



*Second Symposium*  
*of the ICTM Study Group for Multipart Music*  
22-29 April 2012  
Tiranë and Vlorë, Albania

Under the auspices of  
the Prime Minister of the Republic of Albania, Mr. Sali Berisha  
and the Austrian Ambassador to Albania, Mr. Florian Raunig

PROGRAM & ABSTRACT'S BOOK

Edited by Ardian Ahmedaja and Emi Aliçka-Ebhardt  
Proof reading: Mike Delaney

# Second Symposium of the ICTM Study Group for Multipart Music

22-29 April 2012  
Tiranë and Vlorë, Albania

## Local Organiser

Ulysses Foundation (Tiranë, Albania)

## Co-organiser

Institut für Volksmusikforschung und Ethnomusikologie  
Universität für Musik und darstellende Kunst Wien (Austria)

## Symposium Chair

Ardian Ahmedaja

## Program Committee

Ardian AHMEDAJA, Chair (Austria/Albania)

Ignazio MACCHIARELLA (Italy)

Zhanna PÄRTLAS (Estonia)

Ankica PETROVIĆ (Croatia)

## Local Organization Committee

Emi Aliçka-Ebhardt

Julia Aliçka Berthold

Arjan Shahini

Erti Zhilla

Jusuf Beshiri

Pjeter Guralumi

## Web site of the conference

[www.multipartmusic.org](http://www.multipartmusic.org)  
[www.ulyssesfoundation-al.com](http://www.ulyssesfoundation-al.com)

## Supported by

General Sponsor



Österreichische Botschaft  
Tirana



# CONTENTS

|   |    |
|---|----|
| <b>The International Council for Traditional Music (ICTM)</b>   | 6  |
| <b>ICTM Study Group for Multipart Music</b>   | 6  |
| <b>Mission statement</b>  | 7  |
| <b>Svanibor PETTAN</b> (Slovenia) ICTM Secretary General  | 8  |
| <b>Themes</b>   | 9  |
| <b>Program</b>  | 10 |
| <b>Abstracts</b>  | 21 |
| <b>Ardian AHMEDAJA</b> (Austria/Albania)  | 22 |
| <i>Intervals and timbre in local multipart music practices in Southern Albania</i>                              |    |
| <b>Jaume AYATS</b> (Spain)  | 23 |
| <i>Constructing collectivity:<br/>Multipart singing in parallel 5ths or 4ths in the Western Mediterranean.</i>  |    |
| <b>Mauro BALMA</b> (Italy)  | 24 |
| <i>From monody to polyphony:<br/>a creative path inside the experience of Genoese trallalero. (Italy)</i>       |    |
| <b>Anda BEITANE</b> (Latvia)  | 25 |
| <i>Multipart singing in Latvian traditional music: awards and everyday practice</i>                             |    |
| <b>Paolo BRAVI</b> (Italy)  | 26 |
| <i>Micro-creativity.<br/>Glottal stops in cauda as stylistic marks in the Sardinian a tenore singing.</i>       |    |
| <b>Josko ČALETA</b> (Croatia)   | 28 |
| <i>Klapa singing and ožkanje - Croatian multipart music repertoire examples<br/>of performance recognitions</i> |    |
| <b>Enrique CAMARA DE LANDA</b> (Spain/Argentina)  | 40 |
| <i>Folk music revival in Argentina: the arrangement of vocal melodies.</i>                                      |    |
| <b>Jean-Jacques CASTÉRET</b> (France)   | 30 |
| <i>Collective determinisms and individual expression in Pyrenean multipart singing</i>                          |    |
| <b>Anne CAUFRIEZ</b> (Belgium)  | 31 |
| <i>The female polyphony of northern Portugal.<br/>(Minho and Trás-os-Montes provinces)</i>                      |    |

|   |    |
|---|----|
| <b>Girolamo GAROFALO</b> (Italy)  | 32 |
| <i>Multipart singing among the Arbëresh of Sicily: the ison in the Byzantine Chant and the biphony in the paraliturgical repertoires.</i> |    |
| <b>Cristina GHIRARDINI</b> (Italy)  | 33 |
| <i>Two-part parallel singing in Romagna: the present and the past.</i>  |    |
| <b>Ursula HEMETEK</b> (Austria)   | 34 |
| <i>Romani songs as Intangible Cultural Heritage in Austria. Some considerations on cultural politics and minorities.</i>                  |    |
| <b>Larry Francis HILARIAN</b> (Singapore)   | 35 |
| <i>Ritualistic practices in multipart musical cultures of urban Singapore</i>   |    |
| <b>Eno KOÇO</b> (UK/Albania)  | 36 |
| <i>The iso(n) – a participatory component in southern Albanian multipart unaccompanied singing and in Byzantine Chant</i>                 |    |
| <b>Gerda LECHLEITNER</b> (Austria)  | 37 |
| <i>Panel abstract: Creative processes in multipart music-making.</i>  |    |
| <b>Gerda LECHLEITNER</b> (Austria) and <b>Nona LOMIDZE</b> (Austria/Georgia)  | 42 |
| <i>Production and process – creative acting and perceiving</i>  |    |
| <b>Wei-Ya LIN</b> (Austria/Taiwan)  | 43 |
| <i>Multipart singing in the society of Tao (an aboriginal tribe in Taiwan)</i>  |    |
| <b>Bernard LORTAT-JACOB</b> (France)  | 44 |
| <i>PUBLIC LECTURE: Singing and drinking. Analysis of a very common duality.</i>   |    |
| <b>Ignazio MACCHIARELLA</b> (Italy)   | 46 |
| <i>Secondary orality and creativity processes in multipart singing</i>  |    |
| <b>Renato MORELLI</b> (Italy)   | 47 |
| <i>Film presentation. Voices from the Heights: three days in Premana.</i>   |    |
| <b>Bożena MUSZKALSKA</b> (Poland)   | 39 |
| <i>Polyphony of voices in Jewish religious traditions</i>   |    |
| <b>Ieva PĀNE</b> (Latvia)   | 49 |
| <i>The dimentions of creativity in derivation, formation and modification of musical practice</i>   |    |
| <b>Žanna PÄRTLAS</b> (Estonia)  | 38 |
| <i>On musical creativity in the “text-oriented” song tradition: the processes of melodic variation in the Setu multipart songs</i>        |    |
| <b>Ankica PETROVIĆ</b> (Croatia/USA)  | 50 |
| <i>The phenomenon of multipart chant in world religions</i>   |    |
| <b>Rudolf PIETSCH</b> (Austria)   | 51 |
| <i>Examples of particular multipart music appearances in folk music in Austria</i>  |    |

|   |    |
|---|----|
| <b>Eckehard PISTRICK</b> (Germany) and <b>Bledar KONDI</b> (Albania/Germany)<br><i>“Waiting for the sea to dry up”</i><br><i>Migration songs for the (un)buried victims of Otranto and the free form of collective funeral crying and mourning in Labëria</i> | 52 |
| <b>Jakša PRIMORAC</b> (Croatia)<br><i>Glagolitic singing: A new life of an ancient chant of Adriatic Croatia.</i>   | 54 |
| <b>Daiva RAČIŪNAITĖ-VYČINIENĖ</b> (Lithuania)<br><i>Sutartinės, Lithuanian multipart songs in UNESCO’s Intangible Cultural Heritage List: winning and risk.</i>   | 55 |
| <b>Nicola SCALDAFERRI</b> (Italy)<br><i>Multipart singing as a marker of the local identity. Some examples from the Arbëresh villages of southern Italy.</i>  | 57 |
| <b>Laxmi G. TEWARI</b> (USA)<br><i>BIRAHA: An Indian folk genre in Trinidad &amp; Tobago.</i>   | 58 |
| <b>Susanne ZIEGLER</b> (Germany)<br><i>Georgian church singing and its revitalisation</i>   | 59 |

## EVENING ACTIVITIES

|   |    |
|---|----|
| <b>Sunday, April 22, 2012</b>   | 61 |
| <b>19:00</b> <i>An evening with local music of Gegë and Toskë.</i>  |    |
| <b>Venue:</b> Rogner Hotel “Europapark-Tirana”  |    |
| <b>Monday, April 23, 2012</b>   | 66 |
| <b>19:30</b> <i>Lucente Stella - Ensemble Ex- Silentio</i>  |    |
| <b>Venue:</b> Black Box, University of Arts, Tiranë.  |    |
| <b>Thursday, April 26, 2012</b>   | 67 |
| <b>21:00</b> <i>Kronikë provinciale (Provincial Chronicle)</i><br><i>A film by Ylljet Alicka and Artan Minarolli</i>            |    |
| <b>Venue:</b> Black Box, University of Arts, Tiranë.  |    |
| <b>Friday, April 27, 2012</b>   | 68 |
| <b>19:30</b> <i>An evening with music from Austria and Italy</i><br><i>Benefit Concert for the Centre of Autism Fark/Tiranë</i> |    |
| <b>Venue:</b> Rogner Hotel “Europapark-Tirana”  |    |

# THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)

## Short introduction

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.

## ICTM STUDY GROUP FOR MULTIPART MUSIC

### Short introduction

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, was 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” (2011).

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.

The first Study Group symposium took place in Sardinia (Italy), between 15 and 21 September, 2010.

## **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 promotes 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.



## **Svanibor PETTAN**

(Slovenia)

**ICTM Secretary General**

### ***Welcome address***

*It is my pleasure and honor on behalf of both the International Council for Traditional Music and my own to express gratitude to Dr. Ardian Ahmedaja and to the entire joint Albanian and Austrian network of people involved in the organization of the second symposium of the ICTM Study Group Multipart Music in Tiranë and Vlorë. Judging from the program and from the success of the first symposium of this study group in Cagliari, Italy, in 2010, the forthcoming days will be marked by a remarkable scholarly event in the culturally rich and friendly environment, fully in tune with the ICTM's mission and values. Albania already proved itself as a superb host in 2006, when the ICTM liaison officer Prof. Sokol Shupo organized the international conference *Urban Music in the Balkans: Drop-out Ethnic Identities or a Historical Case of Tolerance and Global Thinking in Durrës*. The 2012 event is an important step forward – it is the first ICTM meeting that takes place in Albania. The international scholarly discussion of themes and approaches in Tiranë, followed by the workshops in Vlorë, will certainly enrich our knowledge and understanding of multipart music and expectedly give a strong boost to the further flourishing of ethnomusicology in Albania.*

Svanibor Pettan is Professor and Chair of Ethnomusicology program at the Faculty of Arts, University of Ljubljana, Slovenia. His degrees are from the universities of Zagreb (Croatia), Ljubljana (Slovenia), and Maryland (USA). His studies often relate music to politics, war and reconciliation, minorities, multiculturalism, and applied ethnomusicology, mainly in Central and Southeastern Europe, the forthcoming documentary with study guide *Kosovo through the Eyes of Local Romani (Gypsy) Musicians* (Society for Ethnomusicology, 2012) being a good example. He serves as Secretary General of the International Council for Traditional Music and actively participates in the activities of several of its study groups.

# SECOND SYMPOSIUM OF THE ICTM STUDY GROUP FOR MULTIPART MUSIC

(22-29 April 2012, Tiranë and Vlorë, Albania)

## THEMES

### 1. Multipart music practices as creative processes

How can creative processes in multipart music making be recognized? How do the acts of performance, interpretation and local discourse give shape to them? How can individual, collective and collaborative dimensions, which are so essential for multipart music practices, be defined in this context? How and to what extent do they determine transmission processes?

Dealing with these and other questions emerging from the elaboration of diverse investigation tools, the aim is to initiate a discussion on local and global understandings of musical creativity, exploring various methodologies and theoretical approaches.

### 2. Multipart music in religious practices

This theme provides an opportunity for elaboration on sources related to discussions and statements about multipart music, mainly from a theological perspective in the past and the present. Presentations related to multipart music in different religious practices which highlight the diversity of the roles, powers, symbolism, meanings and values given to multipart music in specific cultures and their religious rituals are especially welcome. Mutual influences between religious and secular music practices as part of transformation processes are also of significance for the discussion.

### 3. Multipart music awarded

In public discussions, the awards given at public presentations of local music and dance (such as at folklore festivals) are often connected not only with the performers, but also with a 'ranking' of local repertoires. Multipart music repertoires are significant in this context because of their remarkable influence on the establishment of local cultural distinctiveness. Similar situations are apparent in the cases of inclusion of a number of multipart music repertoires in UNESCO's Intangible Cultural Heritage List.

Some of the questions to be discussed in this context are: What does an award mean for the performers and the communities practising the repertoire? What does it mean for communities who practice other repertoires? Does an award influence everyday practice? What is the role of the ethnomusicologists in this context?

# *PROGRAM*

## ***Sunday, April 22, 2012***

---

### ***OPENING CEREMONY***

**Venue:** Rogner Hotel “Europapark-Tirana”

**18:30** Welcome addresses

**19:00** *An evening with local music of Gegë and Toskë*

**20:30** Reception

## Monday, April 23, 2012

---

**Venue:** Rogner Hotel “Europapark-Tirana”

**09:00 – 11:00**

**Session I:**

***Creativity in multipart singing practices in south-western Europe***

Chair: Ardian AHMEDAJA (Austria/Albania)

Ignazio MACCHIARELLA (Italy)

*Secondary orality and creativity processes in multipart singing*

Anne CAUFRIEZ (Belgium)

*The female polyphony of northern Portugal.*

*(Minho and Trás-os-Montes provinces)*

Jaume AYATS ABEYÀ (Spain)

*Constructing collectivity: Multipart singing in parallel 5ths or 4ths in the Western Mediterranean.*

Jean-Jacques CASTÉRET (France)

*Collective determinants and individual expression in Pyrenean multipart singing*

**11:00 - 11:30**

Coffee and Tea Break

**11:30 – 12:30**

**Session II:**

***Creativity in multipart singing practices in northern Italy***

Chair: Enrique Camara DE LANDA (Spain)

Mauro BALMA (Italy)

*From monody to polyphony: a creative path*

*inside the experience of Genoese trallalero. (Italy)*

Cristina GHIRARDINI (Italy)

*Two parallel part singing in Romagna:*

*the present and the past situation.*

**12:30 – 14:30**

Lunch Break

**14:30 – 15:30**

Book and CD presentations

- 2012. Ignazio Macchiarella, ed. *Multipart music: a specific mode of musical thinking, expressive behaviour and sound*. Udine: Nota.
- 2012. CD. *Discovering Albania. Recordings from the collections "Traeger Albanien 1903" and "Stockmann Albanien 1957" of the Berlin Phonogramm-Archiv*. Tiranë: Ulysses Foundation.

**16:00** Reception at City Hall and a guided city tour in Tiranë.

**19:30** *Lucente Stella - Ex-Silentio*  
*Medieval music from the Mediterranean*  
*From Codex Rossi, Libre Vermell, Codex Escorial and*  
*Sephardic tradition*

**Venue:** Black Box, University of Arts, Tiranë.

## Tuesday, April 24, 2012

---

**Venue:** Rogner Hotel “Europapark-Tirana”

**09:00 – 11:00** **PANEL: *Creative processes in multipart music-making***

Chair: Gerda LECHLEITNER (Austria)

Zhanna PÄRTLAS (Estonia)

*On musical creativity in the “text-oriented” song tradition:  
the processes of melodic variation in the Setu multipart songs.*

Bożena MUSZKALSKA (Poland)

*Polyphony of voices in Jewish religious traditions*

Enrique Camara DE LANDA (Spain)

*Folk music revival in Argentina:*

*the arrangement of vocal melodies.*

Gerda LECHLEITNER (Austria) and

Nona LOMIDZE (Austria/Georgia)

*Production and process – creative acting and perceiving*

**11:00 – 11:30**

Coffee and Tea Break

**11:30 – 13:00**

**Session III:**

***Creativity in vocal and instrumental multipart music practices***

Chair: Ursula HEMETEK (Austria)

Rudolf PIETSCH (Austria)

*Examples of particular multipart music appearances  
in folk music in Austria*

Wei-Ya LIN (Austria/Taiwan)

*Multipart singing in the society of Tao (an aboriginal tribe in Taiwan)*

Ieva PĀNE (Latvia)

*The dimensions of creativity in derivation, formation and modification  
of musical practice*

**13:00 – 15:00**

Lunch break

**15:00 – 16:00**

**Session IV:**

***Local identity and religious music. Arbëresh in Italy***

Chair: Ignazio MACCHIARELLA (Italy)

Girolamo GAROFALO (Italy)  
*Multipart singing among the Arbëresh of Sicily: the ison in the Byzantine chant and the biphony in the paraliturgical repertoires.*  
Nicola SCALDAFERRI (Italy)  
*Multipart singing as a marker of the local identity.*  
*Some examples from the Arbëresh villages of southern Italy.*

**16:00 – 16:30** Coffee and Tea Break

**16:30 – 17:30** **Session V:**  
***Creativity, sound, timbre***  
Chair: Rudolf PIETSCH (Austria)  
  
Paolo BRAVI (Italy)  
*Micro-creativity. Glottal stops in cauda as stylistic marks in the Sardinian a tenore singing.*  
Ardian AHMEDAJA (Austria/Albania)  
*Intervals and timbre in local multipart music practices in Southern Albania*

**18:00** Visit at the National Museum

## *Wednesday, April 25, 2012*

---

**Excursion to Berat:** Visit to the Castle and its museums.

Lunch with the singers and musicians led by Shaban Zeneli.



*Shaban Zeneli and his group at "La maison de la radio, Paris"*  
Photograph by Bernard Lortat-Jacob. Paris 2005.

Shaban Zeneli and the members of his group are descendants of Çamë emigrated from Greece after the World War II and settled in several regions in Southern Albania. The musicians of this group are based in Fier and surrounding areas. The most usual casting is that of two soloists supported by a drone group. Sometimes they are accompanied as well by a small ensemble of a violin, a clarinet, a llaute (plucked lute) and a def (small drum), which is a new phenomenon for the musical practices among Çamë.

In some local practices in Albania the instrumental ensemble has faded away the musical individuality of the second soloist. This is not the case in the Çamë groups. Also within the ensemble, the violin has still an important place as the second part in front of the first one (clarinet), unlike many other local practices in southern Albania.

## Thursday, April 26, 2012

---

**Venue:** Rogner Hotel “Europapark-Tirana”

**09:00 – 11:00**

**Session VI:**

***Multipart music in local and religious practices***

Chair: Zhanna PÄRTLAS (Estonia)

Ankica PETROVIĆ (Croatia/USA)

*Phenomenon of multipart chant in world religions*

Susanne ZIEGLER (Germany)

*Georgian church singing and its revitalisation*

Laxmi G. TEWARI (USA)

*BIRAHA: An Indian folk genre in Trinidad & Tobago.*

Larry Francis HILARIAN (Singapor)

*Ritualistic practices in multipart musical cultures of urban Singapore*

**11:00 – 11:30**

Coffee and Tea break

**11:30 – 13:00**

**Session VII:**

***Religious music and local identities***

Chair: Ankica PETROVIĆ (Croatia/USA)

Jakša PRIMORAC (Croatia)

*Glagolitic singing:*

*A new life of an ancient chant of Adriatic Croatia.*

Eno KOÇO (Albania/UK)

*The iso(n) – a participatory component in the South Albanian multipart unaccompanied singing and in Byzantine Chant*

Eckehard PISTRICK (Germany) and

Bledar KONDI (Albania/Germany)

*“Waiting for the sea to be dried up.”*

*Migration songs for the (un)buried victims of Otranto and free form of collective funeral crying and mourning in Labëria*

**13:00 – 15:00**

Lunch break

**15:00 – 16:30**

**Film presentation.**

Renato MORELLI (Italy)

*Voices from the Heights: three days in Premana.*

**18:00** Visit at the Ministry of Tourism, Culture, Youth and Sports

**21:00** *Kronikë Provinciale (Provincial Chronicle)*  
A film by Ylljet Aliçka and Artan Minarolli

**Venue:** Black Box, University of Arts, Tiranë.

## Friday, April 27, 2012

---

**Venue:** Hotel Rogner “Europapark - Tirana”

**09:00 – 11:00**

**Session VIII:**

***Local musical repertoires awarded***

Chair: Svanibor PETTAN (Slovenia)

Anda BEITANE (Latvia)

*Multipart singing in Latvian traditional music: awards and everyday practice.*

Daiva RAČIŪNAITĖ-VYČINIENĖ (Lithuania)

*Sutartinės, Lithuanian multipart songs in UNESCO's Intangible Cultural Heritage List: winning and risk.*

Josko ČALETA (Croatia)

*Klapa singing and ožkanje - Croatian*

*multipart music repertoire examples of performance recognitions*

Ursula HEMETEK (Austria)

*Romani songs as Intangible Cultural Heritage in Austria.*

*Some considerations on cultural politics and minorities.*

**11:00 – 11:30**

Coffee and Tea Break

**11:30 – 13:00**

**PUBLIC LECTURE**

Bernard LORTAT-JACOB (France)

*Singing and drinking*

*Analysis of a very common duality*

**13:00 – 15:00**

Lunch break

**15:00 – 16:30**

Business meeting

**16:30 – 17:00**

Closing ceremony

**19:30**

*An evening with music from Austria and Italy*

Benefit Concert for the Centre of Autism Fark/Tiranë

Venue: Hotel Rogner “Europapark - Tirana”

## *Saturday and Sunday, April 28 and 29, 2012*

---

**Venue:** Vlorë in Southern Albania

Workshops and music making with local musicians and groups from Austria and Italy



*Singers of the group “Jehona Labë”*  
Photograph by Brigitte Kempter. Jalë, Southern Albania. 2004.

Vlorë and surroundings is a very well-known area for multipart music in the region of Labëri. The majority of the practice is based on three and four part songs, performed by two or three soloists and a drone group. Labë singers say often that ‘the real’ Labë song is that called *labçe vënçe* (in the real Lab style), which used to be performed by three men. The *dy veçe dukaçe* [two persons *dukaçe*] and *tre veçe dukaçe* [three persons *dukaçe*] – meaning songs of the village *Dukat* (in the area called *Bregu i Detit* - the Coast), do re-

call it. Every singer performs a solo part. A general characteristic that makes these songs different from other Labë multipart repertoires is the transportation upwards. The singers say “we begin the song low otherwise we can not get it upwards [ne e marëm këngën ulët se ndryshe se çojmë do të përjetë]” (Kruta 1989: 143). The long musical phrases, the slow tempo and the low register at the beginning are further distinctive features. A very usual expression to this performance manner is *e marrin shtruar*, literary they take it quiet but meaning in this case they make the most of it by letting themselves time and enjoying the singing to the full. This expression is used everywhere for vocal, instrumental or dance performances regardless of the specific style. When people meet and take their time to talk to each other, they also *e marrin shtruar*. The same do people when discussing about an issue seriously.

Unlike in other areas, in Labëri a woman may sing one of the solo parts within a men group or vice versa. Moreover, in a number of love, wedding and humorous songs the first part is performed alternately by a woman and a man. The mixed groups are provable at least since the second half of the 20th century. Older singers remind them as well before the World War II, especially in weddings.

# *ABSTRACTS*



## Ardian AHMEDAJA

(Austria/Albania)

Ardian Ahmedaja, born in Tiranë, Albania, is Senior Postdoctoral Researcher at the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts in Vienna, Austria and chair of the ICTM Study Group for Multipart Music. He has published and edited studies and recordings on local musical practices in Albania and neighbouring countries, on music and minorities, religious music, maqam as well as on multipart music in Europe. *European Voices II. Cultural Listening and Local Discourse in*

*Multipart Singing Traditions in Europe* (Wien: Böhlau, 2011) is the most recent book which he edited.

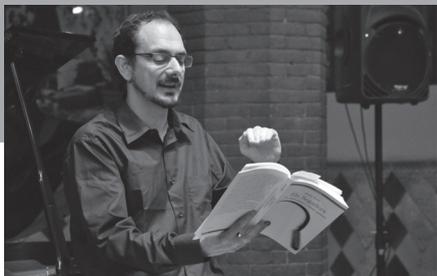
### ***Intervals and timbre in local multipart music practices in Southern Albania***

In local multipart music practices in Albania certain intervals are performed in important sections of a piece, with a remarkable timbre and have become therefore strong identification marks. A significant example in this respect is the connection between the pair of vowels o-i and the minor seventh in vocal repertoires in the southern part of the country. As a rule, they are performed by changing the chest voice to head voice, with the open/bright vowel on the bottom pitch, and the closed/dark one on the top. This combination leaves its mark on the general sound of the songs, as their usual tonal range scarcely reaches the sixth without any change of register.

The same interval is used in instrumental music, above all in the improvisations called kaba, which are performed on a solo instrument, mostly on the clarinet, accompanied as a rule by a violin, a llautë (laute) and a dajre or def (small drum). The sound of the minor seventh is most effective when performed while changing registers.

In vocal music, the o-i minor seventh is often used in laments and is thus closely linked to sorrow, although it is used in other repertoires as well, such as in wedding songs. The same association is experienced by performers and listeners when it is heard in instrumental music, especially in the first, slow part of the kaba. In these cases, people say “the clarinet is crying”.

To find out more about the reasons for this perception, sound analysis, especially regarding the pitch, timbre and vowel colours, would help to introduce other aspects to the discussion. As there has been no research in this direction yet, the suggested proposal would be a first attempt, based on sound analyses of performances by well-known singers and musicians.



## Jaume AYATS (Spain)

Jaume Ayats, ethnomusicologist and violinist, completed his PhD at the Universitat Autònoma de Barcelona (1997) and received a Diplôme d'Études Approfondies at the EHESS of Paris (1992). He has taught Ethnomusicology at the UAB since 1998.

Jaume Ayats has undertaken fieldwork around Catalunya, the Balearic Islands, Valencia, Corsica, Sicily, Egypt and Tunisia, and has taken part as an ethnomusicologist in a French-Venezuelan project on the Pumé culture. He has published articles in several French and Spanish journals and is the author of many books as well as the editor of a number of CDs and DVDs (Fonoteca Generalitat Valenciana, Fonoteca de Música Tradicional Catalana and Consell de Mallorca).

### ***Constructing collectivity : Multipart singing in parallel 5ths or 4ths in the Western Mediterranean.***

In the western Mediterranean, there are little-known songs in strictly parallel 5ths or 4ths (the so called 'acoustic 5ths'). We have examples of Pastorales in Andalusia, work songs and ballads on Mallorca, children's songs in Catalonia, Holy Week chants on Corsica, religious song on Sardinia...

In this paper I will present these songs, pointing out two main issues:

- 1- The emic concept of multipart singing in parallel 5ths in each social context: the singers sing what they consider to be one 'voice' or two 'voices'?
- 2- What kind of collaborative process occurs?

Despite the differences in each social context, some observations reveal sufficient common elements:

- 1- The concept of polyphony as a voice ornamented
- 2- A particular way of building a collective that emphasizes each individual voice

Performance, interpretation and local discourse are expressed through a musical structure which is probably very old.



## Mauro BALMA (Italy)

Mauro Balma, born in Genova (Italy), has been active for over forty years in research on music traditions in northern Italy. He has collected a considerable number of sound documents with singers, players and story-tellers. He has produced radio and television programs on this topic, organized meetings, written a large number of essays and held conferences in Italy and abroad. He has cooperated with the Region of Liguria in the foundation of the Centre for Archives and Research on material passed down from one person to another.

### *From monody to polyphony: a creative path inside the experience of Genoese trallalero. (Italy)*

The **trallalero** repertory of Genoa also includes some pieces of art music of varied origins: **trallalero** is a kind of urban song and therefore comes into contact with every type of music.

It is easy to reconstruct the creative process due to the “masters” of the song teams comparing the original melodies with the performance with several voices of **canterini**. The way of proceeding, from monody to polyphony, fits in with the idea of spreading composed songs by means of song teams as well.

Every “conductor” of a team was and is proud to have his arrangements performed and to cut a fine figure on stage in the theatres: we do not have to censure the frequent transformations of original melodies as errors, but can view it as a positive characteristic: the way trallalero makes a repertoire its own although it was created for a different purpose. This repertoire, which is more recent and sensational, has overshadowed traditional songs which were passed down anonymously over many years.

We seldom, if ever at all, find or hear (also today) songs of which parts have been completely written: as a rule the transmission is always oral, in a direct cooperation between the singers and their coordinator. The public has always appreciated and still appreciates the most elaborate performances, which are also rich in virtuosity, having rediscovered the oldest and the most ‘direct’ **trallalero** repertoire from long ago.

The coexistence of tradition and innovation must be dealt with by using the correct critical approach which does not analyse a repertoire by categorising it in terms of “authentic” and “inauthentic” (with a positive valuation only for the former), but merely in terms of different styles linked to the different characteristics of the pieces, to the ability of the **canterini**, to the master’s fantasy, and to the public’s taste.



## Anda BEITANE

(Latvia)

Anda Beitane graduated in musicology from the Latvian Academy of Music (doctoral dissertation on Multipart Singing in Latvian Traditional Music, 2006). From 1994 to 1996 she worked at Latvian Radio, and from 1994 to 2003 at the Riga Teacher Training and Educational Management Academy. Since 1996 Beitane has taught at Jazeps Vitol's Latvian Academy of Music, since 2008 as professor and vice-rector for research and creative work. In 2006 she established the Department of Ethnomusicology in the Latvian

Academy of Music. Since 2004 Beitane has been a researcher at the Institute of Literature, Folklore and Art at the University of Latvia, Archives of Latvian Folklore.

### ***Multipart singing in Latvian traditional music: awards and everyday practice.***

As a result of fieldwork in the 1990s, Latvian ethnomusicologists noted a number of previously-unknown local multipart singing repertoires which at that time seemed to be losing their specific features. Fieldwork on this case stimulated and safeguarded the continuing existence of these repertoires within the wider repertoires of performers and communities. In this way the path to an award for multipart music was paved: in the late 20th century a national folklore award was established in Latvia, and of course the performers of the most notable local multipart music repertoires were the recipients.

This paper will provide an analysis of the everyday practice of multipart singing and its relationship with awards in two Latvian regions where notable multipart singing repertoires still exist today. One of these is already proud of its inclusion in the UNESCO Intangible Cultural Heritage List. The second is currently only discussing the possibility of submitting an application.

The award is not just significant for the preservation of multipart music. It is also an important factor for the activation of local repertoire, which in turn encourages its viability. For the performers and communities practicing the repertoire, the award can serve as motivation, because for them it is important that their repertoire is more widely recognized. Awards influence the everyday practice of multipart music: new contexts for performance are searched for, new forms of multipart singing are generated.

The role of the ethnomusicologist in this process is manifold: they act as collectors and scholars, but are also the initiators of nominations, presenters of awards, applicant judges and cultural policy consultants. This begs the question: how does the involvement of ethnomusicologists in the ranking of local repertoires influence the life of multipart music and its everyday practice, and is it a positive or negative factor?



## Paolo BRAVI

(Italy)

Currently a contract professor at the Conservatorio di Musica “G. P. da Palestrina” in Cagliari (IT), Paolo Bravi received his first PhD in Methodologies of Anthropological Research in 2008 (University of Siena) discussing a thesis on the extemporary poetry of Southern Sardinia, and is presently working on a second PhD in linguistics at the University of Sassari. His research is focused on the formal features and cultural values of singing and spoken

voices in oral traditions, and adopts models, techniques and research methods from both ethnomusicology and phonetics.

### *Micro-creativity.*

#### *Glottal stops in cauda as stylistic marks in Sardinian a tenore singing.*

The fact that music performances, particularly in the case of vocal genres of music not belonging to the western classical tradition, cannot be transcribed in staff notation without losing a great deal of their musical ‘identity’ has been repeated like a mantra by hundreds of ethnomusicologists (as well as by scholars of others disciplines devoted to the analysis of the performative aspects of music) over the course of the 20th century. In particular, it is known that the creative processes related to the musical forms with the ‘stigmata’ of orality – be it primary or secondary, as for the taxonomy defined in Ong, 1982 – often have little to share with the parameters of sound which staff notation is able to capture and describe.

The case of the a tenore multipart singing style of Central Sardinia is particularly striking from this standpoint. The quality of the so-called ‘guttural’ (or ‘laryngealised’) voices of the choir, i.e. the two lower voices of the tenore, named bassu and contra, is one of the most peculiar and relevant features characterising the singers and the singing styles of each village (Lortat-Jacob, 1995).

The paper proposed here will dwell onto an aspect which could at first sight appear negligible, but which actually characterises in a clear way the singing style of the singers of the tenore, i.e. the presence and the various qualities of the glottal stop and of their release, which is sometimes (but not in every case) used to emphasize the closure of each intervention of the tenore (corfu). This feature, distinguishable by the expert listener, defines an interesting stylistic ‘mark’ and is thus an effective tool for displaying one’s own creativity – or simply vocal expressivity, in case one finds the word “creativity” off-the-mark for defining such a minimal vocal signature – within the overall framework of the choir’s style.

The results of a detailed analysis of this feature, carried out via instrumental methods and

within a quantitative approach, accomplished through the software Praat (Boersma & Weenink, 2010), will be set out and discussed during the conference.

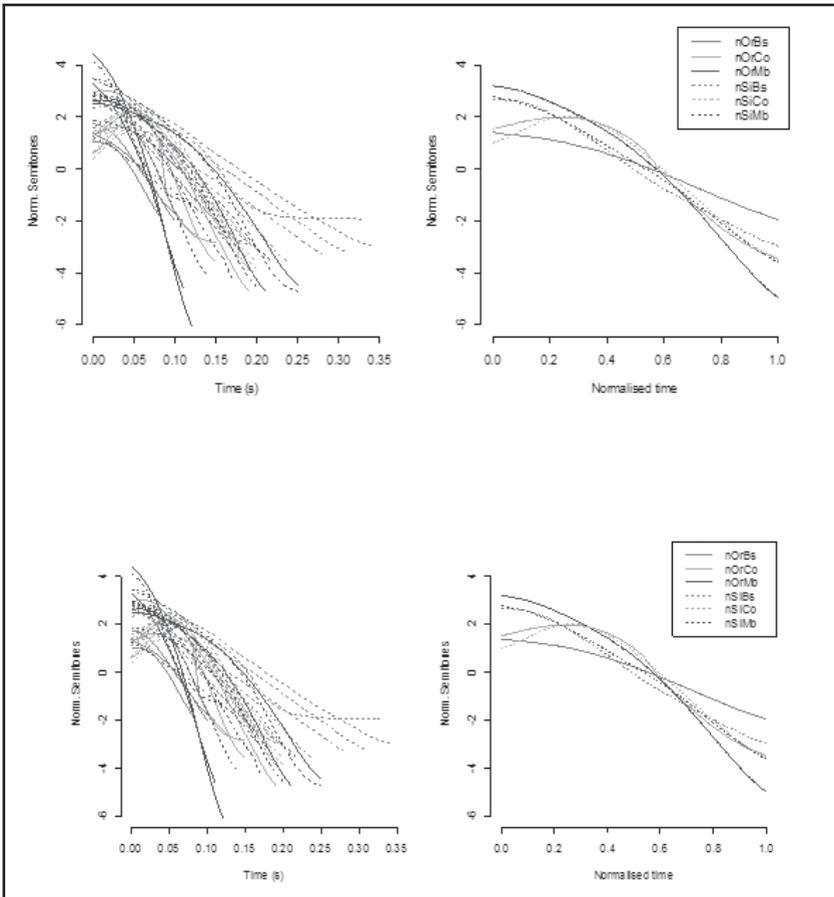
Boersma, P., & Weenink, D. (2010). *Praat: doing Phonetics by computer*. Retrieved from <http://www.fon.hum.uva.nl/praat/>

Lortat-Jacob, B. (1995). *En accord. Polyphonies de Sardaigne: quatre voix qui n'en font qu'une*. *Cahiers de musique traditionnelles*, VI, 69-86.

Ong, W. J. (1982). *Orality and Literacy: The Technologizing of the Word*. New York: Methuen.

### APPENDIX - Figures

Two example figures. On the left panel, the pitch curves of the voiced part of the sounds in question, distinguished by the role of the singers in the choir and the village; on the right panel, the same curves averaged and normalised in time.





## Josko ČALETA (Croatia)

Joško Čaleta (Trogir, Croatia), ethnomusicologist, music pedagogue and conductor. Graduated in music education at the Academy of Music in Split, and got his M. A. in ethnomusicology at the University of British Columbia, Vancouver (Canada). Since 1997, research assistant at the Institute of Ethnology and Folklore Research. His themes of research are mostly focused on the vocal traditions of the Dalmatian coastal (klapa singing) and hinterland musical traditions (ojkanje, ganga, rera).

### ***Klapa singing and ojkanje – Croatian multipart music repertoire examples of performance recognition***

Many researchers of traditional music tend to be interested in the most prevalent, “popular”, musical phenomenon. Music, including multipart singing (styles and genres), is an important part of the living mosaic that supplements the social, political and cultural segments of contemporary societies. Therefore, “multipart music repertoires are significant in this context because of their remarkable influence on the establishment of local cultural distinctiveness”.

In this paper, I will argue that traditional multipart music repertoires, presented in the variety of public performance models, built their popularity upon various types of public recognition and awards. Two examples that have particularly diverse (musical) features would help me to explain direct influences and evident differences of awards and recognition on the development of the various multipart music repertoires in Croatia.

The first example is klapa singing, a well-known folk singing phenomenon of coastal-urban and suburban areas and the islands of Dalmatia. Multipart singing and a capella homophonic singing are the main features of traditional klapa singing. Klapa's popularity began in the 1960s, as recognition of and growing interest in this type of singing led to the establishment of the first klapa singing festival, the Festival dalmatinskih klapa u Omišu. Omiš Festival, which was planned as a singing competition from the very beginning, established many common rules (the role of the first tenor, the number of singers (4-8), and the number of voices (four-part singing) that formed a new model of a singing group - festivalska klapa. Over the years, the Omiš Festival introduced various repertoires of traditional and newly-composed klapa songs, promoted leaders of klapa groups, promoted the establishment of well-known composers and arrangers for klapa group singing, and launched prominent singers – all for the sake of the glory of the performance. All of the above-mentioned are remembered in relation to their “wins” at the Omiš festival – for the

excellent performances and for the awards which were given.

The second example, ožkanje, is the name for the oldest known variant of archaic, traditional singing in Croatian regions which, according to the established ethnological division, belong to the Dinaric, mountainous regions of Croatia. This type of singing, which in many regions is referred to as 'old-time' or 'archaic' (starovinski, starinski) characterizes a specific way of voice shaking achieved through a special technique of singing 'from the throat'. The basic way in which this musical genre is presented and explained is the performance itself; i.e., what they have learned through listening and imitating their predecessors, and only partially the description of the performance itself. Prominent singers, recognized as the bearers of the tradition in their local communities for their performative skills, are known as professionals. The fact is that professionals sing only for the sake of recognition, not for materialist reasons. On the other hand, their public performances directly affect the life of certain genres. Those which are not performed are destined for oblivion, not because there is no-one who can perform them, but because they are not attractive enough for the audience. In this way, a number of genres of solo singing have disappeared. They are performed rarely, only by older people and are therefore not attractive enough for 'contemporary' performance, which will probably lead to their disappearance in the near future. The major turning point for ožkanje singing was in 2010 when ožkanje was included on UNESCO's list of intangible cultural heritage as being in need of urgent safeguarding.

The personal perspective of the author, who is actively involved with tradition as a researcher, leader and performer, would provide some answers about the importance of awards for the future "life" of multipart musical repertoires.



## Jean-Jacques CASTÉRET

(France)

Jean-Jacques Castéret is Head of the Culture & Society Department of the InÔc – Aquitaine Regional Agency for Occitan (France) and lecturer at the Université Bordeaux 3 – Michel de Montaigne. DEA of musicology (Paris IV-Sorbonne, 1995) he obtain a PhD on multipart singing in Gascon Pyrenees (Université Bordeaux III / Lactito du C.N.R.S., 2004). He is research associate at the Laboratoire ITEM de l'Université de Pau and member of the Société Française

d'Ethnomusicologie and of the board of the CIRIEF. At InÔc, Castéret leads programs on the safeguarding and valuation of oral archives, and inventorization of the Intangible Cultural Heritage.

([http://item.univ-pau.fr/live/digitalAssets/93/93005\\_JJ\\_Casteret.pdf](http://item.univ-pau.fr/live/digitalAssets/93/93005_JJ_Casteret.pdf))

### *Collective determinims and individual expression in Pyrenean multipart singing*

In France, in Pyrenean Gascony, multipart singing is not 'something made', but something in a process (Brailoiu). It is the passage of an individual project into a collaborative one. Each of these dynamics are, however, pre-programmed, subtended by a socio-cultural spring : the need for a collective public speech act, through a sublimated (multipart) voice.

This *numerus apertus* (i.e. non-exclusive) multipart tradition (Lortat-Jacob), particularly uses contextual parameters. Multipart singing is born after a long series of steps : the musical result, the multipart texture (Bosseur) depends on the engagement quality of each voice. This socio-musical dynamic, made of personal positioning, of personal and collective representations, is physically stimulated by the vocal emulation between singers which allows them to evaluate themselves and to find the best equilibrium point, the moment in which voices merge – 'two voices as one'; a level of 'sounding tension' in which each singer is fully engaged.

If musical analysis reveals how multipart singing is constructed using implicit patterns, fieldwork shows the importance of contextual parameters in musical realization (Castéret). However, between contexts and patterns, each singer retains creative freedom, which is very clear in the performance of the great singers. A precise musical analysis shows how they can combine the patterns, make variations (the singers say 'to flourish'), their melodic choice and the way of singing.



## Anne CAUFRIEZ (Belgium)

Anne Caufriez is “Chef de Travaux” at the Museum of Musical Instruments of Brussels. She obtained a PhD in ethnomusicology at the School of Advanced Studies in the Social Sciences of Paris 1982 and a postdoctoral French degree to conduct research at the Sorbonne 2000. She is a specialist in Portuguese Traditional Music and has published five books and over sixty articles on this subject and produced four records. *Le Chant du Pain et Romances*

*du Trás-os-Montes* (The Bread song and the Romances of Trás-os-Montes) 1998 and *La danse des eaux* (Water Dances) 2012 were published in Paris.

### ***The female polyphony of northern Portugal. (Minho and Trás-os-Montes provinces)***

The time honoured music of Portugal provides us with an important range of female polyphonies which are to be found in the North of the country, particularly in Minho and the Trás-os-Montes provinces, where I conducted research on that topic.

They are performed during agricultural work, mostly during the corn and rye cultivation period. That is why the units and parts of the choir greatly depend on the composition of the agricultural collective, which is never fixed in advance. The aspect of the fusion of the voices seems to determine the inspiration of the singers and the success of the performance.

On the level of the morphology of the voices, the polyphonies of these provinces are generally in two or three parts, occasionally in four parts. The polyphonies of Minho evolve on joint movements, generally on third parallel chords. It is usually the medium voice which assumes the principle melody, and the other voices appear in succession. Those of Trás-os-Montes are often constructed on fifths or even on parallel octaves, a differentiation of timbres inspired by the voice singing on the higher octave.

This paper will explain, via information collected during field work and via the analysis of the scores of my original recordings, how the musical creativity of these female polyphonies can be recognized and can be defined (the process of improvisations and the creativity in the moment of appearance of the voices, in the cadences, in extending syllables, in the expressive final cry...).



## **Girolamo GAROFALO** (Italy)

Girolamo Garofalo (Palermo, 1960) is Assistant Professor of Ethnomusicology at the Faculty of Literature and Philosophy of the University of Palermo, where he also teaches “Byzantine music and other liturgical musical traditions of the Christian East”. His publications (essays and musical anthologies) concern Sicilian folk music and the Byzantine liturgical chant of the Arbëresh of Sicily.

Garofalo has participated in symposiums in Italy and abroad, and has organized conferences and ethnomusicological festivals. He collaborates with the University of Copenhagen’s Monumenta Musicae Byzantinae and with the Intercultural Institute of Comparative Music Studies of the Fondazione Giorgio Cini in Venice.

### ***Multipart singing among the Arbëresh of Sicily: the ison in the Byzantine Chant and biphony in paraliturgical repertoires.***

The traditional singing of the Albanians of Sicily (the Arbëresh) is almost exclusively related to religious contexts. Among the Arbëresh of Sicily, multi-part singing is not very developed, since the monody tend to be prevalent.

The largest and most important repertoire is undoubtedly the Byzantine liturgical chant. Here, although the prevailing style is the monody, we can occasionally observe the use of parallel thirds to double the main melody or an accompaniment in the lower register made by the ison.

We can also observe interesting examples of biphony in some paraliturgical repertoires: the most significant case is represented by Novenas and Rosaries. Even though these types of ceremonies are different from the Arbëresh Byzantine rituals, they gradually caught on during the past centuries due to the influence of the interaction with Sicilian folk culture. In many cases they are traditional dialectal songs of nearby towns translated into Albanian. This repertoire proves how conservative the culture of the Arbëresh minority is. In fact, while in Sicilian communities those songs have been totally forgotten, in Albanian towns in Sicily they are still handed down in the Arbëresh versions.



## **Cristina GHIRARDINI** (Italy)

Cristina Ghirardini graduated in 2002 from the University of Bologna with a thesis on the musical instruments of the Museo Ettore Guatelli of Ozzano Taro (Parma). In 2007 she received her PhD at the University of Torino with a dissertation on the Gabinetto armonico by Filippo Bonanni. Currently she is the sound archivist of the Centro per il dialetto romagnolo ([www.casafoschi.it](http://www.casafoschi.it)) founded in 2008 by the Fondazione Casa di Oriani of Ravenna ([www.fondazioneecasadioriani.it](http://www.fondazioneecasadioriani.it)). Her research work deals with Italian musical instruments and traditional music, presently with a special interest in the field recordings made in Emilia-Romagna in the 1970s and 1980s.

### ***Two-part parallel singing in Romagna: the present and the past.***

The practice of singing in choirs, where a soloist starts a line and the other singers intervene a third below immediately after, was once widespread in Romagna, an area of Northern Italy facing the Adriatic sea and including the provinces of Ravenna, Forlì-Cesena and Rimini. Now it is common only in certain areas which administratively belong to Emilia, the western part of Emilia-Romagna. The choirs of rice workers, composed of women who until the 60s were employed in the cultivation of rice, still preserve this way of singing, which also survives in the Holy Week song *Là sotto quel vel* which is sung by the people in Castelguelfo di Bologna during the many short processions of the ritual called *Quarant'ore* (Forty Hours). Archival recordings, however, attest a large diffusion of this two-part singing in parallel thirds to Romagna, where it is employed to sing ballads and other songs.

This paper will introduce two particular contexts neighbouring Romagna in which this kind of singing is still practised: the choir of the rice workers of Medicina, and the ritual of the *Quarant'ore* in Castelguelfo di Bologna. The relationship between soloist and choir will be investigated in both contexts as well as the repertoire of songs which are sung in parallel thirds in Medicina and the historical, cultural and social circumstances that preserved this way of singing. It will try to show how the singers describe this two-part polyphony, which is called *tròn* (thunder), referring to the 'rumble' made by the entrance of the choir. Finally, the analysis of a series of archival recordings, preserved by the Centro per il dialetto romagnolo and made in the provinces of Ravenna and Rimini during the 70s, will add something on the previous diffusion of this practice and on the stylistic variations which can be found.



## Ursula HEMETEK (Austria)

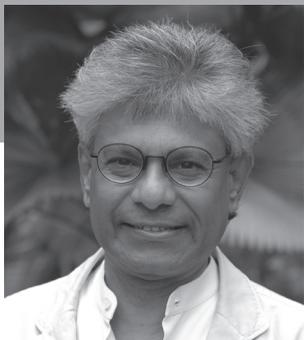
Ursula Hemetek is Associate Professor and head of the Institute for Folk Music Research and Ethnomusicology at the University for Music and the Performing Arts Vienna. 1987 PhD in Musicology, 2001 Habilitation in Ethnomusicology both at Vienna University. Main focus of research: Music of Minorities in Austria. Publications in the field of ethnomusicology and Music and Minorities (focus on Roma, Burgenland Croats and recent immigrant groups). Chair person of the ICTM Study Group “Music and Minorities”. Recent publications: editor together with Adelaida Reyes “Cultural Diversity in the Urban Area: Exploration in urban Ethnomusicology (2007) and together with Hande Sağlam Music from Turkey in the Diaspora (2008).

### ***Romani songs as Intangible Cultural Heritage in Austria. Some considerations on cultural politics and minorities.***

In October 2011 Romani songs of the Lovari (one group of Roma in Austria) were nominated for the National Inventory of Intangible Cultural Heritage in Austria. I think it is an interesting phenomenon that on the one hand minorities’ cultural expression is considered to be representative for Austria, whereas at the same time minorities are confronted with rising xenophobia and racism.

The creation of a National Inventory of Intangible Cultural Heritage in Austria as well as its continuous updating are tasks which Austria agreed upon with the ratification of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2009. As I am part of the advisory panel (comprising representatives from five federal ministries, the cultural departments of the nine provincial governments and ten experts from cultural, social and natural sciences), I will draw from my experiences there, representing the cultural-political discourses concerning minorities from the perspective of state power.

The other voices to be heard should be those of the minority organisations which submitted nominations, in this case Roma organisations and the singers themselves. These will be drawn from interviews and my longstanding research with Roma in Austria.



## Larry Francis HILARIAN (Singapore)

Dr. Larry Francis Hilarian is currently an Associate Professor of Music at the Nanyang Technological University in Singapore. He did his B.A. (Hons) in music at Dartington College of Arts in England. He received his MA from Queen's University of Belfast and continued his teacher's qualifications (T.Cert.) at Croydon College and (Cert.Ed.) Oxford Brookes University. He also has three instrumental Teacher's Diplomas (dip.LCM), (dip.ALCM) and

LLCM Dip (TD) from the London College of Music. His PhD. was from Goldsmith's College, University of London. Larry is an ethnomusicologist, composer, performer and music educator.

### ***Ritualistic Practices in Multipart Musical - Cultures of Urban Singapore***

This paper examines local cultural statements on religious music which incorporates the element of trance. The study deliberates on the effect of music and multipart properties on three diverse communities in multicultural Singapore. This study examines how symbolism, ritual and cultural values in multipart music act as trajectories in shaping social constructs. Do musical elements such as melody, dynamics and rhythm help induce trance state during ritual?

The Chinese Taoist mediums tangki, go into a state of possession with skewers piercing through their cheeks and other forms of self-mortification. The musical instruments used are gongs, cymbals (lor) and drums (kor) to help induce trance. Similarly, the Indian Hindu ritual called kavadi, where body and cheeks are pierced with hooks and skewers, uses music as catalyst to trance. This state of altered-consciousness is performed with musical instruments such as the hand-held cymbals, the tavil (drum) and nagasvaram (oboe). Some Malay Muslims still practise a form pre-Islamic folk-ritual called kuda kepang. This is a hobby-horse dance ritual where the devotees assume a state of trance. Unlike the tangki or kavadi, there is no self-mortification in kuda kepang practices. However, in kuda kepang performers have been known to display violent gestures and some have consumed broken pieces of glass, florescent bulbs or have even placed hot charcoal in their mouths when in a state of trance. The music is accompanied usually with gongs and drums (kendang) and gamelan instruments (saron and bonang) are also frequently employed. Multipart music in these diverse roles is engaged in all three communities. These mediumships undergo energetic renewal in the urban setting of Singapore while sharing the same "cultural space". The primary focus of this research is to investigate what actually helps induce the state of trance rather than challenging issues on spirit possession or trance phenomenon.



## **Eno KOÇO** (Albania/UK)

Eno Koço has been the principal conductor of the orchestra of the School of Music at the University of Leeds for 19 years. He was awarded his PhD at Leeds University in 1998. He has made several programmes on the music of Albania for broadcast on BBC Radio 3 and the BBC World Service. He has given papers on the same theme at different universities (Limerick, Leeds, London, Palermo, Bologna, Cagliari and Struga). Koço is the author of several books among which are *Albanian Urban Lyric Song in the 1930s*, and *Shostakovich,*

*Kadaré and the nature of dissidence*. Another book in preparation is *Vocal Iso(n)*.

### ***The iso(n) – a participatory component in southern Albanian multipart unaccompanied singing and in Byzantine Chant***

The iso(n), as a participatory component of the multipart pentatonic singing of southern Albania and northern Epirus and the Byzantine chant, has evolved, integrated and been orally transmitted to both southwest Balkan oral traditions: multipart unaccompanied singing and Byzantine monodic chant. Participation, as a universal way of sharing, joining and strengthening the sense of community, has little to do in the musical field with formal harmony or the intervallic relationship. However, in the aspect of social activity and an ecumenical sense, participation, being an old phenomenon, has also been reflected in the musical iso(n). The basic need of human nature is to participate, and in the case of multipart singing this has been associated with the integration of the iso(n), an element of heterophonic and polyphonic musical design. The structure of iso-based multipart unaccompanied singing (IMUS) involves two or three soloists engaged in a kind of musical “call and response” interaction, backed by the participatory component, the vocal iso. The latter feature plays an organisational role as well as a participatory one. When the ison was initially incorporated into the Byzantine chant, it only sustained the singing in a straight line, in a pedal-note fashion. The ison participatory component was an unchangeable underlying tone, and apart from functioning as the key/basic note it had the function of allowing participation without the intention that this second voice would create, in a technical sense, polyphony. The members of traditionalist IMUS communities and the members and congregations of Orthodox religious practice do not acknowledge any relationship between the two repertoires. However, based on what has been revealed as traces of microtonic intervals, free rhythms, improvised ornamentations, intoning process, tragic elements or the laments, modal character, and, above all, the iso(n), all of which are found in both traditions, make one believe that – based on the common local inheritance and patrimony – these kinds of parallels cannot be entirely neglected.



## Gerda LECHLEITNER

(Austria)

Gerda Lechleitner is the curator of the historical collections and editor of the CD series *The Complete Historical Collections 1899-1950* at the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna.

### PANEL ABSTRACT:

#### *Creative processes in multipart music-making.*

Creativity is explained as the phenomenon whereby one person or some persons together create something new or different compared to what is already “known” – in this panel the participants will focus on specific musical genres and/or specific interpretations of multipart music.

Based on the keywords “process”, “product”, “person”, and “place” (the “4 Ps”, cf. Kozbelt et al. 2010), a discussion of aspects of creative processes in multipart music-making may involve questions such as: What are the specific “shapes”, the creative features behind multipart music, who sings what kind of music for whom, where are the songs presented, which role do the performers play towards the community (either as bearers of tradition or as trained artists), and finally, how are these songs perceived by the respective audience? These more or less general issues will be treated in their socio-cultural contexts in order to approach the phenomenon of creative processes, their implication, recognition and transmission step by step.

The four case studies (Setu multipart songs, polyphony in Jewish traditions, traditional polyphonic music from Argentina, and Georgian polyphony) will figure as a platform of discussion which will allow the highlighting of both differences and similarities in multipart music practices as an outcome of creative processes.

Kozbelt, Aaron, Ronald A. Beghetto and Mark A. Runco. 2010. “*Theories of Creativity*”.

In *The Cambridge Handbook of Creativity*. James, C. Kaufman and Robert J. Sternberg (eds.). New York: Cambridge University Press. 20-47.



## Žanna PÄRTLAS (Estonia)

Žanna Pärtlas was born in St. Petersburg (Leningrad), Russia. From 1983–1992 she studied musicology at the Rimski-Korsakov State Conservatory in St. Petersburg. In 1992 she defended a doctoral thesis on heterophony in Russian folk songs. Since 1992 she has lived in Tallinn (Estonia). In 1994 she started working at the Estonian Academy of Music and Theatre, first as a lecturer of music theory and then as an associate professor and senior researcher.

Her research projects mostly deal with analytical approaches to traditional music and general theoretical questions of traditional multipart singing. Since 1981 she has carried out field work in Russia (the Pskov, Smolensk and Tver regions), Belarus (Vitebsk, Gomel regions), and Estonia (Setumaa).

### ***On musical creativity in “text-oriented” song traditions: the processes of melodic variation in Setu multipart songs.***

Musical creativity manifests itself differently in ‘text-oriented’ and ‘music-oriented’ song traditions. In the latter case, musical variation, ornamentation, and improvisation are deliberate actions which are maintained by the expectations of listeners, who judge singers by their musical skills. In the ‘text-oriented’ tradition the main concern of singers and listeners is the quality of the text, whereas the musical values of the performance get less attention. Nevertheless, the musical creative processes are also present in ‘text-oriented’ song traditions, but there they are mostly unintentional and unconscious.

The multipart song tradition of the Setu (Southeast Estonia) can be characterized as ‘text-oriented’. Although the musical aspect of performance is not insignificant, the creativity of the singers manifests itself mostly in the improvisation of the text. The lead singers who are highly esteemed by the community are always good at text improvisation, whereas their vocal and musical abilities are less important. The quality of singing becomes more important in the choral sections of the songs, but even there we do not find much conscious intention to diversify the tune and choral texture of the song.

The present paper will investigate the processes of variation and ornamentation in the different parts of the Setu traditional choir: in the lead singer part, in the part of the killõ (the upper subsidiary voice), and in the torrõ, the heterophonic main part. Special attention will be paid to the so called ‘lower torrõ’, which is the only clear manifestation of conscious musical creativity in Setu multipart singing.



## **Bożena MUSZKALSKA** (Poland)

Bożena Muszkalska is a professor of ethnomusicology at University of Wrocław, Poland. She has carried out numerous projects associated with field research, including ones in Poland, Sardinia, Portugal, Ukraine, Siberia and Brazil. She is an author of books and articles, mostly on traditional multipart singing, music in religious contexts, and changes in contemporary musical cultures.

### ***Polyphony of voices in Jewish religious traditions***

Polyvocal chant was introduced into synagogue services in the period of the Jewish Enlightenment (Haskala) in the 19th century. The Liberal synagogues – in opposition to Orthodox Judaism – hired choirs and encouraged composers to create works for the liturgy in the style of the secular non-Jewish music of the day. The challenge for these composers was to bridge the gap between the music that the people heard all around them, and the old synagogue tradition. A famous reformer of the synagogue music of that time was Salomon Sulzer from Vienna, who composed polyvocal pieces for a large part of the synagogue service. His assistant, Moritz Deutsch, who became chief cantor at the Reform Synagogue in Breslau, was another composer of liturgical arrangements for choirs. Nowadays the works of both composers as well as other polyphonic pieces are performed by The White Stork Synagogue Choir in Wrocław (Breslau), acting as the only synagogue choir in Poland.

Focusing on synagogue multipart singing in the nineteenth-century Ashkenazim world and in contemporary Poland, this paper will explore how musical representations are inserted into wider socio-cultural processes, in particular the changing contours of collective cultural (religious) identities. It will be shown that the simultaneous creation of ideas and the self, which is frequently connected with the practice examined here, are made possible not only by convention-breaking innovation but also by affiliation and adoption. I will also argue that the synagogue, becoming a ‘practiced place’ during polyphonic performances of prayers (Certeau 1984), acts as a space where the creative processes and inter-subjective relationships of performers and audience are often perceived as aesthetic experiences.

The expression “polyphony” will be used with two meanings in this paper: 1) as a musical term denoting polyvocal singing, and 2) as the Bakhtinian concept of “a plurality of independent and unmerged voices” representing different points of view.



## Enrique CÁMARA DE LANDA

(Spain/Argentina)

Enrique Cámara de Landa holds a PhD in Musicology from the University of Valladolid (1994), where he has had a Chair there since 1992. He has teaching experience at European, Asiatic, and American universities. He has written, edited and published 12 books (in printed and electronic format) and 65 articles, and he is author and editor of 11 audio-visual presentations. He also took part in a European project (Community Vocational Training Action Programme). From 2005 he has been coordinator of the Recognized Research Group (GIR) 'Musical Heritage of Oral, Written Traditions and Multimedia' of the University of Valladolid.

### *Folk music revival in Argentina: the arrangement of vocal melodies.*

The processes of folk music revival which started in Argentina at the beginning of the 20th century were rooted in the traditionalist movement generated by local intellectuals and scholars as a reaction to the consequences of dense migratory fluxes which had affected the country, changing its ethnic and social composition. While composers of musical nationalism adopted elements from the traditional genres and repertoires for their "classical" works, other artists like Chazarreta or some members of the Podestá family promoted the diffusion of the traditional music arranged for its performance in theatres and the Creole circus. From that moment on, successive generations of musicians arranged and performed traditional songs, or they created similar new ones. This trend increased consistently during the so-called "Boom of Folklore" of the Sixties, and it is still alive today.

This paper will explore the main stages of this process of gradual incorporation of traits and procedures belonging to "classical" music into the realm of what Argentine people call "folkloric projection" or even "folklore" (a denomination which may appear ambiguous, but which indicates the continuous phenomenon of appropriation and diffusion of the musical heritage by creative processes of its users). Musical aspects like the use of "museme" (Seeger 1960/1977, Tagg 1979) belonging to Baroque music, the gradual acceptance of dissonances, or the expansion of the modal-tonal musical system will be considered when analysing the style of some composers and groups of interpreters regarded as paradigmatic of this hybridization process. Some aesthetic and social determining factors could help to understand the whole phenomenon and its main consequences in the course of creativity.

## *References*

- Seeger, Charles. 1960. "On the Moods of a Musical Logic". *Journal of the American Musicological Society* XXII.  
Reprinted in 1977. *Studies in Musicology 1935-1975*. Berkeley: University of California Press. 64-88.
- Tagg, Philip. 1979. *Kojak: 50 Seconds of Television Music (Towards the Analysis of Affect in Popular Music)*.  
Göteborg: Musikvetenskaplig a Göteborgs (Göteborg University Musicology Department).



## **Nona LOMIDZE**

(Austria/Georgia)

Nona Lomidze received a Master's degree in Music, with a specialization in Musicology, and has worked as a researcher at Tbilisi Pedagogical Institute, and as an assistant professor at the Vienna University of Music and Performing Arts.

She has published several articles on the computerised transcriptions of Georgian polyphonic songs and on the social aspects of the musical culture of the Georgian Jewish community in Vienna.

At present she is a freelancer at the Phonogrammarchiv of the Austrian Academy of Sciences, contributing to its CD edition and projects on urban ethnomusicology. She has written a monograph about George Balanchine (2011. Tbilisi: Petite Ltd.).

### **Gerda LECHLEITNER and Nona LOMIDZE**

#### ***Production and process – creative acting and perceiving***

Georgian polyphony is famous, it is included in the UNESCO intangible cultural heritage list, and it is present on YouTube in great quantities. Why is this kind of music so “popular” and beloved (nearly) all over the world? How does this kind of multipart singing function? What creative processes occur, and can be recognized and transmitted?

Musical creativity is mostly discussed in respect of Western-oriented music, but there are also some features which apply to traditional music as well. In this context musical creativity is associated with notions such as originality and flexibility, but also with passion. The concept of musical creativity is multifaceted and has to take into account the context in which creative processes take place as well as mental and/or brain processes, e.g. motor and cognitive parameters.

Taking Georgian multipart singing as an example of creativity, it is worth looking back to researchers (namely outsiders) 100 years ago in order to see how they came into contact with this kind of multipart music for the first time and how they as researchers responded to this specific multipart music. Our case study will include one song whose interpretation can be pursued over a period of nearly 100 years, performed by different singers, on various occasions and in different places. This example will be analyzed with regard to its varying forms (“shapes”) and discussed in respect of the creative processes behind those changes. Thus, the production of a musical message, i.e. the respective song, and the process of its development will figure as the creative action of the performers resulting from the perception of the listeners.



## Wei-Ya LIN (Austria/Taiwan)

Wei-Ya Lin, born in Taipei, Taiwan, graduated in 2006 in Viola (Konzertfach) with Prof. Wolfgang Klos at the University for Music and Performing Arts Vienna, Austria “with honors”. Since 2006 she has studied Ethnomusicology at the same university and is currently writing a PhD thesis about music in the life of the Tao (Orchid Island, Tai-

wan) with Prof. Ursula Hemetek. Several articles on this research topic have already been published. Scholarships from Austria, Germany and Taiwan have been awarded in relation to her activities as a performer and researcher. Wei-Ya Lin is also active in organizing concerts and music festivals in Europe and Asia.

### *Multipart singing in the society of the Tao (an aboriginal tribe in Taiwan)*

The Tao (chi. 达悟 or Yami 雅美) are one of the fourteen recognized groups of aborigines on Taiwan, who live on Orchid Island southeast of the main island of Taiwan. Their language is orally transmitted.

The traditional music of the Tao primarily consists of songs which are used as means for teaching and storing the history, life and taboos of the Tao. Their songs carry all the wisdom gained from centuries of experience; they support the life of the Tao, their survival in harmony with nature and are necessary to provide education on their traditions and heritage.

What kind of function does multipart singing have in the society of the Tao? How is knowledge transmitted during their multipart singing, and does collective multipart singing mean that the singers express themselves collectively or do they express themselves individually – in this case with the Tao? How is multipart singing transformed and what kind of relationship does it have with other genres? I would like to discuss these questions in my presentation.



## Bernard LORTAT-JACOB

(France)

Bernard Lortat-Jacob was Directeur de recherche of the Centre National de la recherche scientifique in Paris, now retired. From 1989 to 2004 he was responsible for the Laboratoire d'ethnomusicologie of the Musée de l'Homme, and for the PhD in Ethnomusicology at The University of Paris X-Nanterre. Specialist in traditional music of the Mediterranean area [Morocco, Sardinia, and the Balkan area], he has published and edited a dozen books, numerous arti-

cles and more than 20 monographic discs.

### PUBLIC LECTURE

#### *Singing and drinking. Analysis of a very common duality.*

Singing and drinking: these two practices are closely combined. In Southern Albania, as elsewhere, singing without drinking is plainly unthinkable and drinking without singing is usually considered morbid. We shall then examine this surprising twinning.

At first sight, it all looks pretty simple: the practice of music, like alcohol consumption (mainly raki), have in common the ability to produce a much sought-after alteration of one's self. Thus combining them is logical. The one helps the other and vice versa. But that is not all for, in those well-known situations, singing and drinking are closely correlated and socially co-organised. In 'company singing' - a notion I have already presented to this Study Group - the one and the other build up a rather distinctive moment: that of "being together". It is a moment of inter-relationship, duly sought-after, not always achieved and which must be considered as a form of essence of social issues, which has nothing to do with a vulgar binge. This moment implies proceeding in stages - each song usually lasts a few minutes and a round of raki precedes it then concludes it. That is how an evening of singing is carried out along a scheduled path, which affects the singers' state, their way of singing (register and tempo) and even their repertoire.

Thus drinking and singing are at the heart of a social in which exchanging is decisive: you stand your "round" and you are touched by that of the others. The alcohol goes round and turn heads while, in a close relation to it and in a system of roles, the singing turns round the table to create a polyphonic union in which voices now answer each other, now merge together.

In other respects, this singing/drinking cannot be seen as the assertion of a present time and a mere performative game. All singing is a celebration, an evocation, or even a summoning of the past. Together you begin to clink glasses with and for those present around the table, then for the absent ones (whose memory you do not want to lose and who

inspire an even greater nostalgia). As for the words, they contribute to this reactivation of the past – of a certain past, real or mythical.

However, this structured conjunction between singing and drinking ends up in the ordinary through a functional disjunction. In effect if – too sober – at the beginning of the evening you sing badly, at the end of the evening – too tipsy – you sing badly again. That is how a cycle of singing and drinking draws to a close.

Some video documents will be shown (there are plenty) and, according to the available time, the cases of symposion from ancient Greece, spuntini and gare from Sardinian villages will be developed.



## Ignazio MACCHIARELLA (Italy)

Ignazio Macchiarella is Assistant Professor of Ethnomusicology at the Faculty of Arts, University of Cagliari (Italy). His main interests are: Multipart Singing; Music and Ritual; the Analysis of Oral Music Patterns; Improvisation in Vocal Music; Music and Identities. He has carried out fieldwork in Sicily, Sardinia, Corsica and elsewhere and has taught Ethnomusicology at Italian and European

Universities. He has participated in various meetings and colloquia of the most important ethnomusicological societies in the world (SEM, ICTM, ESEM), publishing about one hundred works, including books, essays and articles in specialized journals in Italian, English, French, Spanish and German (more information at [www.musicaemusiche.org](http://www.musicaemusiche.org)).

### ***Secondary orality and creativity processes in multipart singing***

We are already aware of it, although we don't completely understand its deep implications: the pervasive diffusion of instruments for the recording/reproduction of sound has radically changed (and is still continuously changing) our concept of music, inducing us to think "of music as a thing – an identifiable art object that can owned by its creator though copyrights and purchased by consumers" (Turino 2008: 24). It afflicts all the music-making scenarios all over the world with different impacts and consequences. Within what we still call "oral music" – but it would be better to use Ong's concept of "secondary orality" since really "pure orality" is only a theoretical abstraction – a very large range of deep "in becoming" transformations concern both musical performance and its conversational representations. Particularly in multipart music oral practices, the recording/reproduction instruments promote a specific new formulation (dimensions) of musical creativities that are consciously shared by the performers. On the basis of my research experience on multipart singing in a dialogic approach (Macchiarella 2009) and by means of very significant case studies (from Sardinia, Corsica and the Italian Alpine region) I will briefly analyze two of these dimensions. On the one hand, I will consider new strategies in the realisation of the musical shades of the single vocal parts arising from the very detailed listening and memorization experiences due to the use of recording/reproduction instruments; on the other hand, I will deal with (re)elaboration processes of recorded "sound materials" (or other pre-fixed materials) that singer groups carry out in order to produce "new oral pieces" – this literally determines a sort of oxymoron because of the use of the idea of a "piece of music" within the sphere of orality that would conceptually refuse it. Beyond the musical outcomes, I will dwell on singers' representation of musical creativities, and above all on an explicit orientation towards a precise characterization of the sound of every singer group.

Macchiarella, Ignazio. 2009. *Cantare a Cuncordu. Uno studio a più voci*. Udine: Nota. Turino, Thomas. 2008. *Music as Social Life. The Politics of Participation*. Chicago: Chicago University Press.



## Renato MORELLI

(Italy)

After studying sociology of music, he subsequently worked as a film director for Italian State TV (RAI). He directed some sixty ethnographic films – work which has been acknowledged by eighteen international awards. As a scholar he is best known as an ethnomusicologist. Besides publishing books, CDs

and DVDs he has taught on a number of post-graduate courses at various universities. He has also produced a number of theatrical productions. He has inspired, directs and personally plays in three musical projects: Ziganoff (Klezmer jazz), Streich (old dancing folk tunes) and Cantori di Vermèl (traditional Alpine choral singing).

### Film presentation

#### *Voices from the Heights: three days in Premana*

Director: Renato Morelli

Photography: Alessandro Cristofolletti, Renato Morelli, Luigi Tonezzer

Sound and Editing: Stefano Menin

Year: 2011

Format: HD video

Duration: 50'

Producer: Renato Morelli

Released in Italian, English, German and French

The village of Premana, the highest village of Valsassina (Lecco, Northern Italy), is the world's leading producer of scissors. Besides producing knives and other metal products it is also known for its peculiar choir singing tradition, which comes into its own on certain days in the yearly cycle. Premana's specific and exclusive singing style is known as tir. This is a way of singing verging on shouting. As such it is powerful though slow with a high-pitched texture. This documentary presents the three most significant days for such singing practice in the yearly cycle.

#### *Day One: Past*

In the mountains above Premana there are twelve alpeggi, settlements in the high meadows where women and children spend their summers herding cattle, milking and producing but-



ter and cheese. At the end of the season, each alpeggio throws a past, a grand collective meal after which a major feast ensues marked by loud singing lasting well into the night.

### ***Day Two: Corpus Domini***



On the occasion of the Corpus Domini procession, the entire route of the procession is lined with fresh flowers, banners, flags and other decorative devices. The procession celebrating the Holy Host is lead by the ancient confrerries singing liturgical hymns. At the end of the procession, before lunchtime, the decorations are quickly dismantled.

### ***Day Three: the Three Kings***



On the eve of Epiphany, the twenty-year-old age mates lead a group of singers through the village streets. At every stop by each household they lead the traditional alms-begging song, backed by the entire community. On the day of the Epiphany the

song of the Tre Re – the Three Kings – resounds high and loud for the last time inside the village parish church.



## Ieva PĀNE (Latvia)

Ieva Pāne has a professional bachelor's degree in composition from Jāzeps Vītol's Latvian Academy of Music (2005). In 2010 she graduated at the same institution and completed her academic master's degree in music – specializing in ethnomusicology. Currently she is working on her PhD thesis Traditional music in South-West Latvia. Since 2008 Ieva Pāne has been a research assistant at the Institute of Literature, Folklore and Art at the University of Latvia,

Archives of Latvian Folklore. Since 2010 she has been a lecturer at Jāzeps Vītol's Latvian Academy of Music.

### ***The dimensions of creativity in derivation, formation and modification of musical practice***

In my paper, I will take a closer look at a unique phenomenon of Latvian traditional music, namely the cycle of Spring Songs, documented solely in one region of Latvia – the South Kurzeme. As can be derived from remarks of many folklore collectors and singers, the girls and young women of South Kurzeme, after all the work was finished in the dusk of spring, used to find a hill or some other elevated ground where their voices would travel further, and sing. The melodies and their sequences which were sung on such occasions were strongly pre-determined, forming a cycle in which two different types of multipart singing are conjoined which differ both in terms of time of their derivation and sound. The first song of the cycle as it used to be – the *garais sauciens* or long call – represents singing of ancient origin and takes the form of drone singing polyphony, in contrast to *leiši* songs, which are examples of multipart singing of recent origin – homophonous polyphony. In order to explore various dimensions of the creativity interwoven in this tradition, it was crucial to discover all the versions of the melodies of two component parts of the cycle, documented in South Kurzeme. About sixty items reflecting the local versions of *leiši* songs and forty items corresponding to long call were selected during the process of determination. Using analysis and comparison, all the data related to possible descent and functional contexts, the interchange of melodies inside the cycle, their local distribution and coherences of inheritance were systematized and a typology of the melodies was constructed. In my paper, alongside a presentation of the procedure of recognition of various creative processes, I intend to reveal two different aspects of creativity in one specific multipart music practice: the derivation and gradual modification of two types of multipart singing used in one particular tradition, and musical traits and differences as reflections of creative processes in local discourse.



## **Ankica PETROVIĆ**

(Croatia/USA)

Ankica Petrovic was a professor of ethnomusicology at the Music Academy, University of Sarajevo from 1979 to 1992. From 1993 she taught courses in ethnomusicology and cultural studies at several American universities - UC Berkeley, UC Santa Cruz, Duke University, University of Washington and UC Los Angeles. She has a distinguished record of research and publications on the music of former Yugoslavia with particular emphasis on the musical traditions and practices of her native Bosnia and Hercegovina. She has also conducted field work on Sephardic music in Israel and the United States and has extended her scholarly interests to Armenian music research, to Roma culture and to Balkan music and the dance scene in California.

### ***The phenomenon of multipart chant in world religions***

This paper aims to highlight the phenomenon of multipart singing in ritual practices of selected world religions. Although religious singing as well as religion itself is a universal occurrence, it appears in a great variety of forms and meanings in different cultures. Differences in the musical interpretations of sacred texts and the acclamation of religious beliefs vary in numerous ways. Some of these specific interpretations are according to doctrinal conceptions of the power of chanted words, the roles in ritual structures, cultic experiences of sacred music, and the modes of music operating in wider social and cultural contexts.

However, multipart chanting is not a universal phenomenon. In most occasions it opposes the unisone chant conceptually, ritually, and emotionally. Being recognized as a specific sound phenomenon, the multipart chant becomes a subject of discussion in religious doctrines as an admired or rejected sound. Wider social and cultural contexts greatly contribute to the conceptualisation and judgment of multipart sacred chant.

Therefore, this paper attempts to relate to the phenomenology of the multipart chant in a variety of world religions, but emphasizes its specific treatment in a few specific religious communities: Roman Catholic chanters on the island of Hvar, Croatia; the Samaritan community in Israel; the Armenian Apostolic Church in Old Jerusalem; and the Naqshibandi sufi brotherhood in Travnik, Bosnia.



## Rudolf PIETSCH

(Austria)

Rudolf Pietsch, born in Vienna, studied music education and instrumental music education at the Vienna Musikhochschule. Since 1981 he has worked as a researcher and instructor at the Institute for Folk Music Research and Ethnomusicology at the University of Music and Performing Arts, Vienna. PhD in musicology in 1991. Frequent lecturer on instrumental folk music and its transmission in Central Europe. Leader of the ensemble Die Tanzgeiger. For over 40 years he has directed workshops for folk music. 2010 Fulbright Scholar in the Department of Music, the University of Chicago, USA concerning comparative studies on musical practices in Central Europe and the American Midwest.

### *Examples of particular multipart music appearances in folk music in Austria*

In traditional music, more or less strict norms are followed concerning musical parameters such as tempo, structure, and above all the formation of multipart music. This paper deals with deviations from these “norms” regardless of whether they are intentionally chosen or come about unconsciously. The examples chosen thus reflect individual artistic creative will as well as coincidental musical circumstances and are related not only to so-called alpenländische Mehrstimmigkeit - Alpine multipart music, but rather to folk music in Austria in general.

This paper discusses both the prototypes of multipart music as well as examples of so-called „Viennese music“ (a style of urban folk music), alpine vocal tradition (yodeling), and instrumental folk music (Ländler) found within the genre of middle class music (such as polka and waltzes).



## **Eckehard PISTRICK**

(Germany)

Eckehard Pistrick has taught ethnomusicology at Martin Luther University in Halle-Wittenberg, Germany since 2009 with a focus on Southeastern Europe. From 2007-2010 he co-directed a research project on Aural and Visual Representations of Albanian Identity at the same institution. In 2004 and from 2006-2011 he carried out ethnomusicological field research on vocal traditions in Albania, Greece, Bulgaria and Macedonia. Currently he is completing his PhD at the Universities of Halle and Paris-Ouest-Nanterre. He is member of the Centre de Recherche en Ethnomusicologie (CREM).



## **Bledar KONDI**

(Albania/Germany)

Bledar Kondi was born in Tirana. From 1996-2000 he studied composition at the Academy of Arts in Tirana with Prof. Sokol Shupo. From 2001-2007 he was engaged as a scholar for ethnomusicology at the former Institute for Folk Culture in Tirana. Since 2008 he has had a teaching position at the Institute of Music of Martin Luther University in Halle, Germany. From 2009-2011 he received a scholarship from the State Ministry of Culture in Sachsen-Anhalt, Germany. From 2008-2011 he worked on his PhD about Death and Ritual Crying: an anthropological approach to Albanian funeral traditions.

***“Waiting for the sea to dry up”***

***Migration songs for the (un)buried victims of Otranto and the free form of collective funeral crying and mourning in Labëria***

When an Albanian boat with migrants drowned in the Strait of Otranto in 1997, local rhapsods and poets immediately started to create songs around this event, which was depicted as a tragedy in both national and family terms. The songs created around this event are part of a larger repertoire of songs, called këngë kurbeti (migration songs), both understood by their textual content and their musical outlook as being related to the repertoire of vajtime (laments). The paper aims to explore the conditions for the creation

of polyphonic songs in a post-communist country and the ways through which strategies of oral creation have survived up until the era of a largely commercialized and globalized music business. Moreover, it analyzes the ways through which emotions, both on a national and on an intimate level, become 'translated' by local singers into a particular musical structure and performance practice.

The emotional reactions to death as a human tragedy are projected in several social-cultural situations of female funeral crying and during mourning in the Lab area, South Albania and they commonly generate three forms of expression: 'disordered' social crying → 'ordered' social crying → 'ordered' individual crying. The analysis will explain that behind the 'disordered', 'uncoordinated', 'accidental' or 'aleatoric' forms of ritual performance in the course of a death ceremony and mourning practice, there tends to be a psychological mechanism in play which turns the deeply disturbed state of the bereaved family and affected community into a cultural code of performance, emotionally free and socially integrative. This phenomenon is signified by the social practice of free integrative crying, which can also be observed in a wider cross-cultural perspective.



## Jakša PRIMORAC (Croatia)

Jakša Primorac is a researcher at the Department of Ethnology of the Croatian Academy of Sciences and Arts in Zagreb. He has published works on ethnomusicology, history and the anthropology of religion and politics. His primary research interests include multidisciplinary and comparative studies of music cultures in the Balkans and the Mediterranean. His recent research focuses on music in Croatia. Currently he is completing a book on folk music-making, particularly singing, in Renaissance Dalmatia. In

the near future he is going to research complex historical and contemporary relations between music, religion, ethnicity and nationalism among Southern Slavic peoples.

### ***Glagolitic Singing: A new life for an ancient chant of Adriatic Croatia.***

In Croatia, the term Glagolitic Singing refers to folk (traditional) Roman Catholic liturgical and other church singing in southern (Adriatic) parts of the country in the past and present. Mostly, it implies multipart singing. What is today a relatively marginal form of vocal expression was dominant in local communities from the Early Middle Ages until the second half of the 20th century, when church music underwent major modernisation. In some parishes it has been maintained in live practice in its primary ritual context until today. Generally, Glagolitic Singing is characterised by several intriguing features. Its national and ethnic specificity is particularly stressed in scholarly as well as in popular discourse, for it implies the singing of Roman Catholic liturgy in folk (traditional) style in vernacular for more than a thousand years. This is a unique phenomenon in the Roman Catholic Church, where Latin prevailed as a universal language until the 1960s. However, the term Glagolitic Singing is somewhat controversial, because Glagoljaši usually refers to Glagolitic clerics of the Middle and Early New Ages, and not to the folk singers (laymen) who started to perform this vocal music in the 18th century. The musical characteristics of Glagolitic Singing are especially interesting. For centuries, folk church singers have been adapting Gregorian and other church melodies to the local expressions of traditional secular vocal music, and this brought about a considerable stylistic diversity of Glagolitic Singing as well as an abundance of melodic variations. Glagolitic Singing has been influenced by new trends of reviving traditions that have flourished in Croatia since the war in the early 1990s. In my presentation, I will explore several case studies in order to demonstrate contemporary social, cultural and musical dimensions of this phenomenon.



## Daiva RAČIŪNAITĖ-VYČINIENĖ (Lithuania)

Daiva Račiūnaitė-Vyčinienė (1962), PhD (habil.) of Musicology, Professor, head of the department of Ethnomusicology at the Lithuanian Academy of Music and Theatre. Author of the books *Sutartinių atlikimo tradicijos* 'The Traditions of Performing the Sutartinės' (2000), "Sutartinės. Lithuanian Polyphonic Songs" (2002) and numerous academic articles. The singer and leader of the sutartinės performers group *Trys keturiose*. One of the organizers of the annual International Folklore Festival *Skamba skamba*

kankliai (in Vilnius).

Research interests: sutartinės; European polyphony; traditional singing in contemporary culture; peculiarities of performance; mythology; ethnolinguistics; world-view.

### ***Sutartinės, Lithuanian multipart songs in UNESCO's Intangible Cultural Heritage List: winning and risk.***

Sutartinės were inscribed on the Representative List of the Intangible Cultural Heritage of Humanity on 16 November 2010. Although little more than half a year has passed since this announcement, we can already comment on the effect this has had on Lithuania's culture:

Sutartinės' 'ratings' have risen, thanks to the press (plenty of publications in the media and on the internet, in interviews and on TV and radio broadcasts);

- The number of practicing communities cherishing their repertoires and ethnic identities has increased;
- All Lithuanians have an increased sense of protecting their cultural uniqueness;
- New communities have been formed to continue the sutartinės tradition and make it their own;
- A cultural movement has begun in north eastern Lithuania (Aukštaitija), where the sutartinės were most widely spread: there are sutartinės festivals and celebrations;
- Special attention was given to sutartinės during the 2011 folklore and other festivals: "The main theme for the MĖNUO JUODARAGIS XIV festival of post-folk, alternative & contemporary Baltic culture is sutartinės – a totally unique ancient Lithuanian tradition of ritual polyphonic singing, playing, and dancing."
- Educational activity: a sutartinės school has been established in Vilnius; there are seminars and courses in other towns and sutartinės workshops are held at various folklore festivals, and so on;

There are some disclaimers to be made concerning some of the tendencies that have emerged:

- Sutartinės are poorly recognised (often erroneously reflected in many forms in the press, in poorly-selected photos that don't match, pseudo-sutartinės, and so on);
- The rapid increase in the teaching and spread of sutartinės on the back of high 'ratings';
- Non-traditional, folklore-influenced mass performance of sutartinės, instead of in groups of 2-4;
- Various projects of dubious value that are based on sutartinės;
- Pop-culture projects disseminated throughout the world using sutartinės as a symbol of 'Lithuanianism'.

These new trends could be with us for a long time. The role of ethnomusicology is to record and to investigate. Undoubtedly, further public education is necessary. However, it is obvious that certain dubious processes cannot be avoided or controlled.



## Nicola SCALDAFERRI (Italy)

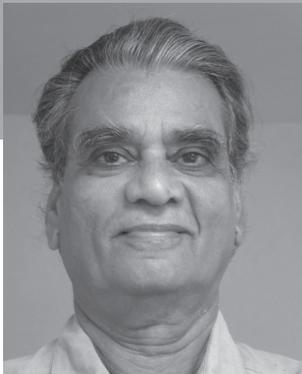
Nicola Scaldaferrì is a researcher in Ethnomusicology at the University of Milan, where he is the director of LEAV ([www.leav.unim.it](http://www.leav.unim.it)). His interests include electronic music, folk music in Italy, and Albanian music. Among his books are *Musica nel laboratorio elettroacustico* (1997), *Nel paese dei cupa cupa* (with a photograph of S. Vaja, 2005). He recently co-edited *Audiovisual Media and the Issue of Identity in Southeastern Europe* (2011). He was born in the Arbëresh village of S. Costantino Albanese into a family of musicians; in his childhood he was a pupil of the bagpipe virtuoso Pasquale Ciancia, and since then he has performed the traditional instruments regularly during the festivals in his home region.

### ***Multipart singing as a marker of local identity. Some examples from the Arbëresh villages of southern Italy.***

The paper deals with the role of the vocal tradition in maintaining the identity of the Arbëresh community in Southern Italy. Founded in the 15th century by Albanian refugees from the Balkans, the Arbëresh villages today preserve their old oral language, their religious practices, and their vocal musical traditions.

The specific focus of the presentation will be on multipart singing, and on some performative musical elements that are today reputed, by the local population as well as by external listeners, to be a relevant identity marker, sometimes more important than the language itself.

With the use of audiovisual examples, the paper discusses some Arbëresh repertoires and songs, with relevant implications at the level of identity. Among the cases analysed, the women's songs from S. Paolo Albanese (Basilicata), the *vallja* in Frascineto (Calabria) and the special case of the *Otemento*, the most important of the religious songs of Holy Week in S. Benedetto Ullano (Calabria), where an Italian poem by Alessandro Manzoni is performed in the typical Arbëresh polyphonic style.



## Laxmi Ganesh TEWARI

(USA)

Dr. Tewari has taken great interest in collecting the musics of India, Trinidad, and Turkey and has produced three long-playing records and three compact discs. He has also published four books (Sangeetendu Pandit Lalmani Misra, A Splendor of Worship, Folk Songs of Uttar Pradesh, and Music of the Indian Diaspora in Trinidad). His own singing of Indian classical and devotional music is available on several compact discs.

### *BIRAHA: An Indian Folk Genre in Trinidad & Tobago.*

Biraha literally means loneliness. In a deeper sense it reflects two important aspects, one missing one's loved one and the other longing to be with the divine. It is believed that Krishna, the great Hindu god, was a divine flute player as well as a great biraha singer.

During the British colonial rule, many poor farmers known as indentured Indian laborers were transported to various British colonies in the Caribbean islands to work in the sugar plantations. Biraha singing was popular among these indentured Indian laborers, although its popularity has declined since independence.

This form of singing is associated with the ahir (cow herders and milk sellers) caste. In the states of Uttar Pradesh and Bihar in India, biraha traditionally is normally sung in two settings. The most common form of singing (couplets without any accompaniment) is during long lonely hours of grazing animals, to entertain themselves and to communicate with other ahirs. The other form is at evening social get-togethers (weddings, rainy-season and periods associated with Goddess worship); singers compete as to who could sing loudest and most spontaneously; in solo singing accompanied by a male dancer and a dholak (double-headed drum) or nagara (set of two drums played with two sticks) which set the rhythmic pulse to which singer sings.

The main theme of biraha poetry is socially accepted behavior (advice against bad habits, such as gambling and drinking), devotion to worship, and love.

In my paper, I will demonstrate that biraha singing is declining since independence (1962), due to the younger generations' neglect, education, and popularity of other forms of entertainment.

I will play a short video and songs from my field research in Trinidad during presentation.



## Susanne ZIEGLER

(Germany)

Susanne Ziegler graduated in Musicology/Ethnomusicology and Slavic languages and literature at the University of Cologne. Since 1993 she has held a position at the Berlin Phonogramm-Archiv, today part of the Ethnomusicology Department of the Ethnological Museum, National Museums in Berlin, Prussian Heritage Foundation. She has published numerous academic articles on the Berlin Phonogramm-Archiv as well as on music in Southeast Europe, Turkey, and the Caucasus. Since 2000 she has chaired the ICTM

Study Group “Historical Sources of Traditional Music”.

### *Georgian church singing and its revitalisation*

Orthodox church music in Georgia has a long tradition; first written records date back to the 12th century. After centuries of decline, the restoration of Georgian liturgical chant started in 1860. It was connected with a debate on the authentic interpretation of old written sources: old manuscripts were transcribed in Western notation. First sound recordings were made at the beginning of the 20th century. During the Soviet period, performance of and research in Georgian church singing was hardly possible. Revitalisation of the sacred songs and research started in the late 1980s.

In my paper I shall present sound examples of multipart church music from the earliest sound recordings until today and discuss their role and status against the background of traditional multipart music in Georgia.

# *EVENING ACTIVITIES*

## Sunday, April 22, 2012

---

**19:00**     *An evening with local music of Gegë and Toskë*

**Venue:**    Rogner Hotel “Europapark-Tirana”

Johann Georg von Hahn, the consul of the Austrian Empire in Ioanina, was the first person to write about the history and traditions of Albania based on his own experiences, in contrast to his predecessors. In *Albanesische Studien* he writes about Gegëri and Toskëri and smaller regions within them, showing differentiations in the language dialects and local traditions (Hahn 1854 / 1981). All things considered, the Albanian ethnologist Rook Zojzi describes a similar regional landscape more than a century later (Zojzi 1962). This landscape can still be discerned until today. As far as local musical practices are concerned, multipart or polyphonic music, as it is often called in Albania, causes a division between the north and south. Erich Stockmann wrote after a long expedition with Albanian colleagues in 1957: “While in the north they largely sing in one part, polyphonic singing is characteristic for the south [Während man im Norden im wesentlichen einstimmig singt, ist für den Süden die Mehrstimmigkeit charakteristisch.]” (Stockmann, E., W. Fiedler, D. Stockmann, 1965: 8). Nevertheless, multipart songs are also performed in some areas in the north. They make up a minor but very significant part of the repertoires there.

### I.

Vocal and instrumental music from the north and the south will be performed this evening by artists who perform frequently and on different types of occasions. The

first will be Myfterim Kupa and Fatmir Daku from Kalaja e Dodës in the region of Dibër in Northern Albania.



*Myfterim Kupa and Fatmir Daku 2006  
in their recital concert „Këngët e Korabit”  
(Songs of Korab) with the „Ensemble Dibra”.*  
Photograph by Lulzim Elezi.

They perform local songs on different themes, accompanying themselves on plucked lutes çifteli and the sharki. Myfterim Kupa and Fatmir Daku took part in public presentations of local music for the first time at the regional folklore festival in 1982. Since then they have taken part in different activities in Albania and abroad, also as part of the artistic ensemble Dibra (Ansambli Artistik Dibra). The album released in 2008 includes a selection of the most popular songs which they perform. This evening they will sing three of them: a song about the asqer (in this case young Albanian men who used to go to all parts of the Ottoman Empire as soldiers), a song about Selman Lika, who had to fight to

defend the livestock of his family, and a love song.

Text by Veli Vraniçi and Ardian Ahmedaja.

English translation by Ardian Ahmedaja.

## II.

When talking to local Albanian musicians in Macedonia about life in the former Yugoslavia, they relate that they used to listen to local music from Albania on the radio. We have invited two of them today, the brothers Jashar and Idajet Sejdiu.

*The brothers Jashar (on the right) and Idajet Sejdiu at the café “Kafja e Lamallarve” in Peshkopi (Northern Albania) in one of the evenings during the Festival “Oda Dibrane”.*

Photograph by Ardian Ahmedaja in October 30, 1999.



Jashar Sejdiu was born in 1955 and his brother Idajet in 1961 in the village of Bozovcë/Bozovce in Macedonia, which is inhabited by Albanians and lies at the foot of mountain Sharr. Their family was poor, but was known as especially peaceful in the village. The brothers began to sing when they were very young and became well known in that part of the Highlands of Sharr, which was named the Side of Reka Sharr (Ana e Rekës së Sharrit) by mountaineers. Later on the family was based in Reçica e Madhe / Velika Reçica near Tetovë/Tetovo.

They made their first audio recordings at Radio Shkupi / Radio Skopje in 1978. The journalist Enver Murati had shown an interest after having listened to them at the house of a friend in their village. The editor of the recordings was the composer Ismail Hoxha.

The Sejdiu brothers also became members of the “Xheladin Zeqiri Cultural and Artistic Society” (Sh.K.A. Xheladin Zeqiri) of Tetovë/Tetovo in 1978, and took part in concerts and festivals in Macedonia and Kosovo. Since 1995 they have taken part several times in the Festival “Oda Dibrane”, which is organized every year in the town of Peshkopi in Northern Albania.

The Sejdiu brothers also play the plucked lutes known as the çifteli and the sharki, the flute known as the fyell, the small drum def and other instruments. Alongside performing local music, they began to create their own songs early on. Until now they have recorded 400 songs on eight albums and a DVD.

Tonight they will begin with a shepherd’s song. A young girl and a young boy round up the livestock, trying to hide themselves from their parents. In the second song the girl gets

a token of love when she sees the boy, but does not say anything for the big love. He says she has melted his heart and that she should not cry, for tomorrow is the small Bajram (a Muslim religious feast), a chance to celebrate.

The third song the Sejdiu brothers will perform is about a poor man who fell in love with the daughter of a wealthy father from Shkodër (a town in Northern Albania). People use to tell him to forget about his love for the girl, but he did not. One day he was found killed.

Text by Jashar Sejdiu and Ardian Ahmedaja.

English translation by Ardian Ahmedaja.

### III.

As a contrast to the men's singing, we will now listen to a women's group from Ersekë in Southeastern Albania. As in other areas of Toskëri, they perform the majority of their repertoire through two soloists supported by a drone group of three or more singers. The first soloist *ia merr* (he/she takes it up, the song) or *ia nis* (he/she begins it), the second *ia kthen* (he/she gives it back) and the drone group *ia mban* (holds it). The designations of the parts clearly show their role in this music. A distinctive musical dialogue is created between the two soloists in a variety of forms and manifestations, depending on the area and the individual abilities of the singers. The drone group supports them by 'holding' the musical fundament of the song.

The songs' subjects are very different. Especially love and weddings, satirical songs and various events of everyday life have their specific place. Dance songs also form a part of the repertoire. Tonight we will mostly listen to lyrical and satirical songs. (A. Ahmedaja)

### IV.

Instrumental music will also be performed this evening. We have chosen music for the bagpipes, which were once very widespread in Albania but have now become almost obsolete. One of the rare players of the bagpipes is Hekuran Pere, who lives in a village near Pogradec in Southern Albania. He is well-known in the region and is still asked to play on different occasions, including weddings.



Gajde - Hekuran Pere



Def - Leonard Pere

Video frames by Ardian Ahmedaja. Pogradec, Southern Albania. 2011

Hekuran Pere has also taken part in several Folklore Festivals with the group from the region Pogradec. We will listen to several tunes played by Hekuran and his son Leonard, who accompanies him on a small drum, the *def*. The tunes come from well-known song and dance melodies in Southern Albania. (A. Ahmedaja)

One of the symposiums' participants is Nicola Scaldaferrri from the Arbëresh village of San Cosmo Albanese in Southern Italy. Alongside his research he is a highly gifted bagpipe player, so we asked him to play some tunes for us.

This is what Nicola has written about the bagpipes in the Arbëresh communities in Southern Italy: "Two kind of bagpipes are found today among the Arbëresh communities in Southern Italy *surdullina* and *karramunxa*. They obviously have connections with the tradition of bagpipes in southern Italy, especially the *karramunxa*, which belongs to the family of the *zampogna a chiave*, present from Central Italy to Sicily. However, they have been strongly adopted within Arbëresh musical practice, and represent an important element of the Arbëresh identity. The music performed by the instruments belongs to two groups: the fast music for dancing and the slow music used during religious procession and to accompany the songs. In this evening, in which both the instruments will be heard, some of the most typical tunes of the Arbëresh villages of the Mount Pollino area will be performed: music from the dance repertory that includes *Sunata Fatjevet* (The fairy tune), *Sinjurelza* (The malden tune) and *Toshka* (The smart tune); and from the slow repertory pieces such as *Pas pircjunes* (The procession tune) and *Pas dhenvet* (The sheep tune), reputed to be the most virtuoso tune." (Nicola Scaldaferrri 2012)

## V.

The bagpipe music will be followed by a men's group from Skrapar in Toskëri, led by Fatmir Ajasllari. The majority of men's songs in this region are performed within the same setting as that of women's songs: two soloists and a drone group. Nevertheless, while women mostly build their songs on shorter musical phrases and plain structures, men like to perform extended melodies with lots of meaningless vocals and syllables. The joy of the interaction between the two soloists and between them and the drone group is also shown in the fact that they perceive singing as *muhabet*, which means "talk" in everyday life. One of the singers' phrases, first documented by Kruta in the village of Sulovë in Gramsh (Toskëri) in 1966 is "Ajde, bëjmë një çikë muhabet" (Kruta 1991: 45). This can be literally translated as "Let us talk a little bit", but here it means "Let us sing a little bit". Sugarman (1988, 1997) also reported on similar experiences among the Albanian Toskë near Lake Prespa in Macedonia in the 1980s. The same is also said about the Albanian Toskë in the Ohrid area of Macedonia.

The songs' subjects are often connected with history and legend as well as with occurrences from everyday life. Tonight the singers will begin with a song about the song and the singers, followed by songs about the country, the love and concluding with a dance song about a boastful person. (A. Ahmedaja)

## VI.

As far as music from the region Labëri is concerned, we would like to invite everybody to join us for the workshops and music making during next weekend in Vlorë .  
Some basic information on this music is given on page 15 of the program.

- Hahn, Johann Georg von. 1854. *Albanesische Studien. Heft I, II, III*. Jena: Verlag von Friedrich Mauke. Druck der kaiserlich-königlichen Hof- und Staatsdruckerei in Wien. Reprint 1981. Athen: Verlag Dion. Karavias.
- Kruta, Beniamin. 1989. *Polifonia dyzërëshe e Shqipërisë jugore* (Two-part polyphony in Southern Albania). Tiranë: Akademia e Shkencave të RPSSH, Instituti i Kulturës Popullore.
- Kruta, Beniamin. 1991. “*Tipare të përbashkëta dhe dallime krahinore të polifonisë shqiptare* [Common characteristics and regional differences in Albanian polyphony]”. *Kultura Popullore* 2/1991: 37 – 48.
- Sugarman, Jane C. 1988. “Making muabet: The social basis of singing among Prespa Albanian men”. *Selected Reports in Ethnomusicology* 7/1988. 1 - 42.
- Sugarman, Jane C. 1997. *Engendering Song. Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: The University of Chicago Press.
- Zojzi, Rrok. 1962. “*Ndamja krahinore e popullit shqiptar* [The regional division of the Albanian people]. *Etnografia shqiptare* 1/1962. 16 – 64.

## Monday, April 23, 2012

---

**19:30** Lucente Stella/ Ex- Silentio.  
Medieval music from the Mediterranean  
From Codex Rossi, Libre Vermell, Codex Escorial and Sephardic tradition  
**Venue:** Black Box, University of Arts, Tiranë.

**Theodora Baka** – voice  
**Dimitris Kountouras** – recorder, flute & direction  
**Andreas Linos** – viola  
**Thymios Atzakas** – oud



The program Lucente stella is presenting a panorama of polyphonic and monophonic medieval music from several Mediterranean countries.

Various important sources are represented, such as the Italian codices Rossi and Squarcialupi, the Spanish codex Escorial and the Catalan Libre Vermell, also known as the red book of Montserrat.

The rich and diverse music of the medieval pilgrimage songs together with the songs dedicated to Virgin Mary, coming from the Castillian court of Alfonso the Wise (1221-1284), are presented together with Sephardic music from Spain and Greece, next to the idiomatic Italian trecento polyphony.

Characteristic of the poetry of the time is the adoration of Virgin Mary and the idea of the ideal courtly love, or else fin amors. The secular is connected to the sacred while the image of Holy Mary is mixed with the donna angelicata of the secular poetry.

[www.ex-silentio.org](http://www.ex-silentio.org)

Ex Silentio was founded in 2001 by Dimitris Kountouras and Markellos Chryssikopoulos. Varying from two up to seven musicians, the ensemble is equally at home with late medieval, renaissance as well as with baroque repertoire while is providing contemporary music projects as well, often connected with early music. Being one of the few greek ensembles specializing on early music and historical performance practice, Ex Silentio has given numerous concerts in several European countries like in Greece, Germany, Italy, Holland, Austria in festivals and chamber music series as early music festival **Marco Fodella** in Milan, the festival **Musica Antica del Mediterraneo** in Bari, the early music serie of **St. Ruprecht** in Vienna, the **Musica Antiqua da Camera** in The Hague, the concert hall **Megaron** etc. The ensemble collaborates regularly with the mezzo soprano Theodora Baka and the counter tenor Nikos Spanos. CD recording for the german label TALANTON. The ensemble organizes the music festival “Early Music in St.Paul” in Athens.

## Thursday, April 26, 2012

---

### 21:00 *Kronikë Provinciale (Provincial Chronicle)*

A film by Ylljet Aliçka and Artan Minarolli

**Venue:** Black Box, University of Arts, Tiranë.

The movie *Kronikë provinciale* (Provincial chronicle) aims to address the social, cultural and religious phenomena in a transitional, post-dictatorial Albania.

The movie's background is formed by the years of transition in a small southern town, where images and souls are embedded and where new values meet with confusion and a sense of overwhelming, especially religious ones, creating paradoxical situations that risk awakening stalled conflicts, dilemmas and demons of the past.

Unlike many other countries in the region, religious harmony and coexistence are nearly unique values of the Albanians. Nonetheless, does this mean that this harmony is fictitious, passive or blind?

The value of this harmony in absorbing or obliterating provocations and misunderstandings arising from inside or outside the country lies in the true nature of Albanians, which is to respect what is different and restore the natural balance.

The movie shows everyday life in a small town, with all its rich contrasts in simplicity, glory and narrow-mindedness. It is a noisy chronicle, about religious tolerance and sometimes intolerance, about differences and mutual respect, and takes the form of a fairytale. The movie's subject relies on simple events in the small town, where the entire cultural and social harmony of the citizens is put at risk due to some misunderstandings regarding the church's bells, the Imam's prayer or some Jehovah's Witness.

Luckily the small town succeeds in protecting and maintaining its historical coexistence, and restores the course of normal life through the inertia of religious harmony and the precious character and heritage of its citizens. The message that the film tries to transmit between the lines is that the need of Albanians to protect and preserve harmony despite belonging to different religions and social groups, and despite intentional or unintentional misunderstandings, are a characteristic feature of Albanian society and at the same time its most effective symbol. The movie does not aim to directly evoke serious subjects of Balkan history or reality, nor does it try to give a lesson on the supposed virtue of secularism. It is not the movie's ambition to judge or stigmatize this or that religion. The different characters before us are neither ridiculous nor are they hateful. The movie does not have positive or negative characters. The key idea of the movie is as follows:

Albanian's position as a hub where different cultures and religions intersect is not only a source of imbalance and transitional vacuum, but first and foremost it is the source of human energy and cultural prosperity, as in the case of our provincial town.

The occurrences in the movie indicate that this small town is essentially characterized by convergence rather than difference.

*Friday, April 27, 2012*

---

**19:30**    *An evening with music from Austria and Italy*  
Benefit Concert for the Centre of Autism, Fark/Tiranë  
**Venue:** Hotel Rogner “Europapark-Tirana”

TANZGIEGER / AUSTRIA

Rudi Pietsch – Violin  
Walter Burian – Violin  
Michael Gmasz – Viola  
Marie-Theres Stickler – Styrian Harmonica  
Hannes Martschin – Double bass  
Dieter Schickbichler – Trombone  
Claus Huber – Trumpet



[www.tanzgeiger.at](http://www.tanzgeiger.at)

### *Three Decades of Die Tanzgeiger*

Over the past three decades, Die Tanzgeiger have not only changed their line-up, but also their instruments and their repertoire. The two things that have remained unchanged, however, are their familiarity with their own musical roots and an open mind towards new things. On countless journeys through Austria, Europe and the entire world, their music has evolved into an unmistakable language. Festivals and festivities, dances and events, concerts and congresses – there always were, and still are, as many occasions for Die Tanzgeiger to strike up as there are reasons to enjoy life. They present themselves in a powerful, intimate, intoxicating, zany and authentic manner with, of course, a good measure of self-mockery.

Gabriele Burian

## *I CANTATORI di IRGOLI / Sardinia, ITALY*

With about two thousand inhabitants, Irgoli is located in the middle of Baronia, in North-East Sardinia. The village is very well known and recognised for the unusual relevance of its music tradition. In fact, its music possesses some very special features both with regard to the number of performers (including high level professionals) and the variability and artistic value of its expression. It contains almost all the branches of the broad family of Sardinian traditional music, from religious and secular multipart singing to instrumental and dancing music, from devotional monodies to oral improvised poetry, chiterra singing (elaborated monodies accompanied by the guitar) and so on. All of the traditional practices are at the core of the village's religious feasts (Holy Week, patronal feast, etc.) as well as being present at gatherings of families and friends.

This concert will offer an indication of this musical variety. Firstly, a quartet of religious singers will perform excerpts from the Ordinarium Missae and the Holy Week repertory. Then, other singers will present the main typologies of secular a tenore songs, including dance songs. Other dance music will be performed by young players of the guitar, the accordion and the Jew's harp.

The concert has been organized by the Associazione Cantori di Irgoli. Founded at the beginning of the nineties, the association has done a very good work towards a valuation of the traditional musical knowledge of the village, within the social life of the community. In fact, the main goal of the association is to participate in and revitalize local performative contexts according to the memories of the elders and the wishes of younger generations. For the association, rediscovering old traditions has never meant a nostalgic 'digging up' of the past, but its preferred way of sharing social activities.

Outside the village, the association has introduced its musical activities at cultural events like the concert-conferences held at the universities of Cremona, Barcellona, Arezzo and Cagliari, and elsewhere.

