen, and belong to the first generation, active from the thirties, and the forties onwards, that, in addition to their unique timbral and vocal qualities, and traditional oriental singing style, assimilated European musical influences through collaboration with Jewish composers that escaped from Europe in the thirties, and in turn inspired them in their search for the new Israeli-Mediterranean musical style. The trend is reversed in the younger singers, Bashari, and Tsadok - second and third generation Israeli born - who searched for their traditional and cultural roots, and learnt the traditional singing from parents and grandparents, and from traditional synagogue singing.

Emotions are expressed in a song on three levels: (1) verbally in the poem (text) by the poet, (2) in musical language by the composer, (3) in singing by the singer, creating and shaping the musical tones, incorporating into them expressive-timbral elements like vibrato, higher harmonic overtones, pitch change at the onset and termination of the tone, emphasis, etc, thus encoding emotion and expression at the level of the single individual vocal tone, as was revealed in a previous work by Rapoport on western artistic singing. (E. Rapoport: "Emotional Expression Code in Opera and Lied Singing." *Journal of New Music Research* 25, (1996) p.109-149). His work was further related to brain process, and the neurophysiology of singing.

This code and new methods, in which the structure of each individual vocal tone is examined and correlated with the emotional context of the song, and the place and role of the tone in the musical phrase, are used and extended in the present ethnomusicological research, and the acoustical attributes corresponding to the unique vocal (timbral and expressive) qualities of the singing of these singers are identified and characterized. In addition, styles, structures and patterns (traditional, vocal and musical) are identified and analysed by musical, ethnomusicological, and acoustical spectroscopic analysis methods.

LINEAR AD OTHER TIME IN MUSIC

WIM VAN ZANTEN - LEIDEN UNIVERSITY, THE NETHERLANDS

In this presentation I would like to discuss ideas about linear and 'cyclical' time in relation to music, and more specifically in Indonesia. It seems to me that cultures are sometimes too easily classified according to whether they use a linear or a 'cyclical' concept of time. It may well be that the real situation is often that there are several ways in which time may be experienced in a society and its music.

For instance, Judith Becker (1980:11) says: 'Notation [of music] presupposes a linear concept of time'. What does she really mean by this and what are the implications when notation is introduced in an oral musical culture? Is the introduction of a notation system really 'the most pervasive, penetrating, and ultimately the most insidious type of Western influence [which] goes largely unnoticed'? On a very practical level all music unfolds along a linear time scale: several tones after each other. Notation of music has mainly to do with this practical level, as it is a mnemonic device. There are, of course other questions, such as the effects of notation on the creativity of the performer/composer and on the thinking about 'notions of infinity' (Maceda 1986:45), which may be aroused by music.

I shall discuss how in Tembang Sunda Cianjuran in West Java several ways of experiencing 'time' seem to be used. For instance, each set of performed songs proceeds from rubato to metricized. This could be considered a development from a 'linear' to a 'cyclical' or rather repeated structure of gong phrases. It could be associated with, respectively, the 'infinite time' of the gods and the 'finite time' of humans. This linear 'time of the gods' seems to be somewhat problematic for human beings. Apparently for them happiness rather lies in the right social order, as reflected in the metricized songs.

STRUCTURE, DISORDER AND PROGRESSIVE PROPORTIONS IN *TXALAPARTA* MUSIC

SUSANA WEICH-SHAHAK - ISRAEL

In the musical traditions of Spain, *Txalaparta* practice in the Pais Vasco is certainly a special chapter, not only different from other regional repertoires in the Peninsula but also special and different from other musical practices in European and Mediterranean folk music.

From the characteristic features of *Txalaparta* music, I will focus on two basic musical concepts that underlie its improvisatory technique:

1. The alternation of order and disorder as constitutive elements of formal structure.
2. The progressive proportions in the beat subdivision.

These concepts will be introduced after a description of the instrument and short comments about its background, history, geographical distribution, performance and social function.

For the musical analysis it will be unavoidable to define and explain the constitutive elements in *txalaparta* music: *txakun*, *errena* and *utxune*, and elaborate on their combinations in performance, as I have learned and recorded in the course of my field work in Spain

SOME BASIC COGNITIVE ASPECTS OF TIME IN MUSIC FROM ORAL CULTURES

UDO WILL - FLINDERS UNIVERSITY, ADELAIDE, AUSTRALIA

The ability of human beings to structure the course of time is one of the basic constituents of music. In my presentation I am going to analyse some essential elements of this ability from a cognitive perspective by asking: what are the basic features of our cognitive system that enable us to perceive and create structures in time, i.e. rhythm? As the processing of rhythm is closely related to the left brain hemisphere, I will also consider some aspects of the relation between rhythm and language. I am furthermore going to propose that there are certain differences in cognition between oral and literal cultures which can be attributed to the existence of a written language. These differences are not just surface phenomena, but do seem to pertain to objective structures of cognitive processes.

ISLAM AND MUSIC IN RUSSIA: AN ETHNOMUSICOLOGICAL APPROACH

VIOLETTE YUNUSOVA - MOSCOW

The problems of relationship between music and Islam in Russia are very important for ethnomusicology on the whole. Religious influence on music cultures of Russian Moslem peoples could not be researched in soviet times. But the Moslem music culture in our country was very highly developed. Now we must investigate its types, regions, and interrelationships.

There are two main Islamic regions in Russia: the Volga region and the North Caspian, each with a different type of Islamic religion: orthodox and sufism-muridism. The music-religion relationship is different too. It can be seen in the main religion music tradition: *at-tadjwid*, *adan*, *rac'at* etc. And in special Moslem songs: *munajat*, reciting of religious books "Mohammadiya" and "Bedavam", for example. The state is redoubled by the fact that Islam, on the one hand, comes out as a universal principle in the Moslem world, but on the other hand, various orientations: Sunnism, Shiahism, Sufism etc. differ in their attitudes to musical activity and its concrete form. From this point of view, relationships between pre-Islamic and Islamic traditions are to be warmly welcomed.

The different roots of pre-Islamic music in the Volga and North Caspian regions related two kinds of Moslem music culture in Russia. On the basis of this fact two distinct correlations between music and religion in Russia can be shown. In religious music two kinds of tradition must be studied. The first of them is the main cult tradition, the second one is out of cult, but religion as well. In the Volga region they have independence, and the second tradition exists under the influence of the main cult tradition. In the North Caspian region they are mixed, particularly in the Zikr ceremony. In some approximation these two types of music-religion relationships may be determined. This phenomenon in Russia and other Islamic countries must be investigated.

THE ORIGINS OF MUSIC: AN ANTHROPOLOGICAL PERSPECTIVE.

SLAWOMIRA ZERANSKA-KOMINEK – WARSAW, POLAND

Social anthropologists have generally recognized and considered only two kinds of processes occurring in the area of cultural phenomena and two corresponding types of interpretations. These include the time process, whose interpretation is referred to as <history>, which, among other things, meant rejecting the theory of evolution as a method of interpreting cultural phenomena. After a long period of the dominance of anti-evolutionary attitudes in the social sciences - evolution was a taboo subject, one that was not only generally considered as non-scientific, but also branded as politically incorrect. The reorientation of the social sciences, major advances in the natural sciences and the rapid development of evolution-oriented cognitive psychology have aroused a markedly high level of interest in the origins and evolution of culture including music as a part of it. After many decades the issue is back on the scientific agenda, discussed by John Blacking in his late works. John Blacking seems to have been the first to attempt, if cautiously, to provide new answers to the old questions. The objective of the present paper is to show the origins of music as a problem arising from experience provided by many different sciences, a problem which is of vital interest also to musicologists

JEWISH HISTORICAL RECORDINGS IN THE BERLIN SOUND ARCHIVES

SUSANNE ZIEGLER - MUSEUM FÜR VÖLKERKUNDE, BERLIN

Today, two sound archives in Berlin hold valuable historical recordings:

1. The Berlin phonogramm-Archive, which has been relocated to the Department for Ethnomusicology at the Ethnographical Museum in 1991, with a collection of more than 15,000 original wax cylinders and more than 2000 shellac records.
2. The "Lautarchiv" with more than 4000 records based on recordings of prisoners of the First World War. Both archives survived the Second World War and we are now working on transferring the historical sound carriers to digital shape.

The sound recordings of the Berlin Phonogram Archive include several collections of Jewish, Hebrew and Yiddish music. The oldest, collected by Max Wertheimer, comprises 5 original wax cylinders with examples of Hebrew chant recorded in Prague in 1906. The archive also holds cylinders recorded by Abram Zvi Idelsohn in 1913, which partly overlap with recordings of the Vienna Phonogram Archive. Among the 10 different collections of Robert Lachmann, one is exclusively devoted to Jewish music (recordings on the island of Djerba in 1929). From the early 1930's stem a couple of cylinders recorded by Hans Helfritz in Palästina and in Yemen. A considerable amount of Yiddish and Hebrew music has been recorded during the First World War in German prison camps between 1915 and 1919. They are present on wax cylinders in the Phonogramm Archive as well as on records in the Lautarchiv. All are provided with comprehensive documentation including text and musical notes.

The aim of my paper is to give information and examples from the different collections and to discuss their present state as well as future perspectives.

INDEX

- Arom, Simha – 10, 15
- Aubert, Laurent – 8, 12, 16
- Berman, Bart - 11
- Caufriez, Anne – 13, 17
- Clarke, Claudia – 13, 18
- Clayton, Martin – 10, 19
- Cohen, Ayelet - 9
- Cohen, Dali – 8
- Cohen, Judith - 12
- Czekanovska, Anna – 8, 11, 20
- Dahlig, Ewa – 12, 22
- Despringre, Yves – 10, 23
- Di Virgilio, Domenico – 8, 24
- Duesenberry, Peggy – 9, 25
- Edwards, Warwick – 9, 26
- Fleischer, Tsippi – 11
- Fracile, Nice – 11, 27
- Frigyesi, Judith - 7
- Fürniss, Suzanne – 10, 28
- Glassberg, Il-Il – 9
- Granot, Roni - 10
- Hirshberg, Yehoash – 7, 13
- Karomatli, Faizula M. – 11, 29
- Kemp, Chris – 13, 30
- Kértész Wilkinson, Irén – 11, 31
- Knapp, Alexander – 12, 32
- Kollender, Rachel – 13, 33
- Kovalcsik, Katalin – 11, 34
- Lázár, Katalin – 11, 35
- Lundberg, Dan – 8, 36
- Macijewski, Igor – 8
- Manasseh, Sarah – 9, 38
- Miles, Tom – 10, 39
- Montagu, Jeremy - 10
- Mozheiko, Zinaida – 12, 40
- Ofri-Keinan, Esti - 7
- Perry, Nitzan – 9
- Petrovic, Ankica – 8, 41
- Rapoport, Eliezer - 8
- Sarymsakova, A. – 13, 42
- Schleifer, Eliyahu – 11, 13
- Schourov, V. M. – 8, 43
- Schumacher, Rudiger – 10
- Seroussi, Edwin - 13
- Shai, Yael - 8
- Shiloah, Annon - 7
- Sultanova, Razia – 11, 45
- Tachalov, Salomon – 9
- Tisato, Graziano G. - 24
- Tourny, Olivier – 9, 46
- Trewin, Mark – 8, 47
- Tzadok-Chalaf, Rina – 8, 48
- Van Zanten, Wim – 10, 49
- Weich-Shahak, Susana – 13, 50
- Will, Udo – 9, 10, 51
- Yosef ve'Ehad – 9
- Yunosova, Violette – 11, 52
- Zakovitch, Yair - 7
- Zeranska-Kominek, S. – 13, 53
- Ziegler, Susanne – 13, 54