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ABSTRACTS

IN ETHNOMUSICOLOGY



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Numbering sessions

Sessions are numbered by two digits and a capital letter. The first digit indicates the conference day, the second digit the part of the day, and the letter the room in which the session will take place. The conference days and the parts of the days are numbered, and rooms are given a capital letter in the following way:

<i>Days</i>	<i>Parts of day</i>	<i>Rooms</i>
Arrival: Tuesday 24 June		
1: Wednesday 25 June	1: first part morning	A: Aula of the Pedagogical University (600 persons)
2: Thursday 26 June	2: second part morning	B: Congress Hall Agroinštitút (180 p)
3: Friday 27 June	3: first part afternoon	C: Hall A1 AgroInštitút (80 p)
4: Saturday 28 June	4: second part afternoon	D: Hall A2 AgroInštitút (80 p)
5: Sunday 29 June	5: evening	E: Classroom P AgroInštitút (50 p)
6: Monday 30 June		F: Hall Archaeological Institute (90 p)
7: Tuesday 1 July		G: Classroom S1 AgroInštitút (20 p)

Departure: Tuesday 1 July / Wednesday 2 July

Themes of the conference

1. *Music and Dance of Peasant Societies in National and Political Contexts*
The dancing and music making of peasants and its relations to the agricultural cycle are often attributed symbolic significances in complex states where peasant societies may constitute minorities. Under this theme, we invite contributions on peasant societies, and especially on the ways in which complex societies deal with them in their cultural policies.
2. *Music of the World's Cultures in Education*
How are the processes of globalization reflected in the teaching of music and dance? What are the aims and purposes of teaching 'music of the world's cultures' in specific settings, and how are the educational principles implemented? We would especially welcome contributions that are addressing concrete cases and that are based on teaching experience of some sort.
3. *Music and Dance as Identity Markers in Multicultural Societies*
Multicultural societies challenge individuals and groups to continually negotiate their identities. The performing arts provide often prominent arenas for the projection of group identities. What are the chosen identity markers in specific cases, how are they selected, manipulated, maintained and used in multicultural settings, how do they function to set apart within the context of larger society?
4. *Traditional Music, Digital Technology and Electronic Networks*
Technological advances, music research and musical practices have been closely linked since the Edison phonograph became a useable instrument more than 100 years ago. How have the technological developments of the last decades affected the study and the practices of traditional music and dance?
5. *Sound and Image in the Study and Presentation of Traditional Music and Dance*
The relationships among dance, music and poetry differ widely among various traditions. Issues encouraged for consideration under this theme include hierarchies between expressive systems, the various types of interrelationship between music-dance-text (considered on a structural level), different expressive systems interacting in ritual contexts, but also the analytical potential of sound/image documentation.

6. *Traditional Music and World Beat*

Pop music has influenced traditional music in many ways, just as traditional musics have been drawn into the domain of World Beat. In some cases, musical elements of pop music were adopted and the music played on traditional instruments. In other cases, electronic instruments were introduced and used for new interpretations of traditional idioms. Is traditional music in danger of being replaced by world beat? Is pop becoming traditional music? What role does the music industry play? These are among the many questions which this theme raises.

7. *Musical Instruments in the 20th Century*

In the 20th century, we have witnessed the birth of many new mechanical and electrical instruments. Technological developments as well as other factors have affected the construction, sound quality, technical possibilities and spread of others; some instruments have taken on new meanings, others have disappeared. The turn of the century invites evaluations of the changing forms and roles of musical instruments.

8. *Crossing Boundaries - Redrawing Boundaries in Music*

Music is conceived, created, maintained and shaped into distinctive categories by people who consider a given repertoire appropriate for a particular time and place. Through time, but also with their social settings, the boundaries of such categories - for instance, what is Classical, what is Popular - tend to change, as do the identifications of individuals, groups and even whole nations with such categories. We welcome contributions to this theme from all musical traditions.

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ABSTRACTS

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ALLEN, MATTHEW

Tales Tunes Tell; Reconstruction of a peasant-classical continuum in South Indian dance

Dance practice and discourse in India today is quite polarized, with many practitioners and chroniclers of the internationally-celebrated "classical" forms such as *bharata natyam* at great pains to establish the maximum distance — choreographically, spiritually, and aesthetically — between the forms they study and anything that smacks of "peasant" or "folk" dance. This polarization is I believe in large part a legacy of the Indian nationalist movement: a "revival" of India's great ancient performance traditions served nationalists as a potent tool with which to combat the racist ideology of colonial domination. But, I will argue, in the effort to make Indian performance art look as "classical" as possible (as in European usage, mingling resonances of systematic organization and artistic sophistication with a venerable if somewhat amorphous historical pedigree), strong streams of connection and convection flowing along the entire performance spectrum had to be forced underground, in effect had to be eliminated by Indian cultural nationalists (in South India, primarily Indian Congress party members and Theosophists) from the verbal discourse on performance.

It is the thesis of this paper that melody can help reconstruct that which words have sundered apart — that at least as recently as the beginning of the twentieth century, dance practice in Southern India manifested substantial continuities along a continuum from sophisticated court performance (*nautch* or *sadir*, later grandly rechristened *bharata natyam*, the dance of *bharat* or India) to village ritual performance (such as the *terukkuttu*, "street dance" of Tamil Nadu). The thesis is supported by a body of ethnographic evidence (to be briefly summarized in the presentation) and by examination of the tunes or *varnametus* of the dance music of the *devadasis*. *Devadasis* were hereditary female Hindu ritual and artistic specialists who served in the central institution of pre-modern South Indian life, an institution ideally placed to mediate the worlds of court and village — the Hindu temple. Early audio recordings (ca. 1904 onwards) and field recordings of surviving *devadasi* community members will be used to demonstrate the historical existence of a peasantclassical continuum in dance and, perhaps, its continuing echoes today.

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AMBRAZEVIČIUS, RYTIS

Vocal technique in Lithuanian songlore; Types and notation

Melodic and textual aspects of Lithuanian songlore, as well as its ethnographic environment, are the most popular objects of Lithuanian ethnomusicology. Peculiarities of singing manner itself are unexplored since they are subtle, barely perceived and need special methods of investigation.

This report presents results of research on vocal technique based on cognitive, statistical and digital sound analysis methods. Several types of vocal technique are crystallized, they are clustered around certain ethnic regions, genres and, obviously, sex. The notion of the type contains complex the whole of the general features, such as voice register, basic situation of resonators, as well as dynamic properties, such as enunciation, intensity dynamics, separate sound intensity shape, ornament making technique, etc. Correspondence between the vocal technique and the scaling, different from the well-tempered one, is discussed. The influence of linguistic dialect on enunciation and rhythmical unevenness is noted.

A notation system, obviously, has to depict peculiarities of performance. Therefore notation systems applied to different singing manners are slightly different. Notation systems corresponding to vocal types described above are developed. The most significant differences appear in the representation of ornaments and accentuation; emic vs etic aspect in notation is discussed. Additional markings of timbral properties must be useful in some special cases as well, for instance, in the case of specific "singing on formants".

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ASENSIO LLAMAS, SUSANA

Traditional music and politics

The main theme of this paper is music and the politics of representation. We will explore the political implications in a study of traditional music of several villages in the Mediterranean Coast of Spain.

From the first fieldwork done in these villages, in the 1940s, to the last ones, done in the 1990s, we can follow a short history of different ideas about field-

work, about research, and about what we call "traditional music". All of these ideas were (and are) influenced by the discipline, and also by the political context in which the research is done. In different political contexts, the same village represents itself as traditional by many different pieces of music, and the researchers collect different musics too under the same label of "traditional" depending on the political context of collection.

The 1940s - under the dictatorial regime of Franco -, the 1970s - with the new freedom after Franco -, and the 1990s - with the *adveniment* of new phenomena in peasant societies - represent what kind of music is thought to be traditional.

All of these musics are very different so, the final questions are:

- what is really traditional?,
- is it a useful category to study music?
- must we redefine it?

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ASTRAUSKAS, RIMANTAS

Musical symbolism in traditional Lithuanian peasant society

The paper deals with the interrelationship between music-dance-text in ritual contexts of Lithuanian calendar songs. Being connected with agricultural rituals, calendar songs are considered as symbolic songs with different social, labour and mythological functions. Symbolism is generated from mixed functions and manifests itself on the various levels and in different means of expression. Possibly the oldest sacred semantic layer could be traced with the help of the concept called "rites of passage" by A. van Gennep. Structure of the main calendar fiests and rites in Lithuania is displayed according to C. Levi-Strauss, A. J. Greimas and N. Velius in the system of oppositions. The lower more profane semantic layer of rituals could be better understood from the magical viewpoint on interpretation of performers action. Music plays a mediatory role and that could be proved with the help of analysis of musical structure, melodic contour, timbres and rhythmic patterns. Interrelationship between music-dance-text on a semantic level is also mutually complementary. The function of the ritual or rite often the semantics of text can easily be explained through the semantics of dance, as well as in their own terms. Interrelationship between music-dance-text varies from syncretic wholeness of songs with strong ritual determination to separate and different symbolic systems in the cases where connections with rituals were lost.

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BAKKA, EGIL

Halling, polka or rock'n roll? The combat on the folk music - folk dance definition in Norway

The Norwegian revival of folk music and folk dance have had several combats on how to define the concepts of folk music and folk dance. It has happened mainly because some groups within the revival identified with other and newer categories of dance and music than what was earlier established. Battles have been fought over questions like: Should polka music be allowed at folk music contests? Should folk dance organizations support the revival of popular rock'n roll?

We want to base our discussion partly on some of Pierre Bourdieu's concepts, that is, field and habitus. We want to study the play of forces within the field of revival. We also want to discuss to which degree the identification of different groups with different kinds of music, which tends to vary regionally in Norway, can be described and understood through the concept habitus.

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BARENDREGT, BART

Nothing is what it seems to be; Sound and image in West Sumatran traditional arts and popular culture

This presentation will shortly outline certain basic principles to be found in the performing arts of the Minang(kabau) people of West Sumatra, Indonesia. More specifically it will deal with the relation between sound and image.

If we were to characterize Minang arts in a simple single sentence we wouldn't be far away, saying: 'Nothing is what it seems to be'. As some Minang put it: a 'Text', if to be studied thoroughly, should be read not only once but thrice - One time with the eye, a second time with the mind, and a final time with the heart. To the Minang people, art, be it music, dance or theatre, is one way of coping with the surroundings, like this trying to unfold its secrets and

true being. A culture characterized by a strong prevalence of oral traditions, Minang art heavily relies on the elaborate grammars of dance-movements and poetry lines as different means of constructing history, myth, law and Minang identity. Most Minang art as such is a refined way of combining both sound and image at once. Rather than dealing with a strict hierarchical relation - sound and image exist interdependently next to each other - emphasizing the other, but as well, often addressing different subgroups in the audience. Art can thus be read on various levels.

Looking at different genres in Minang culture we are able to trace down certain principles that in the same way refer to the existence of different 'meanings' at one and the same time.

Firstly, a direct way of speech and action is often avoided. *Bahasa kiasan*, the art of hiding away true meaning somewhere in between the lines, is found in Minang genres as *Indang* and *Salawat*. By means of poetry one tries to solve a riddle, given by a competing group of artists. However nowadays it is as well a fundamental principle of *Pop Minang*: popular songs, which are generally liked because of the refined way they deal with the Minang language. The same indirect way is to be found on the visible level in the martial art *Silek*.

A second principle deals with the character of most Minang art, which is both polite but at the same time aggressive. Most of Minang dance shows this dualism. Guests are given honour, but at the same time approached in a fierce way with movements adapted from martial art.

A third principle is the twofold learning process that we find in most of Minang arts: First is the process of learning simply the outer (*lahir*) techniques, secondly and more important is the inner (*batin*) more philosophical approach, that will only come after years of practise. Examples will be drawn from Minang arts as *Silek*, *Saluang* and *Kalason oto*.

Finally I will mention the fact that, overall, Minang art considers sad or melancholic moods as a more 'deep' and 'rich' emotion than simple happiness. Both traditional poetry as well modern pop songs emphasize the bitterness of life. An emotion often coloured by the Minang tradition of going abroad, looking for fortune in other peoples country.

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BARTMANN, MANFRED

Computer aided analysis of movement behaviour; The drum part of the *baile de tango*, a folk dance from El Hierro, the smallest Canary Island

The *tambor* is the first requirement in order to dance or to practice the *baile de tango*. The female drummer (*la danza*) combines two different patterns of movement in order to produce a very regular sound pattern which is an orientation for the dancers as well as the flute player.

In 1992 I analyzed the combination of the two constitutional patterns of movement that form the drum part of the tango (Bartmann 1992). A good drummer will produce a resultant sound pattern which the dancers can rely on during their very fast, almost jerky footwork. In addition to this, the drum performance should seem both calm and balanced to the observer.

In order to examine this I revised and supplemented a computer program (KOO_ERF), which allows you to measure single video pictures. These measurements are used to create animated computer images for a more detailed examination of the movement behaviour ("analysis by resynthesis"). The revised version renders possible the investigation of the dynamics of movement. These turned out to be responsible for the well esteemed flowing character of the drum performance.

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BASTOS, RAFAEL JOSÉ DE MENEZES

Latin American musics today; Musicality and new boundaries

The paper studies the musical relationships between Brazil and some Hispanic-American countries in terms of the incorporation by Brazilian popular music of Argentinean tango, Paraguayan guarania and Cuban bolero. This incorporation is approached as a dialogical process involving the emblematic musical fictions of the referred countries and the Brazilian one (samba), all being understood as the constructors of boundaries which do not overlap with the ones which are build by other cultural systems such as spoken language. To illuminate the analysis the questions of multiculturalism and cultural globalization will be retaken.

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BELNAP, JEFFREY

Conflicting claims/multiple names; Zapotec identity and 'La S/Zandunga'

The objective of this study is to articulate the ways in with the Tehuantepec son 'La Sandunga' (or 'La Zandunga') functioned as a conflictive site of ethnic, national and regional identity during the first four decades of Mexico's post revolutionary period (1920s-1950s). Situated at the intersection between historical ethnomusicology and folkloristics, my presentation demonstrates the ways in which this nineteenth-century Euroamerican son was claimed by three distinct musical/cultural communities.

First, in spite of its criollo origins, the son became 'indigenized' (Zapotecizado) into popular performance practices, a process that not only saw its incorporation into traditional performance ensembles, but that also generated a folklore that narrated the work's genesis in pre-columbian culture. (It is this folkloric appropriation - marked by the shift from 's' to 'z' in the title - that has allowed the piece to function as a vehicle for the expression of Zapotec indigenous identity.)

Second, the son played an important role in the cosmopolitan nationalist culture of the so-called Mexican Renaissance of the 1920s, 30s, and 40s, a role that led it to function as one of many symbols of regional identity within Mexico's newly imagined multi-ethnographic collectivity.

Finally, the 'accurate' story of the son's origin in nineteenth-century salon culture was reclaimed by Tehuantepec's criollo elite during the 1950s as part of a conservative reaction against the cosmopolitan indigenism centered in the capital.

Following the Vasconcelos-inspired return to hispanism and catholicism, a no-less folkloric narrative that linked the son's composition to a nineteenth-century criollo Tehuantepec military hero countered the narrative of indigenous origins. (This move is made explicit in the completely neglected anthology of essays *El Folklor Musical del Istmo de Tehuantepec*, Alberto Cajigas Langner (1953/1961).

Since the presentations are limited to twenty minutes, I will focus primarily on the first and last of these three incorporations, stressing the way in which

'La S/Zandunga' has been re-narrated as 'indigenous' music within the Tehuantepec oral tradition, and the way in which the conflicting versions of nationalism that divided Mexico's elite classes in the middle of this century effected the first ethnomusicological accounts of the work. The research for the project was undertaken this past summer in the Benson collection at the University of Texas and in the Archivos de la Nación in Mexico City. I will also spend some additional time in Mexico City acquiring the earliest field recordings of the work in April and May of 1997, just before the I.C.T.M. conference in June.

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BEZIĆ, JERKO

Wideness and limitations in the conception about traditional music in Croatia during 19th and 20th century

At the beginning of the 19th century in Croatia there did not exist a notion like the traditional music of nowadays. A collection of 62 notated tunes (recorded around 1838) contained songs without specification concerning their origin or their kind. The only decisive fact was that they were sung by the inhabitants of Slavonski Brod.

The first Croatian ethnomusicologist F. K. Kuhac (1834-1911) introduced a classification according to the text's contents and the role of songs and instrumental music in the people's life and customs. Kuhac also put forward the distinction between the common people's music and national music. Whereas the first one was widely conceived, the second one, according to Kuhac's opinion was a music appertaining to the whole Croatian nation, regardless of social and regional diversities within it. This kind was limited by distinctive traits found and prescribed by Kuhac.

The beginning of 20th century in Croatia was marked by the establishing of a movement to promote and improve the peasant culture, especially its traditions. In the Kingdom of Yugoslavia (1918-1941), the Croatians were cut short in relation to their national rights, which combined with the peasants movement promoted and intensive research in original Croatian culture. Concerning music, this caused limitations in the notion of traditional music which became bounded to the peasantry, and to old strata of music.

New widening of that conception started again in the sixties comprising the urban music, and coming to be more and more wide in the next decades, including also appearances of popular music.

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BISSCHOP BOELE, EVERT, JOLANDA BOEJHARAT and MARJOLEIN VAN ROON

Ethnomusicology in the Netherlands; Past and present of research in a multicultural society

The performing arts play an important role in determining the position of different groups in a society. They are a way to cope with life, and may be used to legitimize the different groups and their traditions, and to give (or deny!) individuals a place in one or more of these groups. In the last few decennia, Dutch society has more and more become a multi-cultural and multi-musical society, in which many different groups define themselves and their relationships with other groups by means of the performing arts. This may lead to such various outcomes as competition between groups (where groups shield themselves off from each other) or mutual respect, an exchange of experiences and the exertion of mutual influence.

In this session we would like to discuss some aspects of research carried out in past and present regarding the Dutch multicultural and multimusical society. One of these aspects is the history of ethnomusicology research and its perception of and influence on the growing multi-musicality of Dutch society. The name that comes to mind directly is that of Jaap Kunst, who, as a matter of fact, played an important role in the history of the predecessor of the ICTM, the IFMC. Kunst also played a role in establishing gamelan playing and Indonesian dancing as integral part of the Dutch musical landscape.

One of the major allochthonous groups of contemporary Dutch society consists of the Hindustani migrants from the former Surinam colony. The roots of these Hindustanis can be further traced back to the North of India. Whereas the Dutch Hindustani's try to legitimize themselves as 'real Indians', some of them, strangely enough, do this by practising a specific dance form originating from the South of India: Bharat Natyam, a religious temple dance belonging to the

Carnatic tradition. An explanation of this phenomenon can be sought in the fact that it is not so much a conscious choice of a Southern Carnatic versus a Northern Hindustani art form, but more a choice being made because of the recognition of religious features and on the surface the seemingly same cultural heritage.

The multi-musicality of Dutch society has recently also had its impact on Dutch music teaching. Instrumental and vocal music teaching takes place in municipal music schools, where nowadays World Music has in some cities become a more or less integrated part of the music supplied. In regular primary and secondary education, the first steps towards integrating 'non-Western' music in the music curriculum have been made. However, again and again ethnomusicologists have to draw the attention of government officials to the fact that integrating non-western music in education has only just begun, and that this integration is not done to give a nice exotic tinge to otherwise serious music lessons, but is necessary in order to take into account the growing multi-musicality and multi-culturality of the Netherlands.

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BOIKO, MARTIN

On the Interrelationship between text and music in Latvian folk songs

The paper consists of two parts. The first describes principles of construction of texts of the Latvian folk songs and characterizes the functional aspects of relationship between text and tune, the second shows how the prosody of the Latvian language influences rhythm and melodics of the recitatives.

1. The texts of the Latvian songs usually consist of a series of short stanzas which are connected only through a thematic motive, e.g., the thematic motive of a series is 'Sun', it means that each stanza tells about one of the mythological, symbolic etc. aspects of the Sun, so that the whole text is a series of small pictures ("shots") where the next is not the consistent continuation of the previous one. The place of a stanza in the text is not defined - the stanzas change their order in different performances. The number of stanzas forming a text can differ from one performance to the other. Certain corpus of stanzas has a definite (mono)functional link. Tunes are often polyfunctional and as such they become

used with different texts depending on the respective function of the tune.

2. The rhythm and melodics of the Latvian recitatives is largely determined by such elements of the prosody as length and intonation of syllables. (There are several syllabic intonations in Latvian: a long syllable can be descendent, sustained, "broken", ascendant.) There are several ways how these elements become integrated in the 'musical flow'.

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LE BOMIN, SYLVIE

D'un répertoire à l'autre; La pratique des transpositions instrumentales ne serait-elle pas à l'origine du renouvellement musical?

En République Centrafricaine, des répertoires spécifiques à certaines manifestations, voir à des cérémonies rituelles, peuvent donner lieu à des interprétations dans d'autres conditions et avec un autre instrumentarium.

Dans de tels contextes traditionnels, les frontières entre les catégories musicales ne sont pas aussi imperméables qu'on aimerait le penser.

Pour illustrer mon propos, je prendrais des exemples chez les Gbambiya de l'Ouest du territoire centrafricain, où le divertissement collectif, accompagné de quatre xylophones, ou des cérémonies rituelle, avec deux xylophones, peuvent donner lieu à des exécutions intimistes à la harpe ou à la sanza.

Une réflexion sera amorcée sur le fait qu'il y a dans la constitution de "répertoires" d'avantage de choses à mettre sur le compte de la transformation que de l'invention.

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BRÖCKER, MARIANNE

The Hurdy Gurdy: a new instrument for traditional music – an old instrument for new music

One of the results of the folk revival in Western European countries, which started in the late Sixties, was a new interest in ancient folk musik instruments which had been disappeared and forgotten in most parts of Europe since more than 60 years. One of these instruments was the hurdy gurdy, in that time played only by a few old musicians in Hungary and Galicia (Spain), but still in a living tradition in the central provinces of France. Since there existed no source material about how to construct and to play which kind of repertoire on this instrument, the French hurdy gurdy, its playing technique and its music was adopted by musicians from other countries.

First attempts to ameliorate the instruments led to constructions of electronic hurdy gurdies which were not accepted by the musicians because of the totally different sound. The situation changed about 1980 when musicians didn't want to play anymore only traditional music and asked for more efficient instruments.

The development of the hurdy gurdy during the last 15 years can be regarded as a close co-operation between musicians with special musical ideas and instrument makers who tried to construct new hurdy gurdies without changing the character of the old instrument. The result of these reciprocal efforts hurdy gurdies which can produce the traditional repertoire with its typical sound but also new music with a very different sound quality.

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CERIBAŠIĆ, NAILA

Illusion of diversity, reality of sameness (and vice versa); Folklore festivals in Croatia

The aim of the paper is to shed a light upon the impact of cultural policy on folk music practice. An important agent in their interplay are folklore festivals. Through them, multi-layered, refracted, spontaneous, various, living folk music practices have been systematized - imagined, constructed, institutionalized and transformed into the representative national music culture. What was/is the way festivals carried out such a task?

First of all, by transforming the traditional textures, manners of performing and contexts into the course of "high", "elite" culture (consciousness of values, organizing forms of activity taken over the field of high culture, concert context, orientation towards texture, products and encircled, fixed, invariable piece of music, and lack of regard to processes and music-makers, reviews about appearances of folklore ensembles in concordance with reviews of art music). The aim was/is to integrate all the multi fariousness of the Croatian regions, to find a point of contact of differing regional musical practices, and to strengthen the internal social and national cohesion. The basic idea of the "Festival of Croatian Peasant Culture" (1935-1940) was the idea of "genuine traditional values" (peasant, ancient, Croatian, domestic, without foreign influences, without authorship, collective, unprofessional, accepted through oral tradition, unchangeable, clean and dignified) and of their return to the ordinary life.

In Croatia, such a concept of folklore festivals is still amply present. The intent of the paper is to hint at mechanism experts acquire competence and authority to define the criteria of authenticity and to analyze and evaluate the activity of folklore ensembles. Concerning the music component of the festivals, expert organizers have supervised the selection of repertoire and music instruments, while musical organization of performing groups as well as manners of performing have slipped from the control to a certain degree - partly unavoidably (it is hard to describe the manners of performance, and therefore it is also hard to prescribe them) and partly intentionally (conciliation of contradiction between the preservation and restoration of "genuine traditional values" and the demands of "high culture").

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CHENG, SHUI-CHENG

The cheapest musical instrument of the world; Tree leaves, apprenticeship and application in musics of the 20th century

A piece of tree leaf is still very popular as a musical instrument among the minorities of southern China and certainly where some proses and poems of the Tang Dynasty (608-907) describe the music, some players and the circumstances under which the tree leaf is played. In my fieldwork of the last years among

the minorities in China, I have learned patiently with the best player Lo Wen-Jun of Buyi minority in Guizhou, studied all techniques and social functions of its music.

As the tree leaf is the cheapest musical instrument in the world with a range of three octaves and a third, it can be played by whoever, wherever and whenever. However the apprenticeship is not very easy and rapid according to my experience. It can be used in many kinds of music in the 20th century, and in the future.

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COOLEY, TIMOTHY J.

Multiculturalism in the isolation of the Polish Tatras

The Tatra Mountain region of Poland is usually represented as a cultural enclave within a relatively homogeneous nation—hardly the obvious location for a study of multiculturalism. I suggest, however, that the development of tourism over the past 150 years has transformed this formerly isolated mountain region into one of the most multicultural and international areas of southern Poland. The indigenous people of the Tatra region call themselves Gorale (mountaineers), and due largely to the tourist industry, Gorale are now a minority in some of their own villages and towns.

In this presentation I demonstrate how, in the face of changing demographics, Gorale use music and dance to negotiate an identity that is distinct, and yet recognizes complex—even multicultural—connections across regional and political borders. I focus my analysis on a modern-day calendric ceremony, the annual "International Festival of Mountain Folklore" in a town called Zakopane. Though ostensibly international, I show how the festival is a celebration of local Gorale identity. This is demonstrated in the material culture surrounding the performance events, and the ceremonial trappings of the festival stage performances themselves. Then I demonstrate how Gorale identity is manipulated on and off the festival stage by Gorale themselves, by the festival producers, and by the jurors of the festival contest.

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CRISTESCU, CONSTANȚA

Eine interaktive Methode der Typologie der Repertorien mit freier Form; Applikation auf das liturgische *toaca*-Repertorium

Typologische Klassifizierung eines hauptsächlich rhythmisch-improvisatorischen Repertoires in freier Form, mit höchster Veränderungsmöglichkeit, wurden bisher, in Rumänien, nicht erarbeitet. Das liturgische Repertoire der *toaca* (Schlagbrett) ist ein solcher Fall und beruht seine typologische Klassifizierung, die in dieser Studie, durch Computer erarbeitet wurde, auf einer *interaktiven Klassifizierungsmethode*.

Die rhythmische Typologie wurde auf Grund eines besonderen Programms, TIPOLOG, das Gabriela Cristescu, zu diesem Zweck aufstellte, ausgeführt. Die Begriffe, die zur Klassifizierung des *toaca*-Repertoires notwendig waren (Klassifizierung, Typologie, Kriterium, Inzidenztabelle, typologischer Katalog) erhielten mathematische Definitionen. Die Methodologie der Typenklassifizierung beschreiben die beiden Abschnitte der Arbeit eines Musikwissenschaftlers: *Vorbearbeitung* der Vielheit der *toaca*-Signale und die *Verarbeitung der Daten*, welche die Computerklassifizierung hervorbrachte.

Die Typologie besteht in einer Reihe von *rhythmischen Modellen*; diese stellen bevorzugte rhythmische Verbindungen, die als *Typen der Klassen* hervorzuheben sind, vor. Die Klassifizierung wurde *absondernd* erreicht, durch die Bestimmung einer ursprünglichen Teilung der vielen *toaca*-Signale und die Läuterung dieser Teilung durch sukzessive Division der Klassen in neue Klasse bis die beste Lösung erreicht wird. Die Klassifizierung erstreckt sich auf vier Stufen und besteht die Bedeutung ihrer Aufstellung in der Tatsache, dass sie, typologisch, die rhythmischen Strukturen und Kombinationen mit höchster Frequenz, auch im geistlichen Gesang von dem sie abstammen, hervorhebt. Die Typologie ist eines der Beweismittel für die Argumentation der liturgischen Funktion der *toaca*.

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CROWE, PETER

The 'collective memory' in the Pacific as a political football

By the 1970s, when battery-operated tape recorders became cheap and reliable, soon to be followed by portable video, a number of programmes for the local collection of oral tradition was launched in many Pacific countries. Unesco offered training courses and aid with material to local people. As these micro-states became independent, the newly elected politicians decided to *control custom*. They did this by the issue of research permits for big fees, affecting ethnomusicologists from the exterior, and for the local people taking a proprietary stance over what had been exclusively village property, to make it *national*. This brought some internal disputation in certain island groups.

The pill was sugared by mounting huge Pacific Arts Festivals (as well as local festivals), with possibilities to travel overseas for local people who had never dreamed they could. The increase of tourism had its effects on the authenticity of traditional performance. Radio and TV wanted programmes to broadcast. Politicians, many largely cut-off from their village roots, postured as protectors of custom.

While the notion of *complex societies* is a patchwork picture in this region, as most of the Pacific populations remain agrarian, the tentacles of modernisation or *globalisation* reach everywhere to a more or less greater degree.

This paper briefly presents some case studies from Melanesia (Solomons, Vanuatu and New Caledonia) and New Zealand. The question asked is: how, given the ethic of *development in cooperation*, can Pacific *peasant* societies maintain the conditions for ongoing creativity in their traditions, and not submit to what Unesco (unfortunately) calls *preservation* and *protection*?

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CZEKANOWSKA, ANNA

Experimenting with Folk Music; Traditional stimuli vs power of Beat - to be a witch or a drug addict?

To approach the music of contemporary Youth Ensembles properly one must correctly evaluate the motivations which stimulate young people to create, perform and perceive certain kinds of music. The objective of this paper is to present the motivations of people experimenting with folk music. This ap-

plies both to ensembles with a clear 'rock' background who are trying to find in folk music 'new' and revitalizing stimuli; and alternatively to traditional folk ensembles who have introduced 'beat' and acoustic effects in the hope of acquiring a more 'global' audience. This applies also to the clash between ensembles who have to become involved in political programmes and into election campaign (conservatists with peasant background vs. the so-called 'socialists').

The paper presents results of an exploration of selected groups of the Polish Youth Ensembles (Traditional Village Ensembles, Ensembles of Ethnic Minorities, Students Ensembles, Ensembles with special dedication to the preservation of Tradition, Ensembles with ambition of Artistic Stylization, Mass Movement-'Disco-polo').

According to results obtained, folk music is at the heart of many ensembles and this interest has clearly grown during the last ten years. This applies to festival programmes as well as to transmission by the mass media. It is clear that folk music is regarded as a vital factor which helps people relax and stimulate their creativity rendering their imagination richer and more flexible. This function would appear to be important during a difficult time of transition. It seems to be extremely significant for people from a peasant background and especially for those who lost their 'homeland' after the political and social changes of the last decades. For these groups tradition is a factor which helps to maintain a balance and distance in relation to reality.

Nevertheless, it is difficult to state to what extent this recently growing interest is stimulated by the local situation and to what it is the result of a global trend coming to Poland from 'West', but which is actually a consequence of the global opening of the world.

Global trends, however, have also attacked the most traditional ensembles including those with well established positions, like the ensembles of the Carpathian area. One notices an evident generation difference amongst societies of Highlanders. The young people have turned to the achievements of other groups (neighbours and/or even of far distant cultures) and have introduced foreign instruments, repertory and style of playing. A very aggressive offensive has been launched introducing a strong beat and various acoustic effects.

The indicated changes have stimulated 'heated' discussion amongst the leaders of the various ensembles. One may speak of a clear clash of ideologies. This paper presents an extended spectrum of the different concepts formulated by the leaders and 'ideologists' of the various ensembles. The most important clash of ideology would appear to be a confrontation between those who appeal to humans' natural sensitivity and feeling for vital rhythm and those leaders

who prefer to heighten human perception by artificial means. The basic goal of this paper is to re-examine the arguments of both sides and to interpret these phenomena comprehensively as possible.

Indeed, the traumatic power of many rituals is a well known phenomenon. It is quite possible that the contemporary success of folk music is to be found in its traumatic effects. It is no surprise that the folk musicians and the violinists in particular were previously identified as the sorcerers while witches were possibly their female partners. One therefore tries find traces of this formerly existing power. It must be assumed, however, that the 'drug' of earning easy money which dominates many activities today will annihilate the traumatic power of traditional music, and that the global import of the beat will deafen the instinctive feelings. Perhaps, it is therefore *better to be a witch than a drug-addict*.

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DAHLIG, EWA

How to play the bitch? Musical instruments and the multicultural approach

The main intention of the paper is to show the importance of the multicultural approach to the study and preservation / reconstruction of local cultures.

At the end of the 20th century the existence of traditional musical instruments is as much endangered as the existence of folk traditions themselves. Many instruments disappear, being replaced by forms of better acoustic qualities, responding to the needs of the contemporary audience.

In revival movements efforts have been made to keep traditional instruments alive but also to restore instruments that vanished a long time ago. In this case the problem of reconstruction must be solved on two levels: reconstruction of the instrument and of the performance practice, including playing technique. Especially this last task may be difficult but in the age of intercultural exchange unexpected help comes sometime from geographically very distant areas.

The paper shows these problems on the example of the so-called *suka* (Engl.: the bitch). In all probability this bowed chordophone was the last remnant of the old-Polish family of the so-called "belly" fiddles and, at the same

time, the last Polish instrument on which the fingernail technique (described by Martin Agricola as typical of Polish fiddlers) was applied.

Suka disappeared at the end of the 19th century and in the team of three people we successfully revived it in the 1990s. The first reconstructed exemplars were given to museums, since there were no musicians able to play with fingernails. Then the musician having much experience with non-European instruments played with a fingernail technique (especially *sarangi*), made an attempt to apply her knowledge to Polish folk music. As a result, *suka* not only gained some popularity thanks to numerous recordings but also in the region it comes from, young children learn to play it. Thus, the important part of the Polish folk tradition has been saved thanks to the Indian *sarangi*!

The paper will be illustrated by the old iconographic representations of *suka* as well as by the contemporary film recordings.

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DAHLIG, PIOTR

Funeral singing as a living shape of traditional culture

I describe regional styles in Northern, Eastern and Southeastern Poland. The features of these styles are deeper than a simple division between religious and secular repertoire. A ceremonial lament is in Poland, however, unique. Some relationships can be traced with the richly represented lament in Belorussia (Polesie).

I would present contexts, forms and manners of contemporary singing, typology of repertoire, personalities of special singers who do their duties for decades. I adapt comparative procedures referring as well to historical as regional sources in order to prepare the structural scheme comprising singing, gestures, ritual. This paper is my first attempt at this problem, although these questions were considered during the usual field research. Since 1982 the funeral singing has become a component of local musical events and even festivals which has caused a discussion about the limits of conventionalism in culture. Sound and video examples will be presented.

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DELORENZI-SCHENKEL, SILVIA

New ways of teaching music in secondary schools; Case study in two schools in Switzerland

In 1995 a new edition of educational material for teaching music at secondary schools and non-classical secondary schools in the Swiss cantons of Saint Gall, Zurich and Thurgau has been released. This material contains educational aids for the music teachers as well as student books and recordings with music and dances of the world's cultures. If and how this material is applied by the music teachers is the starting question of the study of two cases, one of a music teacher with many years of experience and the other of a very young teacher who obtained the diploma only in summer 1996.

The paper will be presented in the form of a report of these two cases including a critical ethnomusicological evaluation and a comparison with other cases already examined in different places in Switzerland and other European countries. The music teachers as well as their teaching methods will be discussed and put into relation with the reaction of the young students. A further important point will be the analysis of the role of foreign children (sometimes more than 50% in one class) within the context of music education.

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VAN DEUSEN, NANCY

Crossing boundaries between nature and artifact; 'Folk' music reconsidered

"Our artificial language has so repressed Nature, and our bourgeois lifestyle and social conventions have so dammed the flow and momentum of the sea of our passions, absolutely dried them out and diverted them. Yet profoundly intense moments must be heard. They claim their rightful place, and burst forth as stone, using a mother tongue consisting of accents." So Johann Gottfried Herder, in his epochal work, *Abhandlung über den Ursprung der Sprache* wrote. His text won the Berliner Koenigliche Akademie der Wissenschaften prize for the year 1770.

We have inherited its influence. The reader of this concentrated, intense, extended pamphlet notices its pervasive influence upon the shaping of a concept of folklore that is immediately recognizable today, in terms of its articulation of nature, giving a rationale to collection as material; of the distinguishing *Merkmal*, or characteristic feature related to tone, and, finally, a pronounced dichotomy between a concept of "natural" and "artificial". There is also a mandate expressed, that is, that one should collect folksongs, and that this collective mass formed a pure, authentic source of natural folk impulse, unpolluted by the artificiality of composition.

This, at least, was the way Zoltan Kodaly put it in his Hungarian Folksong, published first in Hungarian in 1937, with the fourth edition appearing in 1969, followed by an English translation in 1971.

On the basis of a historiography and analysis of principal hypotheses and ideological directions within the study of Hungarian folk music during this century (Bartók, Kodaly, Szabolcsi, Vikar, Nagy, Jardanyi, Vargyas, Rajeczky, Paul and Maria Domokos, Berensky, Sarosi, Dobszay, Szendrai, Paksa, Tari), this paper will offer a comparison of ideological stance with the compositional process itself that can be observed in the recordings taken during the same period. After nearly a century of recording - beginning with the late nineteenth century - the conclusion of this paper breaks down an arbitrary separation that has, during the course of the twentieth century, been erected between "natural" and "artificial", "folk" versus "bourgeois", "pure" versus "adulterated composition" - a distinction that has given a dialectal organization to the study of folk music, but has obscured essential characteristics.

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DUESENBERY, PEGGY

'Reel Scots' and 'Real Scots'; Music and dance in the construction of Scottish identities

This paper will discuss music and dance forms found in four overlapping yet distinctive traditions of social dancing in Scotland: the Hunt Ball, the Old-Time dance, the Ceilidh dance, and the classes of the Royal Scottish Country

Dance Society. Each claims some authenticity in representing Scottish identity and each belongs to a particular social and/or generational class.

The purpose of the paper is to demonstrate musical and choreographic relationships among these dance events and to illustrate the ways in which dance and its music are used in constructions of both class status and national identity in Scotland.

Field work and participant observation (as dancer and dance-musician) have shown similarities and differences in tempo, repetition of figures, size and content of dance repertory, style of dance steps, instruments in dance-music ensembles, the role of musicians in determining the programme, and the length and location of dance events. Using a small number of sound and visual examples, this paper will show the ways in which musical and choreographic detail contribute both to the historical resonance essential to identification of an item or event as Scottish and to the markers which indicate class and/or generational affiliations. The paper will conclude with a brief examination of the recent formation of the Scottish Traditions of Dance Trust and the implications of this Trust for the role of music and dance in sustaining a pluralist notion of Scottish identity.

Research for the paper was conducted firstly during doctoral studies concerning Scottish fiddle music (University of California Berkeley); research has continued during performances with several dance bands. Sources include field recordings, media commentary, and interviews with musicians and dancers throughout Scotland.

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DURING, JEAN

The Baluchi benjo, a new traditional instrument

The Baluchi say that in the twenties a little dulcimer fitted with a keyboard appeared in Karachi, brought from Japan by sailors. This little toy became an essential specific Baluchi instrument thanks to improvement, modifications, and the invention of an original technique. Despite its popularity, it could not match the fiddle *sorud* until recent times, thanks to some virtuosos. This paper will present the instrument, its technical aspects, its limits and advantages, as

well as the position it occupies in Baluchi traditional and modern music.

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DÚŽEK, STANISLAV

Die Umwandlung der Bauerntänze in der Slowakei im 19. und 20. Jahrhundert

Wichtige Änderungen im Leben und Kultur der mitteleuropäischen Völker hatten analogische Änderungen auch im Bereich der Tanzkultur der Bauerngesellschaft in der Slowakei zur Folge. Die beginnen in der Zeit der sog. nationalen Wiederbelebung, die bei uns in der Mitte des 19. Jahrhunderts ihren Höhepunkt hatte (Expansion der "nationalen" Tänze: Walzer, Polka, Tschardasch, u.w.) und im 20. Jahrhundert parallel mit der fortschreitenden Industrialisierung und deren Begleiterscheinungen wurden sie intensiver (Expansion der modernen westeuropäischen und überseeischen Tänze. Die improvisierte und regional ziemlich differenzierte Paardrehtanztypus alten Stils, meistens mit Vorgesang und Tanzimprovisation eines Mannes eröffnet, wird bis Mitte des 20. Jahrhunderts als universeller Tanz des slowakischen Landes- und vor allem des Bauernmilieus getanzt. Mit der Zeit ändert sich jedoch die Situation immer mehr. Dieser Tanz wird ersetzt durch - oder kontaminiert mit diesem - einem prinzipiell nahen und mehr undifferenzierten Drehtanz neuen Stils - den Tschardasch. Er ändert sich und erweitert das elementare Tanzrepertoire und weitere "folklorisierte" mitteleuropäische Tänze, vor allem um die die Polka und den Walzer.

Fortlaufen vor allem in der 2. Hälfte des 20. Jahrhunderts, verliert das Tanzrepertoire des slowakischen ziemlich urbanisierten Landes sein ehemaliges Folkloregepräge und erhält überregionale und übernationale Züge. Die Volkstänze der Bauern, vor allem Drehtänze alten Stils gehen in ihrem ursprünglichen Umfeld unter oder werden durch manche ältere Generationsangehörige zumeist in latenten und vereinfachten - also untergehenden - Formen aufrechterhalten. Gegenwärtig kann man sie am häufigsten in der choreographischen szenischen Aufführung der Folkloreensembles oder seltener in manchen Lokaltäten bei einer Hochzeit oder einem Faschingsumzug sehen. Videoausschnitt: Generations - Entwicklungsmodifikationen des Bauerndrehtänzes aus der ostslowakische Ortschaft Pozdišovce (1951-1987).

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ELIRAM, TALILA

The interrelations between music, dance and text; The Israeli case

Israel is a land of immigrants who came from all over the world, from various countries and cultures. They all shared an ancient religion and history but this common ground was not enough to build a new society; a common culture was needed as a unifying element. The "invention" of a folk music tradition was one of the important tasks undertaken by the creators of this new Israeli culture. Within this new musical culture I would like to discuss here two genres, their functions and interrelations. One is a musical genre - the "Songs of the Land of Israel" (SLI), and the other one concerns dance - the Israeli folk dance.

It is important to notice that not every song written or performed in Hebrew belongs to the SLI corpus. Most of the songs in this corpus are characterized by their use of references in plural (we do... we create...) along with specific literary subjects such as the Land of Israel, the love to the country, its scenery, its security problems, etc. This genre is nowadays part of the popular music scene, next to pop and rock. The songs included in the SLI corpus have close interrelations with folk dances in various ways. The songs were (and are) composed mostly by professional composers, at the request of authorities and teachers but also at the request of choreographers who needed new material for their dancetroups. Moreover, many of the composers used to play their music at the folk dance gatherings, disseminating their songs through the dancing. Even nowadays, many new songs of the SLI corpus become folk dances shortly after their releasing. Songs that became dances have a better chance to be known, to survive and to become part of the hard core of the SLI corpus.

The context of the singing and dancing activities is nearly the same: people gather to sing SLI together and to learn new songs, or to dance folk dances and to learn new ones. Usually, the songs that are sung in SLI communal singing gatherings are the same songs that form the repertoire for the folk dance gatherings. The functional similarity between both activities will also be discussed in this paper.

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ELSCHEK, OSKÁR

Slovak and Middle-European Folk Music and Folk Music Research

General aspects of Middle European developments

A set of factors have determined Middle- and Middle-East European folk music and folk music research.

1. The extremely differentiated ethnical developments which have taken place in the last 1500 years in this area.
2. The rich folk music heritage with many styles, forms and traditions, which are partly actual as to the present time.
3. The specific relationship between traditional folk music and art music has led in the single regions to highly integrated autonomous musical cultures.
4. Especially in the 19. century a sensitivity for national and cultural developments appeared and influenced a new consciousness in evaluating historical and actual cultural issues.
5. Folk music research started in the 19th century as a part of scientific developments (in linguistics, literary, art, music and social research), having in mind the specific features and their configuration in its own culture. In the 20th century specialization has gained a decisive role and ethnomusicology arose as an independent field of research.
6. Folk music research tried with the help of comparative procedures to reconstruct the historical and genetic growth and origin of the single styles, genres and dialects.

Slovak folk music in the Middle-European context

Slovak folk music was developed in the boarder-area between the Slavic and Austro-German cultural area (and some others). The Slavic component represents more archaic - not typical "European" style elements: less strophic structures, the prevalence of modal tonal patterns, rhythmic and metric free performance, eastern type of polyphony, varied types of archaic shepherd's instruments, rich forms of improvised instrumental music etc. The Middle and West-European components can be characterized by the preference: of strophic structural models, the influence of minor and major scales, symmetrically regulated metric patterns, a consequent homophonic multi-part singing with parallel thirds, the occurrence of cadences on the third, diminutive and augmented rhythmic models, sentimental lyric love song genres, etc.

The portion and mixture of the two styles is changing from Western to Eastern Slovakia, in the high- and lowlands, with a clear regional differentiation. In

the regions have been built up musically integrated areas, with the predominance of some of the mentioned typical elements. Different interethnic relations grew up in the respective boarder areas with Poland, the Ukraine, Hungary, and Moravia and folk music reflected these long-term contacts between very different and independent music traditions.

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ELSCHEKOVA, ALICA

The Middle-European repertory of wedding songs and their interethnic relationship

The wedding songs are the greatest functional set of a homogenic group of widely distributed and differentiated ritual songs. They play in Europe and especially in the Middle European Region still an important role and belong may be to the as yet best preserved group of ceremonial determined songs. It plays in agricultural societies a foremost role and has influenced in many respects other song genres (as harvest songs, some types of ballads, meadow songs, certain types of ceremonial dances etc.). Therefore the wedding song repertory is often the very nucleus of a local or regional repertory.

Some aspects should be clarified:

1. The wedding is a multimedial genre - connected with ceremonies, movements, theater, prose texts, poetics, songs, music, and dance. The songs represent the nucleus of the ceremony and are relating and determining other activities of the wedding.

2. Wedding songs are rather differentiated through several functions in the course of the wedding (walking, singing, introducing events, being present at the culminating rituals focusing round the brides behavior etc.).

3. The ceremonial wedding songs are mostly or exclusively performed by women, groups by women, very often connected with multi-part singing.

4. The Middle European wedding repertory has many functional interrelationship originating from old pre-Christian traditions and the norms which very applied by the Christian church to the proper ceremony.

5. Wedding songs have in their ceremonial part some common structures as

well as in the single cultures, types of fifth-tonal structures, special types of dance melodies. but on the other side the wedding repertory has also a strong regional and local binding, being expressed in very specific melodic types. In the texts and their motifs common element are much more common.

6. For the Middle European repertory two groups of ceremonies and musical styles were differentiated:

- a) The first one expressed in the German-Austrian types of folk music very much influenced in its musical part by newer developments originating from the 18th and 19th century and artificial song types and music-developments.

- b) The second group is much more connected with old-Slavonic traditions being as yet preserved in the Slovak, Moravian, Polish, Ukrainian wedding repertory, with connection the Croatian, Serb and Slovenian music types. This type of wedding melodies has been distributed in Pannonia and has influenced Hungarian wedding repertory.

The wedding song repertory should be divided in three groups:

- I. Those songs which are integral part of the wedding ceremony, as they are part of the main ceremonial events of the wedding. Standardized and ritualized text elements and motifs are joined with more variable and adaptable melodies, but which have common models and basic structures.

- II. Songs which have in every wedding (being of local or regional character) a more or less variable character, in their content, performance, but nevertheless they belong to the proper ceremonial repertory. Both categories are represented also by ceremonial dance-songs, less standardized in their concrete forms which have a restricted repertory of dance-melodies.

- III. The wedding is also a place of general entertainment, a widely differentiated singing occasion, connected with all actual dance forms known and used in the respective society. The dance repertory should be divided into circles. The nucleus of the strictly determined wedding song repertory is represented by the group I. A more free repertory is performed in the group II (but also interpreted as wedding songs) and the group III without directly connection to the proper wedding song repertory. Beside these, the three groups have many interconnection and interrelations, which is depending on the type of culture, its ethnic integrity and the general state of folk music in the agricultural society. The wedding repertory is especially in the group II and III a rather dynamic one, adopting new forms, types, and styles.

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FELFÖLDY, LÁSZLÓ

Influence of social and political ideology on attitude to folk dance in Hungary in 19th and at the beginning of the 20th centuries

The role of traditional culture and folklore in different social and political movements is becoming one of the most exciting problems of research both in western and eastern sciences. History of art, history of culture, sociology, historical anthropology and various branches of folklore and ethnographic research are all dealing with this topic and have produced a fairly comprehensive literature. In our presentation we are giving an overview of the questions arising in the field of folk dance research in connection to this theme. We shall address the following questions:

1. Which part of the society is interested in traditional dance?
2. How do they "utilize" traditional dance? For what purposes or against what?
3. What are the fields and most spectacular manifestations of their interest? (social, political events, movements, means of propaganda, institutions, etc.)
4. What kind of social-political ideologies forms the background of their interest, and how does this reflect in the attitude to folk dance?
5. What do they consider to be 'folk dance', and how does it correspond to the facts?
6. What features of folk dance are stressed and propagated?

We would like to contribute to the clarification of the key-problems, and generalization of this topic by presentations of our regional source-materials. The presentation is illustrated by audio-visual means.

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FOCK, EVA

Youth, ethnicity or both?

Folkloristic music and dance groups are well known within the immigrant circles in Denmark, especially among the first generation of guest workers and refugees. The cultural identity is being expressed through performing arts, both as a signal to the surroundings, as collective symbols within the specific groups and as identity markers to the individual.

This picture of the exotic immigrants is furthermore being stressed through the fact, that musicians with an ethnic background only come on stage when performing folklore, and only at special places with low artistic status. But what happens to the group of youngsters, born or brought up in Denmark? Can they in any way identify with the picture created by the first-generation and by the Danish society? What is their actual musical preferences and how do they use music in the development of an identity- whether it is based on ethnicity, age, gender, social background or whatever?

My research project is about youngsters with Turkish-Kurdish, Pakistani and Moroccan background at the age of 15-20, in Denmark. The material has been collected through more than a year of fieldwork among this group, containing interviews, questionnaires and observations, supplied with short visits to some of the countries of origin. This has given me a picture of the musical map of these youngsters, and of the way that the Danish society reacts to them and the culture that they represent or are expected to represent. It is a mixture of youth culture studies, minority studies, music sociology and ethnomusicology, where it not only becomes a question of musical taste but also of musical possibilities - possibilities on many different levels.

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FOLEY, CATHERINE

Irish traditional dance as an identity marker in multicultural societies

"The tall dancer dances with slowly taken breath, in his feet lightening and on his face death"

(Cambell, J.)

The focus of this paper will be on the Irish diaspora and the promotion of Irish dance as an identity marker for the Irish abroad. Two Irish dance genres will be examined, namely *ceili* dancing, and Irish traditional step-dance.

Established by the Gaelic League, for the first time in London in 1897, the *ceili* event provided an Irish dance context for the Irish in London, thus allowing them a means by which they could express their social cohesion and Irish identity. For this purpose, particular participatory Irish dances were selected, popularised, and institutionalised. This paper will argue that in promoting and

maintaining a particular group of dances, other regional dances were marginalised.

Furthermore, the Irish step-dance tradition in the early decades of the twentieth century was institutionalised, and assisted in promoting a cultural national identity. The paper will discuss this and the uniformity in style of step-dancing which consequently developed, together with a further marginalisation in regional styles of Irish traditional step-dance.

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GARAJ, BERNARD

The changes of the repertory in the ensemble folk music in Slovakia

Nach dem Umbruchsjahre 1989 haben sich in der Slowakei neue Editions-möglichkeiten geöffnet. Besonders beliebt sind vor allem zahlreiche Kassetten mit Volksliedern in der Wiedergabe von Unterhaltungsmusikkapellen unter Verwendung moderner Instrumente - Synthesiser, Gitarre, Bassgitarre usw. Das Ziel des Beitrages besteht darin, zu erklären, wie sich der grosse kommerzielle Erfolg von erwähnten Kapellen in der traditionellen slowakischen Volksmusik widerspiegelt.

Alle Veränderungen möchte ich durch die lebendigen und höchst aktuellen Spielgelegenheiten dokumentieren, d.h. Hochzeiten, dörfliche Tanzunterhaltungen, Faschingsrundgänge, nicht also durch die organisierten Veranstaltungen wie z.B. Folklorfestivale sind. Ich möchte dabei Beispiele aus den eigenartigsten Regionen der Slowakei präsentieren und verschiedene Typen von Volksmusikkapellen vorstellen - Streichmusikkapellen, Zimbelkapellen sowie Blasmusikkapellen. Mit einem besonderen Akzent möchte ich darauf zeigen, wie sich die Struktur des gegenwärtigen Liedrepertoires ändert, das man heute in 3 Schichten teilen kann:

- das örtliche traditionelle Repertoire
- das regionale traditionelle Repertoire
- das überregionale, bzw. gesamtslowakische Repertoire

Es zeigt sich, dass sogar in den eigenartigsten Regionen der Slowakei grosse Veränderungen des Repertoires zu sehen sind. Einerseits reduziert sich das örtliche und regionale Repertoire, andererseits wächst die Beliebtheit des gesamt-

slowakischen Repertoires, in dem die sgn. *ľudovky* - Volksschlager dominieren, d.h. allgemein bekannte komponierte, volkstümlich gewordene oder Volkswalzer und Polkas.

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GEACH, CATHERINE L.

Music therapy in war and post aggression

Throughout history, humans have created conflict. Perhaps never more so than in the twentieth century, when with the use of modern weapons we have brought so much destruction through war. Yet though we all face a responsibility for the protection of our world, we often forget the long-term effect that wars have upon individuals, communities and societies. After the guns have fallen silent and our minds are turned to other things, people emerging from war must survive the impact of violence in silence and often alone.

Music unifies people in a society, whose verbal communication has broken down. It brings greater understanding and tolerance of people from different nationalities and ethnic backgrounds. The effect of music therapy during or after war can sometimes even save lives of those suicidally inclined. Music and dance often become the key to survival, for individuals suffering from psychological disorders or post-traumatic stress, as well as for communities trying to find a foothold back into their cultural identity, after the destruction caused by aggression.

Though music therapy is a positive form of healing, music can also be used in war for negative purposes. In Cambodia music was used by the Khmer Rouge regime between 1975-1978 to portray communist ideals and to dictate to the populace the shedding of "Bright red blood" for the building of a new Kampuchea. In the war of the former Yugoslavian Republics during the 1990s, music was used to raise nationalistic sentiments and to justify ethnic cleansing.

There are countless examples from around the world of the abuse of the power of music. Therefore music as therapy perhaps seeks to re-define the role of music, creating a balance, a bridge between emotions and self-expression, and as an opening towards forgiveness, healing and re-establishment of cultur-

al identity. Additionally, it gives better understanding for those who are providing care.

In this session, the case studies of music-therapy programmes in Cambodia and Bosnia and Herzegovina will be discussed. I shall examine why music can heal, how one can develop and link increased racial and ethnic understanding through music. Giving comparisons and illustrations through my work, for the need of music as therapy and the benefits of music and dance for re-vitalizing traditional cultures in a peaceful non-threatening form.

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GIRARD, SHARON

Globalization and music of the World's cultures in education at San Francisco State University

A recent SFSU Commission of Strategic Planning is addressing the issue of internationalizing the university. Musical globalization is evident through field studies and through media flooding the U.S. In the teaching of music, professors have an obligation to teach original traditional systems as well as fusion music, jazz, popular and commercial types. It is necessary to teach traditional musics as reflective and predicative of the soul and spirit of a given people seen in their socio/cultural context.

San Francisco State University has a non-Western cross-cultural Music Arts Minor which encompasses Music, Dance, Ethnic Studies and Anthropology. The University also has a General Education Curriculum available to seniors who must (in order to graduate according to SFSU and California State law) take a G.E. cluster which contains a Cultural, Ethnic, and Social Diversity component requiring a culminating student-written document.

The cluster I have developed is "Multicultural Arts: Music, Ideas, Movement and Imagery," which contains courses from Art, Anthropology, Humanities, Dance, Music and Ethnic Studies. In new curriculum design for the revision of Music 214 "Writing About Music," (a literacy class to prepare students to pass the required Junior English Proficiency Examination), is a Community Service Curriculum Development proposal: Unesco Assn. USA:

"Multicultural Music Mentoring Internships for the International Literacy" (more information will be available by June 22, 1997).

This proposed ICTM presentation will explain how the Minor and the General Education Cluster foster education from experience which requires

- 1) multidisciplinary themes,
- 2) integration and application of knowledge,
- 3) internal cohesiveness and
- 4) consideration of cultural, ethnic, and social diversity.

The aims and purposes of these curricula will demonstrate how educational principles are implemented in the following music courses: Music of the World's Peoples; Music of the Middle East, Subcontinent India, and the Far East; Music of Latin America; and Music of the Pacific Rim. Globalization as experienced by professors and students during the past 18 years will be demonstrated, as will music of traditional systems. Curriculum policy, Guidelines and Content will be available on a handout that can be used for others' future curriculum development.

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GIURCHESCU, ANCA

Actual trends in Romanian traditional dance; From local to global and back again

In Romania, situated at the crossroad between Central and South-East Europe, over 40% of the population still lives in rural settings, where tradition and modernity coexist in a contradictory relation of interdependence. Therefore, a study of the present cultural horizon of people living in villages, of the processes of change shaping both their mentality and the social role of tradition, is of a stringant actuality.

The paper aims firstly, to present the most significant traits which characterize dance, its practice and function in rural settings, after 45 years of State Cultural Management, where traditional symbols were manipulated for political power legitimization in a well organized and all embracing system of festivals and art competitions.

After the political change in Romania (1990) which brought about a relative relaxation of political grab on the cultural life, the village communities

could freely decide upon their cultural needs and aspirations. The paper will discuss the present situation (1993-1996) regarding people's attitude towards their own tradition (in terms of dance and music), taking into consideration the inputs received from the urban milieu and those expressing the officials' view on the role traditional symbols should play both at a national and world wide scale.

From this perspective I will analyze three main trends (models) expressing the dynamic interplay between local (regional) and global (national/world wide). These models are exemplified via three case studies (peoples own opinions and critical comments are purposely elicited):

- community where changes occur within the framework of tradition;
- community where traditional and modern dancing share one, the ritual/ceremonial and the other the entertainment spheres;
- community where the traditional dance repertoire is totally submerged by modern dancing, where the process of globalization brings World Beat in focus.

The concluding inquiry on the future development of traditional dance will discuss the increased importance given by local people to stage performances, which function to rise a "revised" local dance tradition to a world wide level.

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GIURIATI, GIOVANNI

Ordering and redefining religious syncretism through music; The Khmer ceremony of *Sampeah kru thom*

Khmer musicians perform at least once a year the ceremony of *Sampeah kru thom* (Paying homage to the teachers) in order to obtain the blessing of the teachers as well as of the different divinities pertaining to the various layers of religious syncretism typical of Khmer culture and, more in general, of South-east Asia, namely animism, Hinduism and Buddhism.

By means of recited invocations and 35 pieces of *pinpeat* music that constitute the core of that repertory, the different spirits and gods are called to participate at the ceremony and give their protection to the artists. Aim of the ceremony is to receive in an ordered fashion, thus controlled, magical force and power from each of the invited divinities, each of them being *kru* (*guru*) of the artists.

Music functions as a catalyst for the redefinition (at each ceremony) of the

relationship among different layers of syncretism. Each piece serves to invite specific gods: Hindu gods, *bodhisattvas*, *komhaeng* (semidivine entities) *yeakhs* (demons) and *tevada*, local spirits very popular in Cambodia such as *neak ta*, *bray*, *kru*.

While reconfirming the core of *pinpeat* repertory (used for Palace or temple ceremonies, dance-drama and shadow theatre) the music of *sampeah kru* functions as an ordering factor in the relationship among different religious layers, favouring the merging of propitiatory forces in protecting musicians and artists. Also significant is that music carries an autonomous level of meaning, sometimes strengthening that of the text of invocations, but also often independently or complementarily adding levels of interpretation to the ceremony.

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HAID, GERLINDE

Der Umgang mit dem Buerlichen in der Tiroler Fremdenverkehrsfolklore

Tirol versteht sich als Bauernland - eine Image, das bereits im 18. Jahrhundert geprgt und gepflegt wurde. Buerliche Lebensweisen, Ansichten, Riten und Symbole finden sich in vielen Volksliedern und Volkstnzen. Mit zunehmendem Tourismus, vor allem mit dem Massentourismus, der in der Realitt die buerliche Welt zerstrt (Schipisten, Golfpltze, Hotelbauten, Parkpltze usw. vernichten Wiesen, Felder und Wlder; die Sozialstruktur wandelt sich von einer buerlichen Gesellschaft in eine Dienstleistungsgesellschaft) verschwindet aber nicht das verbale Bekenntnis zum Bauertum.

Im Gegenteil: Lieder mit buerlicher Thematik werden im Fremdenverkehr als eine Art Liedpropaganda eingesetzt. Dabei wird zunehmend weniger auf das alte Repertoire zurckgegriffen; mehr und mehr werden neue Lieder gemacht, die vorgeben, einen alten buerlichen Stil zu reprsentieren. Es ist zu untersuchen, was an buerlichen Elementen in jenen Liedern angesprochen wird, die fr die Touristen gesungen werden, wobei von den frhen Formen des Tourismus bis zum heutigen Massentourismus gewisse Wandlungen festzustellen sind.

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HARNISH, DAVID

Music, dance and ritual as identity markers among the Balinese of Lombok

The Balinese of Lombok are the former colonizers and the largest socio-religious minority group on the island. As a Hindu minority among the Islamic Sasak majority, many of their music and dance styles reflect the locale and have assimilated Sasak influences. Other traditions, particularly music and dance associated with religion, are perhaps better preserved in Lombok than they are in Bali. The Balinese, like many other migrants, have strongly held on to some traditions - particularly those associated with religion - while assimilating local influences and developing new music and dance forms which bridge their past (Bali) with their present (Lombok).

This paper explores how Balinese culture adapted to Lombok and how these migrants construct their collective identity by way of their performing and ritual arts. The performing arts and religious rituals re-create being Balinese and are the cornerstone of Balinese expression in Lombok.

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HEMETEK, URSULA

Musical identities in change; Ethnic minorities in Austria

For ethnic minorities in Austria generally their traditional music is very important as an identity marker. If we go into this topic there are to be considered certain preconditions.

1. Who are those ethnic minorities? There are the so-called autochthonous ones (6 different groups), having lived in Austria several hundreds of years. That means intensive cultural exchange between minority and majority. And there are the immigrants of the last decades of a quite different social background, generally not really integrated in Austrian society and being musically influenced by the trends of their mother country.

2. What kind of music do ethnic minorities consider as their own? In a changing society we also find changing identities of minorities. Ethnic identity is not the only important one, we have to deal with multiple identities of minor-

ity members. This also means a wide range of musical styles. Some of them can be considered to be traditional, some of them certainly not. The question out of what reasons and which styles do minorities consider to be their own music should be answered, by using examples: Bosnian music, Roma-music and music of the Burgenland Croats.

3. How do they handle music within the group, how is musical identity presented to the public? Also this question seems to be very important, because there are certainly great differences within the minority groups concerning this topic and these differences have much to do with certain regional, social and ethnic traditions.

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HEMETEK, URSULA

Round-Table "Ethnic Groups / Minorities" - Introduction

As the topic seems to be of international interest among our colleagues, I want to suggest a Round-Table discussion with those who are interested during the conference. There has been organized an international meeting on the topic in Vienna in 1994 with participants from 10 different countries. The book with the papers of this conference has been published in October 1996 (*Echoes of Diversity - Traditional Music of Ethnic Groups/Minorities*).

Throughout the world minorities and majorities form in contrast to each other. Both depend on the same imbalance of social conditions, an imbalance that accounts for many of the similarities between minorities and ethnic groups. One can choose discrimination as the common denominator for all definitional issues, because all minorities are confronted by discrimination in one form or another.

As a scholarly discipline dealing with traditional music, ethnomusicology draws upon multiple fields of research. Traditional music itself often provides a means of identity, both for the mainstream culture and for minorities. This is even more important for minorities, moreover, when they strive to distinguish themselves from the mainstream or majority. As ethnomusicologists have frequently demonstrated, traditional music has an especially distinctive role to play in the creation of identity for minorities.

As all participants of the meeting in Vienna were interested in forming a study group on the topic within the ICTM, I think this possibility should also be discussed in the Round-Table.

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HO, MEILU

'Classical' Kirtan; Music of the temple and court reconsidered

This paper discusses the musical liturgy of the 16th century Indian sect, the Pushti Marg, and proposes a re-drawing of the widely accepted boundaries between north Indian classical music and that of the spiritual traditions. In a manner matched perhaps only by the Liber Usualis of the Catholics, the Pushti Margi sect has compiled an enormous musical liturgical schedule for 365 days of the year, in itself a singular phenomenon – and probably unparalleled – amongst temple traditions in India as a whole. The songs (*kirtans*) are sung in a reflective style akin to the classical *dhruvad-dhamar*. Research on Vaishnava music, both in Indian as well as European languages, remains virgin territory, and therefore it has not been possible to examine what I would argue is the tangible historical relationship between these little-known (but important) Hindu temple musics and the more visible, classical tradition patronized by Moghul courts in the past. Overtly religious music has not, in traditional South Asian musicological historiography, been considered a part of the classical tradition.

In reality, the Vaishnava theme of Lord Krishna, and along with it the Braj language (acknowledged as classical Hindi par excellence) has come to comprise the bulk of compositions in the Indian classical vocal tradition in the modern times. Ignoring this fact, writings on north Indian classical music have tended to portray it as largely an outgrowth of Moghul court culture from the 15th century onwards, until the courts were dismantled by the British. While this perspective is accurate to some extent, and has become "fact" in the literature, based on my own work, I would suggest that such a historiography is somewhat skewed.

Given the musically stylistic similarity between the classical and the devotional traditions, the preeminence of Braj language in the repertoire, the dominance of the Krishna theme in classical forms, and given the disputed history of modern Indian classical music since the 17th century, is it possible that this temple style is the closest we have to a music that may be called the legacy of the 16th-17th centuries? In fact, classical musicians have sung compositions which, I have found, were composed by the singer-saints of the Vaishnava sects, and in particular the Pushti Marg tradition. However, this is a subtle discovery, since the repertoire of this sect has been unstudied, thus making comparative work difficult.

The potential significance a contribution, such as my study, might have on the rewriting of the history of Indian music is immense. This paper on an influential Hindu temple tradition offers fascinating material which promises to contribute new information to musicology and also to South Asian studies as a whole.

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IYER, ALESSANDRA

Archaeology of dance in Java; Interpreting and reconstructing the past

My starting point is a concept of reconstruction broader than that normally used in dance research. I work with reconstruction in relation to dance styles and techniques of body manipulation one used in a performance context but now obsolete.

Reconstruction is an interpretative act and for wide acceptance and credibility it requires the allmark of authenticity. Recent research trends in the field of archaeology and highlighted the ambiguous nature of a notion of reconstruction based on concepts of absolute objectivity, re-evaluating subjectivity of interpretation.

The data is a "network of resistance" against which the act of interpretation is measured. Methodology becomes crucial. The relationship of the interpretation (and interpreter) with the "network of resistance" is defined by the refinement and contextual sensitivity/appropriateness of the methodology. This will also define authenticity.

Within this framework, is sculptural/pictorial evidence admissible as a methodological tool for reconstructing a dance style? Opinion is divided. There are those who are prepared to consider iconography as reliable evidence and those who are not. The latter seem to be caught upon a way of thinking which automatically privileges and bestows authenticity to the written text alone.

The specific case study presented will be my recent investigation of some dance reliefs from Central Java, whose dance movement context have identified and practically reconstructed using a model based on an obsolete dance technique of body manipulation, whose practice seems to have been linked with Saivism and its growth. The proposed paper is not however concerned with the

reconstruction alone. There are other issues worth exploring. What happens when a dance reconstruction (say, a style or a specific work) is accepted as authentic? What is the actual relationship between reconstruction and contemporary large practice? Is reconstruction to be seen only as a tool for preservation?

I would question the notion of preservation of a conflict-free heritage in constant need of being preserved. Reconstruction cannot and should not exist only as revival of a petrified heritage in the name of preservation of antiquity and authenticity of tradition. Rather, it should strive for recognition of its independent status from tradition and heritage, as a form of intellectual enquiry inscribed in the present.

In this paper I will:

1. argue for a dynamic, context-bound, definition of authenticity
2. argue for a context-bound reliability of iconographic evidence as a methodological tool for reconstructing dance movements
3. present a recent interpretation of the relationship between iconographic data and reconstruction
4. conclude by questioning the relationship between reconstruction, heritage and preservation.

Slides will be used as illustrative material for point 3, together with short movement demonstrations.

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JURKOVÁ, ZUZANA

Der Unterricht in fremden Musikkulturen in der Tschechischen Republik

Der Unterricht in der Musikethnologie hängt offensichtlich überall mit dem Interesse an andersartigen Musikkulturen zusammen; es war dem so auch in der Tschechischen Republik. Musikethnologische Bestrebungen, die man vor allem als "true understanding of another music" (P. Bohlman) auffassen könnte, reflektierten im tschechischen Kontext sehr überzeugend die jeweils aktuelle gesellschaftliche Atmosphäre. Aus der Zeit der ersten Republik (1918-1938), die durch die Offenheit und Toleranz charakterisiert wurde, sind einige Sammlungen von Tonaufnahmen der aussereuropäischen Musik überliefert, die ein überdurchschnittliches Interesse und auch Kenntnisse dieser Musik bei bedeutenden Vertretern der tschechischen Kultur belegen. Gründliche Kenntnisse der

orientalischen Musik besass der namentlich durch seine Vierteltonkompositionen berühmte Komponist Alois Hába (1893-1973). Er machte auch als erster seine Schüler in der Kompositionsklasse am Konservatorium in Prag mit fremden, vor allem orientalischen Musikkulturen systematisch bekannt. Einer dieser Studenten war auch der später bedeutende Komponist Miloslav Kabeláč (1908-1979), der 30 Jahre später, in den 1960er Jahren, d.h. der Zeit der gesellschaftlichen und politischen Lockerung, zum Vorsitzenden der Kommission für die Erforschung der orientalischen Musik wurde. In der Zeitspanne zwischen den Weltkriegen lebte und studierte in der Tschechoslowakei auch der später berühmt gewordene Musikethnologe Walter Kaufmann (1907-1984).

Mit der Verwandlung der politischen Situation nach dem Krieg hängen im Bereich der Musikethnologie zwei neue Züge zusammen: Auf der offiziellen Ebene verschwand die Musikethnologie im ursprünglichen (künstlerischen) Sinne, und der Begriff "Ethnomusikologie" wurde von der musikalischen Volkskunde besetzt. (So entstand der Schein, dass dieses Fach existiert, obwohl sein Gegenstand nicht "fremde", sondern im Gegenteil "eigene" Musik war.) Eine Ausnahme bildete seit den 1960er Jahren der Unterricht im Fach "Volkskunstschaffen" (später "Ethnomusikologie") an der Akademie der Künste in Prag. Dieser Unterricht wurde von Josef Stanislav (1899-1971) gegeben, der sich u.a. auch für die afrikanische Musik interessierte, an der vor allem deren "fortschrittliche", ideologisch interpretierte soziologische Gesichtspunkte betonte. An anderen Musikhochschulen, vor allem Universitäten, findet man zwar in den 1970er und 1980er Jahren in Vorlesungsverzeichnissen das Fach "Ethnomusikologie", aber seine Bedeutung ist stets "musikalische Volkskunde".

Erst nach 1990 hat sich die Situation verändert. Mit fremden Musikkulturen werden in der "Einführung in der Musikethnologie" Studenten regelmässig an der Karlsuniversität Prag (Jurková), Masaryk-Universität Brunn (Holý) und der Akademie der Künste Prag (Matoušek), und unregelmässig auch an anderen Universitäten bekannt gemacht. An der Vorlesungen sind auch Studenten der Orientalistik und anderer Fächer interessiert. Im vorigen Jahr wurde zum erstenmal die Einführung in die Musikethnologie auch für die Studenten der Musikwissenschaft an der Karlsuniversität realisiert, es erschien das Lehrbuch *Kapitel aus der aussereuropäischen Musik* und für das Schuljahr 1997-98 wird mit einem musikethnologischen Seminar für Fortgeschrittene gerechnet. Eine attraktive Ergänzung der Vorlesungen ist eine Übung im Spiel im japanischen Gamelan:

Bohlman, Philip: "Representation and Cultural Critique" in *Comparative Musicology and Anthropology of Music*, (ed. B. Nettle and P. Bohlman), Chicago 1991, s. 136 (*true understanding of non-Western music*.)

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KARAKULOV, BULAT

Universal classification of the melodic elements

As a melodic element we accept not really moving soundstages, but relations between them. System making changes between two neighboring soundlots happens according to the soundheight and rhythmic parameters. If we could look at the theoretical possibility of these changes we can discover that melodic elements strictly divide into 9 grades; each has its internal content and brings certain functions in organization of the melodic structure:

1 grade - repetition of the same soundstage with constant rhythm. Usage under the movement with inertia, because it doesn't have internal power;

2 grade - conversion of the low soundstage to the more high sound stage. Under the repetition of the rhythm length. Makes tension only on soundheight parameter;

3 grade - conversion of the high sound stage to more low. Makes discharge only on soundheight parameter;

4 grade - conversion of the big rhythm length to small one with saving of the soundstage. Makes tension only on rhythmic parameter;

5 grade - conversion of the small rhythm length to a big one. Makes discharge only on rhythmic parameter;

6 grade - simultaneous conversion low soundstage to more high and with big rhythm length in more small. Makes double, i.e. melodic tension;

7 grade - simultaneous conversion of the high soundstage to more low and small rhythm to more big. Makes melodic discharge;

8 grade - melodic element with antidirection of the composing power of it, i.e. internally contradictory element, where tension on soundheight parameter (conversion from low soundheight stage to more high) withstand to discharge on rhythmic parameter (conversion from small rhythm to more big);

9 grade - antipode to grade 8., when internal melodic contradiction composes from discharge on soundheight parameter and making tension on the rhythmic parameter.

We hope that presented classification of the melodic elements will help to the improvement of the methodology of the melodic forms analytic explorations independently from simplicity or complexity of its internal organization.

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KARASTOYANOVA, YANA

Changes of certain song categories as exemplified by folk songs from southwest Bulgaria

This paper deals with the change of function, the disappearing and interlocking of song categories within a tradition folk music. As already known this last one is a tradition constantly shaped by social settings. To what extent and in what way do these influence the folk songs from Southwest Bulgaria, are questions which this work is based on. Decisive in this respect are many factors grouped here into two social spheres:

a) socio-economic

b) socio-cultural

Under the first sphere falls a survey of the daily working life of the singers and the economic situation in Bulgaria, that is before and after the change of power in 1989 respectively. Under the second type of influential factors the maintenance of culture (mass-media, festivals etc.) has been entered.

The inventory of folk songs material which is also chronologically organised, citing one- and two-voiced women and men songs, with or without instrumental accompaniment. For the purposes of this paper, use has been made of computer analysis, realized in the workstation for digital treating of acoustic sounds S_TOOLS in the Musikology Institute of Vienna.

Finally, by a discussion on the song categories in the present, or rather by the confrontation of "old" vs. "new", this study attempts among other things to throw light on general development tendencies within the treated song tradition.

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KILICHIAN, NAIRA

The reflection of political ideology in Armenian dances

After the Soviet power establishment in Armenia the folk dance changed. The political ideology began to dominate the cultural atmosphere. The result of this is the organization of competitions, festivals of folk art and the forming of the movement for amateur art.

After the beginning of that period peasant societies' groups were shown authentic patterns, which were gradually changed according to the ideological program. Peasant societies' groups began to present urban folklore instead of the local patterns. A new genre of dance was created under the influence of urban folklore. It has the following characteristics:

1. The reflection of important and memorable events;
2. The creation of parody in well-known motifs;
3. The mass culture;
4. The political symbolics;
5. Internationalism.

Some of these characteristics are still present in contemporary society.

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KREKOVIČOVÁ, EVA

Ethnocentrism and folklore in the identification processes (on the example of Slovak folklore)

Slovakia has always been (except of the fascist Slovak State in 1939-1945 years and of the Slovak Republic, which has been founded in 1993 by the split of Czechoslovakia) a part of multi-national state formations. In the same time, the Slovak territory itself is typical by the fact, that besides the majority Slovak population, more nations and ethnic groups live together there (Hungarians, Romanies, Jews, Germans, Croatians, Ruthenians, Ukrainians). From the confessional composition point of view, we can talk about the six confessions. This fact finds its specific reflection in the character of folklore of this territory, in the ways of its presentation in specific historical periods and political regimes, as well as in its specific character:

1. of the ethnocentrism (a weakened reflection of the picture of "our self" in "the others", what is typical for the Slovak folklore),

2. in the fact, that Slovak folklore, but also a folklore of minorities in Slovakia, used to be often outwardly presented as an ethno-identification phenomenon. However, this way of presentation (in variety of forms mainly of a scene folklorism) often served as a mean of hiding of a non-performance of the ethnic ambitions and interests of the given ethnic in other, more important fields (non-existence of the own State of Slovaks, etc.)

3. Creation of a symbolics of "Slovakism", based on the idea of the "plebeian origin" of Slovak culture (Slovak as a shepherd, a national hero - a forest robber Juraj Jánošík, etc.). The important role was here played by an aspect of folklorism.

4. Meaning of the word "folklore" in the language of journalists and politicians after 1989. This term has been getting, in relation to understanding of "folklore" as of something lifeless, as of the theatre for masses, an unambiguously pejorative axiological loading. It concerns mainly a word connection the "political folklore". It is an expression of the attitude of specific level of intellectuals towards the folklore as a "wrong" or "unneeded" ethno-identification phenomenon. Recently, we can find this way of using of the term "folklore" also in Bohemia and sporadically also in Poland.

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KUSIC, DANE

Beyond the archive; Musically experiencing islam in Turkey as bodily practice and ritual

In the Western scholarly output, which became known as Orientalism, Islam has been represented, written down, archived, and often literarily invented exclusively through its orthodox version propounded by local religious establishments and accepted by Western scholars. This monopolistic picture of Islam, explicit and monistic, did not allow for other meanings to be inscribed as other possibilities, other discourses in the multiplicity of discourses about Islam. Regarding art, we have been taught that Islam forbids music, a statement which runs counter to the actual practice and everyday reality in Muslim cultures and societies, from Indonesia to Morocco, and beyond, across the oceans.

In this paper I emphasize that Islam is not only a theological doctrine based on a set of dogmas, beliefs, and exclusive rules, but also a practice on which

these prescribed rules and beliefs rest and become inclusively actual. Ethnomusicological as well as anthropological understanding of Islam requires a change of approach. The knowledge of Islam as practice and religio-socio-cultural performance needs fuller historical understanding of diachronic processes that influenced, shaped and conditioned the contemporary state and present actuality of Islam as practice. In order to show how this historical-temporal and geographic-spatial conditioning of practice can be traced in contemporary Muslim lives, I focus on the performance of the Muslim ritual worship, *namaz*, and specifically on one of its types, the *Teravih Namazi*, ritual worship performed during the nights of the month of *Ramazan*, in the Beyazit Mosque and the *Cerrahi Tekkesi* (dervish lodge of the *Cerrahi* order), in Istanbul.

I therefore approach musical aspects in the Muslim ritual worship in Turkey as experience and practice, and I position myself as one of the protagonists in the enactment of ritual as part of everyday life. Thus, instead of observing Islam in Turkey from the Orientalist "vantage point," I am looking at it from the "inside," from the perspective of my body as a repository of experiences that occurred at a certain time at a certain place in Istanbul. Instead of recording practice as it displays itself before my very eyes, and instead of archiving its literary and mnemonic traces, I offer a discourse which is not exclusively based on mental understanding, inside of my memory or the memory of other Muslims, but rather a discourse conditioned by bodily experience.

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KUUTMA, KRISTIN

Song festivals as a manifestation of identity; The Estonian experience

In the contemporary Estonian context rather a characteristic phenomena are multiple festivals where the mobilizing mechanism permeating the events and coordinating the emotions of the participants is mostly singing, but also dance and music. A festival performance serves the purpose of the articulation of the group's heritage, it is a communicative situation actively engaging participants, presenting a combination of participation and performance in a public context.

Singing is a cultural expression, reflecting the complementary changes of

the socio-cultural context. This observable phenomenon of uttering political ideas and aesthetic images with musical modulations of the voice continues to be a significant mechanism, which affects social behaviour. A song festival as cultural performance provides the scenery for manifestations of cultural identity.

The current contribution analyses three types of song festivals: (1) the national song festival, that is the most conspicuous and massive manifestation of Estonian identity; (2) a village community song festival, adopted by the Setu ethnic group; (3) the Slavic song and dance festival, adopted by the Russian, Ukraine and Byelorussian communities of Estonia.

In the modern urban experience folklore is no longer limited to oral tradition, and it appears in contexts to which it originally did not belong. The present day concept of folklore at festivals is often perceived as ancient songs, music and dances staged on an arena for a passive audience. Members of the society strive to restore and maintain tradition in new rituals, displays, and in diverse forms of entertainment or in the revival of old ones. Current festivals comprise newly contextualized pieces of tradition. Festival traditions are symbolically reinvented in an ongoing present as a cultural construct.

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LALENDLE, LUVUYO LUMKILE

Affirmative musical politics for better or worse; A choice for the peasant societies of the Northern Province in South Africa

In this essay I shall introduce the relevance of music and Dance in the lives of three ethnic groups in the Northern Province of South Africa. It will be important for me to discuss the place of two dance forms in the agricultural cycle of these communities. (Tshilimo- in Tshivenda).

The current practices will be contrasted with the former practices in order to ascertain how their cultural practices have been transformed over the years. It will be necessary for me to explore the influence of the current national Arts legislations on the music and dances patterns of these communities.

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LANGE, BARBARA ROSE

Rom (Gypsy) political consciousness in the vernacular; Versions and variants of the Hungarian *ciganyhymnusz* (Gypsy anthem)

This paper will analyze the variation process as exhibited in one of the songs most widely known and performed by Hungarian Roma (Gypsies) today. The music of Roma in Hungary currently reflects a creative tension between localized, vernacular orientation and the need to exert influence at the national level. On the one hand, Roma perpetuate traditional melodies and song text formulae at the family or neighborhood level, while the newer repertoires of several Rom performing groups with national and international reputations are also generally known.

The Rom intelligentsia, involved in the arrangement and adaptation of traditional song texts and melodies, have effected a mobilizing consciousness which stresses both the outcast social position of Roma and their cultural uniqueness. Roma at the local level have been receptive to these ideas, as is exhibited by the rapid spread and wide adoption of a local dialect song they term the Gypsy "anthem."

Roma also reinterpret in a vernacular fashion by spontaneously applying the term "anthem," and by creating variants on this song. These variants exhibit formal consistency, favor portions of the song lyrics which resemble traditional textual formulae, and make analogy with Christian and Hungarian themes of the outcast. Performance variations also imply that some Rom interpret the generalized sensibilities in the song as a feature of pop culture, as well as of political mobilization. A methodological implication for the study of variation is to identify the conceptual basis for stylistic changes.

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LIU HONG

The transformation of traditional folklore music in contemporary China

Within the past twenty years, China has been undergoing rapid changes in political, economic and societal areas. The traditional customs that have been a

part of China's rich culture are also transforming. Folklore music has been a central part of many Chinese customs throughout history. Traditionally, folklore music in China was directly linked to the daily activities of a largely peasant population. For example, folklore music was a central part of labor work, traditional festivals and wedding ceremonies, to name a few. With the beginning of the post-Mao era, however, these customs have been transforming. With the transformation of customs, many forms of folklore music are either changing or disappearing all together.

This paper will examine various types of folklore music and how this music was a major part of traditional Chinese society. Changes in contemporary Chinese society will then be discussed to demonstrate the rapid disappearance of many traditional customs. As a result, the transformation and/or disappearance of folklore music will be shown to have resulted from the changes in contemporary China. Furthermore, new mediums of popular entertainment such as television and karaoke will be discussed briefly, as they are becoming an important part of daily life as well as festivals and are therefore replacing traditional folklore music that was once a part of daily life in China.

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LUCAS, MARIA ELIZABETH

Musical and social agencies in the negotiation between popular and traditional song repertoires

This paper proposes to discuss the dialectics of "traditionalization" of pop music and the "popization" of traditional music from the perspective of social agency (the role of music creators) rather than that of social structure alone (e.g. the macro determination of music industry). It deals with the dynamic character of human choice and action imprinted in the way that music practitioners take decisions, change positions, and place themselves in the interpretation of social life.

The ethnographic and music materials which support this analysis are a kind of follow up to my fieldwork conducted between 1985-1988 among the participants of the Gaucho Nativist movement in Southern Brazil. Briefly described, this is a revivalist movement grounded on social and symbolic expressions created around pastoralism and the Gaucho-cowboy culture of South America southern

plains. One of the backbones of this movement is represented by the festivals/song competitions of "musica nativa", spread all over the region since 1970.

Ten years ago, the wide social response to these festivals placed music creation as a crucial issue to debate questions of preservation/loss of tradition versus innovation/transformation of a regional identity within the encompassing Brazilian society. As it is today, discourse on music making as much as the social practices of song creation, performance, and consumption of regional music have lost the confrontational character of previous years.

In this context, this shift suggests that the discourses on tradition (vernacular culture) and innovation (pop culture) became strategies deployed by musicians to cross locality and reach artistic recognition by virtues of succeeding in the national/international music market through the appeals of world music/world beat. In this way two scenarios are simultaneously present; one is given by those musicians who negotiate representations of traditionality in their repertoires without altering the essence of musical content and the other, by those who favor the interplay of local/pop music idioms inserted in parameters such as instrumental timbre/ rhythm/ melodic syntaxes/ arrangements/ intonational patterns/ vocal styles.

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LUO MING HUI

Sacred and secular boundaries in Taoist ritual music of the Bai nationality in Jianchuan

The Bai ethnic group in the southwestern China has a long history and many different musical traditions. Musicologists and theorists in Chinese have divided these musical genres into distinctive categories, namely, folksong, singing narratives, musical theatrical type, dance and instrumental music. By and large, such categorization works fine with most of the folk music among the Bai people. However problems may arise when we try to pigeon-hole the various musical genres practiced in the Taoist rituals the Bai people living in Jianchuan country.

These Taoist-affiliated musical genres include the Taoist chanting, Dongjing music, fixed-tunes from Han Chinese music, Buddhist chanting, and the *chuichui qiang* of the Jiangchuan-Bai people. Except for the Taoist chanting,

and these genres, each with its own performing style and usage, are essential the folk music practical in other contexts. However when these folk music genres are practices in Taoist rituals, the uses and functions (Merriam) of these genres differ. Under such circumstances, should these folk music genres be categorized the same way as those of the Bai people living in other places, or be considered as organic components of Taoist ritual rather than distinct categories? My study tries to investigate the issues concerning the application of musical categorization on the genres that serve more than one single social occasion and bear multiple functions in a community.

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MANERS, LYNN

'Peasant' dances and political ideology; Lessons from Bosnia and Herzegovina

Over three decades ago Felix Hoerburger published two short articles in which he established what he called "the first and second existences of folk dance" Hoerburger's first existence were what we might call folk dances in their original context. His second existence were dances which had been abstracted from that original context and moved to new performance environments.

In this paper, I examine this second existence with a particular view to the relationship between folk dances and the political economy of the modern state. In this instance, the state in question is that of former Yugoslavia (1943-1992) and modern Bosnia and Herzegovina (1992-present). Utilizing perspectives drawn from aesthetic anthropology and commodity theory, I review the ways in which these types of cultural performances are recontextualized from their 'peasant' origins and brought into service to the state. As part of a state sponsored folklore system, they become part of the larger symbolic domain of the state. In the case of Bosnia and Herzegovina, folk dance, intended to show the unity of the Yugoslav peoples on the stage, became susceptible to re-interpretation and reintegration into the symbol systems of ethno-nationalism. This is quite clear, not just in contemporary reactions to the stage performance of folk dances, but also in the current repertoires of folklore companies in Bosnia and Herzegovina and indeed, in all of former Yugoslavia and other countries of the Balkans as well.

It will also be suggested that examples of a similar process occurring are visible in non-European dance contexts, such as competing groups of Tibetan dancers currently on tour in the U.S. and Europe.

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MAO JI-ZENG

Bo-Xie, a form of ancient soldier song and dance still alive in the Tibetan country

Bo-Xie, a kind of ancient soldier song and dance is still popular round in the country of Shan-Nan Region of Tibet. Tibetan scholars unanimously think that such song and dance already existed during Sonzanganbu Period (AC 617-650). In other words, it has had a history of at least 1300 years.

We made an investigation on such form of song and dance. The performance of Bo-Xie has been transmitted from generation to generation. In the old time, the local government ordered them to be performed as an artistic assignment (i.e. a way of paying the tax to the local government by the performance). The words and melody of Bo-Xie could not be changed at will. The songs use only one note with occasional dominant or subdominant, however all in the decorative nature. I call it "Single Note Series Intonation" song which has not been found in traditional music of any other Chinese nationality. The singing is characterised by distinct feature style and almost roars with strong throat voice hence presenting a force of one and unique flavour. In the ancient time, when the army went out to battle or returned triumphantly the Bo-Xie had to be performed for boasting morale and wishing or celebrating victory. So it played the roles of inspiration as well as sacrificial symbolical significance.

From all the findings of textual research, Bo-Xie does have a fairly long history indeed. It is a very rare phenomenon that such a long traditional music has been preserved up to date.

The paper gives a detailed description of the history, present status, form of performances, musical features and content as well as artistic functions of Bo-Xie. Audio recordings of this unique music and photos of the performance will also be presented.

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MARTÍ, JOSEP

Are our multicultural musical practices a Trojan horse for ethnocracy?

The current phenomena of globalization and human migrations are the reason for the interest of social research in the problem of Cultures in Contact. Musicology, especially the branch most influenced by cultural anthropology, can not ignore this question. Many studies about music and ethnicity have shown the capacity of music for social articulation and ethnic identification. This fact can not be obviated by the study of pluriculturalism, in the form in which this phenomenon appears in contemporary society.

We speak today of "multiculturalism", a concept which implies the ideal of harmonious coexistence between different cultures, and, as already known, music plays an important role in this social debate. But today we are also well aware of the socially subjective meaning of the concepts "culture" and "musical culture", concepts which are never socially neutral. If these concepts are important for supporting the strong ethnocentric character of our societies, and if the term multiculturalism is based on an idea of culture which is much more than a simple anthropological technical term, we can consider that through our musical practices within the multiculturalism-scene we can reenforce the ethnocentric reality of our world.

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METIL, ROBERT

The Carpatho-Rusyn singing culture of the Presov region; A film presentation on 1996 fieldwork

I propose to show and comment upon a fourteen-minute film on the contemporary traditional singing culture of the Carpatho-Rusyn minority of Eastern Slovakia. In 1996 I conducted fieldwork as an IREX individual advanced research scholar affiliated with Safarik University in Presov.

Throughout most of the socialist period self-identification as "Rusyn" was officially unrecognized, and Rusyn traditional performing arts collectives, fes-

tivals, and publications were carried forth under the auspices of the Ukrainophile organization KSUT (today known as ZRUSR).

Since the Velvet Revolution, a Rusynophile orientation has returned, represented by the organization Rusynska Obroda (Rusyn Renaissance). A polemic has emerged between Rusynophiles and Ukrainophiles, both of whom use traditional song performance as a rallying point for their causes.

My film documents Rusyn singing culture in a variety of public and private contexts. It highlights the activities of Ukrainophile and Rusynophile cultural activists and performers, including musical activities surrounding the "Maison de Pey" congress of European Minorities that took place in Presov and near Medzilaborce in August, 1996. In addition, my film includes footage of non-aligned students and children, including Rusyn University student celebrations in Presov, a wedding in Medzilaborce, and other examples.

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MICHALOVIČ, PETER

Die traditionelle Musikkultur im mährisch-österreichischen und slowakischen Grenzbereich

Die traditionelle Musikkultur bildet in der Slowakei ein relativ homogene Einheit. Vereinfacht ausgedrückt: im Westen ist sie zu Österreich durch den March-Fluss begrenzt, bzw. mit Südmähren durch die tschechische Grenze, die zugleich der Grenzbereich der Zahorie Region bildet. Hinter dieser Grenze gibt es eine Reihe von Musikphänomenen die die charakteristischen Kennzeichen der slowakischen traditionellen Musikkultur besitzen.

Einer der wichtige grossräumigen Merkmale der slowakischen Musikfolklore sind die älteren Drehtänze, die wir in den südmährischen Regionen vorfinden und historische Belege weisen sie auch in der niederösterreichischen Dörfern nach. Aus dem vorigen Jahrhundert stammt auch die Aufzeichnung der instrumentalen Musik aus dem österreichischen Dorf Ranšpurk (Rabensburg), das eine Repertoire slowakisch-mährischen Ursprungs repräsentiert. Die gegenseitige Beeinflussung der benachbarten Musikkulturen können wir bis heute in der spezifischen Zusammensetzung des Musikdialektes aus dem Zahorie erkennen. Im Beitrag werden weitere Musik- und Tanzbeziehungen (Tanztypus, Brauchtum, Funktion, Musikstruktur) einer vergleichenden Untersuchung unterzogen.

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MICHEL, ANDREAS

Griffbrettlose, industriell gefertigte Zithern; Entstehungsbedingungen und Folgen für das usuelle Musizieren

Seit etwa 1885 werden in Deutschland, den U.S.A., der Schweiz und anderen Ländern griffbrettlose Zithern von der Musikinstrumentenindustrie weltweit vertrieben. Unter dem Namen "Guitar-Zither", "Autoharp", "Violinzither", "Mandolinette-Zither", "Pianochordia" etc. fanden sie bis 1940 und darüber hinaus eine quantitativ außerordentlich große Verbreitung.

Die für den Laien - den Amateur und Notenunkundigen - gedachten Instrumente sollten eine neue Form von Volksmusik bedienen und hatten ein auf kommerzieller Basis ausgearbeitetes Distributions- und Rezeptionskonzept. Dieses bewegte sich im Spannungsfeld zwischen tradierten bürgerlichen Formen der Musikdidaktik und rezenten Formen der Volksmusikpraxis.

Der Inhalt des Vortrages umfaßt:

- Entstehungsgeschichte und Typenvielfalt der griffbrettlosen Zithern;
- didaktische Grundlagen und spezifische Notationssysteme;
- Spielpraxis (Live-Demonstration: Lorenz Mühlemann);
- soziokulturelle Beziehungen.

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MIKUŠOVÁ, LÝDIA

Computergestützte Klassifikationsstrategien in der ethnomusikologischen Forschung

Die Analyse, die Klassifikation und Systematisierung des Volksliedes arbeiteten beinahe ein Jahrhundert mit manuellen und, mental bedingten Identifikations- und Vergleichssystemen. In den 60er Jahre eröffnete die Computeranwendung neue Möglichkeiten. Die ihr vorausgehende Lochkarten-

technik hatte die multidimensionale und mehrparametrale Auswertung der bestehenden ethnomusikologischen Lied- und Musikbestände wesentlich erleichtert und beschleunigt (Elscheková 1978). Sie ermöglichte die einfachen Kataloge durch anspruchsvollere gedruckte Kataloge und Abfragensstrategien von gespeicherten Daten zu ersetzen, die durch die Computeranwendung wesentlich erleichtert und komplexer wurden. Die Zeit der PCs, die in den 80er Jahren eingeleitet wurde, führte zum Entwurf von unterschiedlichen Aufarbeitungssystemen. Diese bezogen sich auf:

a) grosse Archivbestände von Institutionen;

b) die Vorbereitung umfangreicherer Editionsprojekte (etwa die Ausgabe einer Monographie über die Volksmusik der Zentralslowakei). Beide Projekte blieben auf der Grundlage der Eingabe von Analysedaten in die Speicher, mit Hilfe bekannter Datenbasen aber auch besonders für ethnomusikologische Zwecke entworfene Systeme (Essen, Budapest, Bukarest u.a.).

Diese Systeme konzentrierten sich vorerst auf eine umfangreiche Datei von Identifikations- und Begleitdaten, die als Provenienzdaten unterschiedlichen Umfang bezeichnet werden können. Die eigentliche Text- und Musikanalyse wurde auf einige wesentliche tonale, tonartliche, melodische, tektonische, metrisch-rhythmische und thematische Angaben begrenzt.

Was heute bei der Nutzung von Archivkatalogen als wesentlich erscheint ist die schnelle Überschaubarkeit und Zusammenstellung von struktur- und stilnahen Daten. Sie alle erfordern auch heute noch eine Beschränkung auf Daten über die Lieder oder die Musik und enthalten aber noch immer nicht genügend Informationen darüber ob eine Struktur als identisch oder ähnlich zu werten ist. Auch die heutige Computerkataloge enthalten keine kompletten Materialstrukturen, so, dass noch immer auf die eigentlichen Archivbestände zwecks Vergleichs zurückgegriffen werden muss.

Der Beitrag wird auf Aufarbeitungstypen aus den letzten 20 Jahren hinweisen, die in der Ethnomusikologischen Abteilung des Instituts für Musikwissenschaft der Slowakischen Akademie angewandt wurden. Der Beitrag wird kurz auch auf die neuen Transformationsformen hinweisen, die eine komplette Übertragung der Archivbestände durch ihre Digitalisierung ermöglichen, wodurch eine grundsätzlich neue Lösung der Katalogisierungsarbeit erreicht werden kann.

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MILLER, JO

Challenges in the teaching of traditional music at the Royal Scottish Academy of Music and Drama, Scotland

In the current debate on the teaching of 'World Music' in Education, there has been little consideration of incorporating teaching the music of local culture, and how this should happen. Addressing this question raises complex issues.

This paper examines these issues in the light of developments at the RSAMD, Glasgow, Scotland, where a BA (Scottish Music) degree was launched in 1996. It describes the consultation process which took place with the wider Scottish musical community on the nature of the course, and the direct involvement of the community through topics such as fieldwork and work placements for students.

I will reflect on the challenges this Scottish Conservatoire has faced in establishing a training for Scottish traditional musicians. What are the political implications of such a move at a time when Scotland is seeking a measure of political independence from the UK? How does the course provide a springboard for the study of the music of other cultures? What are the educational implications for primary and secondary schools? Most crucially, what are the musical and cultural implications of taking traditional musicians from their own communities and educating them to perform, teach and analyse their tradition? The BA (Scottish Music) embraces a training in performance and the historical, critical and analytical perspective needed to understand and interpret the role of traditional music in Scottish culture at the end of the 20th century. My paper will summarise one institution's response to these challenge and how the content and teaching methods reflect this.

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MOISALA, PIRKKO AND DIAMOND, BEVERLY **Music in the re-construction of identities in national contexts;** **Theories of travel and localization in dialogue**

Within two national contexts, Finland and Canada, these two interconnected papers attempt to contest "official" views of national music identity by arguing for representational strategies which more adequately reflect the diversity

of contemporary society in those nations. In part one, we will briefly review several major publication initiatives (e.g., in Finland, a recent 4-volume series of books recording the history of Finnish music, the Finnish Music Quarterly, the journal of the Finnish Music Information Centre and publications of the Finnish Society of Literature, in Canada, the Encyclopedia of Music in Canada, Centrediscs recordings of the Canadian Music Centre, anthologies such as the Canadian Broadcasting Corporation's Anthology of Canadian Music or the more recent Here and Now anthology) encouraged by state institutions, on the music of each nation.

In part two, we will describe ethnomusiological projects which we are currently directing in each country: the Canadian Musical Pathways Project and the Role of Music in the Construction of Identities in Finland. While the aims and methods of each project differ to some extent, both proceed from the assumptions that the musical diversity of these countries has not been adequately represented in earlier accounts. Specifically, diversity within specific ethnocultural communities and interaction among them have been neglected. Further, it is suggested that contemporary theories of localization (e.g., Bhabha 1990), traveling cultures (e.g., Clifford, 1992; Caplan 1996) and diasporic communities (e.g., Chow 1993) offer some tools for refiguring musical identities but, at the same time, introduce new distortions.

The Finnish project explores the dynamics between what is called a "modern" and "post-modern" conceptualization of identity in relation to the musical lives of people living in Finland. The research acknowledges the need to "decenter" the analysis of identity in relation to music.

The Canadian project suggests that current emphases on bordercrossing and travel are strongest when questions of "home" and "nation" are simultaneously engaged. The research explores several musical exchanges which counterpoint the use of music in the establishment of relationship across boundaries (both within and beyond Canada) and, on the other hand, in the maintenance of those very boundaries.

The theoretical aim of these studies is to demonstrate the vast diversity of identification processes contingent on specific cultural and personal locations both in time and place.

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MSIBI, SAMMUEL S.

The Incwala ceremony, the main identity marker for the Swazis

The purpose of this paper is essentially *two-fold*:

Firstly it aims at showing that Incwala ceremony (rite) is essentially a musical event. This will be done by highlighting important stages of the ceremony and showing that such stages are marked by changes in the music.

Secondly, the paper aims to show that the music of this ceremony is uniquely Swazi and could probably be the one main feature identifying the Swazi nation.

The following questions will be answered:

I) What is in the music that is unique?

II) How is the Swazi culture reflected in this music?

III) What factors might have contributed to the music not to change?

IV) Why and how has the Incwala ceremony acted as an unifying force among Swazis and as such an identity marker.

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MURSI, RAJKO

In search of the new center; Music of Boris Kovač at the crossroads of ages and places

Music at the end of the twentieth century is somehow "decentral". It is getting lost in fragmentation of the styles and genres, it is far away from the "good old tonal certainty". While due to the effects of mass media, the diverse syntheses appear, the old conceptions still dominate in perception of music.

It is quite disputable if appropriation of traditional music by contemporary composers and popular musicians may be the solution. Traditional sound material may be transformed by commercial exploitation or may be unsuitably used within the frames of contemporary musical systems. Perception of music is twofold artificial: part of the audience must be educated to listen to classical (and contemporary composed) music, the rest anarchically accepts anything (because anything goes). However, there are local musical systems, derived from tradition, constantly adapting to the changed condition. Local musical systems still provides the basic way of experiencing music. That is why they are important.

The work of Boris Kovač (Vojvodina, Yugoslavia) may be an attempt to bridge the gap between past and present, and between local, regional and global cultural systems. He started with improvised music, played in a group Ritual Nova, and later wrote a several pieces of contemporary chamber music using the elements of traditional, popular and "classical" music. The most important is articulated philosophical (or ontological) basis of his creative work that may provide the (re)new understanding of music beyond any boundaries.

Reflection of his work from 1986 on may reveal many dimensions of the (post)modern music writing and performing (as the process of interrelations between past and future), and the crucial dimension: anthropologically established function of music.

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NAPIER, JOHN

To rock, or to reel, or to rumba? Minuet and Trio rules OK! Authority, authenticity and common sense in the presentation of multicultural material in a large music-education project

The Australian organisation *Musica Viva* is one of the world's largest chamber music entrepreneurs. Its artistic bases and adult audience interests are largely and conservatively circumscribed by the canon of western art music. The *Musica Viva in Schools* program has run, under different names, since the early 1980s. Commencing as a pilot project in schools labelled as 'disadvantaged' in the sprawling western suburbs of Sydney, it has grown to a nation-wide program, presenting in excess of two thousand concerts per year. These reflect the artistic biases of *Musica Viva*, but also endeavour to reflect aspects of governmental policies of 'Multiculturalism'. This paper is written by one who participated in this project for nine years, performing approximately sixteen hundred concerts. Though I am overwhelmingly positive about the efforts and achievements of this project, I will seek to address some of the tensions inherent in its multicultural aspects.

The paragraph above indicates one such tension. An additional tension arises between a perceived need to present a variety of musics and the number of performances that may viably be run. This has led to a favouring of "do-it-all" groups, often comprising musicians of Anglo-Saxon background, which

nevertheless present versions of many musics drawn often from completely unrelated parts of the world. This causes some distress to performers of non-western background, over issues ranging from contestations of ownership and authority through to remuneration.

Other musical compromises are made. School teachers, frequently with no specific musical training, are expected to familiarise students with the material to be performed, prior to the performances. It is often felt that rhythmic structures and melodies must be presented in extraordinarily simplified form. Some teachers expect a "show, tell, and would anyone like to have a go at the congas" approach, bereft of a musical, cultural or even educational core. Groups playing non-western music are perceived as having a greater 'novelty' value, an aural and visual exoticism with which the a cappella vocal ensemble cannot compete. Finally elements within the educational bureaucracy feel the music most appreciated by schoolchildren is "rock and roll" (usually narrowly defined), and that groups as diverse as string quartets and South American folkloric ensembles should "rock". These forces exist in tension with notions and projections of musical authenticity, as well as with sound educational policy.

As a post-script, which will hopefully remain only a footnote, the political climate in Australia becomes increasingly unfavourable to the arts in general, and to multicultural arts in particular. The current assessment of this project may summarise a discrete stage in its development.

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NEUENFELDT, KARL

A case study of aboriginal popular music; Yothu Yindi as product, politics and process

In this paper I examine the Australian Aboriginal world-music group Yothu Yindi on several interwoven levels of cultural production and discourse: 1) as a socio-cultural, political and musical phenomenon; 2) as an example of how indigenous popular music informs the social construction of the soundscape and humanscape of Australia; and, 3) as a case study of how their career and strategies might provide insights into similar situations elsewhere. I argue that: 1) in the all-important "business of culture" Yothu Yindi remains successful al-

though in commercial and critical terms they may have peaked in popularity in Australia; and, 2) Yolngu and Aboriginal cultural vitality and self-representation are much more valid gauges of success than the whims of audiences, media, entertainment industries and academic study.

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NILES, DON

Traditional music and Christianity in Papua New Guinea

Since the first arrival of Christian missions in Papua New Guinea in 1871, Christianity has had a profound affect on life. Today, over 96% of Papua New Guineans identify themselves as Christian, consequently the role of music in worship is of vital importance in understanding contemporary life.

The reaction of these missions to traditional music/dance varied between total banning for converts to limited acceptance. Because of the tremendous linguistic diversity in the country, all missions began working in the vernacular languages of the groups in which they established their presence. While hymn texts were translated into vernaculars, melodies were those brought by the missionaries from their homelands (usually Germany, France, Australia, or Britain).

However, during the first decade of this century, Lutherans revolutionised the approach to hymnody by utilising traditional melodies—an important identity marker today for Lutherans. This approach enabled Papua New Guineans themselves to compose hymns. Later, Anglicans and Catholics also tapped into the wealth of traditional music.

Yet, at the same time these changes towards music were occurring, Tok Pisin (New Guinea Pidgin) was becoming more important as a language of communication between Papua New Guineans speaking different vernaculars. To reach more people, churches frequently abandoned their work in vernaculars and concentrated on Tok Pisin. Yet the hymnody developed for vernacular texts based on traditional music was not so easily adopted to Tok Pisin texts. Instead of singing hymns based on traditional music from their own cultural area, Papua New Guineans were faced with singing hymns based on traditional music from *outside* their own area. This was often an unacceptable option and

Tok Pisin hymn melodies frequently resorted to reliance on neutral, European models.

This paper will survey the approaches of different churches to hymnody, discuss the churches interaction with traditional music, and examine the additional changes that have come about as a result of the rise of Tok Pisin as a language of worship. Finally it will consider the question of hymnody as an identity marker of contemporary Papua New Guinea.

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NTSIHLELE, FLORA

The lacunae in ethnomusicological research amongst the Bavenda, Bapedi, Shangaans and Indians in South Africa

Ethnomusicologists in their research have tended to concentrate less on the reasons for certain cultural groups to select certain markers (and cues), manipulate, maintain and use them in their cultural settings with regard to the performing arts. Very little intensive research has been conducted in this area which remains to be explored. Furthermore, without these markers, the performers actions will lack co-ordination and meaning.

South Africa is a land of many cultures and is aptly called the 'rainbow nation'. Most African ethnic groups have a strong sense of division of labour according to sex, and this characteristic is evident even in their arts and crafts and especially in their musics and dances. Four ethnographic examples will be taken, namely the Pedi, Bavenda, Zulus and the Shangaans to illustrate how these groups make use of markers (consciously and unconsciously) to give meaning and to distinguish them from one another in their musical performances.

My paper, with the help of video illustrations, will not only focus on some of the chosen identity markers found in the performing arts of the groups mentioned above. The illustrations will highlight the various markers (and cues). To quote a few: the spatial arrangements of the participants which may vary from one category of musical performance to another; kinesic cues; markers which may precede and end an actual musical performance; the negotiations of the leader with his performers; the clothing of the male and female participants in displaying their identity; praises from the audience because in most African cultures, there is no dichotomy between audience and performers; Outside the

arena of the performing arts, would show (for example) what markers are used by a *sangoma* (female witch doctor) in her dance(s).

In each of the above illustrations, the chosen identity markers will show how they are selected, manipulated, maintained and used in each cultural group and how these markers are, in some cases, part of the groups every day life and in others, how they are distinct from their daily lives.

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OKAZAKI YOSHIKO

A musical tradition reinterpreted as multifaceted identity markers

Music that is unique to a people may be maintained, changed, and reshaped for various reasons. People reinterpret their music while using it as a means of defining various aspects of their self-image at different times, places, and contexts.

The focus of this paper is that of *gondang*, an instrumental tradition of the Toba Batak people of North Sumatra. I assess how it is performed differently in various settings and why, and how it expresses multi-faceted features of the Toba Batak people's identity.

I examine *gondang* performances in three settings:

1) traditional ceremonial feasts according to Toba Batak customs; 2) church festivals and worship services; and 3) stage shows. *Gondang* that accompanies ceremonial dance during feasts celebrated exclusively among the kin groups affirms Toba Batak identity strengthening solidarity and bonding among kin groups while also maintaining their common ancestral ties. In contrast to this unified meaning, *gondang* as performed in the church reveals more complex and ambiguous sets of meanings. Certain tension rises between adherence to older cultural values and religious beliefs and the newer attraction to imported Christian religious ideas and contexts. By comparison, *gondang* in stage performance is free from ancient customs and religious prescriptions. Performed for various types of audiences, *gondang* represents the Toba Batak people's ever expanding relationship with the multi-cultural societies.

In all of these performances, *gondang* acts as a marker which serves to ex

plain different facets of Toba Batak identity. I shall also argue that this is apparent in these performances regardless of the nature of settings, whether multi-cultural or exclusively Toba Batak.

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OLSVAI, IMRE

Connections between Croatian-Hungarian-Slovakian folk music; Use of tunes either in folk customs or generally (without any customs)

After Bartók's comparative studies (1934) during a half century many collectors have multiplied the tunes and data of use. In Southern Transdanubia and Eastern Slavonia weddings were observed, which used two languages as in singing as in speaking as well as in dance. Also the publications are containing much more tunes (melody types) taken from each other than it was known earlier. Even there was discovered the same tune-type from Slovak-Hungarian Zobor/Nitra region and from Croat Eastern Slavonia. One can say that the neighborhood for thousand hundred years has created a lot of common-used melodies.

OLIJNYK, OLGA

Problems of the studying of the Scyth's instruments in the context of XX-century folk instruments

The problem of Scythian musical instruments - an insufficiently known and explored sphere of ancient musical history. The main complication of this investigation is that this accumulated archaeological material did not find generalising reflection in modern musical instrumental history.

This holds specifically for Scythian fine arts, that did not have traditions of depiction the real objects. Genuine instruments and there depictions (left by another people with well-developed tradition of depiction the real objects) are explored in this presentation.

I also address the problem of the apportionment of a "Scythian layer" in the zones of interaction between the groups, and the possible musical influence between cultures in the Caucasus and in Middle Asia. Besides genuine instru-

ments and monuments of ancient fine arts, I also use findings from other areas of knowledge.

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OSHIO SATOMI

Invisible rules in *nagauta* singing, a genre of *shamisen* music in Japan

Nagauta, a traditional music of Japan, mainly consists of the vocal part and the accompanying part by *shamisen* (*syamisen*). While the prescriptive notations are now widely used among *shamisen* players, singers learn music by imitating their teachers' singing. In other words, they tend to depend on oral transmission. As a result, compared to the *shamisen* part, the vocal part can be transformed variously according to singers' abilities and creativity as well as their teachers' personal singing styles. However, singers cannot transform singing melodies as freely as they like. There are constraints concerning musical style, which are not explained logically nor stated explicitly by the bearers of the tradition.

The aim of this paper is to extract "invisible rules" about the transformation of *nagauta* singing. The actual performances of a musical piece are analysed for this purpose in terms of the "skeleton theory", a theory proposed by a Japanese composer and musicologist SHIBATA Minao in 1978. The basic ideas of this theory are to classify tones into two categories, i.e. central tones or "nuclear tones", and subordinate tones. Nuclear tones form the intervallic frame of a fourth, therefore the tonal relations of a fourth are regarded as more important than the octave. Nuclear tones form their "territories" by dominating subordinate tones. Based upon the results of the analyses and the bearers' evaluations about the various singing transformation, this paper will show three following points.

Firstly, the vocal text and the melodies played on the *shamisen* function as the two strong constraints which form the basic structure of *nagauta* singing. Secondly, various tonal movements added to the basic structure, which are regarded as indispensable to this musical style by singers, produce variability in *nagauta* singing. Thirdly, the transformation is carried out mostly within a "territory".

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PALMER, ANTHONY J.

Kelii Chun, *kupuna* extraordinaire

The Hawai'i State Department of Education has wisely called upon community resources to broaden the elementary curriculum to include Hawaiian culture. Music chant, *ukulele*, traditional percussion instruments, *hula* is not only an important part of the total curriculum that includes a wide variety of cultural aspects, it is offered as a consistent feature throughout the *kupuna* program. All *kupuna* engage in some kind of music offering which reflects the high status that music held in Hawaiian culture. To institute a program of reasonable levels of authenticity, the *kupuna* (literally grandparent or elder, but broadened in this program to simply adults) have been called from the community to enter the schools and teach the students directly in whatever is within the *kupuna*'s area of expertise.

Presently, there are 365 *kupuna* in the program. One of these is Kelii Chun, a true *kupuna*, very personable, and highly qualified to pass on the culture to the young people of Kalihi Waena Elementary School in Honolulu, Hawai'i. I documented her teaching and the method of engagement with the young people, interviewed students and teachers, and Kelii Chun as well.

The video is a presentation of Kelii Chun as a person, a teacher, and culture bearer. In addition to presenting the video, I will describe my process of beginning the project and bringing it to fruition.

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PETTAN, SVANIBOR

Music, politics and war in Croatia; Insiders' perspectives from a distance

Distance in terms of both time and emotional involvement enables Croatian scholars in 1997 (rather than at the war time) to use their insider position as an advantage in providing conclusions about music in relation to politics and war in their country. Aside from the obvious negative consequences of the war, the positive consequences can be traced in both music and scholarship. Namely, due to the war, Croatian musicians of very different and mutually distant pro-

files crossed the boundaries among them and joined forces in giving remarkable concerts and creating songs and music videos of a lasting value.

While considering all musics related to the war in their writings, Croatian ethnomusicologists successfully crossed the boundary between the folk music research tradition of their country and the holistic, modern ethnomusicological mainstream. This move is evident in the (forthcoming) book *Music, Politics, and War: Views from Croatia*, which is intended to be promoted at the conference in Nitra.

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PETROSSIAN, EMMA

Teaching children authentic dance and ritual

The program of teaching children folk dance and ritual aims to understand and transmit folk culture. I want to tell about the organization of study groups in the Armenian Aesthetic Centre for Children. We have 3 groups: "Hasker" ("Spikes" - for 6-8 years old), "Maratuk" (for 9-12 years old), "Tavros" (for 12-15 years old). The "Hasker" learn the riddles, games, ritual formulas, and evocations. The "Maratuk" learn traditional songs and games, and the "Tavros" learn songs and dances.

We choose from the ritual those episodes where only children participate, and compose the performances around Christmas, The first day of the Lent, Palm Sunday, Evocation of rain. Often we invite good singers and dancers from the villages. Well-known musicians from the countryside teach to play the pipe and drum. The program of each group includes only authentic folklore.

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PINTÉR, ISTVÁN

Computer aided transcription of folk music

All the means and methods serving for the investigation of sound structure fall under the topic of sound microscopy. Kodály wrote about Bartók: "...At this time he gained experience through the many complicated Rumanian, Arabian and other melodies, whilst the use of an earphone disclosed details until then concealed... His written records represent the ultimate limit to be reached by the human ear without the aid of technical instruments. After this only sound photography can follow... It will be the business of the coming generations to make technical examinations of results obtained by the ear alone... There can be no doubt that new light will be cast on many phenomena by sound-analysing instruments...."

The sound recording device, the earphone, the melody recording device, the fundamental frequency recording device (based on periodic time measurement), digital sound analyzer, etc. have undergone a great development during the last century. They gained ground in musicology as well as in the transcription of folk music.

Some difficulties may arise even at the transcription of a simple folk-song melody:

- if the slow displacement of the rhythm is measured,
- if we should like to write down correctly the ratio of subsequent pitches following each other quickly and unevenly,
- if the duration of the sound is short but eventful; the recognition, identification of events following each other in a short period is unsuccessful beyond a certain limit,
- if the pitch steps are not identical with the nominal frequency differences; it should be noted where and to what extent reality differs from the score,
- if this deviation is variable during a given sound, the notation would be complicated, in fact, it may become confused.

In the cases mentioned above the notation can be aided by the means of sound microscopy. The series of attempts to support transcription can be traced from the beginning of this century. They will be illustrated with some random samples in this paper.

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RASMUSSEN, ANNE**Channeling the archetype; Indonesian women's voices
and the recitation of the Holy Qur'an**

The 114 chapters of the Qur'an are Gods revelations disclosed gradually to the Prophet Muhammad beginning in the year 622. Rather than simply thinking the verses of the Qur'an, or reading them on a tablet, Mohammed recited them aloud according to a very specific musical-linguistic system from the Arab world. Since the arrival of Islam in Indonesia in the early 16th century, Indonesian Muslims have been learning to sing the Qur'an in the Arabic language employing the melodies, rhythms, timbres and musical aesthetics of Arab culture.

Transmitted orally, at first by religious pilgrims returning from Mecca, the transfer of this musical system is still largely an oral tradition. While music media — radio, cassettes, and television — assists in this transmission process today, it is, moreover, the professional reciters of Indonesia both female and male, who are responsible for teaching, performing, and preserving the Qur'an as it was given to the Prophet Muhammad. The role of Indonesian women who learn, practice, teach, record, perform on radio and television, and judge huge government subsidized competitions of Quranic recitation is remarkable given the absence of women in the public realm of Islamic practice in the Middle East.

This presentation is based on six months of ethnographic fieldwork in 1996 among Jakarta's finest professional reciters of the Qur'an (Qorie/Qorih) and as a student at the Institut Ilm il-Koran, (The Institute for the Study of the Qur'an), an all female college dedicated to Quranic studies. As I accompanied my teachers, both male and female, to their many engagements, I witnessed the myriad contexts where the recitation of the Qur'an occurs, both in daily life and particularly during the month of Ramadan.

The Qur'an is experienced as performance in Arabic by a soloist, either male, or, in many contexts female, who improvises melodies from a seemingly inexhaustible repertoire of formulaic models within a complex of Arab modes called Maqamat. While the meaning of the Qur'an is, of course, central to Islam, the divine origin and power of the sound of the Quran is something experienced on a purely aesthetic level, particularly in a society where few understand the Arabic language. My work discusses the ways in which Islamic values and practices, are intensified and empowered by recitation and related musical practices and how Indonesian women — enthusiastic college students, mature amateurs, and professional Qorih — are playing key roles in this process.

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RONSTRÖM, OWE**Popular music and the Swedification of Sweden**

"Sweden was once a very homogenous country - now it has become multicultural". This understanding of the recent demographic and cultural changes in Sweden has today become widespread. The agents of this change are supposed to be the immigrants. As a consequence much of the research about cultural change in Sweden has dealt with the immigrants, the cultural forms they brought with them, and what happened in the new country. Less interest has been paid to the effects of these changes on the Swedish population. This paper attempts to discuss the increasing importance of Swedishness among Swedes in Sweden, as an effect of globalization and immigration.

One aspect of the recent development is the spreading of global musical forms in the media. In only a few years Swedish radio has developed from a state controlled "public service" radio, to a media Klondyke, where new private commercial radio stations are setting up and disappearing at a tremendous speed. The intended diversity and freedom of choice has not been realized. Instead the music a large proportion of the population used to listen to - Swedish schlagers, froms of old-time popular music known as "kultis", "gammaldans" etc. - has almost completely disappeared. An other aspect of the changes has been summarized as the 'Swedification of Sweden', a process in which what was before regarded as parts of "normal everyday life", now often is regarded as "typically Swedish".

An interesting effect of all this is that at the same time as being more and more marginalized in public media, Swedish "old time" popular music, only 20-30 years ago regarded as "low", "kitch" etc., is now becoming regarded as a Swedish cultural heritage to be proud of. In my paper I argue that this redrawing of important cultural boundaries can be explained as a counter reaction to increasing immigration and globalization. Ascribing higher cultural value to forms that, although very popular, up to recently were commonly regarded as "low", can be seen as a way to compensate for the marginalization not only of the popular forms in the media, but at the same time also of a large proportion of the Swedish population.

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RUSKO, MILAN

Computer aided sound signal analysis - efficient tool for acoustic research

Technological advances led during the last decade to a transformation of personal computers from a simple calculator into a powerful multimedia computer. Every common sixteen bit soundcard contains an analog to digital converter, which quality of conversion is sufficient enough for a great majority of applications. A difference in results, as compared to those obtained with professional sound cards, is neglectable.

In the acoustic analysis of the sound of musical instruments many of the procedures and techniques designed for speech analysis can be applied. The parameters of source-filter model can be obtained by Linear Prediction, or Homomorphic deconvolution in Cepstral domain. The output gives information about the formant structure of the sound of the instrument (about its resonance). The autocorrelation on LPC residual function is used for automatic pitch tracking, and gives also information on irregularities (perturbances, or jitter) in signal, caused by defects in a function of the reed (in reed aerophones), or the function of the glottal folds (in raspy singing or speech).

We would like to present some of the results of the acoustic analysis of the sounds of Slovak folk instruments in our paper as well as the acoustic analysis software system itself, that was designed at our department for the pedagogical and scientific purposes.

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RÜÜTEL, INGRID

Estonian traditional wedding ceremonies

There are two small districts in Estonia (Kihnu island and the Setu region) where the most ancient wedding ceremonies, together with songs and music, are preserved up to the present. They represent two different Baltic-Finnic ethnic traditions which are based upon pre-Christian beliefs and clan-system practices. The music traditions observable at these ceremonies are quite original in form and date back from centuries ago. I intend to show some fragments of

the weddings and the songs performed from both regions, and add some comments.

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SABAN, LARYSA

Dudký in the Hutzul region

1. *Dudký* in the Hutzul region: Musical Instrument, West Ukraine, Carpathian Region.

Several aspects of the shepherd instrument "dudky" (*bagpipe*, *Dudelsack*) are examined in this presentation: its typology, geography, genesis, construction and its references in Hutzul folk songs, legends, myths and music. The instrument exists today in its ancient form almost without any changes.

2. *Dudký* in the Hutzul Region, *videofilm* NTSC, 45 min.

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SARDO, SUSANA

In search of Goanity; The role of music and dance in the reconstruction of Goan identity in Lisbon

Ethnomusicological research has recently emphasized the importance of music and dance in the reconstruction and reinforcement of identity. The word acquired an almost magic meaning in our daily life and independently of its ambiguous definition it is commonly associated with aspects of "self-identity" (Giddens 1991), or with a charismatic group - referred to by Edward Shils as a national, ethnic or religious identity (Shils 1992).

In this paper, I propose to discuss the process of the reconstruction of identity through a case study of a group of Goan migrants in Lisbon. I will focus on the activity of the music and dance ensemble that belong to Casa de Goa, a cultural association of Goans in Lisbon. I will analyze how the leaders of the group select the musical and choreographic ingredients according to their own concept of Goanity, an identity which, for them, is distinct from Portuguese and Indian cultural identity.

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SÄRG, TAIVE

'Nirvana' and 'Pixies' in Estonian villages

Vitality of folklore cannot primarily be measured by how much it is performed, but rather by how much and at which level it is created.

There are two traditional stratifications of Estonian folk music: the oldest one is *regisong* (*runosong*, *kalevala-song*) and the more modern one stanzaic, end-rhymed song. The tradition of *regisong* is practically preserved (not far from dying out). The modern folk song has got an influence of Europe and the acceptance of influencing of the West continues. When end-rhymed song came into being, the songs expanded from one person to another, but today the most important mediator from West is the music industry. Nowadays some young people in Estonia create the words of these songs which they have heard on radio, TV, LP, etc. The texts of the songs are not only sung and written by translators or members of the bands but also by ordinary people, for example, Indrek Rüütel who lives in Tartu country or Contra (Margus Konnula) from Võru country.

The largest part of students' songs are based on the well-known recorded pieces of music. It is an old tradition to create or improvise new songs using the previous tune. Prof. Ingrid Rüütel claims that the most persistent part of the song is its system of basic tones of the melody. In creating modern Estonian folk songs the traditional method of writing new words to well-known melodies is used. The endings of modern folk songs are mostly rhymed. The original text can indicate whether a song-writer understands the language in which the song is written. Usually the Estonian text is more humorous and trenchant than the original one.

I would like to introduce the young poet Contra who lives in Urvaste village and who sings his coveries with pleasure. His favorite band is "Nirvana". He is an author of folk songs, rather than a professional poet or singer. It is because he sings his songs everywhere, for instance, when travelling by bus, a capella and in a slightly incorrect tune.

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SCHORMANN, CAROLA

Different musical cultures in the training of music teachers; Experiences with goals, methods and borders

Starting with the concept mentioned in the outline and from the idea that basically all musical cultures - and not only those that are represented in a personified form in the classroom - could be made a central theme in music lessons, and with the hypothesis in mind, that we in central Europe find ourselves within a transcultural structure, should be explained

- * which specific goals are comprised here in the training of music teachers with reference to the dealing with different musical cultures,
- * which goals could be set for music lessons with reference to different musical cultures,
- * how the training of students should be methodically structured with reference to different musical cultures,
- * which methodical possibilities are available for the dealing with different musical cultures in the classroom,
- * which problems develop from this and where can one say are the borders of the understanding of different cultures for the students and for the pupils.

Ethnomusicology and music education finds itself here in a really prolonged testing phase. In order to make a better co-operation possible, the ICTM-National Committee has initiated a "Group for Ethnomusicology and School" to try to bring together experts from the area of ethnomusicology and music education for chosen topics. These possibilities of this group will be presented in short.

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SCHÜLLER, DIETRICH

Safeguarding audio and video recordings as ethnomusicological sources

Ethnomusicology would not exist without sound recordings: it is not necessary to underline the central role these kind of sources are playing for the discipline. And there is also no need to stress the importance that videographic documents have gained over the last two decades.

Audio and video recordings, however, are vulnerable and prone to decay. Historical cylinders and discs become unplayable, acetate tapes are brittle and break, and modern audio and video tapes are prone to oxide shedding. Holdings of archives in tropical countries are especially in danger: sometimes, recordings only a few years old cannot be played because of "sticky shed" and mould. Additionally, a dramatic development in technology leads to the phenomenon of ever shortening life cycles of formats, thus rendering the replay even of physically stable documents sometimes impossible because of the lack of dedicated hardware.

Reflecting upon the situation of ethnomusicological audio and video collections around the world a pessimistic picture has to be drawn as to their survival for the future. The paper describes the situation and offers possible solutions.

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SEROUSSI, EDWIN

Music of the traditional Jewish liturgy; New perspectives

Despite thorough studies of Jewish liturgical music in traditional (i.e. "orthodox") synagogues carried over the past century, we still miss an encompassing theoretical model for treating music, both as an integral aspect of the performance of the liturgy in the synagogue and as a self-contained system. This paper attempts to trace some principles towards the building of such a model by means of studying the music performed at the present in Moroccan Jewish synagogues in Israel.

The basic premise underlying the proposed model is the idea of an open system of orally-transmitted music whose boundaries are negotiated in each new performance. Since at least post-Talmudic times (5th century C.E.), the musical component of the Jewish liturgy has been constantly evolving (unlike its text which was canonized at an early stage in history) under the dialectic relation between tradition vs. innovation (at the level of musical content), cantors vs. rabbinical authorities (at the social level) and non-music vs. music (at the legal level).

The model proposed here can be used to read texts concerning synagogue

music from the past as well as to interpret present performances. In this paper I shall explore the use of this model with particular reference to the High Holidays liturgy in a synagogue of Sephardi Jews from Morocco in the city of Dimona (Negev desert, southern Israel), ca. 1980-1996. The analysis will follow three steps: description of the musical structure of the event (with emphasis on the coexistence of separate musical genres), the dynamics of an actual performance and the reflection of social and ideological networks (past and present) in the musical performance and in the musical structure. In each of the three steps there will be a reference to the three pairs of opposite poles included in the proposed model.

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SMITH, STEPHANIE

The digital frontier; Smithsonian Folklife and Folkways Recordings

Smithsonian Institution's Center for Folklife Programs & Cultural Studies made its new suite of web pages available to the public in early 1996, complete with extensive information on Smithsonian Folkways Recordings* and a Virtual Festival of American Folklife. The web pages include sound and video clips of traditional music and dance, and a database of over 2200 recordings with track listings. Smithsonian Folkways released an enhanced CD in June, 1996 which presents music of the American South in an innovative multimedia format, including 16 sound tracks, lyrics, archival photographs, video and audio clips, a glossary, bibliographies, discographies, and a timeline containing historical notes. The staff find that the Center's web presence and the Smithsonian Folkways enhanced CD project are changing the way we think about traditional folklife and the ways it can be researched and represented. It is very clear that the evolving technology being used on the Web and for enhanced CDs can be utilized in new and exciting ways to further study, interest and collaborative projects in folklife and traditional music.

One of the rewards we have reaped from our presence on the Web has been the interaction with visitors and researchers. Web visitors have used the "Feedback" electronic mail address to comment, ask reference questions, and make suggestions on content for our pages. The Web allows the Center to share in-

formation and exhibits about programs, projects, recordings, and publications with virtual visitors from all over the world who are unable to come to Washington, DC, and also to learn from our visitors' own insights and suggestions. The growing use of electronic mail and the existence of academic listservs (electronic discussion lists) on topics such as folklore, ballads, and ethnomusicology have made it much easier for researchers to establish and maintain contact with each other, which will clearly affect ethnomusicological research; indeed, many researchers are now utilizing electronic mail to do their fieldwork. The new digital technologies and electronic networks are facilitating the linkage between researchers and information (including traditional music and dance), and also researchers and other researchers.

This presentation will describe the use of these new digital technologies and electronic networks by the Center for Folklife Programs & Cultural Studies and Smithsonian Folkways Recordings, with actual demonstrations if possible. I will conclude by suggesting other possible uses of the technologies to enhance the research and presentation of traditional music and dance.

The Smithsonian Institution acquired the Folkways label in 1987, which had been founded by Moses Asch in 1947. The Folkways catalog includes many significant ethnomusicological recordings from different areas of the world. Smithsonian Folkways continues to issue recordings on its own label, some of which are reissues of older Folkways recordings, and some of which are entirely new recordings.

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SONNEBORN, DANIEL

American Sufi music; Islamic ritual in a new context

The mystical tradition called Sufism has given rise to a singularly American form of musical expression for its core ritual of *dhikr* (Arabic: remembrance). This Sufism views itself in absolute affinity with and following upon the essence of Islam as expressed historically. The distinctly American form of Sufism is somewhat differentiated from other manifestations, those which more rigorously follow upon culturally and historically-defined parameters of Islam.

Music is widely accepted in Sufi practice in the United States. Instrumental ensembles may accompany ritual performance in private, semi-private or public settings. One mixed gender Sufi circle in the San Francisco, California area, which met regularly under the musical direction and guidance of its spiritual preceptor from 1977-1996, created an improvised polyphonic choral music accompanied by percussion, piano, electric bass and occasionally, woodwind instruments. Another circle creates homophonic choral melodies accompanied by synthesizer, amplified guitar and percussion. Arabic language texts and formal structure are quite similar to those of traditional *dhikr* meetings in non-Western cultures. How religious ecstasy fits into this musical setting is briefly examined. This music shares elements with both living Sufi traditions and classical models, displaying important characteristics in common with its predecessors. Musical examples will be presented.

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STAITI, NICO

The frame drum; A Mediterranean playing technique

In Italy, in the north of Spain and in some areas of ex-Yugoslavia, the tambourin is played like this: one hand holds the instrument and the other hand fulfils the percussive function, by using in turn the thumb and the others fingers, in sequences of three beats. In contrast, in Islamic Mediterranean countries the two hands are used in the same time with percussive and sustain function. The thumb is not used to beat the skin. Professional players of Sicilian folk orchestras, Egyptian Gypsies, players of Andalusian orchestras of Maghreb and perhaps even Sefardic Jews of Andalusia use a special technique, exclusive to the professional use of the instrument, even if in very different cultural contexts and repertoires.

The diffusion of this particular technique is a hint of the supra-national circulation of cultural elements among professional interpreters, which may help re-draw boundaries within the Mediterranean area.

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STOCK, JONATHAN

From traditional opera to sung-theatre; Folk opera in contemporary Shanghai

One of my informants, a newly-retired party cultural official who had worked since the 1950s to "develop" Shanghai traditional opera (*huju*), spoke with some passion about the genre's adoption of popular music idioms in the 1990s: "It isn't *huju* anymore," he grumbled, "it's Shanghai sung-theatre." Other than their retention of Shanghai dialect, those responsible for *huju* had, he felt, sold out all their style's special characteristics. What was left was just some song-and-dance form which could have come from anywhere.

I put the gist of this point (without attribution) to the head of the Shanghai Huju Academy, the leading *huju* troupe in this city: "Some people say it isn't *huju* anymore, it's now more like Shanghai sung-theatre." He leaned back in his chair, nodding proudly.

This paper considers these and other conceptualizations of Shanghai opera. What does it mean to be a traditional and local opera form in contemporary and internationally-orientated China?

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STÖCKLI, MATTHIAS

Indigenas and ladinos im baile de la conquista von Rabinal, Baja Verapaz, Guatemala

Die indigene Musikkultur Guatemalas hat sich bis heute eine reiche Tanztradition bewahrt. Einige dieser Tänze finden sich in weiten Teilen des Hochlandes, andere haben lokale Bedeutung. Zu den ersten gehört der "Baile de la Conquista", der ritualisierte indianische Mythos der kriegerischen Auseinandersetzungen zwischen den Maya-Quiches und den Spaniern von 1524, die mit der Unterwerfung und Bekehrung der Quiches endeten. Mir ist eine einzige Tradition bekannt, in der sich neben Indigenas auch Ladinos in wichtigen organisatorischen und darstellerischen Funktionen an diesem Tanzdrama beteiligen. Meine These ist, dass die Teilnahme der zwei ethnischen Gruppen an der Realisation dieses Mythos, in dem sie beide repräsentiert sind und dessen Haupt-

thema das der ethnischen Konflikte ist, für die Unterschiede verantwortlich ist, die zwischen dem "Baile de la Conquista" von Rabinal, Baja Verapaz und den Baile-Traditionen, an denen sich nur Indigenas beteiligen, auf fast allen Erzählebenen des Mythos bestehen.

In meinem Vortrag werde ich mich auf die Erzählebene "Musik" im Baile von Rabinal konzentrieren, auf der sowohl die Instrumente als auch die von ihnen gespielte Musik deutlicher und schärfer als in den anderen Traditionen den Charakter von ethnischen Markern annehmen. Die ethnisch-musikalische Konstellation des Baile hat im Rahmen des Namenfestes der Schutzpatronin des Dorfes, der "Virgen del patrocinio", eine Parallele in der Struktur der musikalischen Unterhaltung unmittelbar neben dem im Freien aufgestellten Bildnis der Jungfrau, vor dem sich drei Tage und vier Nächte lang die Bewohner Rabinals und der näheren Umgebung einfinden.

Die indianischen Musiker bedienen sich zur Abgrenzung gegenüber der Musikkultur der Ladinos u.a. einer Argumentation, in der ihre Instrumente und Musik als *antiguo* bezeichnet werden, ein Begriff, der verschiedene Zeitperspektiven öffnet.

"Alt" ist auch ein Qualitätsmerkmal des Ritualkomplexes der *costumbres*, in den die Baile-Aufführungen eingebettet sind, aus dem der Tanz einen wesentlichen Teil seines Sinngehaltes bezieht und der ebenfalls ethnisch ausdifferenziert wird.

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STURMAN, JANET

It's not the beat, it's the motion; Body movement and identity in Southwestern U.S. variants of the polka

The polka maintains a central position in the repertory of social dance music found in ethnic communities across the United States. Several scholars have examined the adaptability of the polka in the U.S. and explored the attention it garners from the music industry (e.g., Bohlman, Keil, Rahkonen). Only a few (Pena, Griffith, Ragland) have examined the polka in the Southwestern United States where it takes on Latino influences and surfaces in countless *bailes*. Despite this work, there remains a need to compare Southwestern variants in ways that enlarge the conception of music to include physical movement as part

of the unit of investigation. Such an approach promises to enrich our understanding of how these borrowed traditions have come to express individual and cultural identity.

Attention to physical movement highlights dimensions that might be overlooked by focusing primarily on sonic presentation. While different performing traditions retain the rhythm of the polka, and freely exchange melodies from one ethnic practice to another, the motions of the dancers and musicians vary dramatically. A Native American musician performing a *waila*, the Tohono O'odham tribe's version of the polka, moves very differently from a Norteño musician performing ostensibly the same dance.

Even more dramatic are the contrasts between the dancers who participate in those different polka traditions. These patterns of movement can be examined in several ways. Looking at how the performers conceptualize their motions, and the energies they expend while playing or dancing, reveals how relatively modern, borrowed traditions, can effectively sustain very old cultural values. Equally valuable is an examination of changing fashions in dance sets and the changing role of the polka variants in these constellations.

The goal of my research has been to explore the linkages between physical patterns of movement and sonic expression in order to offer greater insight into the role movement plays in projecting identity. This approach seems particularly informative in circumstances where cultural blending appears to threaten long-standing group values. This presentation will draw upon two years of field work and collaboration with Tohono O'odham and Mexican-American musicians as well as a consideration of work by scholars including Blacking, Bartenieff, Kurath, Spencer, Griffith, and Häfer. An important feature of my presentation will be video examples.

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SUCHY, STEPHAN

Sudanese musical instruments; The new and the old

The choice of instruments for a specific situated musical performance ends often in a debate which brings basic conceptions to the surface. And several are concluding that depending on the choice of the instruments you can discriminate a musician as 'traditionalist' or as 'modernist'.

Observing the use of instruments in the Sudan such a simple scheme can't be deduced. A couple of factors causes the arrangement of instruments used in daily musical activities, in the context of feast culture or in the sphere of religious music performances. Far away from the dichotomy of traditional - modern musicians in the Sudan have to face a lot of problems in acquiring their instruments. Bought abroad there is no opportunity to let them repair if there is a need for it. This is a reason that the talent for improvisation and playing music under curious circumstances is highly regarded and necessary to acquire if you want to be a successful performer. In the way musicians combine traditional instruments with recently invented one can recognize how this compensation works. Choosing some new instruments to perform music which stands in a long lasting tradition, the listeners are hearing the innovation. A change of the instruments has an influence on the sound. The set of used instruments generates the feature of the sound.

Concerning the use of old and new instruments listeners and performers accept traditional instruments as well as the brand-new. And they don't deny the Sudanese character of the heard music if it is performed just with modern instruments. Their standard lies in other dimensions than in the choice of the instruments, if it is to decide, one can speak of Sudanese music or not. The listeners turn their attention to the melodic shape, the proper musical structure, the selected topic for the text and the use of a vernacular language in the form which can be recognized as Sudanese Arabic. There are other facts which are related to the choice of the instruments, lying outside the polarization traditional - modern. The handiness of an instrument and a lot of possibilities to realize own ideas have a great importance for the performers. If modern instruments help to reduce the number of members of a band, it is highly appreciated by those who have to pay for the performance. At some occasions you can see that traditional instruments are just used as icons to underline the intention of the performers that they play in as traditional way.

Some striking examples analysed under these preliminaries can strengthen the point of view: in case of Sudanese music the use of old and/or new instruments has always the result that the performers fulfill requirements of traditional aesthetic values in a strict sense.

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SUGARMAN, JANE

Women, performance and modernity

This paper proposes that recent writings on "modernity," which explore the interrelationship of processes such as industrialization, the expansion of a market-based economy, and the rise of the nation-state, offer a valuable framework within which to assess and compare transformations in women's performance forms that have taken place over the past two centuries in Europe, the Middle East, and Asia. In communities only just undergoing industrialization or those situated at the periphery of an industrialized sector, a sharp distinction has often existed between domestic forms of music and dance and the more specialized roles played by professional performers. While women in domestic settings have often constituted through their performances the norms for "respectable" feminine behavior, professional entertainers have often been seen as operating outside the realm of respectability. Within highly stratified and culturally diverse societies, the niche of performer has often been occupied by women of marginal social status or members of minority ethnic or religious communities, for whom performance has at times been a hereditary profession. In other instances performance has served as a profession of last resort for women otherwise unable to support themselves, as well as for individuals whose sexual orientation has been at odds with that of the majority society.

Processes of modernization have had a profound impact on local cultural life in these areas. Industrialization has prompted large-scale migrations of rural families to urban areas, just as changes in the division of labor have brought about realignments in household structure that have redefined gender roles. The rise of a local bourgeoisie has often resulted in a transformation into public concert forms of genres that were once the exclusive province of the elite. With the rise of nationalism, cultural forms have been called upon to embody newly consolidated ethnic or national identities, and in the process women performers of low status or marginal ethnicity have gradually been edged out of their profession. In many areas it is now women of the middle class, particularly individuals from the majority ethnic or religious group, who have become both the primary arbiters of public culture and its principal performers.

In response to such developments, women's amateur and professional performance forms have begun to converge in many areas. On the one hand, features once associated with professional genres have been incorporated into women's recreational music making and dancing; on the other, women professionals are developing new performance genres that are being embraced as both morally acceptable and artistically elevated. For the women who perform them,

these emergent forms may be viewed as responses to the convergence of familial and professional expectations that women of their social class are experiencing, while also providing an imaginative means for coming to terms with that experience.

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SULIȚEANU, GISELA

A popular Israeli dance in the contemporary Roumanian wedding folklore

In traditional music, we can observe how function occupies an important place. It not only determines the nature and contents of the respective manifestations, but also the morphological structure of its expression. Several processes can be observed, for instance, certain folklore phenomena are transmitted from one culture to another, or from one folklore category to another.

Certain socio-historical conjunctures may occur. These may contribute to their explanation necessitating - according to the case - a multi-inter and intra-disciplinary study: psychology, sociology, history, linguistics, archeology, etc. The presence of some similar phenomena in the traditional manifestations of relatively different peoples, demands to be studied in a wider area of knowledge.

Such a situation was offered to us by the presence of the melody of the Israeli dance "Im ata rotze bahur" in Hebrew ("If you wish a boy") vocale-choreographic practised by the Jewish youth between the two wars in the framework of the Zionist Organization of Roumania and the ceremonial wedding march performed at the reception of guests, by the Roumanian folk music band from the locality Bilca (Bucovina).

Here we are dealing with a problem regarding the peaceful co-inhabitation, with interesting mutual ethnical influences reflected in the contemporary traditional patrimony of the Jewish and Roumanian peoples. With this case ethnomusicology could demonstrate that this process is not at all a singular phenomenon, but occurred everywhere in the world where ethics of co-existence existed.

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SULTANOVA, RAZIA

The Uzbek *rûbab* and the significance of its creation

There are various forms of Uzbek musical instruments for solo, accompaniment and ensemble performance. Among them there is one which was revived more than 40 years ago by Mohammadjan Mirzaev, as a new version of the Central Asian *rûbab*, soon labelled "Tashkent *rûbab*". Since 1951, this instrument became very popular and common.

At the same period, in the 1950s, under the Soviet State's political regime, Ashot Petrosian has created an orchestra of "Uzbek instruments". He attempted to turn the Uzbek folk instruments of all five Central Asian republics into modern reconstructions inspired by the classical Western model. The *dutar* for example generated four forms, from the piccolo to the bass. His attempt was not successful: neither this kind of orchestra nor the Uzbek musical instruments used in it became popular. This paper examines the reason why these two creations (the Tashkent *rûbab* and the reconstructed orchestra of Uzbek instruments) have different significance in musical history of Uzbekistan.

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SUMRONGTHONG, BUSSAKORN

Choosing the path and defining the boundaries; Ways and means of improvisation in Thai classical music

The *ranat ek*, Thai xylophone and leader of the ensemble, is one of several instruments which improvise individual lines, or *thang* (path, way), over a basic melody. The performer is constrained by physical factors, such as the range of the instrument and appropriate hardness of the mallets, and several important conceptual limitations. These centre on the balance of tradition and innovation.

Thai culture places great importance on the teacher, *Kru*, and the student is expected to learn by strict imitation, and perform in this manner for at least the initial stages. Innovation or creativity can involve complete new material, including some Western-influenced experimentation, or the rearrangement, transposition, or recontextualisation of existing material. Some of the possibilities open to the experienced performer will be explained, including the so-called "poetic" style, and regional variants, known as *pasa* (dialect). The musician is

also expected to know which *thang* are appropriate to solo piece and which are appropriate to ensemble pieces. The art of the skilled *ranat ek* performer, therefore, affords an excellent insight into ways in which improvisation remains clearly within aesthetic boundaries, yet requires a degree of individuality and innovation to keep the tradition dynamic. The paper is based on examples of *ranat ek* playing (performed by the author on video).

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SWETS, WOUTER

Reconstruction of a Turkish *kâr-ı nâtk* composed by Zekâi Dede Efendi (1825-1897)

The works of the Ottoman composer Zekâi Dede Efendi are considered as representing the last stage of development of the Ottoman classical musical style. Zekâi Dede never wrote down his compositions, which he taught by means of the traditional oral-aural method. 265 of his works have been handed down to us, of which 131 are secular. The bulk of the latter, 117 pieces, were published by the conservatory of Istanbul in the years 1940, 1941 and 1943. Thus these secular vocal-instrumental works survived in a pretty good, relatively undamaged condition in modern musical notation including a system of Turkish flats and sharps, which however began to become outdated at this point and to be replaced by another one still in use today.

In these works we meet Zekâi Dede as an inspired, eminent and truly great composer with a deep knowledge of Turkish musical theory, practice and means of expression. Besides this he was famous for the clear and didactical way in which he taught his pupils. Therefore Zekâi Dede cannot be held responsible for the extremely poor musical quality of his *kâr-ı nâtk* as published in 1940 and thereafter, which by exception shows serious formal shortcomings and sometimes even stupid or idiotic tonal transitions.

These can only be explained by corruption in the oral tradition, misinterpretation by the editors or even sabotage, the reason of which is not yet sufficiently clear. By analysing and reasoning I gradually found the ways in which the piece has been corrupted. Consequently I was able to invert the process and reconstruct the work. My paper will deal with this reconstruction. Its result is that the *kâr-ı nâtk* can from now on be performed with satisfaction and without damaging the reputation of its composer.

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TÂN KIÊU AND GISA JÄHNICHEN

Well-balanced limits; Notes on south Vietnamese *nhạc tài tu'*

The repertoire of the *nhạc tài tu'* is one of the most important "Identity Markers" of the Viet in South Vietnam. In their multicultural surrounding between the cultures of the Hoa and the Khmer people the development of the *nhạc tài tu'* is characterized by a clearly distinguished type of social self-representation. The great variety of traditional music activities in selected south Vietnamese communities will be illustrated by short video-cuts and live music examples, performed by ourself on traditional instruments. We want to discuss the different functions of music in the so called melting pot of cultures "South Vietnam". There we don't meet a mixculture fit on actual social practice, but a well-balanced division of music spheres with optional limits resulting from the history of each social and ethnic group.

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TAN SOOI BENG

Traditional music and multiculturalism in Southeast Asian schools

Until recently, music education in Southeast Asian countries such as Malaysia, Indonesia, Thailand and Philippines have been based mainly on western models. School music programs focus mainly on western theory, harmony and history. Students play western percussion instruments and recorders in the classroom and join western style school bands, orchestras or choirs as extra curricular activities. By stressing the importance of the western system, educators have implied the relative unimportance or even the inferiority of other musical systems including their own.

In recent times, efforts have been made by music educators in Southeast Asia to re-evaluate the nature of music education. Increasing numbers of edu-

cators realize that there is a need to introduce one's own traditional music (including the music of minorities) as well as music of other parts of the world to the young through the music curriculum. The multicultural approach to music learning is crucial to help students understand their own cultures and to give recognition to the value of all kinds of music.

This paper looks at how traditional music is taught in selected schools in Malaysia, Thailand and the Philippines using combinations of traditional and western methods. It looks specifically at how traditional music is taught through imitation, notation, guided listening and creative composition.

Finally, this paper shows that the new trend in music education in Southeast Asia has occurred in tandem with economic growth and the rise of an articulate middle class (including music educators). This middle class is experiencing a new wave of nostalgia for its traditional culture and identity. It is concerned with the demise of its traditions caused by the emergence of a global consumer culture that has dominated many aspects of everyday life.

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TEKER, MIROSLAV

Melography and spectrography in computer-supported ethnomusicological research

Music is a primarily sounding music phenomenon. Music - as well as ethnomusicological research - cannot be realized by analyzing only the structure of the music phenomena but we are more and more aware about the fact that it is impossible to grasp actual music without the physical, acoustic, and psychoacoustically based research. That has remarkable methodical and theoretically consequences.

Ethnomusicology started more than 100 years ago with measuring, counting, statistical, mathematical and other procedures, as well as later on with graphical representations of musical events. The 1930s introduced electronic measurements, which were static, point-measurements of tones, scales, rhythmic, sound-color phenomena. Melography started in the late 1920s, but was developed rapidly only in the 50-60s. It was a spectrographical (sonographical) and partly a melographic representation of the music. It was later on, starting with computer applications in the late 1960s that this field was enlarged more

and more and applied to music performance, to the role of different interpretations in vocal as well as in instrumental music. In the 1970-80s a set of commonly available sound-analysis programs for musicological purposes was worked out, for all used types of computer systems.

The programs which are available in the free-software or on the commercial market are improving methods and manners of graphical representations of music structure. In the paper some possibilities of the programs will be demonstrated on different music genres, vocal as well of instrumental music. The aims and results of such sound analysis will be described in different in connection with the following types of songs:

1. Children songs and lullabies;
2. Ceremonial songs connected with harvest ceremonies;
3. Working song with performance in outdoor environment;
4. Rhapsodic singing practice in the group of the so called robbers songs.

Comparative sound analysis will be demonstrated on hand of the group of flutes, bagpipes, string instruments (violin, dulcimer etc.)

Spectrograms will be realized with multi-part music, vocal and instrumental forms in order to evaluate and compare the composition, interpretation, and perception process creating the actual styles. The graphical representation of the music, has to identify models and structures which merge cognitive and sound structures expressed in music. That refers to different levels of music:

- as a virtual sounding event;
- as a notated structure;
- as a graphical abstraction;
- as a two-dimensional form used for the representation of interval and multi part models.

Music culture is determined by sound models of music and sound imagination. Melography, spectrography and from them derived other analytical representations of music have to help to grasp the ethnic, regional, local and individual processes of music making and music-perception.

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TEWARI, LAXMI

The Nakkara drumming of the Nautanki Folk Theater

The folk theater Nautanki is probably the most popular form of secular folk theater in the states of Bihar, Uttar Pradesh, and Madhya Pradesh, India. The Nakkara drums are an inseparable part of the Nautanki folk theater. The training of the Nakkara player is similar to that of a *tabla* player of the North Indian classical music. The repertoire for these two drums, one belonging to the classical tradition and the other to the folk tradition, is identical. Quite often the Nakkara players receive training under a master *tabla* player.

During the course of my research in India, I video recorded one of the most popular Nakkara players of India, Ustad Rashid Khan of Kanpur city. I will show ten minutes of this video recording and to demonstrate/ discuss similarities between *tabla* and Nakkara solo performances for the remainder of 10 minutes or more, depending on the interest.

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TORP, LISBET

How to make your own national instrument; The story of five *tamburas* and a sales catalogue

Musikhistorisk Museum, founded in 1898 in Copenhagen, has in its collections altogether five tambura instruments of South Slavic origin. At the time of their appropriation, the instruments were catalogued as 1 Hungarian Tambura, 2 Serbian Tamburas, 1 Croatian Guitar, and 1 Croatian Bas Guitar, respectively. Most probably, it was the performance of a Serbian-Hungarian Tambura Orchestra in a resort near Copenhagen in 1888, that was the immediate reason for so-called Hungarian and Serbian tamburas to be among the first instruments purchased for the museum's collections in 1898 and '99. The Croatian guitar and the Croatian Bas Guitar stem from another source, namely a private collector who was also a devoted amateur guitar player. Among this man's books on music was also a small sales catalogue published in the very beginning of the 20th century from the workshop of *tambura* maker Janko Stjepu in from the Croatian town of Sisak south of Zagreb.

Since the mid-19th century, *tambura* orchestras had been formed by Croatian intellectuals who saw in the *tambura* a typical South Slavic instrument and which they could employ in their struggle for Croatian independence from the Austro-Hungarian Empire. Towards the end of the 19th century, factory-made *tamburas* in all sizes were sold throughout the South Slavic regions and settlements of the empire. Stjepuč in, being the first maker in Sisak to start a mass production, was strongly dependent on finding a ready market for his *tamburas* which he built in a variety of qualities and in numerous sizes. By the turn of the century, however, the symbolic value of the *tambura* as a national instrument was no longer solely tied to Croatia. The *tambura* had become a token of the Pan-Slavic Movement and, hence, a popular instrument among South Slaves in general.

Stjepu in who was not only an excellent craftsman but also a talented salesman consequently developed for his *tamburas* a variety of accessories which enabled anyone to create his or her own national instrument according to need and conviction. Thus, seen in the light of the growing national movements and the political climate within the multicultural society of the Austro-Hungarian Empire before the First World War, Stjepuč in's catalogue offers an interesting solution to marketing at that particular time in history.

After a brief introduction to the historical background, the development and naming of the South Slavic *tambura* instruments, the paper presents a case study of how one particular maker coped with the practical aspects of world history and politics at a time with changing borders, mass migration and renegotiation of identities.

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TRÆRUP, BIRTHE

Auf der Spur der albanischen Volksmusik; Die Geschichte einer Expedition nach Kosovo und Makedonien 1959
(video film with introduction)

Drei Musikethnologen - Ernst Emsheimer, Felix Hörburger und Birthe Trærup - unternahmen in 1959 eine volksmusikalische Forschungsreise bei der albanischen Bevölkerung ausserhalb der Landesgrenzen Albaniens, nämlich in Kosovo und Makedonien.

Das video (1995; 56 Minuten) zeigt Männergesang mit Begleitung von Saiten-instrumenten, Frauenlieder mit der Metallpfanne Tepsi, Hochzeitsmusik auf Trommeln und Schalmeien, Reigentänze zu mehrstimmigem Gesang, Hirtenflöte, Gebetsruf, Schwerttänze usw.

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TRẦN QUANG HAI

The impact of overtones in World Music, Jazz, Rap, New Age, and Fusion Music

Since the last twenty years, overtones used in throat voice (*xöömei*) in Tuva, Mongolia have been spreading around the world. The overtones were first known in Europe around 1968 and became the vocal element used in many Western musical compositions (*Stimmung* by Stockhausen in 1968, *Hearing the Solar Winds* by David Hykes in 1982, *Shaman* by Misha Lobko and Trần Quang Hai in 1982).

More and more "overtone singers" in the West have inserted overtones in their musical works (Jazz with Thomas Clements, New Age with Christian Bolmann). A recent and new phenomenon has appeared in the realm of World Music is the fusion of overtones with other musical traditions (overtone with *didjeridu* from the Australian Aborigines, overtones with Bulgarian vocal polyphony, overtones with Inuit throat game).

In this paper I shall present three aspects of the impact of overtones: Western singers and composers with Western compositions, autochthonic singers with Westernized songs, traditional singers from different musical traditions with combined songs.

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TSUKADA KENICHI

Luvale ritual drumming and sound symbolism

In recent years, there has been an important development in the study of "oral transmission of instrumental music" with reference to sound symbolism. Among the Luvale of Zambia, a system of oral transmission has been well developed in the drum ensembles for the male and female puberty rites. The paper explores how the Luvale systems of oral transmission and sound symbolism are inseparably connected with each other.

An experiment on sound symbolism undertaken in the villages suggested a significant tendency for certain vowels and consonants to be associated with certain qualities, such as "low" and "high", and "heavy" and "light". Such a tendency in sound symbolism was also supported by the analysis of about 140 Luvale onomatopoeic expressions in terms of their consonant/vowel compositions and the sound qualities they denoted.

Recorded samples of drum patterns were analyzed using a sound spectrograph to investigate the relationships between the "objective" features of sounds and syllables. It was discovered that the qualities of drum sounds and syllables had consistent relationships in terms of sound symbolism, but the relationships were not "direct", but "inverse", that is, the syllables associated with "high and light" were systematically employed to denote sounds with "low and heavy" qualities. The implications of this "inversion phenomenon" in sound symbolism will be discussed.

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UM HAE-KYUNG

Community, identity and music-making; The role of geo-politics and national policies

This paper is concerned with the role of geo-politics and national policies in the processes of music-making and the construction of identity and communities in multicultural societies. By way of a comparative study of the Korean diaspora in the former Soviet Union and China I will firstly provide a brief re-

view of the cultural policies found in these states and their respective impacts on minority cultures in these multi-ethnic societies.

Secondly, I will describe how recent changes in the geo-politics and national policies of the former Soviet Union have influenced the identity and music-making of the Korean diaspora in what is now the Commonwealth of Independent States. In contrast, the relative stability of the Chinese superstate and the management policies of their ethnic minorities provides a point of comparison with their Korean diaspora.

Finally, by way of these examples, I will attempt to open up a more general discussion about the dynamic relationships that exist between geo-politics and national policies, their influences on the creation of community boundaries, the construction of identity and the processes of music-making in multicultural societies.

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URBANAVICIENĖ, DALIA

The pagan origin of Lithuanian ritual dances

Lithuanian ritual choreography has a relation with pre-Christian religion of the Balts and their viewpoint to the world. The archaic symbolic system is characteristic for the movements, actions and the words of the dances and games. The semantic connection exist between the ethnochoreography performed during the calendar and family rituals. The calendar choreography divides into two parts which are distinguished by different features. The choreography of summer cycle is more continuous and integral; the motive of a circle, the other actions related to the magic of protection and fertility predominate here.

The same features are characteristic for wedding choreography. The choreography of winter cycle splits into 3 periods: period of the Advent, period between Christmas and Shrove-tide, period of the lent. The contradiction, emphasizing the nature of transition, is characteristic for the games and dances of edge periods. The middle period is notable for the improvised dances, performances of the carnival masks and for peculiar gaiety. The motives related to symbolics of death, another world also are characteristic for the choreography of winter cycle.

The interrelation and the semantics of some actions and movements show the regular system which reflects the ancient viewpoint to the world of the Balts. The human life and the life of nature repeat themselves: the physical life - a birth, a growth, a ripening - has its beginning in the spring and the end in the autumn (that is the summer cycle). The period of the Advent resembles the period of death transition; the rebirth in another world happens since Christmas, and since the Shrove-tide the transitional period again begins (transition from another world to physical life) - as an analogue to a pregnancy. The common circle of people's and nature's life could be perceived as an image in the ancient viewpoint to the world of the Balts. This image joined into one whole the different rituals and explained the logic of their interrelation.

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URBANCOVÁ, HANA

A genre of peasant culture; Hay-making songs in Slovakia

In a view of geographical character of Slovakia the peasant culture was also developing in specific conditions of both submontane and mountain environments. Meadow farming connected with these areas contributed to the development of the genre hay-making songs - women's working songs sung while haying in summer. On the basis of musical style layer of peasant culture this genre absorbed the elements of the Carpathian culture (shepherd Valachian colonization). Hay-making songs reflect continuation with the genre of harvest songs from lowland areas on one hand, and penetration with the shepherd songs from mountain areas. The communication in open air of submontane and mountain environments was the basic function of hay-making songs - singing into long distance with specific musical style and multilayer meaning structure.

The changes in the function and significance structure of the genre can be seen in two contexts. Since the second half of the last century hay-making songs became a representative manifestation of Slovak folk song in the context of Slovak national culture. Within the traditional environment this genre has been retreating from active singing as an accompanying phenomenon of the changes in country farming since the second half of this century and lives in many forms of contemporary folklorism context. The acting of this genre in both contexts is accompanied by nivelization in some parameters while the performing style react most sensitively on this types of the context changes.

Music and text structure will be analyzed and compared. The song genre of peasant culture and its performing styles are illustrated in the selection of sound and video samples.

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UTEGALIEVA, SAULE

Kazakh folk musical instruments in XX century; Stages of evolution

This paper is devoted to the study of some trends in development of the Kazakh musical instruments, including (1) their evolution and (2) the particularities of their existence in modern musical life. I shall show the three stages in the evolution of Kazakh musical instruments (in the course of 70 years).

Stage I (1920-1960) is connected with the attempt of adaptation of the musical instruments to the forms of the European performance. Many instruments were subjected serious reconstruction. The process of reconstructions reflected the cultural policy of that time.

Orchestras of folk instruments arose, similar to Andreev's Russian band with usual division of the groups of instruments: prima, alta, tenor, bass. According to this division varieties of the improved *dombra* and *kobyz* (two-string pinch and four-string bow chordophones) appeared.

Stage II (1960-1980) coincided with years of the intensive interest in traditional music and is connected with the Kazakh scholar/ethno-organologist Bulat Sarybaev's (1927-1984) activity of folk music collecting. He found, and realized in musical practice, about 30 new musical instruments, including old models. Folk ensembles and orchestras appeared, which used ancient musical instruments. (For example, *otrar sazy*, and others).

In stage III the contradictory tendencies of interest in European and traditional music demonstrated above prepared the conditions for the formation of a bilingual musical culture. Musical instruments both improved and regenerated types can be called the folk instruments with some convention. Because they are polyfunctional musical instruments, which play various types of music (from folk to pop music).

With the birth of Kazakhstan's independence a new "wave" of more inte-

rest in the national language, history and traditional culture is observed. Old instruments with quarter tone modes are used; solo type of performance predominates; the orientation toward the local schools of folk musicians and their creative heritage take place. Many instruments are used in the system of modern musical education.

The author will study the questions of function of some musical instruments in contemporary Kazakhstan's musical culture.

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VAŽANOVÁ-HORÁKOVÁ, JADRANKA

The folk song traditions of the Slovak ethnic group in Croatia/Slavonia

Unlike the numerous Slovak minority in Yugoslavian Vojvodina, the Slovaks in Croatia/Slavonia - living there since the last decades of the 19th century - were neglected by historians as well as by ethnologists. This was due to the assumption about their complete assimilation and slight number. Nevertheless, recent ethnomusicological fieldwork carried out by the author of this paper has showed that a remarkable number of Slovak folk songs and traditional customs are still alive there. This fact is even more surprising considering the lack of principal conditions for the preservation of ethnic identity among Slovaks in Croatia - i.e. absence of education and mass services in Slovak language. We can presume that it was the folk song which has played the principal role in the process of preservation of the mother tongue (in the form of the North-Slovak *kysucky* dialect) and ethnic identity.

The author tries to support the above mentioned presumption by presentation of authentic audio-recordings and by pointing out some specific aspects of the folk song culture of Croatian Slovaks. The following issues will be discussed:

- 1) the form of transmission and preservation of folk music traditions among Croatian Slovaks (authenticity versus folklorism);
- 2) the importance of the lyrics for the preservation of the Slovak language and their relation to the melodies;
- 3) the relation of the folk song culture of Croatian Slovaks to the Croatian/

Slavonian folk music as well as to the musical traditions of the Kysuce region in their former motherland.

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VENOT, LAURENT ET SYLVIE LE BOMIN

De l'arbre au xylophone: la construction d'un orchestre de xylophones en République Centrafricaine

Dans cette vidéo nous avons voulu montrer la construction d'un orchestre de quatre xylophones chez les Banda Gbambiya de République Centrafricaine, effectué lors d'un terrain en février 1995. Nous voudrions présenter ici quelques extraits du film et discuter des aspects méthodologiques et techniques.

Un facteur ne construit qu'un seul orchestre dans sa vie, se contentant par la suite de ne faire que des réparations. Par conséquent la fabrication d'un nouvel orchestre ne peut se faire qu'à la mort du facteur ou pour une commande exceptionnelle ce qui fût le cas. En effet, après avoir obtenu de nombreuses descriptions sur cette pratique, leur comparaison montrait que cela demandait un niveau d'abstraction trop important, le geste étant indispensable à la mémoire des informateurs.

Le script a été élaboré à partir de photos et de documents recueillis lors de la réparation complète d'un instrument observé en 1993, événement qui fut à l'origine du projet. Sur le terrain nous avons suivi le rythme de la construction, sans aucune fiction dans le tournage. Toutes les étapes ont été filmées - taille et accord des lames, recherche des résonateurs, confection de la ficelle etc. - à l'aide de deux caméra vidéo Hi8 permettant la prise de vue simultanée des événements se déroulant au village (là où se passe l'essentiel de la construction) et en brousse où les matériaux sont collectés. Soit 45 heures de *rush*. Par son exhaustivité, ce type de document ne peut-il pas pallier à des défauts de transmission dans les sociétés de tradition orale?

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WEBER, MICHAEL

Reflecting home; Towards the music of the Austrian popular music group "Attwenger"

In the last decade a new musical movement has emerged in the center of Europe. About a dozen, primarily young folk, folk-rock, but also jazz musicians attempted to discover their local roots in the various folk music styles. Especially in Switzerland, Austria, and Bavaria these musicians were able to address the musical taste of a wide public. From approximately 1990 to 1995 some of their bands toured throughout Europe - and even to the USA - and their record sales figured at the top. In general, this was seen as a sign for a wide-spread turning back to a kind of ethnic consciousness, and therefore journalists called this branch of popular music simply "New Folk Music". The Austrian two-man band "Attwenger" can, without doubt, be considered one of the most interesting.

In 1992 Markus Binder answered an interviewer's question regarding the originality of the band: "Attwenger is an Upper-Austrian [*oberösterreichisches*] phenomenon". In fact, in all its brevity and clearness this sentence represents the main secret of the band's astonishing success. Though Hans-Peter Falkner and Markus Binder grew up in Linz on the river Danube, the third biggest town of Austria, known for its huge steel factories and chemical industry, their music is grounded in the various forms of rural Upper-Austrian traditional music. Furthermore it combines elements of European and American popular culture, such as Polka Music, Hip-Hop and Rap Music in an extraordinary originality. The instruments accompanying the songs, written mostly in Upper-Austrian dialect, support this mixture of old and new, and traditional and modern, in an illustrative manner. Hans-Peter Falkner plays the diatonic button accordion, sometimes amplified and electronically manipulated, while Markus Binder operates a rock music drum set. The titles, but song texts too, of their three CDs refer also to their home countryside: "*Most*" means apple and pear wine, the best known traditional beverage of central Austria, especially Upper-Austria, and "*Pflug*", in American plow, points to the agricultural domain of their home region. In 1992 and 1993 their records were chosen by the Austrian popular music journalists as the "recording of the year", and the famous Viennese avant-garde poet Ernst Jandl set up a monument to them in his new collection of poems.

In this paper the various popular musical influences on "Attwenger's" Upper-Austrian musical background will be demonstrated by structural-phenomenological analyses of the music released on their three CD-recordings - *Most*

(1991), *Pflug* (1992), and *Luft*, which means "air", (1993) - and a concert video screened by Austrian public broadcasting ORF, and with reference to the socio-aesthetical sphere of this Austrian popular music subculture.

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WELCH, DAVID B.

Shango! convergence of traditional African song and Techno-pop

An international performer and composer, Angelique Kidjo--who hails from Benin, West Africa--has recently "gone back to her roots" on the track "Shango" (from the Mango CD, *Fifa* (1996) by alluding to the Yoruba mytho-historical figure who represents the god of thunder and lightning throughout the African Diaspora. Songs and chants (*oriki*) describe his traits and deeds--including "using lightning to strike the burglar" and [carrying] "a double axe to threaten the liar."

My field work in SW Nigeria and NE Brazil (1970/71) has shown these attributes to be clearly those of one of the most revered *orisa* in both the Old and New Worlds. Moreover, Ms. Kidjo has not only used an African text, but has provided both a French and English translation of praise-poetry attributed to Shango.

This paper will explore the sources of both music and lyrics of this potent example of retaining traditional material while juxtaposing state-of-the-art technology, rock instrumentation and a driving rhythmic foundation--steeped in contemporary popular musical expression. In addition, tracks of traditional (Beninese) drumming recorded in her native country, have been overdubbed to produce a remarkable synthesis of traditional/modern expression.

Note: A handout will be distributed with musical transcription of the melodic formula of a traditional Shango song, and the modern Kidjo adaptation in the "world beat" style, as well as the text in French and English translations. The paper will be read in English and illustrated with musical excerpts (both traditional and modern).

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WILKINSON, IREN

The use of video recordings in teaching, presenting papers and analysing data

I intend to illustrate how video recordings are essential

1. to provide a general view of a culture, various performance contexts, participants and their interactions;
2. to support arguments that would be hard to convey verbally; certain emotions, moods of a performance;
3. to help in analysing collected data, especially dance and other forms of non-verbal communication, such as gestures which during fieldwork can be missed or overlooked.

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YANG MU

Ethnic cultural revitalisation? The case of ethnic music performances and festivals in China

Recent decades have seen a general decline of ethnic music performance in the traditional way by ordinary people of China's various ethnic groups in their daily lives. In contrast with this, in China since the early 1950s ethnic musics have been increasingly adopted by professional artists (who are usually not members of the relevant ethnic groups) in their theatrical performances. Yet alongside this trend, during the last decade or so, ethnic groups in many regions of China have resumed their indigenous musical performances and festivals in a commercialised style.

This has happened under the organisation and sponsorship of the government and/or commercial companies. As part of this contrastive process of de-

cline and growth, many traditional social and symbolic functions of ethnic musics have been fading away, while some new, unconventional social and symbolic functions have emerged and developed.

The causes and mechanism of the decline of the old and the emergence of the new appear to involve a number of elements. Together they comprise a complex sociocultural phenomenon. This phenomenon signifies changes in people's concepts concerning cultural and ethnic identity, and displays a contemporary pattern of interaction between ethnicity, culture, politics, economy and technology in the modern multiethnic society of China. A range of relevant issues are worth examining. Taking China as a regional case study, I attempt to draw conclusions which should be significant or helpful for research into similar phenomena elsewhere involving similar issues.

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YANG XIAOXUN

Tracing and analyzing the origins and development of the multi-part folk songs of the Lisu people in the Nujiang region, Yunnan Province, China

The Lisu are a minority group with a long history. They are scattered over China, Burma, Thailand and Laos. In China, they number around 480,000 and mainly live in the Nujiang Autonomous Region of the western Yunnan Province.

The folk songs of the Lisu living in the Nujiang Autonomous Region are multi-part folk songs, some of them have 2 parts and some even up to 4 parts. This discovery, by fieldwork, is very important since this kind of multi-part folk songs has not been heard before among the Lisu outside this region. In the early 20th century, some Western priests came to the Nujiang Canyon (now the Nujiang Autonomous Region) to work there; today, about half of the Lisu are Christians.

For the musical style and musical structure, no direct relationship between the multi-part folk songs of the Lisu people and the music of the Christians can be found. The former has 'horizontal thought' while the latter one has 'vertical harmony thought'. However, some 'vertical thought' can be found in the multi-

folk songs which appeared in recent years. Is this the result of close communication between the Christian and non-Christian Lisu in daily life? In this presentation I shall start a preliminary discussion on this question.

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YERNJAKIAN, LILITH AND HRIPSIME PIKICHIAN

The symbol-melody in Armenian traditional music

Invariably played at Armenian traditional ceremonies and rituals some songs and melodies have become an integral part of Armenian culture. And through these tunes have lost their original value both in terms of the ritual and music research evidences that they have identical semantic and structural characteristics.

This article addresses one of the most ancient ritualistic tunes called *Sahari*, an instrumental - *mugham*, still functionally alive in contemporary Armenian culture. To understand the unique role of *Sahari* in Armenian culture we have examined all the available recordings of *Sahari*, produced by the first European recording companies at the beginning of the 20th century as well as those preserved in Armenian museums, and record collections. We have also recorded a great number of *Sahari* during our field research in different parts of Armenia. As a general rule, *Sahari* are rather long works in which the improvisational development of the melody tends to reveal the whole potential of the instrument range. Comparative research has revealed the common characteristic of *maqamat* and *Sahari*. Specialized literature as well as our field research materials show that *Sahari* is predominantly known as a compulsory element of wedding ceremony and a special symbol.

The ethnomusicological study of the material testifies, that *Sahari* was a ritualistic melody to signal birth of man, family, bridegroom the king, tree of life, master player and generally a hero. The presence and auspices of the sun are emphasized: *Sahari* was a hymn to the Sunrise, it was the musical image of the code of the sun. This ancient melody as a condensed expression of world view and musical thinking is beyond space and time limitations. Its manifestations are present even today in Armenian symphonies. The phenomena of *Sahari* hold an unexpected outburst the national movement of the 1988-1990s. The intonational idioms of the music became symbolic of the beginning of the new era of the Armenian people. The melody, this time invariably played on the

bugle, resumed the function of *Sahari*.

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YI SO-RA

The farmers' music and dance of the Tug-of-War by Wolni villagers

Wolni village is situated in the Whasong district, Kyonggi Province of Korea. There are several kinds of the traditional Tug-of-War (T-W) using a long straw rope in Korea. The present author has investigated and recorded the songs sung during T-Ws in over 200 villages in Korea since the 1980s. I attended and researched Wolni's T-W in 1995. Whasong district, with Wolni in it, belongs to the Uttari-Nongak's area (Nongak means a genre of Korean farmers' music and dance.)

In many cases the Korean T-W were played on the 15th January, the lunar calendar, and they show the religious points as a kind of ceremony characterized of driving out the evils, expecting the good harvest of new year and telling fortune in peasant societies. The T-W of Wolni is different from that of Yongsan (designated the national Intangible Cultural Asset No. 26) in the following way:

1. In Wolni, a 'bridegroom' and a 'bride', played by boys of 10-12 age, instead of the commanders in Yongsan, are placed at each side of the long straw ropes;
2. The farmers of Wolni perform the *ch'ilch'ae* rhythm (see below) when carrying the long straw ropes; This rhythm is a symbol of the Uttari Nongak and is divided into seven sections, each marked by a large gong.
3. The method of making the straw ropes;
4. There is no song when carrying the long straw ropes in Wolni, but there is a song, *O ! Wue Jongsana* in Yongsan.

The history of the farmers' music of Wolni is long. It may be over 500 years old, because their ancestors established this village more than 500 years ago.

It's said that this ceremony took place every year before the 1960s. Although this kind of ceremony was forcefully stopped by the Japanese imperialists in other villages, here it remained alive. The old men of Wolni said that the

Japanese policemen, who wanted this ceremony of Wolni to be stopped, had been ill-fated. Hence the farmers' music of Wolni's T-W could maintain its slender existence.

After the Korean War, during the 1960s, this ceremony was held every 2 or 5 years by the economic support of Mr. Yongku Lee who was the leader of Wolni farmers' music. With Mr. Lee's death, the T-W of Wolni disappeared. Hence the peasant society of Wolni has not played any T-W between 1970 and 1986. The T-W of Wolni was held again in 1987 by the villagers, and again in 1991 and 1995, under the financial support of the Whasong district. Now, Whasong district is planning to display the T-W of Wolni on the next Folk Festival Contest of Kyonggi Province.

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VAN ZANTEN, WIM AND BART BARENDREGT

Change in Randai theatre of the Minangkabau, Sumatra; A visual documentation

In this video presentation we would like to present a first version of a video film on Randai theatre, based on fieldwork in October-November 1996. We shall show excerpts of the film and discuss some methodological issues.

Randai is a form of theatre of the Minangkabau in West Sumatra, which involves (1) a kind of circular dancing by 8-12 men (*galombang*); the movements are based on those of the *silat* martial art, (2) dialogue, and (3) sung poetry, sometimes with accompaniment of a bamboo flute (*saluang* and/or *bansi*) or a set of gongs (*talempong*).

During the fieldwork we used the feed-back method by showing excerpts of films recorded in the 1920s-1930s, and also shots that we had just made ourselves, to Minangkabau respondents. The old films, which are kept in Dutch archives, were obviously not shot by a researcher trained in the performing arts. Mostly, these parts on the performing arts were included in films about general cultural aspects, or films about socio-economic topics. Shortcomings were, for instance, that some excerpts were too short, no proper documentation was given (about place and time of recording, performers, name of the dance, etc.), and in the 1938 colour film with sound the music did not always match the pictures.

However, the old (and new) film material proved useful in starting a discussion on general topics. Parts of those reactions were also filmed, and some of it will be included in the final video film. Some of the raised topics were: the changing social position of female performers, the supposed decline in understanding the different dance movements, the change of dance movements towards more 'entertainment', the influence of the colonial power and the present Indonesian rulers on the contents of the dialogue, and the more elaborate clowns' section in the present time. Further, the feed-back with visual material, old and new, proved to be an useful method for a discussion of 'cultural colonialism': do the foreign researchers, because of their privileged position, take the cultural heritage of the Minangkabau away to store it in their archives, only to become culturally richer themselves?

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ZEVIK, EMMA

Qiang culture of Sichuan

A look at one village in Southwest China. This village "opened up" in the early 1980s as part of economic reforms of the Chinese government. In a gradual self-revival of their traditions and customs in music and dance, on September 13, 1996, the Qiang peasants of this village celebrated their first Wan Da Yuan ceremony to be performed since before 1952 under the approval of government agencies hoping to develop the village as an official tourism center.

This presentation explores the music and dance of the 1996 festival, incorporating older and newer traditions. With a population of about 102,000, the Qiang live today primarily in northwest Sichuan. "Qiang" is a name given by ancient Hans as a general label for nomadic peoples living in western China. The Qiang people, who call themselves "Erma" live in high mountains and deep valleys crisscrossed with rivers, making transportation extremely difficult.

Contemporary Han Chinese consider the Qiang as part of the "first ancestor culture" due to their ancient roots; evidence on bones and tortoise shells shows that the Qiang were living in communities in northwestern China during the Shang Dynasty (c. 16th - 11th centuries B.C.). Some Qiangs were assimilated by the Tibetans and others by the Hans, leaving a small number unassimilated.

This group gradually moved to the upper reaches of the Minjiang River and eventually became today's Qiang nationality.

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Supplementary abstracts to the Video sessions - Slovakia

Elschek, Oskár: **To go round with the Uljana**
(U-matic HB, 30 Min. 1982).

The Whitsuntide custom in Kojšov is documented in East Slovakia. Two flower-girls are led by a group of women through the village and wish the people in the houses good health and growth. During the whole custom only three songs are performed, which can be interpreted only once a year on this day. It is a form of spring singing, which starts in the morning and is finished in the evening. Some games are practiced during the custom with young boys, ending in the evening with a short dance-entertainment. It is a form of celebrating spring.

Garaj, Bernard: **Making the bagpipe and its playing technique**
(U-matic HB 1992) Edition Gajdy-Bagpipe ASCO Bratislava 1994.

B. Garaj, sen. is documented making and playing the three-sound Middle-Slovakian bagpipe type. The single elements, material selection, technologies and construction of the bagpipe commented by the maker, is the subject of the documentation. It is supplemented by different playing technique and procedures used in different melodies and styles of performance of the shepherds and the dance repertory in Middle Slovakia.

Elschek, Oskár: **Flute maker Vincent Jantoš**
(16mm film, 15min. 1978).

The flute without finger holes is spread over in Middle and Northern Slovakia. It is documented in the Northern Slovak village Zborov nad Bystricou. Different forms and technological elements, material, splitting, carving, and using the instrument are analyzed. They are commented by the maker and user of the instrument in a very individual manner. Individual access to the instruments is always an important aspect also in making folk music instruments.

Elschek, Oskár: **Imrich Weis - the man and his music**
(U-matic HB, 50min., 1995).

The fujara maker and player I. Weis from Hriňová belongs to the classical representants of these instrumental tradition. His work, house, environment and life-style is documented together with the instruments he is making and playing. Especially the fujara, flute and double flute are shown in the very center of the tradition of shepherds culture in Middle Slovakia, the so-called Podpolana folk music tradition.

Ondrejka, Kliment: Christmas plays

(U-matic HB, 15min. 1990).

Short examples are included from three Middle Slovakian villages, where Christmas plays are as yet practiced in their traditional forms. Spoken and sung wishes, comments, biblical episodes, plays, dances are part of the performance. Individual forms are varied, according to the basic model, especially referring to the songs, used instruments and stage elements. Their content and practiced performance is adopted according to the house where it is played. For children, young or old people, religious occasion before the Christmas or directly on the Christmas Eve.

The play is in its function and character regionally, individually and in accordance with the local tradition differentiated.

Elschek, Oskár: Songs and dances from Kyjov

(U-matic HB, 15min. 1982).

From the East Slovakian village Kyjov three categories of songs are documented: work songs connected with tree planting, washing at the brook, love songs performed by women on the meadows, and dance songs. The are differentiated according to their function, the poetic content, the performing style, structure and the used polyphonic elements. Rhythmic and metric units, tempo and the vocal quality are integral part of the folk song and music tradition. Beside the fact that the village is situated in a typical dance-rhythmic region, the working song are quite different according to their functional determination.

Elschek, Oskár: A Musician from the Spiš region

(U-matic LB, 15 min. 1983).

The old flute and violin player from the village Brútovec in Eastern Slovakia demonstrates the ornamental manner of playing. As a form of improvisation and using microtonal embellishments the dependence from the single instruments is shown. It is a transference of the style of violin playing into the performance of the flute melodies. The instrument represents the type of the East Slovakian "market"-flute, made mainly for children or for a very simple use by the shepherds. Quite in contrary to the rich forms of the Middle Slovakian flute tradition.