



ESEM XXIV

Abstracts

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University of Warsaw ● Institute of Musicology
Polish Academy of Sciences ● Institute of Art

Conference topics

I Music Traditions in Totalitarian Systems

In totalitarian systems, music traditions have been subjected to many forms of pressure to realise specific social projects. Due to the processes of selection and reduction imposed by social, political and cultural institutions, traditional music takes on new meanings and functions, helping to create the new musical forms and genres which, from the point of view of the totalitarian systems, best fulfill its political, social and educational functions.

In some respects, the various mechanisms employed by institutions and the resultant manipulation of traditional (folk, ethnic) music are similar across totalitarian political systems in different countries. There are also, however, substantial differences, determined by local interpretations of totalitarian political ideologies, the ways in which local music traditions function, and the nation-state in which they have been preserved.

The similarities and differences among techniques for manipulating music traditions may give rise to interesting debate among scholars representing different countries.

II Comparative Musicology Revisited

Comparative musicology was the first fully mature and methodologically aware version of ethnomusicology. It was a product of the modern conception of scholarship, based on the primacy of reason as a transcendental social norm. In accordance with this general paradigm, a number of methods and techniques were developed which, over many decades, shaped scholarly theory and practice. Among the most important of these are the following: 1. field research techniques, 2. methods of transcription, 3. methods of archiving musical material gathered in the field, 4. the classification of musical instruments, 5. the measurement and analysis of musical scales and systems.

The results of empirical research were then subjected to historical-cultural interpretation focusing on the evolution of music and its role in the development of civilisations. Non-European musical cultures were treated as 'the opening chapter in the history of our own music'. Among the most important questions from this perspective were the following: 1. What is music and what were its evolutionary beginnings? 2. What is music for, and why does every culture possess it? 3. What are the universal characteristics of music and musical behaviour?

As the era of modernism came to an end, many of the theses and methods of comparative musicology lost their currency irredeemably. Some still arouse interest among scholars and are taken up again in a completely different methodological atmosphere. The question therefore arises as to how, today, we assess the achievements of comparative musicology, developed by such eminent scholars as Curt Sachs, Robert Lach, Marius Schneider, Erich von Hornbostel and others. And of these achievements, what has become an enduring part of our knowledge of traditional cultures? Do the questions we ourselves formulate constitute the continuation of their views? Can the rich output of comparative musicologists and the concepts and methods elaborated by them inspire us in our own research?

III On the Borders of Ethnomusicology: Methods and Techniques

Due to the broad scope of ethnomusicology and its heterogeneity, the number of methods used in our discipline is practically unlimited. Apart from “THE” methodology associated with ethnomusicology, to solve particular research problems we often adopt solutions from other disciplines (e.g. mathematics, physics, sociology, computer science...), use new media (video-techniques, motion capture...) and develop individual proposals.

Such methods and techniques, when presented at conferences, usually are overshadowed by the results for which they have been applied. What we encourage this time is reverse: papers should only briefly introduce research goal and material, and then concentrate on the method/technique itself, mentioning results it helped to achieve and suggesting its possible applicability to other problems.

The aim of this topic is to establish a “shareware-forum” of our discipline, to stimulate mutual inspiration and exchange of ideas between scholars who work on similar fields.

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The abstracts have been published as delivered by the authors.

9.30-11.00 Music Traditions in Totalitarian Systems (1)

Anna Czekanowska

Music – Folklore and Politics. Three Life Experiences and Two Approaches

The paper will summarize the life experiences of the author confronting the insider's and outsider's look.

At first I come back to my early school years in the politically maneuvered Soviet reality (1939-1941) and cultural policy imposed by the system of that time: music school is my primary focus.

Next I will foresee the experience as a member of the Polish National Collection's Action of Musical Folklore (1949-1956). The goal of this was to make a live documentation of the performance of music and dance in a variety of Polish ethnical backgrounds. As a target set by the authorities, this material were foreseen to be used by the quasi-folk and dance ensembles, following on the Soviet master ensembles e.g. "Beriozka".

Finally, I will relate to my field research in Soviet Russia and Central Asia (1968-1990).

I am trying to examine to what extent the participant/researcher can preserve his/her autonomy and separately how his/her personal emotional involvement will take him closer to the 'subjects' under study. I am addressing three different cases, concentrating on discovery of the musical constructs operating over events being studied. Further, I will try to differentiate between the efficiency of implemented functions and the deep creative impulses. My analysis accounts for the historical/cultural context as being crucial for researched phenomena.

Serena Facci

Work and Songs During the Italian Fascism

One of the central aspects in the ideology of Italian Fascism was the emphasis on the importance of work, mostly during the "autarchy", a period of economical difficulties, after the international sanctions.

Mussolini promoted many propagandistic campaigns in order to convince the population to increase the national agricultural and industrial production (Mussolini himself was filmed working in a wheat grass field. Many popular songs were composed on the topic of work.

This paper will focus on two of these aspects: one is the "wonderful" life of a worker and the other will deal with the problem of accidents in the factories.

The music has an important role in the transmission of meaning. In particular there is a contrast between the emphatic style in the first song (where some symbols of the rural soundscape are used), the tragic tango in the second and, in the third, a Charleston rhythm in the "modern" American style. The songs will be analysed and contextualised in different periods of the regime.

Iren Kertesz-Wilkinson

“If I Were a Rose”: An Example of Pop Music and Politics in 1970s Socialist Hungary

By the 1970s Hungary went through a wide spectrum of change which showed an unstoppable easement in political and cultural suppression and which made Hungary eventually the ‘happiest barrack in the camp’. Nevertheless, at the same time, there was also deeply felt awareness of a still powerful and controlling leadership which tried to curtail ideas and creative activities that would question or criticize the socialist status quo. Careful eyes followed the emerging new generation who, in their search for a novel expression in literature, music etc., looked not only at the newest trends of the West but also at various local Hungarian and Eastern-European traditions. Combining the symbolic systems of eastern European folklore with 20th century poetry allowed musicians and lyricists to create their own language and thus tell “secretly” the history of their generations with the hope that it would pass the eagle eyes of censors. In some cases it did, in others it did not. In this paper I would focus on a song called ,“If I were a rose”, which resulted banning the LP which had the song. Despite or because of this, the song became widely known serving as an anthem of the 1970s generation. Though Hungary, as other countries in Eastern Central Europe, is now a democratic state, the song remains a timeless reminder of the struggle that can flare up anywhere between those with creative ideas that praise freedom and those with pathological fear of freedom and often in control.

11.30-13.00 Music Traditions in Totalitarian Systems (2)

Shai Burstyn

Totalitarian Tendencies in Music Education: The Israeli Case

Cultural-musical developments in pre-State Israel provide an enlightening example of the use/misuse of the folk music arena as a tool for attaining ideological goals. While under the rule of British mandate, for three crucial decades (1918-1948) the Jewish population of Palestine strove to advance its national aspirations by investing great educational efforts to enlist the young generation in the struggle for political and cultural independence. Like in other national societies striving to achieve statehood, Yishuv (Jewish settlement) leaders did not have any qualms about resorting to censorship, indoctrination, emotional manipulation and cultural conditioning of the young in order to advance the national goals they have deemed all important.

Within the music education sphere, this stance was reflected in the efforts of musical ideologues to create a new repertory of folksongs befitting the current national endeavors. Their ambitions went far beyond the usual contrafacta changes of existing songs: they sought to eradicate the traditional musical style itself and to replace it with a new style that should serve as a more efficient semiotic reflection of the changing national ideological reality. The actions of the small but influential circle of music activists revolved around double-pronged efforts to suppress the traditional, mainly Eastern-European folksong repertory, and to disseminate and instill the songs in the new style, most of which were composed by them and their adherents.

Ayhan Erol

From the Music Reform in the 1920s to the Revival in the 1990s : Pursuing Authenticity of Turkish Folk Music

The Kemalist reform of music was an important part of the state's cultural project of modernization as a building block to be used in the reconstruction of Turkish society. Having ignored traditional Turkish art music because of the Ottoman heritage, the political elite of the Republic of Turkey approved of folk music and European classical music to create a national musical culture, and strictly limited the institutions and the instruction of traditional art music. As the official institutional agent of the state's music policy, TRT (the Turkish Radio and Television Corporation) tried to mould public taste. Thus, the state-endorsed 'authentic' performance of music and the media policy of the state became tightly interconnected.

Though the structure of the musical field is related to the structures of power, it is not determined by them. Cultural relationships and cultural change are not predetermined; rather, they are the product of negotiation, imposition, resistance, transformation, and so on. In the 1990s, when the folk music tradition began to revive, the question was always raised concerning the balance between "preservation" of the authentic folk heritage and innovation, even innovation that is intended to win over a large audience for this musical tradition. As a result of this tension, there are today several discernible stylistic categories in contemporary folk music practice, including traditional and modern, postmodern forms.

These are all concerned with authenticity. I will analyze these preference through the strategy of the revivalist. I think this approach will allow us to turn from questions directed towards defining the “essentialist traits” of Turkish folk music to the questions of how the music is used by musicians in modern culture.

My paper will center on two key figures, Emanuel Amiran and Benjamin Omer, who were particularly effective in advancing this cause. These two influential music educators were not only active in composing children songs in the new style, but have also written extensively on the subject. Amiran (who in the early 1960s typically objected vehemently to a Beatles concert tour in Israel) is on record defending on ideological grounds the creation of artificial instant tradition of folksongs. Moreover, he strongly advocated the duty of music educators to shape the musical tastes of the young in the direction of "positive" national aesthetic preferences. Omer, a kibbutz (collective settlement) member and at the time an adherent of Soviet "socialist realism", went as far as proposing a strict musical diet for toddlers, consisting only of songs in the new style and excluding all other music, in order to condition their musical taste. Both music educators worked well within the hegemonic ideology which sought to forge a new collective identity as part of the struggle to establish a Jewish national state.

The fact that the musical developments which I analyze here did not take place under "classic" totalitarian conditions underlines the highly variegated nature of the totalitarian phenomenon and hence the need of ethnomusicologists to be attuned to the wide, at times surprising, range of realizations totalitarian tendencies may take under different cultural constraints.

Ingrid Bertleff

Music and Cultural Politics in 20th Century Vietnam - Tracking Processes of Transformation

During the 20th century, cultural life in Vietnam was deeply affected by dramatic social and political transformations and armed conflicts taking place in that country. Strangely enough, the mutual effects between cultural politics on the one hand and music and performing arts on the other during these far reaching processes of cultural change have hardly been dealt with in the scholarly literature on music in Vietnam.

Using the example of the water puppet theatre (*mua roi nuoc*) I want to trace some of the effects these ruptures and transformations had on the music and performing arts of the country. Today water puppet theatre is marketed as a must see in the tourism industry of Vietnam. It is given the aura of an age-old, steady, unaltered tradition. In fact - as is true for every tradition - metamorphoses in shape and palimpsests of meaning can be observed. Destructions, changes and reinterpretations are part of its history.

In my paper I want to highlight the period from 1945 until the 1980s - the period of time in the younger history of Vietnam which - according to some theorists - could be regarded as totalitarian. During that time water puppet theatre was put forward as a potential national symbol and means of socialist education. A revival and reform was introduced which gave the water puppet theatre new functions and meanings and put it into new contexts. My aim is to comment on the ideologisation - which goes along with a nationalization - of this genre in particular and of music and the performing arts in Vietnam in general during that period of time. Interventions which have left their trace on Vietnams cultural life.

14.00-15.30 Comparative Musicology Revisited (1)

Jeremy Montagu

It's Time to Look at Hornbostel-Sachs Again

Erich Moritz von Hornbostel and Curt Sachs published their 'Systematik der Musikinstrumente: Eine Versuch' as a draft, a basis for discussion in the second half of 1914. By the time it appeared, everybody was engaged elsewhere, so that the discussion never happened. As a result, we are left with it as it stands.

It has many deliberate gaps in it, which H&S left for discussion with other scholars. In one case, the xylophones, they gave examples of how it may be expanded. This is left for us to emulate with other instruments.

As it stands, its torso remains the only possible international system for the classification of instruments because, being a numerical system, it is totally culture-free. A number can be translated into any language on earth, with the same meaning worldwide. It is also free of any cultural baggage of the use of instruments, of their colour, their size, or any other of the aspects that have been used in more local systems in the past.

There is a number of serious problems, particularly how one inserts newly discovered types of instrument. One major problem, now probably irremediable, is the reed instruments, which they classified by reed, an element that in museums is often missing, and means splitting those pairs where the treble has a single reed and the tenor a double reed, rather than by bore, which controls the acoustical behaviour.

All these matters, with concrete examples, will be discussed in this paper.

Hans-Hinrich Thedens

Reinventing the Wheel? Comparing Musical Cultures Today

Comparative research still has an important part to play in our discipline, even if conditions for conducting comparisons have changed considerably. In my paper I will look at which elements from the era of comparative musicology we can build on in comparative work today and give an example from my work with young people in traditional music in Norway and the United States of America.

The early researchers of exotic music have built the foundations of most of our basic knowledge of non-western music, and some of the questions they asked are still highly relevant, while others have become obsolete in many of the contexts our discipline works in today. The focus of research has changed as the idea of the unspoiled, static, and almost un-historic music has been abandoned. We care more about what people do with music than about autonomous musical structures.

In the context of music revivals comparisons will be important between roles of actors, their objectives and their concepts about the music they are reviving, trying to keep alive, or just practicing without any obvious ideological motives. Musical structures can still be compared in such a context, but the scope of comparisons will be smaller (e.g. stylistic change within one musical culture and choice of repertoire) and at the same time larger, as

one compares general tendencies between musical cultures and tries to identify patterns (e.g. standardization of ensembles). I will show examples of such comparisons between the two revivals I work with and discuss how they relate to the work of the early comparative musicologists.

Sławomira Żerańska-Kominek

Birdsong and the Origins of Music

The oldest conception of the origins of music in European culture was formulated by Democritus, who stated that music arose as an imitation of birdsong. This conception was the most serious working hypothesis on the beginnings of music before Darwin. In the musicography of the seventeenth and eighteenth centuries it constituted an alternative to the predominant creationistic theory, paving the way for the scientific positivist approaches which in the nineteenth century led to the eventual depreciation of thinking rooted in religion. In evolutionistically- and scientistically-oriented comparative musicology the mimetic theory was rejected on the grounds of a lack of scientific evidence of the evolutionary link between birds and man and especially between birdsong and music.

The aim of the proposed paper is to show that the mimetic theory of the origins of music was a relict of a mythical vision in which birds represented the materialised image of transcendence. The beginnings of music were linked to the voices of birds, which in many cultures symbolised human spirituality—above all spirituality manifest through death. Thus Democritus' 'hypothesis' may be interpreted as a myth in which the 'song of the beginning' is identified with mourning.

16.00-17.30 On The Borders of Ethnomusicology: Methods and Techniques (1)

Laura Leante

Analysing Imagery and Gesture in the Performance and Reception of North Indian Music

This paper stems from research carried out over the past four years investigating how the embodiment of sound as patterns of movement can shed light on how North Indian musicians associate particular images and emotions to rāgs. While I have presented some of the outcomes of this work at previous ESEM seminars, on this occasion I will focus on methodological issues.

My approach is based on extensive ethnography and analysis of audiovisual recordings, but also draws on studies of semiotics and embodied cognition. In particular, it derives in large part from the method developed in popular music studies by semiotician Philip Tagg, which consists of carrying out extensive enquiries among both musicians and listeners in order to identify units of meaning within a piece of music. The analysis of interviewees' extra- and inter-musical associations to that piece allows one to pinpoint such units; through study of and comparison with other occurrences of those or similar features within the same culture, it is possible to deduce the "meaning/s" of that music within that specific cultural context. My focus is on how these meanings can be embodied as patterns of movement and expressed and/or appropriated through gesture. It is for this reason that I decided to adopt Tagg's perspective alongside video analysis of interviews and music performances.

In this paper I will discuss the challenges emerging from the adoption of this combined methodology in the study of North Indian classical music and more in general the potential of its application in ethnomusicological research.

Michael Parzer & Hande Sağlam

Exploring Immigrant Music Cultures. On the Benefits of Multidisciplinary Collaboration Between Ethnomusicology and Sociology

For the past few decades, immigrant music cultures have become an essential part of musical life in many European cities. Musicians of different origins produce and distribute their music which are embedded in co-ethnic, inter-ethnic as well as trans-national relations. The music of those communities has become subject not only to ethnomusicologists but also to cultural sociologists: One of the main questions is about how musical meaning of a certain musical practice is affected and shaped by different forms of socio-cultural embeddedness.

To answer this question, it seems to be fruitful to bring together theories, methods and techniques from ethnomusicology *and* sociology.

The aim of this paper is to discuss how the collaboration of ethnomusicology and sociology can usefully be applied to this field of research. On the basis of an ongoing research project focusing on immigrant cultural industries in Vienna (Embedded

Industries: Cultural Entrepreneurs in different Immigrant Communities of Vienna) we will present how the co-operation of these disciplines might provide rich and valid results.

While ethnomusicology offers an understanding of the different ways how content and/or meaning of certain musical practices are transformed through processes of re-contextualisation, sociologists concentrate on the circumstances under which this re-contextualisation takes place (in our case: a mix of business environment, regulatory framework and institutionalisation processes). On a methodological level, the strength of ethnomusicology lies in focusing on musical practices as cultural artefacts with the help of field research. Sociology provides several standardised research methods (i.e. category-based data interpretation) which grant a view on how the immigrant musicians' activities are influenced by social, economic and political conditions.

Beyond these rather methodological and theoretical issues we will also discuss some of our experiences at different stages of the (everyday) research process.

Christine Dettmann

Keeping it real: Possible Conflicts Between Theory and Practice in Ethnomusicology

One particular characteristic of ethnomusicological research is that it is primarily based on preceding practical fieldwork. Experiences, encounters, interviews, sound- and visual/image recordings lead to the initial material that has to be transformed into a written verbal account in academic terms. Theoretical concepts often derived from other disciplines can thereby be used in a creative way. Nevertheless, socio-philosophical approaches being the foundation of many of these concepts (e.g. Foucault, Bourdieu, Ricœur, etc.), these approaches propose a certain use of models whereby the scientist is provided with an implicit sovereignty of interpretation. This superposition may guarantee the conceptual validity of the theoretical conclusions. Hence, disciplines with a high grade of "practice", as one finds in the fieldwork of ethnomusicology, will inevitably face up to the insufficient flexibility with which this attitude tries to describe the diverse phenomena of encountered reality.

These discrepancies between the formation of theory and the primary empirical situation will be explained by making a connection between the concept of identity and its philosophical basis, and the data of my own research. In order to resolve the inherent hierarchy of theoretical models over data of the practical experience, I will propose a "co-operative" framework instead of a "theoretical" one. According to the American philosopher Richard Shusterman, theory and practice aren't seen anymore as divided categories but exist as different forms of practice, out of which theory is one (cf. Shusterman 1994:63). As a result of this equal relationship, there is a priority of transparency within this co-operative framework. This means that the problem of description which in the past has primarily been seen as one of representation (cf. Marcus/Fischer 1986:9), highlights a decisive interim step. This is the almost invisible process in which an author decides over his theoretical perspectives to be used on his research data. Therefore, it is the included discussion of the chosen approaches of interpretation and analysis, in the proposed co-operative framework, that can serve as an important premise to approximate the scientific knowledge to the complex forms of reality.

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9.30-11.00 Music Traditions in Totalitarian Systems (3)

Galina Sytchenko

Traditional Musical Culture in USSR: Historical Paradoxes

Introductory part is devoted to discussing the following questions: which societies can be regarded as “totalitarian”; did totalitarian regimes exist before the XX century, or it is a specific phenomenon of the modern history; characteristic features of totalitarian systems; a place of art in general and music in particular under totalitarian regime.

Soviet State as one of the totalitarian regime of the XX century. Lasted for about seven decades, it gives the opportunity to examine it from the point of view of historical evolution.

Main characteristic features of a Soviet ideological model; policy of so called “state cultural building”; priorities of cultural policy of the Soviet state; role and place of traditional culture in the structure of socialist culture; close link of traditional culture and a national (ethnic) policy in the USSR.

Dialectical character of relationships of “traditional” and “modern”, “national” (ethnic) and “international” in socialist culture. Lenin’s theory of “two cultures” within any culture. Slogan “Socialist culture should be national in form, and socialist in content”.

Selective treatment of the traditional culture, musical in particular: support of some genres, and prohibition of other ones. Supporting mainly ethnic culture of so called “title-nations”, ignoring many of minorities’ cultures. Evolution of this tendency in the course of time.

Correlation between ideal cultural model and real cultural practice in different periods and in various regions. Destructive influence of economic factors before, during, and after totalitarian period.

On the concrete examples of Siberian minorities’ musical cultures some paradoxes of the process analyzed above, will be shown.

Anna Plakhova-Götz

Uzbekistan: Uzbek Traditional Music in Soviet Epoch (Toward a Problem)

Soviet regime can be regarded as one of typical totalitarian regimes. For the most adequate examining of the problem how traditional music survived under these decades, it is necessary to point out, on the one hand, the specific character of the Soviet social and cultural organization, and, on the other hand, the peculiarities of its realisation during various historical periods.

Functioning of traditional musics – both folk and so-called “Professional music of an oral tradition” (PMOT, the term belonged to F. Karomatov) – of various peoples living on the territory of Soviet Uzbekistan, both in rural and in urban areas. Peculiar state of liturgic genres belonged to different confessions – Islam, Christianity, Judaism.

Traditional Uzbek musical culture as a culture of so-called “title-nation”, during all

historical periods.

Political-ideological pressing and ways of its realisation in connection with the functioning of Uzbek musical folklore. A particular place of the latter in a system of musical-cultural values, as an embodiment of a spirit of Uzbek's "working people" (20-s – 40-s; 50-s and further). Musical activity of Hamza Khakam Niazzy and traditional culture. PMOT – *tadgvid*, *maqomat*, and others – in connection with the political-ideological pressing (20-s – 40-s; 50-s and further).

The study of Uzbek traditional musical culture on various historical phases. Role of Russian-speaking specialists in its collecting, notation, publishing, and studying before and after the World War II.

Importance of Uzbek traditional heritage in the making and developing of composed music in Uzbekistan, as a specific form of its preserving.

Saule Utegalieva

Traditional Instrumental Music of Kazakhs in Soviet Epoch: Peculiarities of a Development

Some general (positive and negative) tendencies in development of Kazakh traditional Instrumental music in so-called "soviet epoch" (1917-1991) are in the center of attention of this paper. Author bases on the modern forms of function of traditional musical art as well as an activity of famous scholars of that time. Various materials are used in this work, especially archival, which are treated to 30-40th years of XX century.

Full registration, collection and study of Kazakh traditional music were made only in Soviet time. I examine three periods of its development. The first period (20-60th) is connected with a construction of Kazakh Soviet Musical culture, as well as collecting, scientific and creative activities of some scholars such as A.Zataevich (1869-1936), A.Zhubanov (1906-1968), organization of Kurmangazy Orchestra of Kazakh folk musical instruments.

The second period (60-80th) is characterized by the search and revival of old Kazakh musical instruments. I mark the scientific activity of scholar-collector B.Sarybaev (1927-1984). The first folklore ethnographic bands and orchestra "Otrar sazy" are created. They use old revival Kazakh musical instruments and ancient melodies.

The third period (80-90th) is marked by crisis phenomena in social, political and cultural life of the republic. The achievements in developing of folk musical art in Kazakhstan in that time evoke contradictory attitude. They accompany with disappearance of some instrumental traditions and their bearers.

The organizing of Kurmangazy orchestra of Kazakh folk musical instruments is connected with reconstruction of their traditional types. Later the orchestra's neutralization and loosing of timbral sound's specific were happened.

11.30-13.00 Comparative Musicology Revisited (2)

Ursula Hemetek

The Past and the Present: Ethnomusicology in Vienna. Some Considerations

Vienna is said to be one of the birthplaces of ethnomusicology, the other being Berlin. 1885 is the date when Guido Adler, the musicologist, for the first time used the term “comparative musicology”, at least in the German speaking area in an article called “Umfang, Methode und Ziel der Musikwissenschaft”. The paragraph on comparative musicology is actually a very short one, but the whole article is important and influential because he systematizes the whole discipline. Although some of the concepts of that time are completely outmoded, there seems to be evidence that the present day ethnomusicological methods still draw from the legacy of the past.

I will shortly introduce the history of the discipline in Vienna and will try to find out when and how there was a shift from “comparative musicology” to “ethnomusicology”. From my own experience first as a student and then as scholar in Vienna I will try to analyze, what Viennese ethnomusicology means nowadays. As the focus on Music and Minorities, resulting in the founding of the ICTM Study Group, is seen as a special Viennese and European initiative, I will use it as an example to show, if and in how far the legacy of the past is still influential.

Piotr Dahlig

The Use of the Term “Ethnomusicology” in the Ukraine and Poland Between 1928-1939

The paper presents the results of inquiries into the Ukrainian and Polish musicological literature (J. Stęszewski 1992, P. Dahlig 2002, B. Łukaniuk 2006). In the interwar period, the research on folk music became an autonomous discipline within the frame of musicology or ethnography. In the 1920s both terms “comparative musicology” and “musical ethnography” were used in the Ukraine, but the latter has prevailed. In Poland, only Julian Pulikowski (1908-1944) was a follower of the comparative musicology. Other Polish or Ukrainian musicologists tended to invent a term, which would pass to ethnocentric tendencies of those times and expose the uniqueness of analysis of folk songs.

Łucjan Kamieński (1885-1964), professor of musicology at Poznań University, was a promoter of the term “ethno-musicology” since 1934. The latest discoveries show, however, that Kliment Kvitka (1880-1953), musicologist living in Kijev, less known but as creative and deserved as Filaret Kołessa (1871-1947), has proposed already in 1928 the term “ethno-musicology” for a study of musical pieces of oral tradition. “Musical ethnography”, in turn, would refer to studies on cultural contexts. It is interesting that the core of the name, “logos” was focused on the musical structure itself, what is not surprising as the Ukrainian phonographic field research and musical analyses of song collections were well advanced already in the beginning of the 20th century. The “ethnomusicology” (without a hyphen) was defined in Poland also as a study and classifying of folk songs collected with scientific methods, that is with the help of the

phonograph (W. Batko, Feb. 1939). Bohdan Łukaniuk (2006) argues that the new-composed term was transmitted through an exchange of literature, e.g. between K. Kvitka and Adolf Chybiński (1880-1952), professor of musicology at Lviv University, through correspondence or personal contacts in the following sequence: Kvitka – Kołessa – Chybiński – Kamiński / Batko – Koliński. Mieczysław Koliński (1901-1981), born in Warsaw, cooperating with Erich M. v. Hornbostel and Jaap Kunst, would propagate then the Kvitkas neologism in the USA. Whether distributed in that sequence or invented separately, it seems that Kliment Kvitka, persecuted by the Soviet regime since the 1930s until the death because of his “bourgeois nationalism”, was the first to think out the name that binds the ESEM and we have exactly in Sept. 2008 the 80th anniversary of the “ethno-musicology”.

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Gerda Lechleitner

Comparative Musicology as Reflected in the Historical Collections of the Vienna Phonogrammarchiv

The invention of sound recording led to the foundation of sound archives. And the possibility of sound recording was essential for the “new methods” in comparative musicology, such as transcribing the music (which could now be done far away from the place of recording, with researchers able to listen as often as necessary to the same piece of music), measuring (e.g. pitch, duration, tempo, interpretation), and compiling a pool of examples for comparison from which “maps” of music could be created.

In the light of these premises, an understanding of the goals of the Phonogrammarchiv is important in any discussion of the development of comparative musicology as carried out in our institution and in cooperation with it. Following its founding motion, the Phonogrammarchiv was established as the world’s first sound archive (a repository), but at the same time was to hold the role of a research institute. Archival practice was geared to research purposes: in order to ensure that sound recordings represent scientifically valuable sources, providing technical and content-related documentation was essential. This also becomes evident when looking at early publications of comparative studies.

When dealing with those sources which form the basis for early results in the field of comparative musicology some questions arise, e.g.: what do recordings made under those premises tell us today (taking into account “poor” technical possibilities as well as the “historical” research goal and the fact that they were made by others)? and how to

interpret recordings seen today only as some kind of curiosity or sensation? We are confronted with such considerations in the course of the publication of our complete historical collections. Having undertaken the task of giving access to forgotten or unknown sound documents we feel obliged to provide commentaries on the historical background, which are to form the basis for a new output using the results of the past combined with our “new” research.

The history of our discipline has recently been reviewed by scholars like Ronda Sewald, who considers sound recordings as “revolutionizing the fields of comparative ... musicology”, and Mervyn McLean, who has identified “turning points” in the course of the past 100 years. On the basis of their argumentation, the “school of comparative musicology” will be discussed by drawing on two examples: the collections established by Idelsohn and Lach. Their findings will gain a new quality if interpreted from today’s point of view.

14.00-15.30 On The Borders of Ethnomusicology: Methods and Techniques (2)

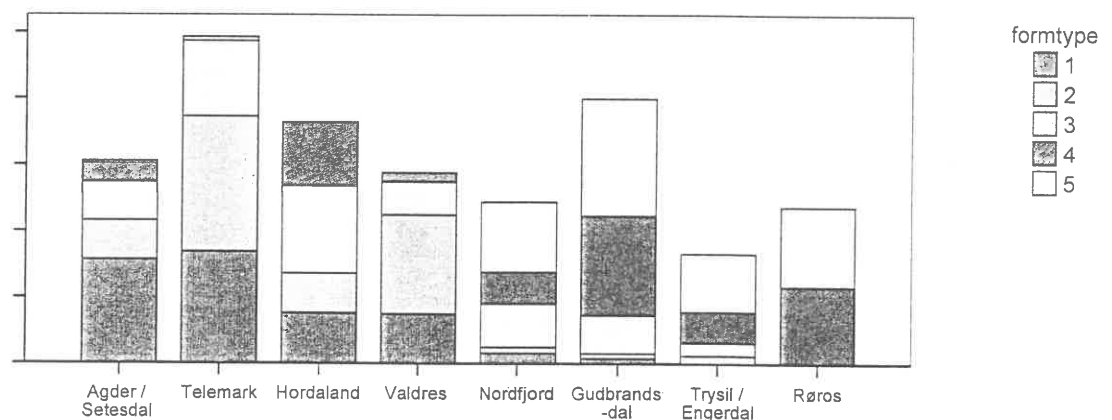
Per Åsmund Omholt

A Quantitative Approach to Norwegian Old-Time Fiddling

Inspired by the aim of stimulating mutual inspiration and exchange of ideas, I would like to present the method I use for my analyses in my Phd. –thesis. In my thesis, I do a quantitative approach to Norwegian old-time fiddle music concerning form structure, tonality and meter.

My aim is, in addition to developing a tool for analyzing music, to be able to articulate what musical dialects within the fiddle tradition actually can be described as. Another aim is to try to segregate possible historical layers in the material.

My source is written music; 500 tunes of gangar/halling and springar/pols chosen from collections of both hardanger fiddle and ordinary fiddle-tunes. Each tune has been divided into motifs, and then written into a database note by note (the 500 tunes consist of 5698 motifs and 97861 single notes!) Pitch (i.e. fingerposition), duration and bowing direction are translated into numbers in order to make computer analysis possible. The material is partly analyzed by a program developed for this purpose, and partly by the statistic program SPSS. The results are presented in tables and figurs, like this example made by SPSS, showing the frequency of different form types of the tunes in different regions:



Ewa Dahlig-Turek

Studying Rhythm Morphology

Objective

The paper will present a computer-aided method of studying morphology of rhythm, developed for sake of analysis of triple-time rhythms of Polish dances (so-called “Polish rhythms”). In view of the fact that the literature on the subject has been predominated by reflections of a historical nature almost totally lacking analytical interpretations, it seemed purposeful to fill this gap, especially since contemporary available computer instruments prove to be of great help. The objective of the research was, therefore, an attempted reconstruction of the crystallisation of „Polish rhythms”.

Material

The research encompassed musical records of selected compositions, primarily instrumental notation from the mid-sixteenth century to the nineteenth century, with few exceptions spanning to the twentieth century, as well as folk dance-tunes. A total of 791 compositions was subjected to analysis.

Method

The rhythm of has been recorded in the form of a digital code. Pertinent calculations made it possible to define two main rhythm parameters: (1) average density comprehended as a number of impulses corresponding on the average to a metric unit, and (2) the descendental quality, i. e. the difference between rhythm density in the first and last part of a measure. Apparently, already those two parameters differentiate the examined material and co-harmonise with its chronology.

The second stage of the analysis consisted of preparing rhythmic matrices which allow studying the chronology of the emergence of rhythmic formulas in the analysed material. In practice, this means a possibility to ascertain when a given rhythmic figure appears for the first time, in what sort of a repertoire it attains its apogee, when its role becomes marginal, and when it disappears.

Results and possible use

The method helped distinguish 5 phases of development of “Polish rhythms”. A cross-section presentation of this phenomenon, proposed for the first time, made it possible to reconstruct its evolution in a way which may be slightly simplified, but which remains lucid and does not give rise to doubts.

The method is not restricted to „Polish rhythms” only and can be applied to any kind of rhythmic structures.

Rytis Ambrazevičius

Acoustics, Statistics, and Ethnomusicology: Lithuanian Examples

Acoustical methods, when applied in ethnomusicological research, sometimes are referred as to “innovative”. However, actually ethnomusicology, as science, has started namely from acoustical measurements. The present paper discusses this discrepancy “in between lines” exemplifying it by experiences of Lithuanian ethnomusicology.

Study of the effect of spoken dialect on singing dialect is chosen as the main example. It is generally accepted that peculiarities of spoken dialect influence singing manner (vocal technique, rhythm, etc.) somehow. How to evaluate this influence? What parameters should be chosen for the comparative study? What methods and techniques should be applied? And what advantages and shortcomings do these methods carry? Vowels (formants and dynamics) and consonants (enunciation, time characteristics, and dynamics) in dialectal speech and singing are analyzed and possible influences are discussed. Interaction of acoustical and statistical methods is stressed. What faults occur and what phenomena are left unnoticed if the acoustical methods are not supplied with statistical processing? Moreover, what faults occur if the statistical processing is carried out with inappropriate acoustical evaluations?

Some additional examples based on study of rhythm, musical scale, etc., and highlighting interaction of the acoustical and statistical methods are discussed.

9.30-11.00 Free papers

Larry Francis Hilarian

The Kompang (Frame-drums) Performances of the Malay/Muslim Community of Singapore

In this paper, I will discuss briefly the organology of the *kompang* (frame-drums) and their association with Malay/Muslim cultural practices over the last 50 years in Singapore. Little research seems to have been done on *kompang* tradition. The rapid decline and the general lack of enquiry led to this new research.

The main focus of this paper is to investigate how *kompang* performances have recently become an integral part of Malay/Muslim tradition. The study examines the role of *kompang* playing in its social contexts, especially in weddings, circumcision ceremonies, welcoming ceremonies, Islamic festivities, poetry-reading and also as accompaniment for dance and in the singing of sacred-texts. This study goes on to explain how this instrument is also known by other names to the people coming from different localities, cultural spaces and regions of the Malay world.

Almost all Malays are Muslims and this study will touch on the relationship between music and Islam especially with regards to the playing of musical instruments. It seems that with the recent rise of Islamic fundamentalism, adverse views held about music and its relationship to Islam appears to conflict with contemporary Malay/Muslim ideology, challenging existing indigenous folk cultural practices. On the contrary, *kompang* playing can also be argued as a form of “collective expression”, unified under the pan-Islamic identity, drawing together Muslims from the larger Malay Archipelago.

In hindsight, the promotion of *kompang* as a national instrument has re-kindled new energy in the development of this art form. Today this instrument is an emblematic representation of the Malay/Muslim culture with “State policy” identifying the *kompang* as one of the cultural attributes of Singapore’s multiculturalism. The recent emergence of numerous community clubs have also forged renewed interest in the teaching and learning of this instrument. This new dynamism and interest in *kompang* has re-opened questions bordering ethnicity and other sensitive cultural issues. One key question is: Does this instrument represent Islam, Malay ethnicity and multiculturalism? In conclusion this research will evaluate the level of acceptance of *kompang* and discuss the ambiguous status on the prohibition and approval of music in Malay/Muslim community.

Frances Wilkins

*Precenting Christian Praise: A Comparative Approach to Unaccompanied
Congregational Hymnody and Psalmody on the East and West Coast of
Scotland*

Contrary to popular belief, precentor-led unaccompanied congregational singing in Scotland is not entirely the domain of the Gaelic-speaking Free Church of Scotland and Free Presbyterian Church of Scotland in the Highlands and Western Isles. In the fishing communities of North-East Scotland, the various Brethren sects (Open, Exclusive and Church of God) which once dominated settlements such as Peterhead and Fraserburgh have their own unique styles of *a capella* singing. However, while the unaccompanied Gaelic psalmody is a survival from what Nicholas Temperley refers to as the 'Old Way' of singing dating back to the time of the Reformation, the Brethren style of singing has been evolving only since the movement began in the mid-1820s. With freedom to express devotion away from the constraints imposed by instrumental accompaniment and through the application of distinctive vocal harmonisation, Brethren congregations employ creativity in musical expression not unlike that which is practiced in the Free Presbyterian church. However, rather than sing psalms, the Brethren have a predisposition towards evangelical hymnody, much of which dates back to the nineteenth century revival times.

Using recent field recordings, extracts from interviews and musical transcriptions, the aim of this paper is to outline the key characteristics of Brethren and Free Church *a capella* singing within the social and cultural context of east and west Scottish coastal communities. Similarities and differences between the two traditions will be explored with particular emphases being placed on the repertoires, use of harmonies, and stylistic features in the singing.

Sarah M. Ross

*Tradition Revisited: Towards the Meaning of Musical Traditions in Jewish-
Feminist Music*

Since the late 1960s/early 1970s, the folky 'soundscape' of the American counterculture infused the sound of American-Jewish liturgy. It generated a new musical heritage for Jewish youth that consciously resonated with the political, ethical and humanitarian issues of the 1960s. Among the Jewish musical innovators of that time were young female singer-songwriters like Debbie Friedman, Linda Hirschhorn, or Shefa Gold who, against the background of the women's liberation movement, began to combine their feminist politics with popular music for liturgical purpose.

Although their songs became common place in Reform, Reconstructionist and Jewish Renewal worship throughout the 1980s and 1990s, there is hardly any research on how, and to what extent Jewish-feminist singer-songwriters in the United States take up and transform Jewish as well as non-Jewish musical traditions: in order to communicate their feminist politics within Jewish liturgy. By doing so, Jewish-feminist singer-songwriters challenge liturgical customs and their meanings within Judaism on different levels:

First, combining feminist politics with popular music means that they have created a very powerful vehicle for religious experience that put the concept of traditional synagogue music into question. Thus, they furthermore challenge the Jews' understanding of which are the "right" tunes and chants to be sung while praying. Second, as performers and leaders in prayer and song as well as by sanctifying women's religious experiences within songs, they moreover challenged the Talmudic dictum of *Kol Isha*, which identifies a woman's voice as source of sexual stimulation. Accordingly, women are traditionally banned from the dominant modes of Jewish cultural expression. By exploring the use and the meaning of musical traditions within Jewish-feminist music, the paper will address the intersection between Jewish Feminism and Jewish liturgical music.

11.30-13.00 Comparative Musicology Revisited (3)

Amatzia Bar-Yosef

*Comparative Musicology Revisited: The Problem of Cross-cultural comparison
as reflected in Sachs's Theory of Additive vs. Divisive*

Comparative Musicology, using cross-cultural comparison as its main tool, sought to unearth world-wide past processes of evolution, or diffusion of basic musical elements, and to discover the universal features of those elements. As the research of non-Western music was advancing, the goals of Comparative Musicology and the assumptions on which they rested, as well as the research method of cross-cultural comparison were severely criticized, and during the second half of the 20th century were almost totally abandoned. The present paper will concentrate on the main method of Comparative Musicology, the cross-cultural comparison. The problems involved in such a comparison, as well as the advantages inherent in it, will be discussed through examination of Sachs's theory of additive vs. divisive presented by him in his book *Rhythm and Tempo* (1953). Sachs, one of the prominent figures of Comparative Musicology, used the dichotomy between additive and divisive for the characterization and comparison among rhythmic organizations from different musical cultures: Western, Indian, East-Asian, and others. It will be argued that these notions, as defined by Sachs, represent Western concepts that are valid in Western music, but only partly in non-Western musical styles. An alternative comparative approach to the study of rhythmic organizations will be suggested, one which rather than trying to apply supposedly-universal notions to various cultures takes as its starting point a comparison among a small number of musical cultures and then tries to expand its validity to others. Finally, it will be stressed that cross-cultural comparison, in spite of the problems involved in it, constitutes an important research method through which significant insights about musical styles might be gained.

Anna Gruszczyńska-Ziółkowska

Nasca (Peru) Music in the Studies of Raoul d'Harcourt

The book "La musique des Incas et ses survivances" (edited in 1925) is one of the biggest works of Raoul and Marguerite d'Harcourt. This rich study of the Andean music contains some chapters dedicated to musical instruments. One of them, "La syrinx", is a wide study of different Pan pipes, and its big part is dedicated to archaeological instruments from Nasca culture. The authors formulate here some interesting problems and present the discussion with Erich von Hornbostel who made an analysis of Nasca Pan pipes' sounds. The opposite opinions of d'Harcourts to some Hornbostel's conclusions (for example in the question of the existence of instruments playing role of tuning-fork) evidently based on the field work experiences of Frenchs and their knowledge of Peruvian historical and archaeological sources. Especially Raoul was interested in Nasca instruments. Ten years after, in the article dedicated to Nasca culture ("Gestes rituels de fécondation dans l'ancien Pérou"), he writes: *Je n'ai pas connaissance qu'en un autre lieu du monde, il ait été construit d'aussi belles flûtes de Pan*. This iconographical study, one of the most interesting works of d'Harcourt, concerns the problem symbolical function of music.

Joseph S. Kaminski

Fusion Theory (Verschmelzungstheorie) and Asante Ivory Trumpet Music: Comparative Musicology and African Music in the Twenty-First Century

Asante trumpet groups comprise seven elephant tusk trumpets. The *seseɛ* trumpet leads two divisions of tusks grouped by size into high and low tonal clusters. One set, grouped by three short tusks and one long tusk is called *agyesoa*. A set of two longer tusks is called *afɛ*. The clusters of the *agyesoa* occur on weak pulses of a song and alternate with the *afɛ* clusters that are on the strong pulses reinforcing the *seseɛ*'s surrogate speech. The clustered tones are microtones apart. Each instrument contributes its tone to its division's cluster, and these clusters are alternated rhythmically in hocket. Clusters are intentionally dissonant, even for the Asante, and the tusks are tuned thus, for their sound is intended to scare away evil spirits in a "sound barrage." In one ensemble, the *agyesoa* cluster roughly contains the tones *d* - 10 cents, *d* - 25 cents, *c-sharp* + 35 cents, and *B-flat* + 20 cents, and it alternates with the *afɛ* cluster of roughly *B* - 10 cents and *B-flat* - 5 cents. The Asante are aware of the dissonance produced by these clusters, and tonal fusion occurs because of the same timbre of the instruments. The psychological process of hearing the tonal fusion draws on *Verschmelzungstheorie*, wherein dissonant intervals have the lowest degree of *Verschmelzung*. The Asante thus create these vertical intervals in clusters for intentional dissonance, asserting to comparative musicologists that the perception of dissonance is universal.

14.00-15.00 Music Traditions in Totalitarian Systems (4) – Short papers

Maciej Kierzkowski

Using the System. The Mazovian Brass Bands in the Time of People's Republic of Poland (1945-1989)

The brass band tradition on Mazovia goes back to the second half of XIX centuries and from the beginning was relevant to the processes of industrialization and modernisation. This popular form of music making has always been institutionalized and its existence was conditioned by the presence of patrons willing to pay for the instruments, music training and repertoire. In exchange, the brass bands realised their patrons' goals which were rather not an artistic ones. Since the turning points of Mazovian brass bands' history was closely related to the crucial political and economical changes in the region, one period is perceived to be more advantageous for development of the brass band movement than the other ones.

Such prosperity time was the period of the People's Republic of Poland (1945-1989), when brass bands become a weapon of cultural policy of the state. At that time, when the ideology of using the music for educating the society was merged on the mass scale, great amount of people had realized their dreams of own brass band. Thanks to contemporary legal and economical conditions it was easy to get funds for establishing and maintaining brass band, find musicians eager to play, rehearse and perform in public. Although there was no artistic freedom caused by the existence of censorship and the necessity of performing the official repertoire was not suitable for all musicians, the system had been giving the real opportunity to many music lovers to fulfil their dreams of collective music making. As a result, brass bands became one of the most popular form of practising music in Mazovia and the brass band musicians still recall the Polish soviet era as a music friendly historical period.

Jacek Jackowski

Folk Religious Songs Sung During Holly Mary's Icon Peregrination. An example of Traditional Polish Peasant Piety in Communist Times

After World War 2, according to decisions of the peace conference in Yalta (February 1945) Polish territories got under communist regime resulting from the Soviet conquest of Eastern Europe. The opposition between new secular power and Catholic Church institution in Poland was a significant area of growing conflict. The Church constituted a bastion of Polish old Christianity tradition, freedom and independence. Especially the sanctuary in Jasna Góra with the famous icon of Holly Mary took special place in people's consciousness (e.g. known events in Polish history concerned with Swedish occupation in the 17th century).

The activity of communists headed for making it difficult for clergymen to function and restricting their influence on society. It led to limiting traditional religious ceremonies, customs (especially traditional Polish pilgrimages to Jasna Góra)

teaching religion at schools, closing down orders and arresting the primate of Poland in 1953. This attitude of government caused setting up some opposition especially among peasant people.

In 1956 (the 300th anniversary of announcement of Virgin Mary as symbolic Queen of Poland), the still internated Primate created an idea of Great Novenn as a kind of nine-year preparation of Polish society for the second Millenium of Christianity in Poland (966-1966). This action stimulated religious spirit in Poland. Started in 1957, the all-Polish peregrination of the Icon of Holly Mary had significant meaning in the face of forbidden pilgrimages to Jasna Góra. Continuation of this event was so called "small peregrination" during which copies of the Saint Icon visited small towns and village parishes. The Saint Icon "visited" also individual houses in villages. Apart from main celebrations people organized home services. Important component of these services was singing religious songs especially composed for this occasion. "Small peregrination" became good opportunity for creating new religious songs devoted to Holly Mary. Anonymous authors of these repertoire were local church organ players, village schools teachers, folk musicians and ordinary people. Repertoire which came into being at that time was very seldom used in church during liturgy ceremonies but it is still alive in folk religious customs (e.g. they are sung during services at the wayside shrines and crosses organized in May). The songs under question could be fully created by local people (text and melody), but sometimes they were kind of contrafactures of known religious or patriotic songs. In the latter case new songs had strong expression at communist time (e.g. new, religious text added to national hymn melody).

Unofficial folk religious songs are an example of expression of Polish traditional catholic piety in the face of totalitarian system in Soviet times.

Austė Nakienė

Nostalgia for 1960-ties in Lithuanian Culture: Songs and Trends

There are two decades of the 20th century that Lithuanian people remind with nostalgia – 30-ties and 60-ties. Thirties are unforgettable times of Independent Republic of Lithuania remarkable for fashions, foxtrots, and new trends of arts: symbolism, futurism, etc. Sixties are most human decade of soviet times called political and cultural "thaw".

In the 1960-ties the state of mind of Lithuanian society changed: the strict negation of the soviet occupation was replaced with the attempt to create some kind of "national communism". The building of new Soviet Lithuania was very enthusiastic. The generation born after the war believed that it is possible to live and work in the soviet political system. Young people were shore that every family will have modern flat in the block house soon, and everyone will be happy. All those bright hopes were expressed in the popular songs of sixties which are not forgotten until nowadays.

The records of pop and rock songs from sixties are released in the "golden" collections of Vilnius recording studio and Lithuanian Radio. The video clips of these songs are published in the historical collection of Lithuanian Television. These authentic clips are most interesting; they reflect all the trends of the decade: music

styles, fashions, technology, and ideology.

The people, who were young in sixties, are 60 years old now; they like to remember youth culture of those times: songs, movies, journeys, and leisure. But the people, who were young in seventies and eighties, don't tell their memories with the nostalgic notes. Those, who are 40 years old, think that their real life began only when Lithuania re-established the independence. They would better erase all traumatic experience of soviet times from their memories. Nostalgia for songs of eighties (called the decade of "stagnation") doesn't exist.

Tereza Boehme

The Sorbian Music During the German Democratic Republik (DDR) period

The period from 1945 to 1990 brought many changes for the slavic minority living in east Germany. On one hand the minority obtained political acceptance from the socialistic government, on the other hand it had experience a rigorous censorship of the cultural live. Socialistic mass-songs were popularized and the national ensemble for Sorbian folk culture (*Nationalensemble für sorbische Volkskultur*) were found. The characteristic music of this period will be the object of my presentation.

15.30-17.00 On The Borders of Ethnomusicology: Methods and Techniques (3)

Damien Sagrillo

Building a Map of Folksong Idioms with EsAC

EsAC (*Essener Assoziativ Code*) is perfectly adaptable to contemporary needs and with the empirical knowledge of the involved scholars, it would be possible, by using already tested numerical approaches to draw a map of folksong areas describing typical parameters such as melodic idioms, scales, ranges and other distinguishing syntactical attributes based on variations due to geographical distribution and to abstract and illustrate common and local prototypes. In addition divergences could be described and bring to sight common roots. A practicable solution could be to borrow some established methods from linguistics and dialectology and to adapt them to the needs of ethnomusicology and numeric analysis. The potential of *EsAC* concerning the description of regional particularities has not been exploited totally, and the different folksong regions still remain for comparison.

Zoltan Juhasz

A Study on Musical Relations in Eurasia Using Artificial Intelligences

A computer system classifying melody contours of 15 different folksong corpora in Eurasia is shown in the paper. The technique generates multidimensional melody vectors to describe the variation of the pitch level in a given melody, and determines the classes of similar contours in a given data base automatically, using the so-called "self organizing map" a special variant of a widely used kind of the self-learning artificial intelligences. A further, cross-cultural comparison of the similar melody classes in the 15 different national cultures allows us to decide if the correlations shown by the results should be attributed to real cultural interactions or occasional events of an independent musical evolution. The results are illustrated by concrete melody examples having found with the aid of the computer system.

Janos Sipos

The Musical Repertoire of a Mystic Islamic Order and its Relation to Some Other Folk Music's (computer aided analysis)

The paper will present a practical application of the Zoltan Juhasz's method.

17.15-18.15 Music Traditions in Totalitarian Systems (5)

Britta Sweets

Interview Perspectives in Historical Reconstruction: Insights From Two German Totalitarian Systems

The reconstruction of music practices, persecution, and censorship during the Third Reich (1933-1945) is at a central turning-point since the new millennium. While research institutions (e.g. the Exile Music Working Group in Hamburg) still contribute to the rediscovery of, for instance, many Jewish artists, the central primary sources – the eyewitnesses – have become extremely old or died already. The sources of information will thus be reduced to exclusively written, printed, or recorded material within the next years.

An interviewer has been encountering specific challenges already during the previous decades. Falling back on a (completed) research project on the alteration and instrumentalization of German folk music during the Nazi Era (Sweets 2005), this paper re-investigates some central interviewing – and interpreting – difficulties. These range from memory lapses, traumatization, to confusion and embarrassment (for this reason, the German historian discourse has questioned the validity of interview material, although written documents can likewise be manipulated). Does this discourse also apply to ethnomusicology? How can be dealt with this material (especially if nothing else is available)? Moreover, interviews have proved extremely helpful to understand the long-term psychological effects of instrumentalized music.

How far can this knowledge be applied to the research on more recent totalitarian systems, such as former East Germany (GDR)? Falling back on an ongoing project that focuses on the experiences of a church choir during that era, the second part of the paper elucidates some further issues. Despite the smaller time distance, psychological suppression mechanisms are apparent here as well (e.g. increasing tendencies to romanticise the own experiences). This not only stresses the need for constant critical evaluation of interview material, yet also – with regard to other (former) totalitarian systems – the need to undertake more interviews of the past at present.

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Maurice Mengel

***Limba de lemn: The Mechanics of the Political Rhetoric in Romanian
Ethnomusicology from the 1950s to the 1970s***

Limba de lemn, literally wood language, refers to empty phrases, stereotypes and other formulas that characterize speeches, editorials and other forms of discourse, especially in the time of Ceaucescu's totalitarian regime. Due to the perceived meaninglessness of *limba de lemn*, it has rarely been the subject of academic study – at least in ethnomusicology. While its study reveals hardly anything about music, it can provide evidence for the pressures and demands that the political sphere forced upon ethnomusicology in Romania.

In this presentation I describe some of the mechanics of *limba de lemn* that appear in the discourse surrounding the Institut de Folclor and its successors. For many decades, this institution was both Romania's most important ethnomusicological research institution and a institution which was under the close control of the Communist party. It is therefore an ideal example to show how political discourse influenced ethnomusicological research. Additionally, I discuss how *limba de lemn* reflects and enacts the power of the totalitarian regime – especially in relation to politically charged topics such as New Folklore ("folk songs" in praise of socialism) and Folklore Orchestras. Finally, I examine how the institute as a whole and individuals employed at the institute reacted to the power encoded in the wooden language by either accepting or resisting it.

Tomasz Nowak

Polish Folk Music in the Period of Polish People's Republic – Look From Afar

The paper is an attempt to look on polish folk music from the point of view of the Central Committee of Polish United Workers' Party (KC PZPR), which was in a fact, a super-government from the last 40's of 20 century until 1989. In this period music traditions have been subjected to many forms of pressure to realise specific social projects totalitarian system in Poland. The best documentation of it we can find in archive of the Central Committee of Polish United Workers' Party, as well in newspapers and magazines, which have had works under control of communists censors. Nevertheless, many initiatives was in a fact the continuation of the previous fields of activity, but in the other context and functions.

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