

XIII ESEM Finland 1997

Conference Programme
&
List of Participants

ESEM

15-19 October, 1997

University of Jyväskylä
Finland

<http://www.jyu.fi/musica/konferenssi/esem97.html>

European Seminar in Ethnomusicology

Edited in 1997
by Pirjo-Leena Pitkänen and Tuomas Eerola

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EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

**15-19 October, 1997
University of Jyväskylä,
Finland**

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ORGANIZATION

Organizers

The XIII ESEM Seminar is organized by the Department of Music of the University of Jyväskylä. Local arrangements have been made by Jyväskylä Congresses of the Continuing Education Centre of the University of Jyväskylä in agreement with the Local Organizing Committee.

Hosts of the Conference

University of Jyväskylä, Department of Music of the University of Jyväskylä, City of Jyväskylä.

Local Organizing Committee

Juha Henriksson, Satu Julin, Helmi Järviluoma, Jukka Louhivuori, Pirjo-Leena Pitkänen, Hannele Saari, Ilpo Saastamoinen, Pekka Suutari, Pekka Toivanen.

Conference assistants

Tuomas Eerola, Kirsti Kivelä.

Sponsors

The Local Organizing Committee extends thanks to the following sponsors: ESEM, The Academy of Finland, University of Jyväskylä, City of Jyväskylä, Jyväskylän Liikenne (the local bus lines).

GENERAL INFORMATION

Conference Site

The Conference will take place on the Main Campus of the University of Jyväskylä in the Musica building (M).

Conference Office

The Conference Office and all Conference services (tel. +358 14 601 160, fax +358 14 601 331) are located in the lobby of the building M. The Conference Office is open on Wednesday, October 15 16.00-20.00. Thursday, October 16, 8.30-16.00, on Friday October 17 8.30-16.00, Saturday 8.30-15.00 and on Sunday 9.00-13.00.

Registration

Registration takes place at the Conference Office. All conference material is handed out upon registration.

Badges

We ask you kindly to wear your name badge on the Conference Site and during the Social Program. The color codes of the badges are: white for participants, blue for organizers and staff members, yellow for press and communication.

Copying

Copying services are available at the Conference Counter at a reasonable rate.

Meals and Coffee Breaks

Lunch is included in the fee on Thursday, Friday and Saturday. It is served in the student restaurant located on the campus. Coffee or tea is served in the lobby of the building M during the morning and afternoon breaks. Please do not forget your lunch and coffee coupons. Extra coupons can be bought at the Conference Office.

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Meeting Rooms

Please ask for available rooms at the Conference Office.

Messages and Changes in the Program

Messages to participants and any changes in the program will be given on the bulletin board near the Conference Office.

Transportation

Most hotels are located within walking distance from the Campus. All participants are welcome to use the local bus services free of charge. Please show your name badge and the busline free ticket to the driver.

SCIENTIFIC PROGRAM

Opening Ceremony

The Opening of the Conference will be in the building M, room 103, at 9.00 on Thursday.

Lectures

The lectures will take place in the main auditorium (M103) of building M.

Paper Sessions

The papers will be presented in 12 sessions according to their topics. The time reserved for each presentation is 30 minutes including discussion. Please respect the time limits.

There will be assistants assigned to the conference room to help the speakers with any material or audiovisual equipment.

Speaker Service

If you wish to review slides, videos or tapes, please consult, well in advance, the Conference Office or the assistants. Please identify all material with your name.

SOCIAL PROGRAM

Note

Reservations have been made according to the information given on the registration forms. For *additional reservations and tickets* please inquire at the Conference Office.

Welcoming Party

Wednesday, Oct. 15, 19.00-22.00

All participants are invited to spend the evening in the Gardeners' House located on the

campus. Snacks and drinks are available at a reasonable price.

City Reception

Thursday, Oct. 16, 19.00-20.00

All participants are welcome to the Reception. The Reception takes place at the City Hall of Jyväskylä (address: Vapaudenkatu 32, nr 37 on the map of the city) and is hosted by the City of Jyväskylä. Wine and snacks. No

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special transportation is provided from the hotels.

Get-together Party

Thursday, Oct. 16, 22.00-

After the reception there is a party on Campus, in the lobby of the building M. Music. Wine, beer and snacks are available at a reasonable price. For more information ask at the Conference Office.

Concert in the City Church

Friday, Oct. 17, 20.00-21.00

Concert Magic and Early Music

Fiamma Lucente ('shining flame') was founded in spring 1992 within the Department of Music. The aim of the ensemble is to perform music from the Middle Ages to the Early Baroque on period instruments. The concert follows the theme of the Seminar and consists of compositions by Hildegard von Bingen and Claudio Monteverdi among others. Free for ordinary participants. Tickets for others FIM 30/20.

Finnish Evening

Saturday, Oct. 18, 20.00-23.00

You will enjoy the cosy atmosphere and a Finnish buffet dinner at the Savutuvan Apaja, a reconstruction of an old Finnish farmhouse. Entertainment and music. Bus transportation as follows: Laajari 19.15, Pension Campus 19.30, railway station bus stop 19.40 (near Alexandra, Alex and Milton). Transportation back 23.00. Price FIM 210. Tickets can only be reserved on Wednesday and Thursday from the Conference Office.

Special event

Dance & Music 'Pinnassa pinnan alla'

Thursday Oct. 16, 21.00-22.00, M 103

Music written and performed by the Peräkammär-quintet, choreography by Helena Ratinen.

*'The longest journey,
Is the journey inwards.
Of him who has chosen his destiny,
Who has started upon his quest,
For the source of his being
(Is there a source?).'*

Dag Hammarskjöld, Markings.

Tickets FIM 30.

DAILY PROGRAMME

Wednesday, October 15, 1997

- 16.00 - 20.00 **Conference Office open for Registration,**
in the lobby of the building M
- 19.00 - **Welcoming Party, Gardeners' House**

Thursday, October 16, 1997

- 08.00 - 10.00 **Conference Office open for Registration,**
in the lobby of the building M
- 09.00 - 9.15 **Opening of the Conference** **Room M 103**
Opening Addresses
Jukka Louhivuori, Chair of the Seminar, University of Jyväskylä
Udo Will, President of European Seminar in Ethnomusicology
Matti Vainio, Professor, Head of the Department of Music
- 9.15 - 10.15 **Paper Session 1** **Room M 103**
Chair: Jukka Louhivuori
Nurture the Nature: A Preliminary Study of the Musical Practices of Two European Peripatetic Communities,
Iren Kertesz Wilkinson (United Kingdom)
The International Gypsy Music in Former Eastern European Countries: Does it Exist?,
Risto Blomster (Finland)
- 10.15 - 10.45 Coffee and tea, in the lobby of the building M
- 10.45 - 11.45 **Paper Session 2** **Room M 103**
Chair: Juha Henriksson
Virtual Community a Study of Assyrian Music as a Tool for Reinforcing Cultural Identity,
Dan Lundberg (Sweden)
Collective Rhythmic Pulse in the Cantillation of the Karaite Jews -Reactivating the Concept - Behaviour - Sound Model,
Jesoash Hirsberg (Israel)

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11.45 -12.00	Break	
12.00 -13.00	John Blacking Memorial Lecture Chair: Udo Will <i>The Magpie in Ethnomusicology,</i> Jeremy Montagu (United Kingdom)	Room M 103
13.00 - 14.00	Lunch, Lozzi	
14.00 - 15.30	Paper Session 3 Chair: Jeremy Montagu <i>Polyphonic and Heterophonic Songs in Traditional Portugal,</i> Anne Caufriez (Belgium) <i>Échelle de Réplicabilité des Expressions Musicales du Revival</i> <i>Francais: Cas de L'interprétation de Chants sur L'instrument de</i> <i>Musique dit Traditionnel,</i> André-Marie Despringre (France) (19. 10. 1997) <i>The Development of the Moravian Folk Ethic Through the Trans-</i> <i>plantation of Its Cultural Roots into the Arena of Contemporary</i> <i>Western Recording Technology,</i> Chris Kemp (United Kingdom)	Room M 103
15.30 - 16.00	Coffee and tea, in the lobby of the building M	
16.00 - 17.30	Paper Session 4 Chair: Timo Leisiö <i>Dancing the Nation - Nationbuilding in a Dance Event,</i> Sisko Luukkonen (Finland) <i>New Perspectives on Studying Identity-in-Musical-Culture,</i> Helmi Järviluoma (Finland) <i>Studying Minority Performances of Music,</i> Pekka Suutari (Finland)	Room M 103
19.00 - 20.00	Reception hosted by the city of Jyväskylä, City Hall	
21.00 -	Pinnassa pinnan alla, Dance & Music -performance, M 103 Get-together Party, M 015	

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Friday, October 17, 1997

09.00 - 10.30	Paper Session 5 Chair: Juha Henriksson <i>The Beatles as a Small Group - Group Development and its Effects on Group Performance and Output Quality,</i> Yrjö Heinonen (Finland) <i>Multicultural Music Education in the United States,</i> Michael L. Mark (USA) <i>Contrasting Traditions: Choral Singing in the United States and the Baltic States Compared,</i> Vance D. Wolverton (USA)	Room M 103
10.30.-11.00	Coffee and tea, in the lobby of the building M	
11.00 - 12.30	Paper Session 6 Chair: Jukka Louhivuori <i>Swedish Folk Hymn Singing,</i> Margareta Jersild (Sweden) <i>Mazurka Rhythms and Their Impact on Scandinavian Folk Music,</i> Ewa Dahlig (Poland) <i>The Suction Trumpet,</i> Timo Leisiö (Finland)	Room M 103
12.30 - 14.00	Lunch, Lozzi	
14.00 - 15.30	Paper Session 7 Chair: Helmi Järviluoma <i>Relics of the Funeral Laments in Latvia,</i> Martin Boiko (Latvia) <i>Changes in the Concept of Setu Lament Tunes: Analysis Applying Interactive Structuring Methods,</i> Vaike Sarv (Estonia) <i>Some Results of a Computerized Comparative Analysis of the Baltic-Finnic Runo Tunes</i> Ingrid Rüütel (Estonia)	Room M 103
15.30 - 16.00	Coffee and tea, in the lobby of the building M	
16.00 - 17.00	Paper Session 8 Chair: Pekka Suutari <i>Problems of Transcribing Kola Saami Music,</i> Ilpo Saastamoinen (Finland) <i>From Grandfather to Grandson – Guhtura-niila's Yoik in Three Generations</i> Marko Jouste (Finland)	Room M 103

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20.00 - Magic and Early Music, City Church
Get-together Party, M 015

Saturday, October 18, 1997

09.00-10.00 General assembly of ESEM Room M 103

10.00 -10.30 Coffee and tea, in the lobby of the building M

10.30 - 12.00 Paper Session 9 Room M 103

Chair: Pekka Toivanen

Heroes (Heroines) of Nenets Khynabts,

Yelena Pushkareva (Russia)

Shamanism and Folk Music as an Ethnosurvival Factor,

Katalin Lázár (Hungary)

The Shaman and the Bard,

Ruediger Schumacher (Germany)

12.00 - 13.30 Lunch, Lozzi

13.30 - 15.00 Paper Session 10 Room M 103

Chair: Ilpo Saastamoinen

*The Song That Drifts Between the Worlds: Shamanic
Wisdom and Healing, through Song,*

Janet Piedilato (USA)

Y Bardd Yn Ei Awen - Possible Remnants of Shamanistic Music

Making Practices in Old Irish and Welsh Harp Music,

Pekka Toivanen (Finland)

Introduction to demonstration of shamanism,

Caitlín Matthews (United Kingdom)

"The Inspired Bard"

15.00 - 15.30 Coffee and tea, in the lobby of the building M

15.30 - 17.30 Presentation and demonstration of Shamanism, Room M 103
Caitlín Matthews (United Kingdom)

20.00 - Finnish Evening, Savutuvan Apaja

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Sunday, October 19, 1997

- | | | |
|---------------|---|-------------------|
| 10.00 - 11.30 | Paper Session 11
Chair: Tuomas Eerola
<i>An Ethnomusicologist's Dilemma: Technology and the Analysis of Music,</i>
Udo Will (France)
<i>The Windows Media Control Interface: A Tool in Ethnomusicological Research and Presentation,</i>
Philip Donner (Finland)
<i>New Technology and Teaching Ethnomusicology,</i>
Martin Clayton (USA) | Room M 103 |
| 11.30 - 12.00 | Coffee and tea, in the lobby of the building M | |
| 12.00 - 13.00 | Paper Session 12
Chair: Pekka Toivanen
<i>Lost in the Information Highway: Organizing Ethnomusicology in the Internet,</i>
Tuomas Eerola (Finland)
<i>Welche ist die beste Methode, um Volks-, und volksmässige Lieder zu ordnen? An Artificial Neural Network Approach,</i>
Jukka Louhivuori, Petri Toiviainen (Finland) | Room M 103 |
| 13.00 - 14.00 | Closing of the Seminar
<i>Closing Addresses,</i>
Udo Will and Jukka Louhivuori | |

PAPERS AND POSTERS

THE INTERNATIONAL GYPSY MUSIC IN FORMER EASTERN EUROPEAN COUNTRIES: DOES IT EXIST?

Risto Blomster

University of Tampere, Finland

It is said in many occasions, that gypsies in every country have musics of their own. They have adapted many not only stylistical features but also particular songs from the surrounding mainstream cultures. Maybe the only common features can be found in singer's voice production and mode of performing: singers use their personal styles more or less glissando, vibrato and embellishments while in instrumental music there is often feeling of freeness as like melodic and rhythmic improvisations.

But in one point of view there is one phenomenon, that one can see as an example of international gypsy music. There are couple of films about gypsies made usually by former eastern European film makers and the key songs of those films have become popular among the gypsies in whole post communistic countries. In this lecture I'm going to show some examples, in audio tapes and videos, which way these songs are sung in Finland, Lithuania and in Bulgaria. The examples are taken from commercial records and ethnomusicological fieldwork of my own.

RELICS OF THE FUNERAL LAMENTS IN LATVIA

Martin Boiko

University of Latvia, Latvia

Among the experts the opinion is widespread that one of the main features distinguishing Latvian traditional music from that of the neighbouring Estonian, Lithuanian, Russian and Byelorussian is the lack of any form of laments. Indeed there are no indications of their existence in the archived materials and in the historical sources.

One of the characteristic traits of the Latvian folk music research since its beginnings in the late nineteenth century is ignorance of the religious (Christian) folk traditions. It was first of all caused by a narrow interpretation of the subject of research. Besides, during the Soviet rule, until the perestroika (1940-41, 1945--86) any activities concerning the above mentioned phenomenon were suppressed for ideological reasons.

In the late 1980s the first recordings of the religious folk singing were made in Latgale - Catholic region in the east of Latvia. One of the most important genres in the Catholic traditional repertoire is the singing of psalms when somebody has passed away. First time the singing takes place some hours after the death, than it becomes repeated every day until the funeral. In forty days the next performance takes place. In one year after the death the ritual becomes repeated at funeral repast which than is repeated every year. The singers are relatives and neighbour of the deceased. The music is transmitted orally but the text is taken from the Catholic songbooks. The polyphonic performance of psalms becomes interrupted by solo sections containing biblical prose fragments.

During the field work in February 1997 in some remote districts of the northern Latgale records were made in which the solo sections form a direct stylistic analogy to the funeral laments of the eastern and southern neighbours of Latvia.

The tradition of psalm-singing represents a rare form of fusion of two phenomena. The process of fusion can be reconstructed as inclusion of an older phenomenon (funeral laments) into the new one - the performance of psalms introduced by the Catholic church probably in the nineteenth century. The basis of the fusion is obviously the functional overlapping of both phenomena. There is still very little known about the social and historical contexts of the traditional psalm-singing and the origin of the lament-like sections: Russian and other influences cannot be excluded.

THE INDIVIDUAL TRADITIONALIZATION OF THREE SWEDISH BAGPIPERS

Mathias Boström

Uppsala University, Sweden

INTRODUCTION: If we look upon a tradition as an entirely symbolic construction (cf. Handler & Linnekin 1984), based on people's identification of a continuity between something in the past and something today, one conclusion is that every individual has his/her own traditions, more or less in accordance with other people's identified traditions. A fruitful way in the analysis of tradition, in an etic sense, is therefore the focusing on the individual, not the group. The investigation and comparison between the traditions of different individuals, which they claim are one and the same tradition, is an interesting task to investigate.

The process of reviving the Swedish bagpipe begun in the early 1980's, and is not finished yet; very few people, in Sweden and elsewhere, know that there is a Swedish bagpipe.

The aim of my study is to study the bagpipe-traditions of three Swedish bagpipers, and compare the results between themselves and with some of the results of my earlier survey of bagpipers in Sweden.

METHOD: This is a qualitative study based on interviews and recordings of bagpipe-playing made in the informant's home (2) or at work (1). The emphasis is on the analysis of the individuals' interpretations of the constituent parts of their bagpipe-traditions.

RESULTS AND DISCUSSION: The "ingredients" which the individual, in the process of traditionalization, puts in his/her "tradition-dish" varies, like when you are cooking, according to taste, e.g. determined by one's ideological direction. The possible choices are limited by the

surrounding society, and Sweden today is very much like Benedict Anderson's metaphor of the modern society, where the concepts of time and place have collapsed. This collapse makes it possible to easily choose between ideological interpretations of folkmusic and songs, tunes or instruments one will find interesting, from near and far, long time ago and recently, and make it part of your "tradition-dish".

The three informants share common traits, some of which can be derived from a romantic view of folkmusic in general as wild and closely related to nature. At the same time they are, in their bagpipe-playing, very closely tied to the formalized folkmusic, as a specific genre, that evolved at the latest turn of the century.

But there are big differences between the bagpipers as well, e.g. the way they look upon themselves in relation to "the Tradition" (in emic sense); two informants did not consider themselves tradition-bearers because one of them was experimenting in various ways with the bagpipe, while the other had no bagpiping tradition in his family. The third informant was, according to herself, a tradition-bearer of both Swedish folkmusic and Medieval music. Other examples of rather fundamental issues with sometimes diametrically opposed views among the informants were where one ought to draw the morphological boundaries between the Swedish bagpipe and other types of bagpipes, and the importance of the instrument's Swedishness. But all these differences considered, they still identify themselves as parts of the same tradition: the Swedish Bagpipe Tradition.

More scholarly attention should be given the heterogenic contents of an emic tradition.

POLYPHONIC AND HETEROPHONIC SONGS IN TRADITIONAL PORTUGAL

Anne Caufriez

FNRS Brussels, Belgium

We can find, in the Northern area of Portugal, some archaic polyphonic songs interpreted by the women in the frame of the agricultural tasks, especially for the threshing of rye.

These songs are based on poetic texts which are an emanation of the art of the famous Galaico-portuguese troubadours, singing, in this area, in the Middle Age.

The poetic aspect of these songs is very interesting and very distinct of many other polyphonic songs found in the peasant Portuguese tradition. They present a very original kind of rhythm and a subtle playing of syllables.

Under the musical aspect, this kind of songs are interpreted on very archaic melodies. They are often two parts songs, presenting parallel fifths or even voices separated by an octave interval with distinct quality in tone.

We will analyze the main poetic and musical components of those archaic songs with original recordings collected in Tras-os-Montes province.

HUNDRED YEARS OF CHANGE IN THE STYLE OF 'ŪD & OF LUTENISTS

Jean-Claude C. Chabrier

CNRS, Paris-Sorbonne, France

Short biographies and comparative approaches of 'ūd soloist
(The author personally knew all these musicians from thirty years)

There were few instrumental solos in the Arab-Iranian-Turkish and assimilated musics at the end of the XIXth century, and the European musicologists would rather study acoustic systems than learned soloists. Turkey was an Empire with an instrumental art playing *tanbūr*, *keman*, *ūd*, *qānūn*, *santūr*. The Arab countries were merging from a long night. Iran and the other countries were fascinated by Occidental bands conducted by Donizzetti or Lemaire or the trumpets of *Aïda*. (Example 1)

A famous lutenist of Damascus, 'Omar Naqishbendî, born earlier than 1900, became famous as a soloist on a excellent 'ūd made by Nahhat. But he kept the standard technics with five string-courses. He died in 1980 having been recorded for my *arabesques*. (Example 2)

Muhieddein Haydar was born an Aristocrat in Istanbul on January 21 of 1892. Playing also the Cello, he would renew methods of 'ūd for recitals with six string-courses and a nuanced plectrum. But his life was spent in exile (Mecca, Damascus, Cairo, New York, Bagdad) and he was in lack of ethnic roots. He led the Music Institute of Bagdad from 1938 to 1948 and could train Iraqi virtuosos who now should be all World-wide known. He liked to write music and made his solo in *Ferahfeza* mode a perfect example of dignity. (Example 3)

His closest pupil was Salman Shukur, who, rather than improvising would read music, would it be a piece of Marâqî, XVth century. (Example 4)

Born in the twenties in Mossul, also trained on the violin by "Sa'îd Enyys Djemil/ Francis-Paul Demillac", Jamîl Bashîr was so bright that King Ghâzî made him settle in Baghdâd and that Muhieddin gave him his 'ūd and made him his successor before he left Iraq, came back to Istanbul, and died on 1967. In 1950, Jamîl was "the King" and the inspector of the Iraqî musical education, and nobody would dare challenging him. But he did not support the Iraqi Republic and became ill. So while he was still the First, he progressively vanished and died in 1977 after I had recorded him. He his *l'immortel du luth*. But how many people know him in 1995? (Example 5).

Munîr Bashîr, younger brother of Jamîl, was born in 1930. It is hard to be inferior to one's brother in the same art, and one has to find a trick. He tried his chance at Revolution in 1958, joining the reds, and had to go to exile in Hungary, then in Lebanon. He was ignored in Iraq, but could observe the Occident and its new interest towards Asian musics, having made Ravi Shankar, who was not the best in India, the best known in the World. Munîr had also ideas about music education and good contacts with the journalists Poul Rovsing Olsen, Simon Jargy and myself met him in Lebanon on research of learned soloist and they pushed Munir on the European stages. The first recitals in Geneva, Vesailles and Holstebro were not so bright, but Middle-Eastern journalists wrote that it was the greatest Arab victory after war defeats in 1967. Occident musicologists wanted a learned lutenist and Middle-Eastern people wanted a victorious strategist. Iraq called him back as councillor and he was given the means to reform music teaching. Unhappily, he decided to occult his masters (Muhieddin & Jamîl) and his rivals (Shaimar Shukur, 'Alî Imâm & Nassir Shamma). (Example 6).

Although West knows only Munîr Bashîr, the technics and ethics of lute playing in solo have met a fantastic change in hundred years.

THE MUSIC OF THE ZHUANG NATIONALITY IN CHINA

Shui-Cheng, Cheng

France

INTRODUCTION: The Zhuang is the most important nationality among the 56 ethnic groups in China. According to the resensement of 1990, there are 15.490.000 habitants living principally in the province of Guangxi. Linguistically, the Zhuang language belongs to the Zhaung-Dai branch of the Zhuang-Dong family of the Sino-Tibitain Group. The music of the Zhuang as that of other Chinese nationalities, is studied by the Chinese and local researches during the passed half century. It is gradually presented and appreciated inside the China mainland, but it is still quite unknown out of China.

METHODS: Since 1977, the new Chinese "policy of renovation and of opening the gate" allows the foreign researchers to go to do field work with the collaboration of an Institut or an University. During 1984 to 1996, I had the chance, once or twice a year, to go to southern China to do the field work among the Zhuang, the Yao and the Miao with the assistance of some local researchers. So far as the music of the Zhuang is concerned, during the five years, we went five times to the most important agglomerations of the Zhuang in the Guangxi province such as Shanglin, Debao, Tianlin, Donglan etc. We have recorded and filmed in situation the musical instruments, the different forms of popular songs: solo, alternative, chorus etc, and several taoist and shamanic ritual development. We have also interviewed a few old singers, actors, actresses and witches.

RESULTS: In the seminar, with the illustration of the audio-visual document from the field work, I shall try to present some typical instruments: bidouche, bijian, dingding etc of the Zhuang, its popular songs of various polyphonical forms and the improvised songs sung alternatively by a group of five girls and an another group of five boys. Finally, I shall analyze the music of the Zhuang from musicological and ethnomusicological viewpoints.

NEW TECHNOLOGY AND TEACHING ETHNOMUSICOLOGY

Martin Clayton

The Open University, Milton Keynes, United Kingdom

INTRODUCTION: This paper comprises a report on the proposed use by The Open University of new technology (particularly the internet and multimedia) in the teaching of ethnomusicology. It is intended to stimulate debate on future prospects for this kind of initiative. Is it possible to teach ethnomusicology at a distance, using text, audio and multimedia resources combined with email tuition and electronic conferencing? What can be taught, and to what level?

Methods and Results

The Open University is planning to create a course at undergraduate level (working title: 'Studying world musics'). To this end we are considering what can and should be taught, and the most effective means to do so. We believe that new technology can make such a project feasible for the first time, and that the Open University - the world's leading distance-learning organization - is ideally placed to take the lead in this direction. But many questions remain to be answered before the project can go ahead successfully (including the likely cost-efficiency of such a project).

DISCUSSION: If the teaching methods proposed can be made effective, this will raise a number of further questions. If ethnomusicology teaching can be delivered by the Open University to anyone in the world with a computer and a telephone connection, what would the ramifications of that situation be? Could this be seen as the opening up of ethnomusicology to students anywhere the whole world, or more as an extension of Western academic hegemony? In view of the likely student body, how do we write the course to avoid the language of 'us and them', of 'Western and non-Western'? What role might collaborators play in the future - for instance, could material on Indian music be prepared in collaboration with Indian scholars and distributed worldwide by the Open University? It is my intention, as the originator of this scheme, to engage with colleagues in this kind of debate.

MAZURKA RHYTHMS AND THEIR IMPACT ON SCANDINAVIAN FOLK MUSIC

Ewa Dahlig

Institute of Arts, Warsaw, Poland

INTRODUCTION: Mazurka rhythms belong to the most typical characteristics of Polish folk music of the lowland regions. They are strictly related to the specificity of the Polish language. On the turn of the 18th C. a canon of Polish national dances emerged, of which mazurka was the most important one. In different historical periods elements of the rhythms regarded to be Polish spread all over the Europe, penetrating art and folk music of many countries. The case of Scandinavia is most spectacular.

METHODS: The study is based on results of older research as well as on recent examination of samples of typical folk dance-tunes from Central Poland and Scandinavian countries. Computerized analysis helps to reveal typical rhythmic structures which are then related to different types of Polish dance-tunes, thus to show their cross-similarities and possible influences.

RESULTS: Analyses show that typical rhythmic patterns identified with mazurka come in fact from art music, where certain motives taken from folk tunes gained special significance as the most characteristic ones. Cumulation of such motives made the image of 'national mazurka' very special, but it does not have much in common with its folk equivalent. In fact, in Scandinavian folk music ('polska' and 'pols' dances) influences of mazurka are not more striking than those of other Polish dance-tunes of the same family (especially kujawiak and chodzony).

DISCUSSION: 1) As opposed to theories stating that different European forms of polska dances influenced Polish folk music, thus resulting in differentiated forms of folk dance tunes, I am of the opinion that it is the Polish repertoire that should be considered a source of this tradition.

2) Mazurka, regarded to be a music symbol of Poland and having penetrated certain genres of the European art music, is a secondary creation arising from folk roots. Instead, Scandinavian polskas seem to be closely related to older strata of Polish traditional folk music.

ÉCHELLE DE RÉPLICABILITÉ DES EXPRESSIONS MUSICALES DU REVIVAL FRANCAIS: CAS DE L'INTERPRÉTATION DE CHANTS SUR L'INSTRUMENT DE MUSIQUE DIT TRADITIONNEL

André-Marie Despringre

CNRS-Lacito, France

INTRODUCTION: Ce sujet implique la pratique d'analyses formelles des monodies francaises selon des méthodes issues de la sémiotique (modèles provenant de la sémiotique de Charles Sanders Peirce [1931-1935], Louis Hyemslev [1943], Umberto Eco [1973, 1976], Jean Molino [1975]. A partir de quelques situations comparées de Flandre et de Bretagne, montrant l'évolution progressive des pratiques militantes qui se sont développées de 1970 à aujourd'hui, je montrerai quels ont été les choix musicaux de plus en plus sélectifs des musiciens "revival". Quelques vidéos montreront ces situations. Cependant, j'insisterai davantage sur la présentation d'analyses formelles qui sont fondées sur des méthodes originales. Je cherche en effet à décrire la systématique poético-musicale des chants, les "fonctifs" (relations entre les éléments de l'expression et les éléments du contenu), les règles morphologiques principales de leur fonctionnement, enfin à mettre en évidence les différences significatives entre les interprétations chantées et les interprétations instrumentales.

1. Présentation rapide de deux situations de changement culturel en Flandre et en Bretagne (rappel de mes communications aux ESEM d'Oxford et de Toulouse). Appréciation subjective des musiciens qui prennent d'abord les recueils de chants comme modèles musicaux puis les enregistrements sonores réalisés par eux-mêmes, enfin les archives régionales (d'Hazebrouck en Flandre, de Rennes / Dastum en Bretagne) pour les exécuter sur des instruments de musique qui ne sont plus très souvent pratiqués par les anciens.

2. Sélection des répertoires types: les critères utilisés sont principalement fondés sur la reconstruction de plus en plus consciente d'une tradition, le problème est de savoir de quoi les musiciens sont conscients? Leurs intuitions ne se fondent jamais sur des études scientifiques mais demeurent volontairement spontanées. En conséquence, les discours sur la musique traditionnelle retombent dans la tradition reconstruite à l'instar des folkloristes, c'est-à-dire à partir de "l'ancien". La sélection s'opère autour de critères comme le dialecte ou la langue locale, les thèmes littéraires de type historique, les représentations géographiques se rapportant au local/régional, les figures locales, les êtres et histoires mythiques etc. On privilégie aussi les musique des chants de danse en

préservant une place de plus en plus petite au chant. Une évolution s'est faite sentir durant ces vingt-cinq dernières années pour l'intégration d'instruments de musique représentatifs des cultures dites traditionnelles.

3. La méthodologie d'analyse vise à mettre en évidence l'incidence de l'instrument sur la variation et les mutations qu'elles soient formelles ou stylistiques. Un respect pour les fondements musicaux des musiques bretonnes et flamandes se manifeste cependant dans une mesure très différente selon les différents degrés de prise de conscience d'une "authenticité" stylistique ou formelle. Ceci explique l'importante diversité des interprétations de mêmes monodies que l'on constate davantage en Bretagne qu'en Flandre.

Les méthodes paradigmatiques et distributionnelles s'appuyant sur le critère de répliquabilité des différents éléments envisagés (cf. Umberto Eco, 1973 Nicolas Ruwet [1974], Jean-Jacques Nattiez [1987]), Simha Arom [1985], Despringe 1991a et b, 1992) visent à repérer ceux qui semblent les plus pertinents pour représenter les systèmes expressifs et des contenus liés aux usages des formes sont ainsi décrits dans le cas du chant comme dans leur interprétation instrumentale. Des différences significatives apparaissent sur le plan de l'organisation formelle, de l'utilisation des possibilités spécifiques à chaque instruments pris en considération (binou/bombarde, accordéon, violon, clarinette en Bretagne, accordéon et épinette en Flandre).

THE WINDOWS MEDIA CONTROL INTERFACE: A TOOL IN ETHNOMUSICOLOGICAL RESEARCH AND PRESENTATION

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The author has developed a computer utility which help music researchers to access multimedia devices available in the Windows environment. The application called MCI Exec is hosting the Visual Basic Script language and offers extensions which open up multimedia resources to ethnomusicologists specializing in computer aided research. Donner presents in his paper the program and gives some examples of its use.

LOST IN THE INFORMATION HIGHWAY – ORGANIZING ETHNOMUSICOLOGY IN THE INTERNET

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The internet has changed the reality of information gathering by broadening and bringing new possibilities with it. How should ethnomusicology 1) benefit from the internet 2) and manage to do it without getting lost on the way?

1) New possibilities should be utilized: Besides familiar ones (mailing lists/chat/conference/news/email services), interactive systems in research, variety of queries (even anonymous) and databases could be developed. Also a partial publishing of the periodicals should be extended or commenced.

As the information highway is considered notably technology oriented, there are particular new needs for a humanistic approach. The net is a culture in itself (part of the popular culture), where people create, talk about and publish music widely, not to mention marketing music in the

internet. All these should be studied in the context. However, all these possibilities mean diversity and the real danger for systematic research is to get lost in this diversity.

2) However, the internet should not be used for the sake of the technical possibilities but as a critically managed tool. Otherwise these possibilities will only make up unrelated data, not the kind of information that can be easily transformed into knowledge. One way of improving the quality of the data would be to establish a centre for the task at hand, which would consist of a board of editors. It would in effect legitimize and unify the data and therefore ease the finding of reliable information by supporting uniform way of searching, holding common databases and tools for them and providing links to other sources. It could also act as a public forum.

There are well functioning examples of similar arrangements (APA, Virtual Library projects in Finland, IDEAL etc.) where information is categorized, assessed and described by experts, but ethnomusicological field is still lacking in this respect. This should be done because most researchers nowadays or soon have access to internet and abundance of material is constantly integrated to it. The internet also allows faster and cheaper circulation of information, even if more data is included (pictures, sounds, animation's and sources of tables).

Nevertheless, information is not transformed into knowledge by the internet. That operation takes place in our heads, but more controlled, structured information makes it substantially easier.

THE BEATLES AS A SMALL GROUP

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INTRODUCTION: The aim of the study is to apply the small group theory to the development of the Beatles. Small groups have been studied mainly in social psychology. One of the leading models in this field is the life-span model, which assumes that a small group goes through several (usually 3-7) distinguishable but overlapping stages. Here the following five stages are distinguished: (1) formation, (2) integration, (3) work group, (4) differentiation, and (5) termination. The development is assumed to be caused by changes in group dynamics occurring between the members of the group as well as between the group and the larger organizations it works with.

METHODS: The sources consisted of interviews of the members of the Beatles and their contemporaries, standard biographies, handbooks, and descriptions of the recording sessions. The career of the Beatles was divided, as customary, into five developmental periods: the pre-Beatles period (1957-60), the Hamburg-Cavern period (1960-62), the Beatlemania period (1962-65), the experimental period (1965-67) and the post-Epstein period (1967-70). These five periods were compared with the five stages assumed by the life-span model of small group development, especially with respect to the cohesion of the group and the division of labour. Both qualitative and quantitative methods were used in processing the data.

RESULTS: During 1957-60 the group, first called the Quarrymen, was an amateur band. The line-up was in constant change but the core of the Beatles – John Lennon, Paul McCartney, and

George Harrison – emerged during the Quarrymen days. During 1960-62 the group, now called the Beatles, became a professional band performing mainly in Hamburg and Liverpool (Cavern). The line-up was: Lennon, McCartney, Harrison, Stuart Sutcliffe (1960-61), and Pete Best. In the end of 1961 Brian Epstein became their manager and the Beatles signed a recording contract with EMI in 1962. Best was replaced by Ringo Starr. During 1962-65 there was a clear division of labour within the group as well as between the group and Epstein/the EMI staff. The basic line-up was: Lennon (rhythm guitar), McCartney (bass), Harrison (lead guitar) and Starr (drums). Lennon and McCartney wrote the songs, either separately or together. The songwriter usually sang lead in his own songs. Epstein negotiated the live-performances, broadcastings (radio and TV), tours, and films. George Martin produced the records with Norman Smith as the recording engineer. Epstein and Martin expected the Beatles to release three singles and two albums during every year – which happened. The result of all this was called Beatlemania. During 1965-67 the fixed division of labour changed. There was no basic line-up anymore: new instruments were introduced and session musicians were used to play strings, brass, woodwinds, or Indian instruments. There were three songwriters (Lennon, McCartney and Harrison), instead. Now the Beatles contributed more to the recording process as a whole (they were present also during the mixing). George Martin produced still the records but also wrote the arrangements for the session musicians. The roles of the recording engineer (Geoff Emerick) and the 2nd engineer (Phil McDonald) became stronger. The result what has later been called "art-rock". On the other hand, the end of public performances in 1966 had weakened the role of Epstein. During 1967-70 one catastrophe was followed by another catastrophe. Epstein died in 1967 and there was no manager until Allen Klein (1969-70). The Beatles was not a team anymore – rather they were four independent musicians, each of them writing and singing their own songs, using the others as if they were session musicians. There were constant conflicts. The contribution of the EMI staff became weaker. George Martin did not produce the last album ('Let It Be') – the project was first given to Glyn Johns and eventually to Phil Spector. The recording engineers came and went. The Beatles disbanded in 1970.

DISCUSSION: The career of the Beatles corresponds with the life-span model of small group development as follows: the pre-Beatles stage (1957-60) – group formation, the Hamburg-Cavern stage (1960-62) – group integration, the Beatlemania stage (1962-65) – work group, the experimental stage (1965-67) – group differentiation, and the post-Epstein stage (1967-70) – group termination. All in all, the life-span model applies very well to describe and explain the development of the Beatles as a small group.

COLLECTIVE RHYTHMIC PULSE IN THE CANTILLATION OF THE KARAITE JEWS - REACTIVATING THE CONCEPT - BEHAVIOUR - SOUND MODEL

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The Karaite Jews are a small religious community, representing the ancient branch of Karaite Judaism - Jews who upheld the teaching of the Old Testament only as of divine origin, unlike the Rabanite Jews who regarded oral interpretations as codified in the mishnah, Talmud, and Rabbinical writings as direct sequel of Moses teaching. Despite their dwindling numbers, the

Karaite maintained their religious identity in their scattered communities in the Diaspora. The Karaite community of Cairo that was the largest Karaite centre until the foundation of Israel in 1948 all emigrated following violent persecutions, and most of world Karaites now live in Israel, where they maintain eight communities of varying sizes. The Karaite service is chanted almost in its entirety, mostly in responsorial style. The participants chant the prayers mostly standing up facing the altar, and the cantor, who may be any experienced and honoured member of the community, stands in the front, but since he faces the altar as well there is no eye contact between him and the congregation during the service. Yet, all services recorded during the past 15 years feature full rhythmic co-ordination of the cantillation. There is a feeling of a regular slow beat co-ordinating the singing, even though irregular psalmodic verses must be fitted in. Moreover, there are frequent cases of acceleration and deceleration, all executed with no co-ordinating sign of the celebrant. Organum-like chant is rare, and occurs mostly when children join the service. The rhythmic organisation will be analysed through accurate measurement. Its conceptual meaning for the unification of the small and engendered Karaite community will be discussed on the basis of Merriam's now classical model.

SWEDISH FOLK HYMN SINGING

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Since the Lutheran congregational hymn singing developed during the 17th century, there has been evidences of a song tradition deviating from the "authorized" versions of the chorale books. When this so-called "old way"-singing gradually was forbidden and/or died out in the churches it was continued outside church – both in religious and in non-religious contexts. The last traces of this kind of singing were recorded in the middle of the 20th century.

Former investigations have mostly used a geographically limited material and concentrated on the relation to the chorale book and to early history. In this investigation we consider the material as ethnomusicological. We use early literary sources, later musical sources and relevant non-musical data. Analyses have been made (specially concerning tonality and embellishments) of records from various parts of Sweden, Swedish-speaking parts of Estonia and an old Swedish settlement in the Ukraine.

Influences from the chorale books used at church can be pointed out in the traditional singing, e.d. certain melody types. On the other hand many recordings show no resemblances whatsoever with the melodic of the chorale book versions. Tonality, material scales (with microtones), special melodic formulas and singing manner can be compared to tonality etc. in older strata of folk music. Some musical traits are common to all the material, others seem to be regional or individual. Of special interest is the melismatic style, which partly is very close to the Gregorian neumatic style, and, thus, totally different from the syllabic style in both the chorale books and in Swedish folk songs.

The results of the analysis raise many questions, for example questions concerning stability/variability/improvisation. Some interesting parallels can also be drawn to similar singing traditions outside Scandinavia: to Gaelic versions of the psalms of David and to Hungarian folk hymns (with roots partly in Gregorian chant; Grove's Dictionary).

FROM GRANDFATHER TO GRANDSON – GUHTURA-NIILA'S YOIK IN THREE GENERATIONS

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In my paper I shall discuss the traditional *sámi* singing - *yoik* (*sámi juoiggus*). *Yoik* is an exclusively national musical expression of *sámi* people, though similar type of singing is common to all arctic peoples from Northern Fennoscandia to Eastern Siberia.

The traditional *yoik* has a special kind of social functions in the *sámi* society, although there has been some change in this over few past decades as the international economic system has integrated the *sámi* region. Though *yoiks* describing animals, specially dogs and reindeer and different places exist, the most common type is a person *yoik*. In a famous book, *Muittalus samid birra* (1910) written by a mountain *sámi* *Johan Turi*, *yoik* is described as a way to remember people or certain places. A *yoiker* does not *yoik* of someone or something but he or she *yoiks* someone or something *as a whole*.

In my study I will take a historical perspective to *yoik* which has not been widely employed in the previous research. The main question is how does the *yoik* change when different people from three generations, *Guhtura-Niilo* (1868-1931), *Guhtura-Niilo's Ante* (1910-198) and *Guhtura-Niila's Juhani* (1937-) are *yoiked* or described with the same *yoik*. I will focus on *Guhtura-Niilo's yoik* which has passed from father to son in the family called *Magga*, living in the village of *Guhtur* by the River *Ivalo* in Northern Finland.

Furthermore, I will explore the question, how different *yoikers* perceive the same *yoik*. In both cases analysis will cover changes in the melody, rhythm, metrics and the text of the whole performance of the *yoik*. Also, I shall deal with the problems in the notation and musical analysis of *sámi yoik*. In conclusion it can be said that the change of person who is described in *yoik* effects heavily on the *yoik* itself. It is also possible to explain features found in analysis with this change.

NEW PERSPECTIVES ON STUDYING IDENTITY-IN-MUSICAL-CULTURE

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In this paper I will reflect the problem of combining ethnomethodological methods, cultural studies of identity and ethnomusicology. Especially, I will concentrate on introducing MCD (Membership Categorization Analysis) and showing its usefulness for ethnomusicology.

This ethnomusicological method, developed by sociologist Harvey Sacks, seems to work well in the analysis of large variety of research materials (interviews, discussions, observational and field note data, other ethnographic materials). Using this method, it is possible to take into account everyday understanding of both the researcher and the people being researched. However, I will warn about using MCD mechanically, since categories are not conceptual "iron cages" but flexible and situational cultural resources.

I will illustrate the paper with analytical examples which are taken from my ethnographic research on the practices of category-work of a Finnish amateur *pelimanni* musicians group. These examples also show how the group maintains and produces its identity ceaselessly in local, everyday interactions.

SHAMANISM IN CENTRAL ASIA

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Place of shamanism in peoples of Central Asia, in particular, in the independent states Kirgizistan, Kazakhstan, Turkmenistan, Uzbekistan also Karakalpakstan, and in the certain degree Tajikistan.

The degree of shamanism phenomenon popularity in daily round life of nomadic in past and separate ancient settled peoples of Central Asian region. Predominance of varieties cure procedures, be conditioned by shaman kamlans and other devices in daily round life, mainly till comparatively recent past of the nomadic Turkish peoples of region.

Bearer of the shamanism phenomena are bakhshi/ bakhshi and others / in Central Asia. Definite regional, national and local inside national directions / some places even schools / of bakhshi. Distinctive peculiarities "specialization" of doctors-bakhshi. Forms / processes and methods / of their preparation.

Noticeable relaxation of interest to doctors-bakhshi / bakhshi / in connection with introduction state veto on activity of any "folk" doctors / including and professional tabibs of Bukhara, Samarkand and others, that is local high educated doctors of the past oriental traditions in the Soviet period.

The full legalization of the practical activity of doctors-bakhshi and exactly tabibs, bone's doctors and others in last years on the territory of today's independent states of Central Asia. Appearing possibility of extension of scientific research works in the given division. Undertaking efforts in this direction in Uzbekistan and other countries of Central Asia.

THE DEVELOPMENT OF MORAVIAN FOLK ETHIC THROUGH THE TRANSPLANTATION OF ITS CULTURAL ROOTS INTO THE ARENA OF CONTEMPORARY WESTERN RECORDING TECHNOLOGY

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INTRODUCTION: During the past ten years a new dawn has brought developments in the ethnomusicology of this region of the Czech Republic. During the thirty years of communist rule the culture and ethnomusicology of the Moravian people was unknowingly preserved by the Russian overlords who subsumed the Moravian culture and counted it as their own. The reluctance of the Moravian people to engender and participate in work and leisure outside their own tight cultural boundaries preserved in a cultural setting their own values and norms which

were not tainted by the overlord's wishes or threats. The history of this region hides the suffering and despair felt by the Moravian people by countless annexing and occupation by other countries. The way that most of these epochs are remembered are in the vivid songs of the Moravian folk culture which transcend all boundaries, even language.

REVIEW OF LITERATURE: Very little literature is available on contemporary culture since the velvet revolution. However, the author has worked very closely with Dr Clare Krysolva, a friend for over twenty years, writing nine papers on folk culture in Moravia, and have thus amassed a great deal of knowledge on the subject.

METHODOLOGY: The methods applied to this study include case study, interview and historical papers researched by fellow academics in the quest for knowledge within the Czech culture.

RESULTS: During a number of study periods spent in the Moravian capital city Kyjov, the author built up a vivid picture of the way in which the folk culture rises from the earth and is thus contained in the souls of its people. It becomes apparent, however, that the next generation would bring the most important test for the Moravian people and their ethnomusicology. Bringing the Moravian folk band Hudci to Britain to record their first album was an interesting development. The way in which they adapted to the culture of the west was most unusual. The assimilation of western culture and its marriage to Czech culture seemed a natural progression. This was shown in a number of ways including bartering and the exchange of customs.

DISCUSSION: Throughout the visit to Britain and subsequent visits to Kyov with the producer of the CD the author built up a picture of ethnomusicological change and technological competence within the unit of the band. The adaptation of the musicians to western culturality seemed an easy transition, this is borne out by the fact that a number of the younger musicians wished to stay in the west, although they accepted that the novelty value was part of the reason for this decision.

The Moravian musicians were expanded and developed by the input of western culture. This paper shows that the norms and values of this area of the Czech Republic are modifying since the velvet revolution though the resurgence of the next generation of musicians.

NURTURE THE NATURE: A PRELIMINARY STUDY OF THE MUSICAL PRACTICES OF TWO EUROPEAN PERIPATETIC COMMUNITIES

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With the increase in documentations of European Gypsy music the question inevitably arises as to what extent can we talk about a shared musical tradition in face of very diverse and different musical sounds. Whilst a couple of studies have tried to examine similarities between various Gypsy musics, these, on the whole, are still limited in number and depth, concentrating on agreements at the most obvious and largely surface level and only among the Rom of Indian origin. As music is largely culturally created, to obtain a solid result the relationship between

socio-cultural features and musical practices cannot be ignored. Social anthropology have by now proved that all Rom and non-Rom peripatetic groups of Europe share a set of significant socio-cultural features, which in my view, have musical parallels:

- 1) the importance of small, related family units, alongside a network of distant relatives;
- 2) a culture not orientated to possessions with few, mostly easily movable and sellable items and those which help itinerant lifestyle, such as horses and/or cars;
- 3) economic dependence on the host society but in mainly autonomous occupations;
- 4) a commonly shared purity system which functions as a boundary-making device; and
- 5) a short-term social memory that encompasses three generations and celebrates happy events, whilst transforming sad experiences into general, human feelings shared by all.

The aim of this paper is to illustrate how such features are embodied in the musical performances of two the Rom and the British Travellers – more specifically the Hungarian Vlach Gypsies and the non-Rom Irish to express their unique ethnic identities within their respective host culture regardless of an "exotic" or not so exotic origin.

SHAMANISM AND FOLK MUSIC AS AN ETHNOSURVIVAL FACTOR

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The Ostyaks (Khanties) living in Western Siberia, are in a situation which is specific from more points of view. First, they are a national minority, living in the Russian federation in an autonomous district. Second, they are a minority in their own autonomous district, even in their own capital. Third, this minority, leading a life on hunting, fishing and gathering till nowadays, live on fields holding oil... All these influence the surviving of Ostyak traditions disadvantageously.

Belief is very important in the life of those Ostyak keeping traditional way of life. Formally they are Christian, but in reality shamanism is living among them till nowadays.

The shamans are those being able to make connections with the gods and spirits, making shaman ceremonies. Among them there are some only drumming, and there are others also singing during the ceremonies.

Both the performance and construction of songs performed during shaman ceremonies are improvised, and are different of those of strophic European songs. The pitches, intervals and duration of notes may be unstable, which is completely accepted by the listeners, if the singer knows many texts and is able to sing long epic songs. The reason for this is probably found in the function of melody, which is to make the text audible for gods and spirits, as they do not hear normal human speech. From this point of view inaccurate intonation or unstable pitches have no significance.

When improvising, during performing the singer has also to join text and melody. The units of the melodies and the texts are frequently of different length: the beginning and the end of them usually do not coincide, which is a principle of constructing, the means of making the song "endless".

Besides the songs of shaman ceremonies the Ostyaks sing bear-feast songs, individual songs, song tales and song insertions in tales. The structural and performative characteristics mentioned before, we can find in these as well.

The strength of tradition can be seen from the fact, for what extent can it form strange elements to its taste and them a part of its own. Eastern Ostyak population has been certainly influenced by Turkish and Russian culture. Musically the former means the adoption of pentatonism, the latter that of diatonism and polyphony. The influence of the music broadcasted by the radio is even more conspicuous; due to this an Ostyak has sung us a song-hit. The attractive and rich musical culture can secure roots, national identity of the Ostyaks. The researcher tries his (her) best to help in this with his means, and can only hope that efforts are not in vain.

THE SUCTION TRUMPET

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There are two interesting types of aerophone used in Euro-Siberian woodlands which are used for hunting aims. The other is made of a bended piece of birch bark (like Komi *sümöd pöl'an*, Khakass *symyská*, Tuvianian *ediski* and Evenk *perpukóun*), formed to look like a large double reed of an oboe. This *double reed* is either blown or (?mostly) sucked, and its squeaking sounds are used to allure elks and deers.

The other instrument is a trumpet used for the same purpose. It is always sucked to produce uttering sounds of a goat, elk or many kinds of deer in Siberia. This is called a *suction trumpet* by me. Because the air is *sucked*, this cannot be counted as a *blown* trumpet.

The principle of suction trumpet is known from the Komi and Udmurt cultures beyond the Ural (Khanty) to Turkic, Tungusic and Buryat Middle Siberia and Tungusic Eastern Siberia around the Amur river. It is not known by me, whether the suction trumpet was used by the Manchus in North China and in North Mongolia, as well. It was used in areas having all kinds of deer (Russian *maral*, *izjubr*, *kosúlja* etc.) as their naural fauna. The trumpet was sucked to imitate mostly female uttering either at mating time (September, October) or while the dams are taking care of their just born offsprings during the spring-time.

The sound of a suction trumpet has a special character which depends on the material of the body. In Komi and Udmurt areas, and in South-West Siberia, the tube is made of a thin and long tube of a plant (like Umbellate). In South-West Siberia the tube is also made of birch or alder bark. But, anyway, most of the data is about trumpets made of wood (ca 50-80 cm of length), split first in two, the halves gouged, and put together again. The melodies are composed of natural tones, mainly between the numbers 3 and 10 in the natural series. Some of the players have used the instrument also for the purposes of musical art.

Many facts and indications suggest that, this trumpet was a Middle Asian Turkic invention. However, I am convinced that, originally, it was of a South-East Siberian Tungusic origin, diffused west- and northwards along with the Tunguses and Turcs. It was the Sayan and Altaian Turcs who gave it to the Narym Khantis of the river Ob and this way it was adopted also by the Komis in North-East Europe. On the other hand, it was adopted by the Udmurts from the south, that is, from the Turcs living to the west from the Ural. This tentative hypothesis is based also

on the linguistic data: most of the Turkic names of the suction trumpet can be traced back to a few Tungusic words like *amyrgan* and Old Tungusic **burgan* (from Proto Tungusic **buržan*). The origin may not be old. Perhaps the invention comes from the early 1st millennium A.D.

There are many open questions. Furthermore, it is far from clear that how double reeds and suction trumpets are functionally related. Was the double reed used as a hunting device long before the invention of suction trumpet? Was the form of the trumpet adopted from the blown trumpets used in China and Mongolia? Was the first invention a combination of a sucked double reed and a tube, originally made of a long, thin bark-tube of a willow or of a plant (like the Amur *kakalii*)? The Tungusic words from the **burgan* (**buržan*) are and were referring to a bush of willows, as does the present Buryat *burgaana(n)*.

WELCHE IST DIE BESTE METHODE UM VOLKS-, UND VOLKSMÄSSIGE LIEDER ZU ORDNETEN? AN ARTIFICIAL NEURAL NETWORK APPROACH

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The topic of the paper refers to a few articles written in the beginning of this century by Ilmari Krohn (1902-03) and Oswald Koller (1902) in which they presented ideas about how folk melodies should be classified. The basic idea of those methods was to classify folk melodies into order in which similar melodies appear close and dissimilar far to each other. The classification method Krohn developed was largely accepted and adapted into new musical context in several countries, for example by Béla Bartók and Zoltán Kodály in Hungary.

Since those days the topic has been under continuing interest of ethnomusicologists. The rapid development in computer technology gave a new and promising tool to avoid the main problem Krohn and his colleagues had been faced with, namely the problem of looking for one solution to the problem in which many equal appropriate solutions would be possible to find out. Computers have appeared to be useful in ordering melodies according to specific needs of researchers.

Several slightly different computer applications have been presented during last decades. Although computers have been useful in classification and analyzing folk melodies they still carry problems to which a satisfactory answer have not yet been found out.

The aim of this paper is to discuss the main (dis)advantages of present classification systems and computer applications and to present a new classification method that is based on self-organizing artificial neural networks (SOM). Those have appeared to be especially useful in pattern recognition and automatic categorizing of perceptual patterns. Preliminary results of an short experiment will be analyzed. The aim of the experiment was to test the ability of a self-organizing artificial neural network to classify automatically Finnish spiritual folk songs according to their similarities and dissimilarities.

VIRTUAL COMMUNITY A STUDY OF ASSYRIAN MUSIC AS A TOOL FOR REINFORCING CULTURAL IDENTITY

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Music – Media &– Multiculture (MMM) is an interdisciplinary research project which examines music and dance as organisatory factors in multicultural Sweden.

The project focuses on cultural meetings, trans-cultural processes and the role played by the increasing mediation and mediatization of music – not least in the maintenance of ethnical music networks. Assyrian music in Stockholm Through a number of concrete case studies we can learn how certain ethnic and other groups in a multicultural society via expressive forms of culture such as music and dance *create, maintain* and not least *transmit* and *emphasise* their cultural identity.

In the discussion about the music as a symbol for identity in multicultural societies, the Assyrian group in Sweden is of particular interest from a number different but connected viewpoints.

The Assyrian group differs from most ethnic minorities in Sweden in at least three fundamental fields.

- For the Assyrians there is no “homeland“ to return to. The dream about the old Assyrian state *Beth Nahrin*, or Mesopotamia, appears to most Assyrians as a complete utopia. Most Assyrians seem to have realised that life in Sweden is more or less permanent, they will continue to live here for generations on. They are also much aware that the connective nationalistic theory about a mutual origin in the old Assyrian Kingdom is very complicated and criticised.
- The Assyrians in Sweden, as well as in several other Western countries, have deliberately and consciously chosen to claim an ethnic identity as the descendants of the old Assyrian people, rather than the religious identity as *Syriani*, which is associated with the Syrian Orthodox (Jacobite) Church. When we in Sweden speak about Assyrians (Swedish *assyrier*) and *Syriani* (*syrianer*) this division is carried out on grounds that was never used in the environments that these peoples came from.
- Within the Assyrian group in Sweden much work has been done to create, refine and distribute ethnical and cultural signs and characteristics especially in the fields of language, music and dance.

The Assyrians of today are spread out all over the World. Of the total number (between 2-3 millions) the largest populations outside the Middle East are found in USA, Brazil, Russia, Sweden, Australia and Germany (Zelda no.10 1996). Even though it is not possible to speak of a geographic Assyria, it is very much appropriate to speak of Assyria as a culturally and ideologically united community. Strong and efficient organisations especially in Sweden and USA are today creating a virtual Assyria through media. Via the WorldWideWeb you can study the language *suryoyo*, or why not Assyrian music. It is possible to listen to and buy the latest CD-albums with the most popular Assyrian artists. All kinds of published Assyrian culture, music, films and books are available all around the World today. Articles, debates and scientific research results are continuously distributed within an Assyrian, virtual community.

DANCING THE NATION – NATIONBUILDING IN A DANCE EVENT

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INTRODUCTION: The notes here are an aspect of my study of Zimbabwean dance events, the concerts of the band Thomas Mapfumo and the Blacks Unlimited in particular. Its frame includes features of post modernism and its criticism in an interactional perspective.

THE FRAMEWORK: I utilize Stuart Hall's general frame of narrative of the nation to look at my field. Hall summarizes that the narrative is created in the following main elements: 1) the narrative of the nation, 2) emphasis on origin, the continuity of tradition, timelessness, 3) invention of traditions, 4) foundational myth, and 5) a conception of pure, original people or 'folk' (Hall 1990). Taking this approach means at least a partial admittance the post modernist characteristics of the processes of life in Zimbabwe/Southern Africa. On the other hand I look at them via Johnson's conceptualization of process/structure of concept building through "image schemata" (Johnson 1987).

THE FIELD: I studied the events in participant observation, made ethnographical notes (partly with an assistant), interviewed participant of the events and made some video recordings of the dancing in the events during my six months in Harare, the capital of Zimbabwe.

THE FINDS: Narrating the nation in Thomas Mapfumo and the Blacks Unlimited concerts seems to construct: 1) 'chimurenga' as a symbol of the rebirth of the 'African' nation, 2) the 'traditional' in dance talk, 3) what Shona/Zimbabwean is: the events including reggae dancing, jiti dancing etc. 4) Shona and Zimbabwe as nation in a 'chimurenga event'.

The nation building -concept seems to be utile, but there's a lot to the detail. My consideration points to understanding that the actors of the events are realizing to some extent contradictory identifications: on one hand they /people/identities) are "nation building" from the ideal 'unity' point of view, on the other creating resistance to continuity of the dominant definitions of the nation by its institutions. The hints of the "image schemata" of the actors would cast light on these aspects and seems worth while studying further.

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MULTICULTURAL MUSIC EDUCATION IN THE UNITED STATES

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INTRODUCTION: Multicultural music education has assumed a significant role in American music education since the 1960s. During that decade, the nation experienced an upheaval in the form of public protests intended to assure the full constitutional rights of all its citizens, especially racial and ethnic minorities, women, and young people. In 1967, the Music Educators National Conference sponsored the Tanglewood Symposium to assess the effectiveness of music education in American society, and to make recommendations for change. One of the symposium's proposals related to the musics of all peoples: "Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve . . . the music of other cultures." Since that time, American music educators have adopted a variety of methods and materials to teach the music of other cultures. The other cultures, however, are usually those of other countries, rather than the American derivations of those musics. It has never been decided whether the focus on multicultural music was to be world musics or the musics of the many American subcultures that together constitute the American people. Given the social needs of American society at this time, it is appropriate and important for the music education profession to examine its practices and decide which direction to take.

METHODS: The study will be completed through analysis of books and articles on multicultural music education, including a review of the music education materials currently used for multicultural music education. In addition, various writings on American sociology and political science, especially those that emphasize the political aspects of incorporating minority cultures into the mainstream, will be utilized.

RESULTS: The paper will discuss the implications for change toward teaching the musics of the American people. Included will be the role of ethnomusicologists, methods of preparing teachers, fiscal implications, and the role of the general community in supporting a new direction for multicultural music education.

DISCUSSION: The music education profession can assist the country in building understanding among its population by recognizing that the many ethnic heritages of American music constitute contemporary American music culture, and that American music belongs to, and can be shared by, all of the people of the nation. In this way, the American music education profession can significantly contribute to a broader, more respectful view by Americans of the many ethnic and national heritages represented in the United States.

**THE SONG THAT DRIFTS BETWEEN THE WORLDS: SHAMANIC WISDOM
AND HEALING THROUGH SONG**

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According to an old Caribbean myth the first shaman was a man who hearing a song rise from a stream, dove in, and did not return to his people until he had memorized the sacred song, the language of the spirits. This song was his communication with those spirits. To the Tungus, the song was believed to be a secret language which the shaman invokes to call upon his spirits. To the ancient French enchantment was a form of calling the spirits, of sourcing, of singing, chanting certain sounds. The ancient Egyptian legend has Isis secretly manipulating the Great God to access the names, the power, which she surely sang to invoke magic. The relevance of sound is known to acupuncture masters who sing certain tones as they slip their needles into specific meridians. Song is healing and shamanic song which rises from the depths, from the wisdom of the shamanic teachers is a powerful tool. The songs may be as different as the people that seek them. They may vary from disease to disease or they might be consistent in a certain shaman's practice. There are no rules. They are what surfaces and are to be accepted as gifts. Like the voice and music of Orpheus, they enchant and bring us communication, wisdom, and healing of our shamanic teachers. Experiential with audience participation: A brief period of calling the spirits with "soul song," and examples of song as used to create sacred space or temenos, as well as specific enchantments called upon for a specific (audience participation) song healing.

HEROES (HEROINES) OF NENETS KHYNABTS

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INTRODUCTION: The given theme is a section of the work which was done on the basis of an analysis of 41 khynabts, including published, archive and the author's personal field materials.

METHODS: The author applied various methods during the research, such as an analysis, comparison and methods of field work.

RESULTS: Besides the types of the economic activity and material and spiritual culture of the Nenets people which were reflected in khynabts, the author revealed the composition of characters, including heroes and heroines. The heroes ~heroines) are represented in several groups – heroes (heroines) representatives of the Nenets clans (families), heroes – representatives of lands, heroes without names, heroes with names- nicknames, a hero – son, a heroine – sister and a heroine – wife, heroes and heroines – representatives of the Enets people and hero Vekhelya.

DESCRIPTIONS OF HEROES (HEROINES) – REPRESENTATIVES OF NENETS CLANS (FAMILIES): The heroes of 15 songs are representatives of concrete Nenets clans. Kharyuchi are heroes of five songs. Regarding the economic and social status, Kharyuchi in four songs are sons of rich parents--the owners of 10,000 reindeer herds and in one song a boy brought up by Sarabin-Lusa who has 1,000 reindeer. Regarding the marital status, four songs feature young unmarried Kharyuchi people, one song – a Kharyuchi is married to the nuvoti woman. Unmarried Kharyuchi enter into hypergamous monogamous, sometimes polygamous, marriages. Khynabts heroes, belonging to the Nenets clan of Vera, are also shown as rich reindeer-breeders. Puti is the hero of the "Luti - Vadavy - Puti - Nateky" song (a boy Puti by name brought up by Russidns) in which he is depicted as a worker employed by a rich Russian, a good shot, a clever opponent who in the end is appointed a governor-general in the tundra by the tsar. Vylka is an expert on his locality in "Yabtako - Vylka" (slender Vylka). Tokhelya is the hero of the "Tokhelya - Nateky" (Youth Tokhelya) song – an unusual, unique song in terms of its collision and internal tension of the plot in which man and wife measure their characters. Susui brought up by Putsi who killed his father runs away from them with the help of divine forces and recovers his herds.

CONCLUSION: In the Nenets khynabts songs the heroes – representatives of actual Nenets clans – emphasize the historical nature of the mythological plot.

SOME RESULTS OF A COMPUTERIZED COMPARATIVE ANALYSIS OF THE BALTIC-FINNIC RUNO TUNES

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The original computerized method for distinguishing melody types, worked out at the Folklore Department of the Institute of Estonian Language, is based on modelling the melody on the basis of the melodic context. It enables to distinguish typologically related melody-groups as well as to discover their possible relations and overlaps. The most efficient way for solving these problems appeared to be the cluster analysis method, which permitted to group tunes under study round fixed centres (melody models). Such grouping (clusterization) corresponds to the dialectic notions of "type" and "variant" in the folklore theory according to which all variants of a folklore (or folk music) phenomenon (type) share the common basic form, from which they may differ in detail, having at that a common invariant.

In addition to the invariant, every melody-type is also characterized by a certain basic form – the normative model which is formed on the basis of the most probable pitch value (pitch degree) of every syntactic position of the melodies in the given typological group. Mathematically, the normative model is the mode of the multidimensional distribution of melodies of a given melody group. Such normative models (centres) can be found with the help of a statistic analysis of the melodic context. The research has shown that the modelling of melodies on the basis of the melodic context proves to be the most efficient method of distinguishing normative models. We have worked out an iterative algorithm for the preliminary establishment of the initial centres of classification, considering the multidimensional qualities of the objects under study. Another iterative algorithm enables to find out the model which any tune sample is the

nearest to and classify all of them accordingly into clusters which in our case correspond to the typological groups of melodies. The distance matrix reveals the relations between separate centres and enables to discover interrelations of the typological system.

Such a method enables also to carry out comparative studies of the folk tune types of different peoples.

In this report the results of the comparative study of the Baltic-Finnic one line refrainless tunes are discussed.

PROBLEMS OF TRANSCRIBING KOLA SAAMI MUSIC

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The Kola Saami Musical Tradition -project by Tromsø University is coming to the end after four years' field- and transcription work. Instead of the presupposed 200-300 recordings the result was over 600 tape recordings (DAT) of *leu'dds*, *luvv'ts* and other song types – approximately 18 hours of vocal music from 1994-97.

Only the Scolt Saami part of the material is huge – about 500 pages of transcribed music (as manuscripts – including song texts) from three Scolt Saami women living in Upper Tuloma (Verhne-Tulomskij) and Tuloma in the western part of Kola peninsula (Russia), near the Finnish border.

The Kola Saami music is very little studied. There are only one book (by Irina Travina) and 30 articles – most of them very short ones written in Russian and sometimes concerning not so much music itself. The basic problem is, that there are no native ethnomusicologist who could speak Scolt or Kildin Saami. In the project group there were – besides of Norwegian (understanding North Saami) and Finnish partners – one Kildin Saami and one Ter Saami (speaking Russian), two Estonians (Russian, Finnish, English and understanding partly Eastern Saami languages), three Scolt Saami language but not understanding Russian). The informants themselves in general could not write their native language.

THE DIFFICULTIES IN TRANSCRIBING THE TEXT: The final musical transcription is in this case impossible without having the song text. After getting most of the Scolt Saami material I have made a list of general problems, which have arisen during the transcription and translation work. In this case I will concentrate only on the problems concerning the text transcribing and translation.

THE ETHNICAL GROUPS IN BULGARIA AND THEIR TRADITIONAL FOLK MUSIC

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In Bulgaria there are several ethnic groups (aroman, gypsy, Turks etc.) with many interesting and specific traditional folk music, which is still not very well researched. The following study is one view of aromans and gypsy's folk music, because we have enough vocal and instrumental melodies and folk dances, select during our field work.

In this study are also presented problems, connected with settling and migrations processes of aromans and gypsies, with their way of life, traditional calendar and calendar family customs. In the middle of the study is their traditional folk music - songs, instrumental melodies, dances and folk music instruments. Analyses, which are done, must show the identity of their musical art, which can be found with the characteristic rhythm, mode, structure, ornaments, manner of presentation. Also some music fests, which every year these ethnic groups organize, are presented.

The connection between traditional music and the music of some people from Balkan Peninsula and the Middle East is shown.

CHANGES IN THE CONCEPT OF SETU LAMENT TUNES: ANALYSIS APPLYING INTERACTIVE STRUCTURING METHODS

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The material studied are wedding laments of the Setu minority, settled in southeastern Estonia. The analysis is based on recordings deposited at the Estonian Folklore Archives. In traditional culture wedding laments were performed by the bride, together with young maidens. In Setu villages, wedding laments were an inevitable part of the transition rite up to the 1950s. The bridal laments chosen for the current analysis were recorded in different regions of the Setu district during the years 1937-1980. The lament texts comprise 8 to 75 verse lines. The studied material includes 539 lament verses in total.

In the melody line of the lament, its metric and rhythmic constructions and its pitch structure have been distinguished. These three characteristics have been analysed with mathematical methods that may be applied to the data in the form of a matrix. By combining the melody line and its characteristics, the subsets with a descending number of verses are distinguished in the integral lament text. The subsets are in partial sequence. The analysis results have been presented graphically as a tree.

Relying on the analysis results one may argue that the constructions of lament tunes concur on the level of metric structure. All melody lines performed by the leadsinger comprise four emphasis groups, each consisting of two to three syllable-notes. The rhythmic structure of lament tunes is syllabic, whereas syllable-notes have a tendency to isochronism.

The pitch structure of lament tunes is, however, irregular. We may discern three different concepts according to which the lamentors have arranged the melodies. 1) The typical lament tune mode has three pitches (fis-g-b). Based on that, a two-wave melody contour has been constructed, and in this ambit is varied 10% of the integral lament. 2) Lament tunes close to songs are based on a five pitch mode (d-es-fis-g-b) and on a one-wave melody contour, and they are varied in the range of 20%. 3) The last concept is characteristic to lamentors in whose memories the lamenting tradition has faded. Therefore the integral lament lacks stable perception of mode and melodies, and the varying percent of the lament tune has reached 70.

The tunes performed by lamentors who were born in the 1880s have retained the traditional lamenting style. Together with the disappearance of lament weddings, also the melodic structure has disintegrated. Women born in the 1920s have already lost the lamenting skills completely.

THE SHAMAN AND THE BARD

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Several characteristic features and typical activities of a shaman, such as play-acting, dancing, singing, speaking in a poetic way, would make us - in our own society and culture - to label him an "artist". Nevertheless we go astray to call him (or her) an actor/actress, a dancer, a singer, a poet since all these capabilities and activities are aimed at and ancillary to his (or her) central feature as a ritual specialist or ritual functionary.

But what about the bard? Is he (or she) "only" a story-teller, a singer, a poet? Does he (or she) "only" give detailed accounts of more or less important events of bygone times, thereby cultivating, educating or "only" entertaining his (or her) audience? To what extent does his (or her) m*tier - performing songs, proverbs and sayings, poems, epics, incantations etc. - show obvious or latent characteristic features which might enable us to detect some "shamanistic" traits?

These are central questions of my paper illustrated by special references to Southeast Asian traditions. Hopefully, during the discussion parallel, analogous, contrasting and contradicting experiences of the learned audience from different shamanistic traditions will contribute to an illumination of this important aspect of shamanism.

STUDYING MINORITY PERFORMANCES OF MUSIC

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I will take up questions of the ethnographic description and analysis of musical performance. I have presented the ethnographic data of my work earlier in ESEM.TOUS.96, and the presentation in Jyväskylä will continue on the conceptual problems of identity, performance and musical culture. The fieldwork has been done (continuously) in the Finnish dance halls in Gothenburg.

The object of my study is the Finnish dance music tradition in Gothenburg, Sweden. There are different practices in different places where Finnish music is performed, and they all have different relations to the major culture and other minority cultures in Sweden. Music can not thus be studied from fixed point of view of what is considered to be Finnish musical tradition or Finnish minority group. Relevance of music to the minority identity varies considerably in different musical practices. Minority music is not homogenous nor isolated, but continuous interchange of ideas occur to various directions. The "object" has to be seen as open-ended in the dialectical course of study.

Similarly the cultural groups do not have explicitly integrated views to minority music. Music has strong emotional effects on its practitioners, the musicians as well as the audience, but each individual has his own interpretations and experiences of it. These experiences are intersubjective and related to cultural conventions. Thus musical traditions stand as source for identifications and narratives of ethnic identity.

Studying musical performance as signifying practice means that the meanings of music are fluid and dynamic, and they do not simply reflect the values of the community but rather they create them as cultural groups. Methodologically we ought to make ethnography from different points of view of participants. Who are performing to who, and how musical traditions are constructed? How the experiences emerge in the practices and in discourses related to them? How identities are reproduced in musical narrations?

Y BARDD YN EI AWEN – POSSIBLE REMNANTS OF SHAMANISTIC MUSIC MAKING PRACTICES IN OLD IRISH AND WELSH HARP MUSIC

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In various Celtic legends and poems there are implications of the magical powers of music sung and played by bards. An old Irish story tells about three - genres of harp music the functions of which were as follows; make the listeners cry (*goltraighe*), be happy (*geantraighe*) or fall asleep (*suantraighe*). In the poems attributed to Taliesin, the famous 6th century Welsh poet/harper, we read about his abilities to incapacitate the rival bards with his music. But not only legends and poems contain passages about the importance and magic features of music in Celtic society. Also the Roman and Medieval chroniclers write about some peculiarities of Celtic bardic (and especially harp) music that could be characterized as shamanistic. Similar comments can be read in the writings of later collectors of traditional music, such as Edward Bunting.

The aim of this paper is try to give an overview of some bardic music making practices which can be considered shamanistic and which were probably derived from pre-Christian times but were still valid during 16th - 18th centuries in Ireland and Wales. Those practices mingled in the course of time with different influences (e.g. those of the Celtic Church) but simultaneously prevailed many ancient elements. Similarly to the art of making bardic poetry (which contains many shamanistic features and expressions) the different rules, measures and genres of music were learned orally during a considerably long period of time, up to 12 - 15 years. Only a selected few were permitted to learn the bardic secrets at a time. Highly symbolic music terminology for plucking techniques and ornamentation, various reproductive structural patterns for music making, a numerological system upon which genres of bardic music were based; these

are only few of the features that can, to certain extent, be called shamanistic. All this and more was necessary to enable bard the "awen" (Welsh for "inspiration") he/she needed to do high-spirited musical performances.

Due to the lack of field work material and live informants the conclusions have to be drawn from written documents and by making comparisons to cultures where shamanism can still be said to exist. The two main musical sources used for this paper are the "Robert ap Huw - manuscript" and Edward Bunting's "The Ancient Music of Ireland". The former, dating from 1613 and my primary source, is an attempt to write bardic music performances in tabulature notation. The music is most obviously much older than the manuscript itself dating from the 13th - 15th centuries, but due to oral learning and transmission processes it contains many different layers some of which might even be older still. Some of the pieces (primarily under the categories of "cwlwm" and "gosteg") are quite straightforwardly based on reproductive patterns whereas in some (mostly under the category of "caniad") reproductivity is less obvious and the emphasis is laid more on the elaborate and technically demanding ornamentation. Bunting's "The Ancient ..." is a three volume collection (published in 1796, 1809 and 1840 respectively) of Irish tunes many of which he collected at the 1792 Belfast Harp Festival. Although Bunting succumbed to the demands of the 19th century art music life by arranging the tunes in the classic - romantic drawing - room style, his writings about the terminology, tunings and techniques used in the old style Irish harp music are of the utmost value and bear many similarities to those found in the "Robert ap Huw - manuscript" and other Welsh manuscripts. The musical analysis together with cultural and poetry analysis is used, and similarities with e.g. the epic tradition of Finland and the Balkans are discussed.

AN ETHNOMUSICOLOGIST'S DILEMMA: TECHNOLOGY AND THE ANALYSIS OF MUSIC

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The present century has seen an extraordinary development in the technology for recording and analysing acoustical events, from optical mirror oscillographs to the latest computerized digital sampling and analysis units. Remarkably, though, there seems to be no comparable development in the way we analyse music. It can be argued that, apart from the approach of the remarkable group of scholars around the Seashores (Harold and Carl, that is¹), there have been no paradigmatic changes in analytical methodology complementing and advancing the possibilities opened by the technological developments. In this presentation I am going to explore the idea that this situation is a result of the "historical legacy" of Musicology and ethnomusicology. I will give a short review on the development of instrumentation for the analysis of music. Then I will show that the application of this instrumentation was nearly exclusively determined by "a desire to make visible to the eye illusive refinements of sound readily perceived by the trained ear" (M. Hood, 1993, p.138), and I will analyse how this "desire" has limited the analytical methodology. In the last section, taking up some Seashorian ideas and some concepts developed in my own group, I will give examples of how at least some of these limitations might be overcome.

¹ For example: Seashore, C: Psychology of Music. MacGraw-Hill, 1938.

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**CONTRASTING TRADITIONS: CHORAL SINGING IN THE UNITED STATES
AND THE BALTIC STATES COMPARED**

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INTRODUCTION: The opening of formerly soviet republics has fortuitously coincided with the phenomenon of multiculturalism in the west. Each of the Baltic states has a rich choral tradition that has only begun to be known in Western society since the re-establishment of independence in 1991. The growth and dissemination of the choral traditions of the Baltic states and the United States have paralleled one another chronologically, but in nearly every other aspect their evolutions have been dissimilar. The optimal time for comparative studies of these contrasting cultures appears to be at hand.

PURPOSE AND METHOD: The purpose of this study is to compare and contrast choral singing in the United States and the Baltic states. The method of enquiry is qualitative involving a survey of relevant documents and musical scores and interviews with prominent choral musicians in the USA, Estonia, Latvia and Lithuania. The information obtained (much of which has already been assembled by the author during the past two years) will be synthesized and particular emphasis placed on similarities and differences between traditions.

RESULTS AND DISCUSSION: The choral traditions of the Baltic states began to coalesce with the nationalistic movement that took hold throughout Europe in the late 19th century. The choral traditions of the United States were initiated during the same time period with the formation of the Handel and Haydn Society in Boston and the establishment by Lowell Mason of formal music instruction in the Boston public schools. Choral singing in the United States has traditionally been the province of the schools and churches, whereas choral singing in the Baltic states has been primarily community-based. The homogeneity of the native peoples of the Baltic states has provided the basis for a body of folksongs known and sung by literally the entire population of each nation, whereas the ethnic diversity of the United States has discouraged the formation of a communal repertoire of song. Thus, the types of ensembles found in the USA and the Baltic states might also be expected to differ as dramatically as the repertoire and, although there are differences to be sure, there are also surprising similarities. Comparison and contrast of the similarities and differences in repertoire, function, and ensemble structure will form the basis of the discussion.

THE MUSIC CONCEPT IN TURKMEN EPIC NARRATION

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The epic narrative, a tale of a mythological nature, is characterised by a pictorial code of symbols which allows a simultaneous use of different thematic strata, whose semantic depth and broadness are insufficiently defined (or under defined). The themes, all encoded at the same time, usually contain cosmological socio-historical or ontogenetic references, especially those which relate to the individualisation process, ie social adaptation and individuation, or, in other words, initiation transformations leading to other kinds of consciousness. Epic narratives always represent a unique way of perceiving and experiencing the real world and include systems of values and behavioural patterns of individuals and groups. Aided by the symbolic code, epic narration moulds reality, lending archetypal, paradigmatic qualities to natural and social phenomena and arranging them in a particular axiological order. This also applies to sound and music related phenomena, whose extremely important role in the mythological reality is commonly known. Epic narration of a heroic type has played a key role in the shaping of Turkmen music and remains the only sensible point of reference for interpretation of the present day musical practice and the conceptual system that organises it.

The symbolic dimension of music is portrayed by a narrative about Ashik Aydin and Harman Dali, included in "Harman Dali", which forms one of the parts of the epic Gor ogly (Son of the Grave). The narrative is a tale about the first Turkmen bagshy0shaman, which by means of symbols presents the concept of music and musician through the paradigmatic relations existing between the musical aspect of the cosmos and man who experiences music.

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Revised programme for

Sunday, October 19, 1997

10.00 - 11.30

Paper Session 11

Chair: Tuomas Eerola

Replication of Musical Expressions from the French Revival at different levels: A Case of song interpretations on a traditional musical instrument in Brittany,

André-Marie Despringre (France)

An Ethnomusicologist's Dilemma: Technology and the Analysis of Music,

Udo Will (France)

New Technology and Teaching Ethnomusicology,

Martin Clayton (United Kingdom)

11.30 - 12.00

Coffee and tea, in the lobby of the building M

12.00 - 13.30

Paper Session 12

Chair: Pekka Toivanen

The Windows Media Control Interface: A Tool in Ethnomusicological Research and Presentation,

Philip Donner (Finland)

Lost in the Information Highway: Organizing Ethnomusicology in the Internet,

Tuomas Eerola (Finland)

Welche ist die beste Methode, um Volks-, und volksmässige Lieder zu ordnen? An Artificial Neural Network Approach,

Jukka Louhivuori and Petri Toiviainen (Finland)

13.30 - 14.00

Closing of the Seminar

Closing Addresses,

Udo Will and Jukka Louhivuori

