



**ICTM**  
**Study Group on Multipart Music**

**First Symposium**  
15-21 September 2010  
Sardinia, ITALY

**PROGRAM**  
**and**  
**ABSTRACTS**

Edited by: Ignazio Macchiarella  
Proof-reader: Bill Woolf

Supported by



Università degli Studi di Cagliari  
Dipartimento di Studi Storici Geografici e Artistici

**Multipart Music**  
First Meeting of the ICTM Study Group





## First Symposium of ICTM Study Group on Multipart Music

15-21 September 2010  
Cagliari and Baronia in  
Sardinia, ITALY

### Organizer

Università degli Studi di Cagliari, Dipartimento di Studi Storici Geografici e Artistici

### Symposium Chair

Ignazio MACCHIARELLA

### Program Committee

Ardian AHMEDAJA (Austria) (Chair)

Ignazio MACCHIARELLA (Italy)

Zhanna PÄRTLAS (Estonia)

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### Local Organization Committee

Ignazio MACCHIARELLA

Paolo BRAVI

Marco LUTZU

Sebastiano PILOSU

### Web site of the conference

[www.multipartmusic.org](http://www.multipartmusic.org)

### Film program

Marco Lutz

### Workshops in Baronia

Sebastiano Pilosu

Proloco, Orosei (Technical Organization)

### Technical Organization

Università degli Studi di Cagliari, Dipartimento di Studi Storici Geografici e Artistici



### Supported by

Conservatorio di Musica "G.P. Palestrina", Cagliari.

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## **About the INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)**

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

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

## **About the ICTM STUDY GROUP ON MULTIPART MUSIC**

Multipart music represents one of the most fascinating phenomena in numerous local musical practices. It has therefore been a favoured object of research for a long time, particularly in the national framework. Regional studies extending beyond political boundaries, are, however, rare. A network of researchers, many of them ICTM members, is working since 2003, focusing first on multipart music traditions in Europe within the framework of the “*Research Centre of European Multipart Music*” established at the Institute for Folk Music Research and Ethnomusicology of the Vienna University of Music. Results of the research are presented in the books “*European Voices I. Multipart Singing in the Balkans and the Mediterranean*” (Vienna: Böhlau. 2008) and “*European Voices II. Cultural Listening and Local Discourse in Multipart Singing in Europe*” (in print).

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

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

# *INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)*

## **STUDY GROUP FOR MULTIPART MUSIC**

### MISSION STATEMENT

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

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

### **First Symposium**

**September 15 - 21, 2010, Cagliari and Baronia in Sardinia, Italy**

**THEME:** Multipart music as a specific mode of musical thinking, expressive behavior and sound.

Concepts and viewpoints on multipart music and its perception are often questioned and redefined in the scholarly research. The manifold worldviews of the resource persons, as holders and presenters of a tradition with their specific musical and cultural aesthetics and vocabularies as well as particularities of performance practices, identity policies, the social and emotional dimensions as specific bodies of knowledge embedded in power relations make the matter more complex.

The aim of the meeting is to discuss and formulate recurrent features of multipart music practices, with the emphasis on their specificity towards other kinds of musical practices.

# Program

**Wednesday, 15 September 2010**

**Cagliari, Facoltà di Lettere e Filosofia (Aula Magna)**

**9:30-15:00**      **Registration**

**15:00-15:45**      **Opening Ceremony**

Welcoming addresses by:

**Prof. Francesco Atzeni**, Dipartimento Studi Storici Geografici e Artistici,  
Università di Cagliari.

**Prof. Roberto Coroneo**, Facoltà di Lettere e Filosofia, Università di Cagliari.

**Dott. Paolo Piquereddu**, ISRE, Nuoro.

**Maestro Gabriella Artizu**, Conservatorio di Musica, Cagliari.

**Dott. Daniela Noli**, Ersu, Cagliari.

**Dr. Ardian Ahmedaja**, ICTM Study Group on Multipart Music

Welcome Music by **A Tenore Song Group**.

**16:00 -18:00**      **Session I: *Conceptualizations of Multipart Music Making***

**Chair and organiser: Ignazio Macchiarella**

Participants: **Rudolf M. Brandl** (Austria), **Enrique Càmara de Landa**  
(Spain/Argentina), **Bernard Lortat-Jacob** (France), **Ignazio**  
**Macchiarella** (Italy).

**18:45-20:00**      **Film**

**20:00-21:00**      **Dinner**

**21:30-23:00**      **Teatro “Nanni Loy”: *A Tenore song Concert***

**Organizer: Sebastiano Pilosu**

**Singers: Cuntrattu seneghesu** (from Seneghe) and **Tenore Supramonte** (from  
Orgosolo).

# Thursday, 16 September 2010

Cagliari, Facoltà di Lettere e Filosofia (Aula Magna)

- 9:30-11:00**      **Session II: *Early sound documents of multipart music***  
Chair: Rudolf Brandl (Austria)  
Susanne Ziegler (Germany): *Multipart music practises in historical perspective: recording versus notation.*  
Gerda Lechleitner (Austria): *Early sound documents of multipart music: concepts and historical context.*  
Nona Lomidze (Austria/Georgia): *Early sound documents of multipart music: transcription and interpretation.*
- 11:00-11:30**      **Coffee and Tea break**
- 11:30-13:00**      **Session III. *Panel: Discussing Written Sources***  
Chair: Ignazio Macchiarella (Italy)  
Vasco Zara (Italy): *Ad Infinitum. Multipart Practices and Theological Discussion in Ars Nova Era.*  
Massimo Privitera (Italy): *Polyphony as an Emblem of Concorde in Early Modern Europe.*  
Rossana Dalmonte (Italy): *«As in the past and even more so today Music must Concern itself with People and God».*  
Girolamo Garofalo (Italy): *Traces of Ison and Biphonies in Bizantin Chant of Sicilian Arbereshe.*
- 13:00-15:00**      **Lunch**

- 15:00-16:30**      **Session IV: *Multipart Singing in Croatia***  
Chair: Ankica Petrović (USA/Croatia)  
Jakša Primorac (Croatia): *Traditional Multipart Singing in Croatia in the Past and Present.*  
Giuseppe Massimo Rizzo (Italy): *Sopela's circular interplays (island of Krk, Croatia).*  
Joško Čaleta (Croatia): *Ojkanje - the (multipart) musical system of the Dalmatian Hinterland; the social and emotional dimensions of the performance practices.*
- 16:30-17:00**      **Coffee and Tea break**
- 17:00-18:00**      **Session V: *Language, Gender, and the Performance of Georgian Polyphonic Song Internationally***  
Chair: Nino Tsitsishvili (Australia).  
Nino Tsitsishvili (Australia): *Verbal Transparency and the Musical Sublime in the Gender Aesthetics of Georgian Polyphonic Song.*  
Alma Bejtullahu and Urša Šivic (Slovenia): *Encountering Georgian Polyphony: History, Gender, and Interpretation in Georgian Singing in Slovenia.*
- 18:45-20:00**      **Film**
- 20:00-21:00**      **Dinner**
- 21:30-23:00**      **Teatro "Nanni Loy": *A Chitarra Concert***  
**Organizer:** Fabio Calzia  
**Singers:** Daniele Giallara and Emanuele Bazzoni  
**Guitar:** Bachisio Masia



# Friday, 17 September 2010

Cagliari Facoltà di Lettere e Filosofia (Aula Magna)

## 9:30-11:00 Session VI: *Multipart Music: Concepts and Structures (1)*

Chair: Enrique Camara (Spain)

João Soeiro de Carvalho (Portugal/USA): *Triads, trials and triangles: harmony singing, mobility and social structure in Mozambique.*

Hugo Ferran (France): *The conception of polyphonic pieces by the Maale of Southern Ethiopia.*

Joseph Jordania (Australia/Georgia): *Social Factor in Traditional Polyphony: Definition, Creation and Performance.*

## 11:00-11:30 Coffee and Tea break

## 11:30-13:30 Session VII: *Multipart Music: Concepts and Structures (2)*

Chair: Ardian Ahmedaja (Austria)

Žanna Pärtlas (Estonia): *Musical thinking and sonic realization in vocal heterophony. The case of wedding songs of Russian-Belarusian borderland's tradition.*

Jacques Bouët (France): *Heterophony is not the degree zero of polyphony: plurivocality of Macedo-Roumanian gramochtenes (Dobrogea, Roumania).*

Eno Koço (UK/Albania): *Styles of the Iso-based Multipart Unaccompanied Singing (IMUS) of south Albania and north Epirus.*

Gerald Messner (Australia): *The Reciprocity of Multipart Vocal Traditions and Socio-Cultural Structures.*

## 13:30-15:00 Lunch

- 15:00-16:30**      **Session VIII: *Multipart Musics in Italy***  
Chair: Ignazio Macchiarella  
Mauro Balma (Italy): *Styles of chant and styles of life: synchronous changes in a village in the Alps (Cogne).*  
Fulvia Caruso (Italy): *Multipart singing in Latera (VT): musical behaviour and sense of belonging.*  
Paolo Bravi (Italy): *The dialectics of repetition and variation in the polyphonic accompaniment in the extemporary poetry of Southern Sardinia.*
- 16:30-17:00**      **Coffee and Tea break**
- 17:00-18:30**      **GENERAL ASSEMBLY**
- 18:45-20:00**      **Film**
- 20:00-21:00**      **Dinner**
- 21:30-23:00**      **Teatro “Nanni Loy”: *Launeddas Concert***  
**Organizer:** Marco Lutzu  
**Players:** Roberto Corona, Gianfranco Mascia, Rocco Melis and Salvatore Trebini

# Saturday, 18 September 2010

Cagliari, Facoltà di Lettere e Filosofia (Aula Magna)

## 9:30-11:30      **Session IX. *Panel: Pyrenees an emerging field***

Chair and organiser: Jean-Jacques Castéret (France)

Jean-Jacques Castéret (France): *Introduction.*

Jean-Christophe Maillard (France): *Religious traditional polyphonies in the central Pyrenees.*

Iris Gayete (Spain): *Time logic of the “Vespres del Pirineu”.*

Jaume Ayats (Spain): *The lyrical rhythm that orders the world. How the rhythmic models build the ritual space in the religious chants of the Pyrenees and Corsica.*

Jean-Jacques Castéret (France): *Multipart lexicon and trans-historical approach in Pyrenean Gascony.*

## 11:30-12:00      **Coffee and Tea break**

## 12:00-13:30      **Session X: *Aesthetics and Perceptions of Multipart Music***

Chair: Žanna Pärtlas

Ankica Petrović (USA/Croatia): *Controversy in the aesthetic perception of traditional polyphonic rural songs in Bosnia-Herzegovina.*

Milica Simic (Serbia): *Multipart folk singing as an 'avant garde' phenomenon of Serbia's urban culture.*

Daiva Račiūnaitė-Vyčinienė (Lithuania): *Specific features in performing Lithuanian multipart songs sutartines: singing as birdsong.*

## 13:30-15:30      **Lunch**

- 15:30-17:30**      **Session XI: Panel: *Studies on the Variety of Multi-part Musics in Sardinia***
- Chair: Bernard Lortat-Jacob (France)
- Sebastiano Pilosu (Italy): *A Tenore Song and Villages' Representativeness: a comparison between Orgosolo and Bortigali.*
- Roberto Milleddu (Italy): *Cale est su giustu (What is the right thing?) Notes on the Multi-Part Singing in Bosa (Sardinia).*
- Andrea Congia (Italy): *Harmonization Processes and Leadership in Multi-Part Singing of the Orthodox Community of Marrubiu (Sardinia).*
- Marco Lutz (Italy): *Rediscovering a polyphonic tradition: the case of Nughedu San Nicolò (Sardinia).*
- Ignazio Murru (Italy): *To Serve the Poetry. Relationships between Voices and Accordion in the Repentina (Oral Improvised Poetry of Sardinia).*
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- 17:30-18:00**      **Coffee and Tea break**
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- 18:00-19:00**      **Final Discussion and Closing Ceremony**
- 
- 18:45-20:00**      **Film**
- 
- 20:00-21:00**      **Dinner**
- 
- 21:30-23:00**      **Teatro "Nanni Loy": *A cuncordu Concert***  
**Organizer:** Ignazio Macchiarella  
**Singers:** Giovanni Ardu (bassu), Mario Corona (contra), Antonio Migheli (boghe), Roberto Iriu (contraltu): *Su cuncordu 'e su Rosariu* from Santu Lussurgiu

## **Sunday, 19 September 2010**

**9:00**      **Departure to Baronia**

**12:00**      **Municipality of Irgoli**

Welcome Address by the Mayors of the Unione dei Comuni della Valle del Cedrino (Galtelli, Irgoli, Loculi, Onifai, Orosei)

Dott. Salvatore Liori, President of ISRE

**Workshop on Multipart Singing I**

*A Cuncordu* multipart singing (with the participation of groups from Galtelli, Irgoli, Onifai and Orosei)

**16.00-22.00**      **Irgoli, Chiesa Santa Brigida**

**Workshop on Multipart Singing II**

*A Cuncordu* multipart singing (with the participation of groups from Galtelli, Irgoli, Onifai and Orosei)

## **Monday, 20 September 2010**

**10.00-12.00**      **Orosei, Hall of Municipality**

**Workshop on Multipart Singing III**

*A Tenore* multipart singing (with the participation of groups from Galtelli, Irgoli, Loculi, Orosei, Siniscola and Torpé)

**16.00-22.00**      **Orosei, Hall of Municipality**

**Workshop on Multipart Singing IV**

*A Tenore* multipart singing (with the participation of groups from Galtelli, Irgoli, Loculi, Onifai Orosei, Siniscola and Torpé)

## **Tuesday, 21 September 2010**

**16.00-20.00**      **Galtelli, Hall of Municipality**

**Workshop on Multipart Singing V**

*A Tenore* and a *Cuncordu* multipart singing (with the participation of groups from Galtelli, Irgoli, Loculi, Onifai, Orosei, Siniscola and Torpé)

**DEPARTURE**

## ABSTRACTS (Session I-XI)

### **Session I. Conceptualizations of Multipart Music Making.**

#### **Chair and organizer: Ignazio Macchiarella**

This session's aim is to debate some of the basic concepts on Multipart Music that contribute to the theoretical reflection on the goal of our Study Group. It will pivot on two basic papers by Rudolf M. Brandl and Ignazio Macchiarella that will be discussed by Bernard Lortat-Jacob and Enrique Camara de Landa, according to their large and diversified scholarly experiences.

#### **Rudolf M. Brandl (Austria): *Skopos: The traditional concept of Greek Folk Music - versus the standard definition of Multipart Music***

Thinking – and this includes any *theory*-formation – always happens in language. This also applies for music-*theory*, although music itself effects humans essentially in *non-linguistic* perceptions and psychosomatic processing. All concepts about multi-voices (Mehrstimmigkeit) or multipart (Mehrpartigkeit) music, polyphony and harmony are theoretical constructions and can to be defined only linguistically.

Auditive “musical experiences” have to do with cognitive connotations about dimensions of space and multiple time relations, whereby we assume *acoustically* the parameters *duration*, *pitch*, *timbre* [*acoustic colour*] and *loudness*, which are not identical with *musical* parameters *melody*, *rhythm*, *harmony* and *timbre*: The last ones are complex cultural constructions, each of them composed of several acoustical parameters.

The cultural anthropologist Helmuth Plessner (1980) has shown, that the musical parameters in the Indo-Germanic (Indo-European) languages have only one concept-pair, the *auditive: loud* and *quiet*. All other concepts come from other sense perceptions: for example, *high-low*, coloured (rough, sharp, soft-hard), *long-short*, *slow-fast*, and so on. The Western standard-definition of multipart music itself is oriented for the most part on optical dimensions, apropos also in the graphical depiction of sound structures, like for example in spectrograms: the horizontal length (x-axis) shows the duration, the vertical y-axis the pitch, the blackening degree the loudness.

Using the example of the Greek *skopos*-concept I would like to show, that the common feature of all musical-cognitive concepts in the psychophysical processing of the so-called “Mehrstimmigkeit” is the “multidimensionality”, which is however culture-specific and not universal and which can be compounded in different ways in the music-theoretical thinking.

(Translation from German by Ardian Ahmedaja)

#### **Ignazio Macchiarella (Italy): *On Multipart Music Making***

As our symposium title's states multipart music is actually a specific “mode of musical thinking, expressive behavior and sound” within the human music making sphere. Summarizing accepted wisdom about the distinctive and typical features of multipart musical practices, this paper focuses on them from a music making perspective. Trying to personalize multipart music practices' representation it focuses on what individuals do when they sing together – beyond the depersonalized images of overlapping music lines propose by music analysis.

Multipart structures could be considered as strategies for displaying different identities within contexts of more or less dense interactions and complex plural interdependence. In this sense, the concept of “part” could be defined as an intentionally distinguished participation into a collective coordinated musical production. A basic bi-polarization within performance patterns is useful: at the one pole, there are interlocks among individual emissions (i.e. each textural layers is performed by one voice or one monophonic instrument); at the other one, there are patterns of combination among doubled parts (multiple identities), since two or more persons sing (or play) the same sound sequences (or try to do it, more or less rigorously) thus giving less (or no) relevance to the single individualities of the performers.

There is not a clear hiatus between the two poles; according to different contexts, also the same music structure could be performed by both individual and/or collective rendition.

On the basis of this interlocking between individual or multiple identities, the paper dwells on representations of multipart music as a game of roles and relationships that develop different sets of shared rules and knowledge. It proposes a dynamic interpretative model of multipart music practice, considering it as music making continually in transformation, characterized by a large space of creativity.

## **Session II. *Early sound documents of multipart music***

### **Susanne Ziegler (Germany): *Multipart music practises in historical perspective: recording versus notation***

In the Berlin Phonogramm-Archiv recordings multipart music form a considerable amount of the holdings. Multipart music has been recorded in different regions of the world, mainly in Africa and the South Seas, but examples of European folk music are also available. Related to the research aims of the Berlin archive, the recordings were transcribed and analysed, mainly by Erich M. von Hornbostel and later by Marius Schneider. They, however, never made recordings of multipart music themselves.

The aim of my paper is to give some information about recording practises of multipart music, based upon the available documents, on the one hand, and their transcription and publication, on the other. I will demonstrate that the notation of historical recordings of multipart music is hardly reflective of the actual performance.

### **Gerda Lechleitner (Austria): *Early sound documents of multipart music: concepts and historical context***

The Phonogrammarchiv in Vienna houses some of the oldest sound documents worldwide. Focusing on recordings with multipart music it turns out that this genre is less well represented in the collections than solo music. For technical matters it was not easy to record more than one performer. Nevertheless, some field workers found innovative solutions to make valuable recordings of e.g. multipart singing. In the early 20<sup>th</sup> century a new era started and sound documentation was beginning to become a prerequisite of fieldwork with the objective of creating sources for further research.

This paper will give a short overview of various historical recordings of multipart singing traditions housed in the Phonogrammarchiv. Concentrating on the researchers' goals, interests and the possibilities they found on site, the historical context will be explained by means of pictures, travel reports, and publications. Based on this analysis an attempt will be made to illustrate patterns of expressive behaviour and perception, sound concepts, and emotional dimensions found in Phonogrammarchiv recordings. This approach could offer the chance to include historical recordings in the discussion of more or less general multipart music practices.

### **Nona Lomidze (Austria/Georgia): *Early sound documents of multipart music: transcription and interpretation***

Transcription is one of the prerequisites for analytical research. Using some examples from the historical holdings of the Phonogrammarchiv, this presentation will focus on various forms of multipart singing, concepts and particularities of performance practice, as well as emotional dimensions.

This paper will be intertwined with G. Lechleitner's contribution. Starting with examples, explaining the historical context, further examination is done on the transcriptions. The sound quality of historical sound recordings calls for specific transcription tools including the use of computer programs that can help problems of aural perception. Thus, transcriptions resulting in the "construction" of various examples connecting the musical practise at former time with today's experience offer a new way of interpretation and discussion of multipart music practices.

## **Session III. Panel: Discussing on Written Sources**

### **Chair and organizer Ignazio Macchiarella**

Conceived within a wide project of collaboration between historians of music and ethnomusicologists, the panel intends to offer different perspectives about the interpretation of the written sources as means for music making and as basis to imagine and discuss music. Four case studies (coming from different historical periods and different musical contexts), will give multiple suggestions on the larger theme of multipart music transmission.

In the first paper, Vasco Zara (Université de Bourgogne), will deal with the peculiar type of polyphony witnessed by the sources usually defined as *Ars Nova*. From an historic and anthropological approach, he will demonstrate how in these sources there is a polyphonic thinking that is new in comparison of the previous polyphonic patterns of the written sources. Particularly Zara will develop the new visual systems of music representation and through it of music thinking, specifically theological *via* the *cantus firmus* role's.

In his paper Massimo Privitera (University di Palermo) will propose a comparison of different kinds of sources (iconography, literature, theory, etc.) on the role of polyphony as an emblem of Concord and Harmony in early modern European culture. Attention will be drawn also to dance, which can be seen as a sort of incarnation of the spiritual interaction that substances polyphony.

Rossana Dalmonte will deal with the first religious choral work of Franz Liszt, the Pater Noster, composed in 1842 and re-arranged five times till the final version in 1872. She'll analyze one of the version of the piece (the 1853 version, for mixed choir and organ) in order to demonstrate that multipart writing represents a music project addressed both to people and God, as stated in the paper's title. Specifically, how Liszt tried to hide his musical personality using an archaic polyphony that was beyond the aesthetic styles and performative manner of the 'art music' of his time, to discuss the timeless idea of polyphony.

After a short introduction on the relevance of the written musical source in the Byzantine tradition of the Arbereshe minority in Sicily, Girolamo Garofalo (University of Palermo) will focus on a small group of them containing multipart musics, mainly ison and biphonies. He will develop the performative aspects of these sources in the contemporary religious practices, and their symbolic relevance as part of a very specific music (and cultural) identity.

**Vasco Zara (Italy): *Ad Infinitum. Multipart Practices and Theological Discussion in Ars Nova Era***

**Massimo Privitera (Italy): *Polyphony as an Emblem of Concorde in Early Modern Europe***

**Rossana Dalmonte (Italy): *«As in the past and even more so today Music must Concern itself with People and God»***

**Girolamo Garofalo (Italy): *Traces of Ison and Biphonies in Bizantin Chant of Sicilian Arbereshe***

## **Session IV. Multipart Singing in Croatia**

### **Jakša Primorac (Croatia): *Traditional Multipart Singing in Croatia in the Past and Present***

In the beginning of the 20th century multipart singing dominated in almost all rural parts of Croatia, as well as in all the towns. Only in two small peripheral regions – Međimurje in the North-West and Dubrovnik in the South-East – one-part singing dominated. Today traditional multipart singing exists in live folklore practice mostly among elderly population. The main feature of numerous traditional multipart singing idioms in Croatia is their great stylistic diversity in regional and local context. Many researchers consider that some forms of traditional multipart singing are very old and archaic, from prehistoric times to the Middle Ages. Some of them, which developed in last three centuries, are considered as new ones. Problems of genesis and development of various styles of Croatian traditional multipart singing, their interconnections and mergings throughout history as well as musical parallels with traditional blown instruments will be the main topic of the presentation.



**Giuseppe Massimo Rizzo (Italy): *Sopela's circular interplays (island of Krk, Croatia)***

*Sopela* is an double-reed aerophone always played in pair, spread in southern Istrian peninsula and Croatian Coastal-Mountainous region, related with *na tanko i debelo* bi-vocal singing. The diachronic comparison integrated to the synchronic analysis and the long-term field research revealed to me some sort of *sopnja* (*sopela* playing) diaphonic and continuum performance defined by two kind of musical processes. I choose to assign (a) to the "iterative model" and (b) to the "formulaic model".

Considering that I use the musicological term "musical diaphonic phrase" as a combination of gestural and sonic circular process performed diaphonically by 2 players, in this paper I will focus on the explanation of these two descriptive models: -

The (a) "iterative model" sets out *sopela* performances that occur in any brotherhood relationship, from first learnings to professional folkloric shows. The diaphonic phrases are characterized by (a.1) fingering iteration (apprehend by the same teacher at the same time) which (a.2) then become flourished (although flourishing is ever secured into a stable brother-by-brother relationship) in more skilled pair.

The (b) "formulaic model" sets out *sopela* performances that occur in more dialectic contexts. When *sopela*-players spread out their musical interplays outside familiar context (for both informal and formal performances) they experience new inter-individually related musical challenges as the readjustment of different constructions and articulations or the fingering of already known "musical diaphonic phrases": assimilation of news sounds, tempos, melodies, connections and so on.

In other word, they must readapt their own skills in order to engage new diaphonic processes. There is not any guaranteed context anymore, so musical relationships must be negotiated into musical circular interplays as well as into a new emotive and dialectic relation. As result of this rearrangement, musical interplays begin to be founded upon non-strictly iterated musical formulas and patterns.

I identified 2 different procedures for the treatment of sonic-gestural formulas: in the older one (b.1), performances are articulated on very short formulas, while in the more recent one (a.2), on more expanded formulas.

**Joško Čaleta (Croatia): *Ojkanje - the (multipart) musical system of the Dalmatian Hinterland; the social and emotional dimensions of the performance practices***

Ojkanje is generic term for the type of archaic singing that characterizes a specific way of voice shaking achieved through a special technique of singing 'from the throat'. The term ojkanje also refers to the musical system of archaic (starovinski, starinski), traditional singing and playing of Croatian Dinaric regions – the regions of Dalmatian hinterland (Ravni Kotari, Bukovica, Dalmatinska Zagora, Sinjska Krajina, Imotska krajina). Ojkanje is a musical system built over the course of centuries by prominent individual singers as a recognizable brand of the specific local communities. The carriers of this traditions are the prominent individual singers and players who have acquired their knowledge through direct learning – by imitating the musical talent of their predecessors.

Today, this practice is most commonly performed on different public events in the local communities. The carriers of this tradition are numerous newly established folklore groups founded in the specified regions, occupied during the Homeland war (1990-1995). Their survival and, in some cases, complete revival, can be explained by that fact. In their local setting, those groups are the main initiators of cultural and social life, organizers of cultural festivals, workshops and other events, and of village cultural life in general, in cooperation with the local tourist offices. The majority of the population in the above mentioned regions are Croats of Roman-Catholic faith, even though there are some villages where the population is mixed and the Croats are the majority, or villages populated exclusively by the Orthodox population. Irrespective of the national or confessional background of the inhabitants, ojkanje singing is a joint tradition of the people inhabiting these regions.

The modern way of life which has, in the course of the last several decades, completely replaced the traditional way of life, has left significant consequences on the development of rural traditional culture, including the oldest types of traditional singing and playing. The influence of the 'Western' culture – civilization and the system of values – seems to prevent this musical tradition from living its full existence. Changes are obvious in the selection of the musical styles. The concept of a structured musical piece adopted from the West has resulted in the disappearance of the open-ended and improvisational genres, the concept of the organized group singing and the disappearance of the genre of solo singing. Individual techniques of voice-shaking, numerous two-part forms which have, in certain localities,

developed into new traditional singing forms, have always depended on the talented, skillful singers, their performative capabilities, but also on their ability to pass on their knowledge to new generations. Due to the decreased number of skilled performers some of the genres have disappeared forever, but now we have the opportunity to document the current master-singers in the field in order to enable a new generation of singers to come in contact with the 'documented' tradition. This process of documenting the performances of the still living master-singers, and the discussions on the repertoire, singing techniques, the ways of improvisation of music and lyrics as well as different performative situations, are essential for urgent and studious intervention which could slow or even stop the further disappearance of some of the specific forms of this musical expression.

## ***Session V. Language, Gender, and the Performance of Georgian Poly-phonic Song Internationally***

### ***Nino Tsitsishvili (Australia): Verbal Transparency and the Musical Sublime in the Gender Aesthetics of Georgian Polyphonic Song***

This paper examines the relations between verbal and musical aspects of Georgian polyphonic singing through the specific lens of a gendered aesthetics. A relatively liberated approach to properly lexical texts in men's polyphonic styles serve both as a symptom of, and a source for, the development of the most sophisticated kinds of three-part (and sometimes four-part) polyphonic singing. Multi-part singing of this sort results in polyrhythmic textures where men demonstrate a high degree of compositional and improvisational competition, creating diverse vertical harmonies, chord progressions and extended forms.

Polyphonic genres traditionally regarded as belonging in the Georgian women's domain include laments and pre-Christian ritual songs. In contemporary contexts, however, women also sing men's songs and newly composed repertoire. In contrast with the aesthetics of vocables and the liberal treatment of word material exemplary of men's polyphonic styles, in women's polyphonic styles the focus is on improvised or composed meaningful texts (lyrics), which seems to take precedence over the musical-technical "sublime". As a result, the women's repertoire features primarily mono-rhythmic two-part and three-part songs in which sophisticated improvised forms are less valued. In modern practice, starting from the period of socialism and continuing into today's increasingly globalized circulation of Georgian polyphony, women's contribution to diverse polyphonic genres and styles has challenged the stereotypical masculine domination. This paper attempts to highlight the possible cognitive gender patterns developing in the modern practice of Georgian polyphonic singing, which in turn may help to shed light on the constitution of structural inequalities and gendered competencies in local styles of polyphonic singing around the world.

### ***Alma Bejtullahu and Urša Šivic (Slovenia): Encountering Georgian Polyphony: History, Gender, and Interpretation in Georgian Singing in Slovenia***

This paper explores the transmission of some of the essential features of Georgian polyphonic songs to non-Georgian singers. The female singing group Qualy, based in Slovenia and comprised entirely of non-Georgians, serves as a case study. This ensemble learns Georgian repertoire through a combination of teacher (of American descent) and digital media.

To a Central European outsider, the process of singing Georgian songs encompasses a complex set of issues including identity, ethnicity, and traditional values, each of which is further shaped by a set of temporal and geographic contingencies. In other words, if we want to use Nettl's definitions of the purpose of making music, we can argue that these songs were created and serve their purpose in binding a community. That said, as recipients of transmitted knowledge, the ensemble Qualy is faced with several issues that concern not only musical content, but recognition of the non-musical concepts that shape Georgian songs as well. These include the complex national history and identity concepts that constitute Georgian songs, as well as the patriarchal forms of social organization evident in the gendered division of genres and interpretive styles.

Raising the question of how to interpret songs that bind one local community outside of its homogeneous cultural context, this paper analyses technical and artistic aspects of the learning process: singing in an unfamiliar language, interpreting melodic ornaments, the bass voice, etc. It shows how Qualy negotiates and selects the complex sets of issues in Georgian polyphonic songs in order to place them into the frame of its own, non-Georgian musical aesthetic, stylistic, and interpretive concept.

## **Session VI. Multipart Music: Concepts and Structures (1)**

### **João Sociro de Carvalho (Portugal/USA): *Triads, trials and triangles: harmony singing, mobility and social structure in Mozambique***

The purpose of this paper is to examine relationships between a genre of Mozambican local expressive culture and social and historical processes. For the last one hundred years Makwayela, a kind of polyphonic singing and dancing, has been an agent for the occurrence of very significant changes and the establishment of structural trends in the history of this young African nation. I take in consideration three sets of components: labour migration, mine and urban settlement and polyphonic singing.

Labour migration is a feature of social history in Mozambique and other countries of southern Africa. For about one century, millions of African men have experienced harsh periods of labour in mines in the Transvaal. Their villages of origin and departure, mine compounds, and settlement in the capital city Maputo, are the steps of a three-phase movement that characterizes social history in the region. Makwayela groups in these locals constitute hubs for this mobility, as they stand as conspicuous signs of ethnicity and network knots in the venture of migration. Multipart singing patterns reveals the sonic dimensions of this important historical and social process. This study stems from research in Mozambique since 1990.

### **Hugo Ferran (France): *The conception of polyphonic pieces by the Maale of Southern Ethiopia***

Since 1970, several ethnomusicologists have shown that the polyphonic pieces found in Central Africa Republic, Cameroon, Gabon and Tanzania are built from a common conception. All cyclic, these polyphonic pieces are made up of at least two constituent parts, and each of these parts is underlaid by a simple melodic pattern, which serves as a mental reference for all the performers : "Each constituent part has a mental reference, the *cantus firmus*, which contains sufficient information for identification and which remains in the minds of singers throughout the performance of a piece" (Arom 1991 : 70-71). The overlapping of the different melodic parts of the piece leads *ipso facto* to a counterpointic model. Furthermore, during the performance, the musicians can use many variation process to generate variations from the melodic pattern which underlies each part.

Research I have conducted, since 2001, on the Maale polyphonic pieces of Southern Ethiopia led me to wonder if these pieces were also composed of one or more parts, and whether each of them were underlaid by a simple melodic pattern or not. The intensive fieldwork and musical analysis revealed that each constituent part is in fact underlaid by a polyphonic model, the *substrate*, which contains all the potential variations of the part and which serves as a mental reference for the performers. Indeed, during the performance, each musician can choose among the different melodic lines contained in this polyphonic model. Interactive experimentation was used to confirm the validity of this model.

Finally, the overlapping of the different polyphonic parts of the Maale piece leads *ipso facto* to a complex polyphonic model, that is called the *canva*.

### **Joseph Jordania (Australia/Georgia): *Social Factor in Traditional Polyphony: Definition, Creation and Performance***

The paper will discuss the importance of co-operation and the social factor for the definition, creation, and performance of polyphonic compositions in traditional polyphonic cultures.

Polyphony is usually defined according to the musical factor only - as the type of music where there is more than one pitch heard at one time. As co-participation in a group of singers is profoundly important, I suggesting to include the social factor as an essential element of the phenomenon of traditional vocal polyphony. Musical and social factors do not always go together. For example, overtone singing is

musically polyphonic, but according to the social factor it is “monophony” (no social interaction between singers). On the other hand, unison singing is musically monophonic, but socially it is “polyphony”. I suggest to define traditional vocal polyphony as the type of music which involves co-singing of more than one person, and more than one pitch is heard at one time.

The paper will also discuss different models of creation of polyphonic compositions. Unlike professional music, where complex multipart texture is created in one creative mind, in traditional cultures polyphonic texture is created by several cooperating minds. Different examples of such “mono-brain” and “multi-brain” models of the creation of polyphonic compositions in different musical styles will be discussed.

Performance practice in traditional polyphonic cultures also has a unique cooperative element. Unlike professional and monophonic performance practices, which involves the presence of an audience, here every member of society is actively involved in a performance, creating a situation where there is no audience.

So, social factor is crucial for the definition, creation, and the performance of traditional vocal polyphonic music.

## **Session VII. Multipart Music: Concepts and Structures (2)**

***Žanna Pärtlas (Estonia): Musical thinking and sonic realization in vocal heterophony. The case of wedding songs of Russian-Belarusian borderland's tradition***

One of the essential questions regarding multipart music is the question about its borders. Heterophonic music, which is often considered as a border area between monophony and polyphony, provides the valuable material for investigation of such general questions as the nature of multipart and multivoiced music, the relations between musical thinking and its realization in musical texture etc.

In English-speaking ethnomusicology, the concept of heterophony is mostly used for describing certain instrumental music traditions of Southeast Asia and Japan. However, the heterophonic principle is even more widespread in the older layers of traditional vocal music (e.g., among many peoples living in Russia), giving rise to the various forms of musical texture – from the almost unison singing up to quite complex multivoiced structures. The nature of heterophony is different in instrumental and vocal music. The instrumental heterophony is to a great extent conditioned by the differences in playing techniques between the instruments, whereas the vocal heterophony is the result of a superposition of the homogeneous melodic variations and of a selective character of singer's aural control.

The present paper explores the theoretical issues mentioned above on the material of the ritual (especially wedding) songs from the Russian-Belarusian borderland (adjoining districts of Pskov and Smolensk regions of Russia and Vitebsk region of Belarus). The music analysis is focused on the processes of melodic variation and the interaction between singers. Multichannel recordings and field experiments were used in the research.

***Jacques Bouët (France): Heterophony is not the degree zero of polyphony: plurivocality of Macedo-Roumanian gramochtenes (Dobrogea, Roumania)***

One of Debussy's favourite ideas was that “extreme complication is the opposite of art”. Ignoring this, some dogmatic intellectuals still maintain that polyphony strictly speaking does not begin below a certain level of complexity. For these thinkers, heterophony is merely polyphony in embryo, a halfway stage between monody and true polyphony. This is very reminiscent of the long outdated debate on prelogical and prerational mentalities.

Thus it is more than ever necessary to examine a local practice of plurivocality on the basis of its own logic of polyphony rather than the mere global polyphonic system (concept, logic).

For example, gramochtenes who have emigrated to Roumanian Dobrogea create from antiphony and heterophony alone a multi-part music which can attain true polyphonic range at climax points; this music involving several dozen people could still be found in wedding rites (celebrations) in the 1980s. When listened to and analysed, some recordings prove beyond doubt that the term “polyphony” applied to such cases is in no way unjustified. Besides the complicated polyphonic structure, it is especially

important to take into account the intense emotion created by this plurivocal mass in a ritual situation, leading to conditions of a special convivial explosion of joy.

We will use recordings made in 1980 and 1981 in the Macedo-Roumanian peoples of Dobrogea (Gramochtenes and Farcherotes) during research carried out with Bernard Lortat-Jacob of the department of ethnomusicology, CNRS-Musée de l'Homme (now CREM, Université de Paris X-Nanterre).

### **Eno Koço (UK/Albania): *Iso-based Multipart Unaccompanied Singing Styles (IMUS)***

The highly characteristic IMUS styles of present-day areas of south Albania, north Epirus and parts of Macedonia, with their melodic iso(n) types and structures, distinct unhemitonic pentatonic modes, musical and poetic metres, traditions and dialects, vividly distinguish them from the monophonic and monodic styles of the Central and North Albania as well as mainland regions of Greece such as east Macedonia, Thessaly and Thrace. These musical styles seem to have their origin in a primitive stratum and pentatonic modal harmonies and, in addition, their collective sense also represents an agro-pastoral nature.

Although an array of the essential elements contributes to the establishment of a given region's over-all music style, there are, nevertheless, several local musical idioms and vocal techniques such as ornamentation, use of microtonal intervals, free rhythmic patterns, falsetto register, staggered breathing, slides and imitation of the environmental bell-ringing of sheep. These are well defined as stylistic variations and can be identified with specific ethnic zones. The distinct sound of the IMUS echoes the local, regional and even external associations of complex modal idioms.

The majority of notated examples given in this paper are based on different Albanian publications and transcribed by Albanian scholars. In order to cover a broader spectrum of the regional and ethnic singing styles, I have also included audio examples for each of the most distinctive IMUS styles; they are different from the notated examples and aim to illustrate performing aspects of the IMUS as well as to enhance the aural perception of the music based on the oral transmission of singing.

The most representative multipart songs contained in this paper have their notated and audio examples. All of them have been collected and examined according to their regional classification, group names and song titles.

### **Gerald Messner (Australia): *The Reciprocity of Multipart Vocal Traditions and Socio-Cultural Structures***

While working with different multi-part singing traditions in Bulgaria, Manus Island (Papua Niugini) and Flores Island (Indonesia), I realised that the different vocal parts that constitute especially ritual and customary songs, reflect a certain social status as well as the associated duties and offices of the performers. Clan or family descent, talent and skill seem to be the parameters that determine who is going to be the singer of a leading part or another part involved in a particular performance. The leading part is, in all the traditions that I observed, a solo part while other parts sometimes, under certain circumstances, can be sung by more than one person. This applies very much to the Bulgarian multi-part tradition of the "Shopluk", the area where the so called *Shop*-people live (Shop-luk is the name of the district around Sofia). In Flores Island, the lead singers have to sing in an old language that is no longer understood by the contemporary listeners, while the other singers perform the text translated into the vernacular. It is interesting that old customary songs are still in use in societies that have been exposed to industrialisation and have been heavily influenced by the influx of non indigenous religious systems such as Christianity and other beliefs. Also in contrast to the majority of Western societies, most members of a cultural group in traditional societies are capable of participating in their multi-part musical performances. Overall, the focus is on the way in which multi-part vocal traditions and socio-cultural structures interact, illustrated with relevant audio-visual material.

## **Session VIII. Multipart Musics in Italy**

### **Mauro Balma (Italy): *Styles of chant and styles of life: synchronous changes in a village in the Alps (Cogne)***

Cogne is an alpine village of the region of Valle d'Aosta (Northern Italy). Once its economy was based on farming and mining (ore-mining for the production of special steels), today its population lives on tourism matched with a pastern activity (cattle breeding and cheese production), even if in a minority way.

We have recorded testimonies of Cogne chants and music from 1954 until today, so, in an interesting and wide way, we can compare the change of singing habits with the change of standard of living.

The type of Cogne peculiar chant is the two parts (occasionally three )

chant *a retòn* rich in melismas and with a very free metrics. Today it can only be found in the hamlet of Gimillan exclusively, and it is only performed by elderly or middle-aged persons, primarily women. Other styles of chant, simpler and developed between the 40's and the 50's, are affected by the practice of ball-room dance music (the italian *ballo liscio*) of those years and/or by the "alpine" style (predominantly chants sung by men).

In 1957 was established officially the group *Lou Tintamaro de Cogne* whose members get dressed costumed. Over time lots of Cogne inhabitants, men and women, have been members of it because the possibility of performing in the village or outside is strongly involving. The way of singing is choral (four voices) with written harmonization and a conductor, suitable for the stage.

Today in the village people sing less and less and we can listen to the chant *a retòn* only on request or during informal occasions; the "organized" choral chant excluded the possibility of practicing this style.

In *Tintamaro's* repertory we can also find some traditional instrumental music linked to dance or carnival feasts: the performance utilizes the accordion and the drum (*lou tambour de Cogne*) that are employed in group in this case as well.

### **Fulvia Caruso (Italy): *Multipart singing in Latera (VT): musical behaviour and sense of belonging***

The aim of my presentation is to report on the research I have been conducting since 2000 about the musical behaviours of male and female ritual singing in Latera (Viterbo, Lazio, central Italy) including traditional brotherhood choirs, female religious repertoire, and profane signing.

The brotherhood's repertoire has only a brief study done by Piero Arcangeli, while the feminine repertoire has never been studied, even if it is as ancient and interesting as the male one. In 1984 Piero Arcangeli went to Latera and recorded the repertoire of the Holy Friday procession. He then published an LP and invited the brotherhood choirs to various concerts around Italy. Their participation in several concerts in important concert halls around Italy that same and following year lead the three brotherhoods to create one unique choir instead of three.

I will demonstrate how all these events influenced the musical behaviour of the choir and of the whole community even in profane vocal repertoire.

Traditionally Latera was an area of solo singing (except, of course, for religious repertoire), nevertheless nowadays when they sing they always sing in two part, inspired – as I will demonstrate – by the multipart singing of brotherhood's Choir.

This change, I am convinced, is related to the importance that Latera's brotherhood Choir has assumed since 1985 outside of the community. This made Lateresi aware of the relevance of their religious vocal behaviour and reinforced their feeling of belonging, producing a "Laterese" style that never existed before.

What I would like to stress is that musical thinking, expressive behaviour and sound are strongly influenced by the various functions music carries out.

### **Paolo Bravi (Italy): *The dialectics of repetition and variation in the polyphonic accompaniment in the extemporary poetry of Southern Sardinia***

During the village feasts which are held in Southern Sardinia especially during the summer season, poetical duels (cantadas) take place in which the extemporary poets (cantadoris), usually in the number

of four, sing their complex improvised poems (*mutetus longus*) with the accompaniment of two singers, named respectively *basciu* and *contra*, or simply, in a synthetic way, *sa contra*. This minimal choir is composed by singers who form a stable and semi-professional group, often with years of experience and common practice as accompanists of the *cantadoris*.

The polyphonic interventions of *sa contra* – vowel sounds and syllables without verbal meaning – indicate the end of each section in the execution of the *mutetu longu*, representing a sort of sound punctuation of the sung poems. The two voices have a different vocal style and play a different role. The voice of the *basciu* – similar to that of the *bassu* of the *a tenore* singing, the multipart singing style typical of the central part of Sardinia – performs a vocal sound characterized by a stable pitch (*drone*) and by a guttural voice; the voice of the *contra* is generally more “natural” and has a variable melodic profile based on a stereotyped melodic framework.

In this paper we will analyse the interventions (globally, more than two hundred polyphonic segments) of a choir taken from a single *cantada*, in a perspective based on the comparison between *emic* and *etic* approaches to multipart singing style, focusing from one hand aspects of the Southern Sardinian aesthetics of multipart singing and of the knowledge and consciousness of the vocal practice by the singers themselves, from the other hand the results of acoustic measurements and of statistical and musicological analysis.

## **Session IX. Panel: *Pyrenees: an emerging field***

### **Chair and organiser Jean-Jacques Castéret (France)**

Among the European multipart singing cultures – still poorly known and documented – the Pyrenees are an « emerging field ». Multipart expression there is historic and today is very much alive in the west side of Gasconne and some contexts, especially religious, of Catalunya. First ignored by the folk revival movement of traditional dance and music, multipart is seen, starting in the 90s, by cultural actors and singers, as a special musical know-how. Since then, numerous initiatives have appeared, contributing to the development of transmission areas and vocal sociability. This movement has continued and since 2000s, is accompanied by institutional actions, especially multipart teaching in academic frameworks (Conservatoire Occitan, Conservatoire de Tarbes, Escola Superior de Musica de Catalunya).

The Pyrenees are emerging too, as an area and a scientific topic. Indeed, even if some researchers have known pyrenean multipart from the 50s, misunderstood in the aesthetic and socio-historical aspects, it is in fact, only since the 1990s that real fieldwork has been conducted and papers published. Consequently, on both ends of the Pyrenees, gascon and catalan fields are gradually revealed to each other. Practices and repertoires, both religious and non-religious, are better understood, mainly in light of the work by Ignazio Macchiarella about *falsobordone*. In but a few years, even if the knowledge about this multipart tradition is more precise, much remains to be done. Beyond the surveys that have been made, a systematic approach to oral and written relationship, religious and non-religious, must be conducted. The ANR FABRICA program from Toulouse 2 University, directed by the musicologist Pr. Philippe Canguilhem, now opens this kind of dynamic involving musicologist and ethnomusicologist in a trans-disciplinary approach to the *faux-bourdon*. Moreover, it provides the financial means for rational investigations in the catalan, basque and gascon pyrenean countries.

This session will present the state of this research in the Pyrenees: exploring musical identity in a comparative perspective ; between European and Pyrenean territories, between religious and profane repertoires, between written and oral traditions, and presentation of the performance context.

### **Jean-Christophe Maillard (France): *Religious traditional polyphonies in the central Pyrenees***

One of the research fields from *Fabrica* is devoted to the still surviving Latin church polyphonic vocal repertoire. Some documents from the last centuries confirm its presence in France, in professional contexts like cathedral or important religious centers. On the other hand, very rare sources let us imagine how, in less prestigious places, the *faux-bourdon* and the polyphonic improvisation had existed. The change of the liturgy, after Vatican II, was carried out with zeal at the end of the 60's, and the abandonment of these practices, in case of survival in several places, was totally foreseeable, as well as

their definitive lapse of memory. The example of the central Pyrenees is, in this case, very interesting. Religious Latin polyphonic repertoire fell into total disuse in the same years. However, enquiries and musical collecting made by Pascal Caumont and Jean-Jacques Casteret discovered informants with memories of this repertoire, and the *Fabrica* team decided to continue with further investigations.

More than forty years ago, a very important traditional repertoire became totally silent. Those sacred polyphonies, and their well-known secular equivalents, were sung in the churches by the whole assembly, not only a few soloists or cantors. *Fabrica* actually makes an enquiry and found some informants in Bigorre. The first results are promising, and further investigation will probably be done in Bearn and French Basque country. This forgotten repertoire was sung during the vespers, funerals and various liturgical feasts. It could be sung by two male or female voices, in case of cantor music, but the polyphony could have three different voices if the whole assembly participated.

Even though this research is still in progress, it is possible to discuss the first results and to make a general presentation of this rediscovered popular religious polyphony.

**Iris Gayete (Spain): *Time logic of the “Vespres del Pirineu”***

During our field research in the Catalan Pyrenees, we have been able to record the individuals who used to sing the psalms of the Vespers at the main festivities, the so-called “*cantadors*”. In the recordings they didn't sing them with an evident pulse, but with a flexible recitation technique called “*salmodiar*”, a word that comes etymologically from *salm* (Psalm). But although each verse has a different number of syllables, the *cantadors* sing it with an extremely precise Synchronicity, articulating the syllables at the same time. How is the length of each syllable organized? Which is the temporary logic, and the rules that manage this kind of singing? The present paper is a contribution to expound the progress made in our attempts in order to formulate the logic of the mechanism developed by these *cantadors*.

**Jaume Ayats (Spain): *The lyrical rhythm that orders the world. How the rhythmic models build the ritual space in the religious chants of the Pyrenees and Corsica***

The research conducted the last few years in the Catalan Pyrenees and Calvi (Corsica) has shown a working hypothesis that links the different rhythmic logics of the songs with each ritual moment that they help to build. In this contribution we present these correspondences at the same time as we pretend to relate the distribution of the rhythms and spaces with other parameters: where the chant takes place, who can sing it, the chant's language and the emergence of multipart singing. Finally, we wonder if we are facing an arrangement that could have been regular in the countries of the Latin Mediterranean.

**Jean-Jacques Castéret (France): *Multipart lexicon and trans-historical approach in Pyrenean Gascony***

In the pyrenean Gascony and Basque country (Iparralde), multipart singing is not « something ready-made » (like the *res facta* of the cult contrapuntal culture) but something *in process* (« une chose que l'on fait » according to Brailoiu) : an open *work in progress*, built by the singers in religious contexts or festive rituals or celebrations. So, we can't speak about religious or lay polyphonies, but about corresponding repertoires and multipart know-how. Contextual and musical analysis allows understanding of the pattern and conditions of these productions, particularly the random way of these human and musical constructions. In spite of a strong oral mark, fieldwork reveals in the contemporary multipart singing life, testimonials from the cult and written culture. Signs appear in the profane multipart lexicon, sometimes resulting in a semantic « *patchwork* ». Moreover, discovery of manuscripts and printed score, even if they are rare, clearly shows a polyphonic popular practice in the 19th century, using multipart scores. This leads us to analyse the relationship between the religious and non-religious, the oral and the written : especially the *chantré* figure (the church cantor) which appears as a cultural mediator of the community : a « popular intellectual » cantor, songwriter, storyteller and sometimes mayor of the village.

This dynamic leads me to review the multipart terminology in a trans-historical way, by comparing the concept of the cult multipart organization before the nineteenth century and the popular contemporary one.



## **Session X. Aesthetics and Perceptions of Multipart Music**

### **Ankica Petrović (Croatia): *Controversy in the aesthetic perception of traditional polyphonic rural songs in Bosnia-Herzegovina***

Aesthetic component of traditional polyphonic rural songs in Bosnia-Herzegovina and Croatia is the most controversial aspect of this music. The paper discusses which musical and non-musical factors create the chief expressive perception of this music among members of different socio-cultural groups in the region. It shows how created opposite attitudes and experiences of multipart rural songs stay mutually in sharp contrast. Members of rural communities experience the polyphonic songs as the most beautiful and expressive forms of their cultural and regional identity. At another side urban dwellers of the same region, which are historically exposed to the main stream music –Turkish influenced and later on Western oriented music - do not recognize in these multipart rural songs any esteemed musical component and thus they deny the aesthetic values of this music, in general.

The paper also exposes recent attempts of the states' officials to regard such multipart rural musical forms as the valuable relicts of the national cultural heritage. Such actions may provide official state and international recognition of this music. Yet emotional and aesthetic experiences of this multipart rural singing remain sharply polarized among people of different socio-cultural backgrounds in the region.

### **Milica Simic (Serbia): *Multipart folk singing as an 'avant garde' phenomenon of Serbia's urban culture***

The position of multipart singing, as 'the mighty engine' of Serbia's folk music is perhaps no longer tenable today, when both institutions and local communities growingly give less and less attention to the folk music practice and its representers. But does multipart singing truly disappear, or does it re-emerge with some new profile, at the new place, and in front of some new audience?

The author of this paper will assess, from the aspect of plural cultural field that includes folk, popular and high artistic practices, the reappearance of multipart singing in both Serbia's and international non-mainstream music scene as a form of a new authenticity and 'avant garde' style, as an opposition to the mass culture. Taking a performer of traditional ethnic Serbian and Balkan non-tempered a capella singing Svetlana Spajic and her vocal group as a case study, the author will reveal the phenomenon of multipart singing in urban culture as well as the importance of a strong tie between resource persons and urban performers for successful reception of the music. The paper will address the new aesthetics of listening, including the cathartic quality of the multipart singing which functions as a magnet for elitist-taste public.

### **Daiva Račiūnaitė-Vyčiniienė (Lithuania): *Specific features in performing Lithuanian multipart songs sutartinės: singing as birdsong***

Singers from the beginning of the 20<sup>th</sup> century have compared the performing of *sutartinės* to the songs of swans and cranes. It has been thought that the descriptions of *sutartinės* performances “like the tooting of a swan” and “the song is like the croaking of cranes” were merely metaphors reflecting the singers' appreciation of these birds. In this paper I endeavor to reveal a more direct link between *sutartinės* and birdsong.

Analysis of birdsong recordings leads to speculation that the comparisons with *sutartinės* are not inadvertent. The variety of swan that breeds in Lithuania (*Cygnus Cygnus*, Whooper Swan) is reminiscent of trumpeting. The sounds of Whooper Swans suggest the trumpet-like inflections typical of *sutartinės* and their intense production approximates the aesthetic of *sutartinės* articulation. Undoubtedly, the singers may also have been imitating the sounds of the Tundra Swan (*Cygnus columbianus*), which produces a penetrating sound similar to that of the Whooper Swan, but less reminiscent of trumpeting.

Group performances were undoubtedly associated with the whoop of the Common Crane (*Grus grus*). The cock and the hen emit dissimilar sounds. The mating call of the cock is a very loud, periodically repeated “krrrooo”. The hen answers in a similar, but lower-pitched call.

The expression “cackle like chickens” reflect various features of performing sutartinės: rapid “skips” from one sound to another, accentuations (some *sutartinės* are called “kapotinės”, which uses the root word “to chop”), and the use of differing melodic and textual lines at the same time.

It would seem that the sounds emitted by the abovementioned birds directly influenced the articulation in *sutartinės* (and possibly their melodic contour). Further research is needed to substantiate this postulation. This would be helpful in furthering the contemporary reconstruction of the existing *sutartinės* performance tradition.

## **Session XI: Panel. Studies on the Variety of Multi-part Musics in Sardinia**

**Organiser: Ignazio Macchiarella (Italy); Chair Bernard Lortat-Jacob (France)**

In Sardinia multi-part musical practices are very lively, a specific mode of musical thinking and expressive behaviours. Different musical patterns are spread all over the island in various cultural domains, as well as having different ways of performing, imagining and discussing the music. Largely disregarded for a long time, multi-part music has for some years been a crucial subject of (etho)musicological research carried out at the University and at the Conservatorio of Cagliari. The panel offers some of these studies, combining papers of students and teachers.

**Sebastiano Pilosu (Italy): *A Tenore Song and Villages' Representativeness: a comparison between Orgosolo and Bortigali***

The a Tenore Song is largely spread in a wide area of Central Sardinia within about 60 villages. Each village has a style of its own that is called *traju* or *moda*. Very relevant differences can be also found in the neighbouring villages: they concern musical elements as well as the conceptualization of this peculiar music making. Depending on the village, there is a different number of singers and of fixed quartets, and the musical practice has a changing relevance in the social life. Some local *trajos* are actually well known outside their relative village: it's the case of the Bitti's or Orgosolo's ones. Other local practices are almost unknown on the outside – for instance the ones of Aidomaggiore or Padru. The scholars' researches have contributed to the reinforcing of the notoriety of some local styles. On the other side, mass media attention and the world music vogue has had relevant influences on some local musical scenarios. Among other things, it determined a new image inside the “a Tenore micro-world” as well as from outside it.

By means of the analysis of two exemplifying cases (the practices of A Tenore song in Orgosolo and Bortigali) I'll deal with the influence of external factors on making music. The comparison between the two cases will demonstrate the great importance of the a Tenore song in the contemporary Sardinian culture and its adapting processes to the present means of communication among people.

**Roberto Milleddu (Italy): *Cale est su giustu (What is the right thing?) Notes on the Multi-Part Singing in Bosa (Sardinia)***

Bosa is a small town with 8.000 inhabitants in the North-West coast of Sardinia. It has an urban historical tradition, far from the agro-pastoral economy of its region. Bosa has been an important administrative centre and an Episcopal seat. Since the 1960's a large tourist industry has been developing in the village, concerned its social life and traditional culture, including the multipart singing.

Nowadays this practice has a large audience of passionate singers and listeners within the community. Called *cantu a traggiu*, it is practised by cultural associations and groups (like the Coro di Bosa), whereas in the past it was a prerogative of the religious confraternities. The loss of the relationship with the confraternity micro-world has determined transformations in the *cantu a traggiu* as well as a sort of inner revival that was carried out by some very specialized singers' groups in the last decades.

Based on a six-year research experience, this paper will deal with both the music structures and the basic conceptualization of the main singers of Bosa. Particularly, I'll draw attention to the construction of the idea of local tradition on the base of some written sources, oral memories of the oldest singers and some sound tapes of the 1950s -1960s, underlining how this idea has real influences on the musical practice.

Furthermore I'll show how this idea of local tradition is used also to produce "new" pieces of *cantu a traggiu* and their reception in the community.

**Andrea Congia (Italy): *Harmonization Processes and Leadership in Multi-Part Singing of the Orthodox Community of Marrubiu (Sardinia)***

For about the past 50 years, new Christian Orthodox communities have been founded in Sardinia, belonging to different patriarchies and national autocephalous churches. Nowadays the archipelago of Orthodox communities is one of the largest religious groups of Sardinia, having different centre of faith in almost all the main towns (Cagliari, Quartu S.E., Alghero, Marrubiu, Orosei, etc.)

Orally transmitted, their liturgical and ritual songs show a very peculiar mixture among different linguistic and musical elements, reflecting the cultural heterogeneity of the people that constitute them. In these musical outcomes there are often a mixture of echoing of both Byzantine traditions and music patterns of Sardinian culture.

Based on five-years of research, this paper will analyse some of these pieces, discussing how the faithful elaborate their collective identity through (some time surprising) musical mixtures.

In particular, I draw attention on the addition of a second vocal part to some ritual songs throughout the oral arrangement based on multipart patterns spread in Sardinia. Then, I demonstrate how the performance modes could be interpreted as a reflex of the inner roles within the communities and of the leadership of the priest and other individuals.

**Marco Lutz (Italy): *Rediscovering a polyphonic tradition: the case of Nughedu San Nicolò (Sardinia)***

Nughedu San Nicolò is a small village of about 1000 people located in the north of Sardinia. Since 1994 a group of young inhabitants have actively committed themselves to rediscover the tradition of polyphonic vocal music that fell into disuse for some decades. That polyphony, called *cantu a cuncordu*, currently is present in about 15 villages in the centre and the north of Sardinia, is made by brotherhoods, strictly linked to the celebration of the Holy Week and transmitted by oral tradition. The rediscover of that traditional polyphony took place in different stages: the finding of an old notebook with the lyrics of the principal pieces; the recording of old men and women that remember some melodic lines, the informal lessons taken by singers of the nearest village in which the *cantu a cuncordu* is currently spread etc.

Today in Nughedu, 15 years later, the *cantu a cuncordu* has become useful again and it is unfailing in weddings, funerals, festival for the patron saint, but mainly during the Holy Week.

The study of the case of Nughedu is based on field research started in 2004. It is interesting both from anthropological and musical aspects. After a brief description of the story of the rediscover and the current executive contexts, I will focus on analytical aspects of the six principal pieces of the repertoire, showing what makes Nughedu similar to the tradition of other villages and what makes it different.

**Ignazio Murru (Italy): *To Serve the Poetry. Relationships between Voices and Accordion in the Repentina (Oral Improvised Poetry of Sardinia)***

The Repentina is an important improvised oral poetry practiced in the Central areas of Sardinia. It's an articulated duel between two, three or four poets that extemporaneously produce verses in different poetic meters singing them accompanied by an accordion. The poets use different melodic patterns and the accordionist must be ready to follow each melody with his instrument, redoubling the melodic lines producing convenient chords by the left hand. The role of the accordionist is very determined: he puts himself at the service of the poets, arranging continuously his accompaniment, the choice of pitch, harmonies and rhythms.

My paper will deal with the special multi-part relationship between poets and accordionist. In the first part, I'll examine the speeches ordinarily spread among the specialists of this poetic practice, underlining how they put into word their roles, using metaphors and verbal representations. In the second part I'll analyse the formal aspect of the Repentina, showing the basic mechanisms of the multi-part relationship voices-instrument.