

CONTENTS

SVANIBOR PETTAN	9
ICTM and Multipart Music	
<i>Preface to the Proceedings of the Third Symposium of the ICTM Study Group on Multipart Music</i>	
ATTILA PALÁDI-KOVÁCS	13
Welcome Address	
ULRICH MORGENSTERN	17
Types and Rhythms of Texture	
<i>Russian Multipart Folk Instrumental Practice as a Challenge to Musicological Terminology</i>	
LARRY FRANCIS HILARIAN	44
Western Music Terminology and Pedagogy to Explain	
<i>Perceived “Theoretical” Concepts Used by Malay Musicians</i>	
LUJZA TARI	75
Results of Researching Individuality in Hungarian	
Instrumental Folk Music	
IGNAZIO MACCHIARELLA	94
For Those Who Have Ears to Hear	
<i>Individual Signatures in Sardinian Multipart Singing</i>	
ENRIQUE CÁMARA DE LANDA	113
A Musician Crossing Musical Boundaries	
<i>Roberto Scarlato and Vocal and Instrumental Polyphony in Present-Day Argentina</i>	

FULVIA CARUSO	125
The “Canzonetta In Lode Alla Santissima Trinità” <i>Roles and Rules of Devotion Expressed Through Singing</i>	
GIANNI BELLUSCIO AND OLIVER GERLACH	141
Multipart Singing of the Italo-Albanian Communities in Calabria	
NONA LOMIDZE	169
Georgian Folk Music <i>Changes in Tradition Due to Professionalization?</i>	
PAOLO BRAVI	178
Melody and Voice Shaping in the Sardinian “A Sa Nuoresa” Choirs	
CRISTINA GHIRARDINI	195
Francesco Balilla Pratella and Choral Singing in Romagna	
GERDA LECHLEITNER	216
Zulu Recordings 1908 <i>A Conflict Between “Tradition” and “Modernity”</i>	
ANDA BEITĀNE	226
Who Influences Whom? <i>Educated Musicians and Their Influence on Local Multipart Music Practice in Eastern Latvia</i>	
DAIVA RAČIŪNAITĒ-VYČINIENĒ	244
An Educational Impact on the Practice of <i>Sutartinės</i> in the Twentieth Century	
ANNE CAUFRIEZ	268
The Music of the Island of Porto Santo, Madeira Archipelago	
JEAN-JACQUES CASTÉRET	280
The Institutions of Transfer of the The Royal Sixth Tone <i>Multipart Singing and Education in the Traditional Western Pyrenean Society</i>	
RENATO MORELLI	298
Christmas Carols in Northern Italy from Both Printed Sources and Oral Transmission <i>The Role of Saints, Monks and Priests in the Diffusion of This Repertoire</i>	
CONSTANTIN SECARĂ	318
Romanian Christmas Carols in Byzantine Style <i>The Tradition of Monody and Ison (Isokratema) Between Written Sources and Oral Transmission</i>	

PÁL RICHTER	332
Monophony in Multipart Instrumental Hungarian Folk Music	
AMRA TOSKA	343
Etnoakademik	
<i>Reinterpretations of a Musical Tradition</i>	
LANA ŠEHOVIĆ PAĆUKA	358
A Bosnian Musical Adventure of Hungarian Composer Gyula/Julius Major	
GUIDO RASCHIERI	374
Multipart Music in the Contemporary Vocal and Instrumental Tradition and Folk Music Revival of North-Western Italy	
IEVA PĀNE	396
The Influence of Creative Personalities on the Natural Course of Traditional Multipart Singing in Bārta Village	
WEI-YA LIN	415
The Relationship Between the Practices of Traditional Singing and Church Hymns in the Society of the Tao	
TAMAZ GABISONIA	434
The Impact of the Individual on Georgian Musical Tradition	
ZLATA MARJANOVIĆ	464
The Ethnomusicologist on Fieldwork	
<i>An Educated Outlander or Compatriot-By-Music?</i>	
KATALIN LÁZÁR	484
Polyphony in the Vocal Traditional Music of the Peoples of Finno-Ugrian Languages	
JÁNOS SIPOS	493
Polyphonic Examples from the Music of Some Turkic Peoples	
KATA RISKÓ	506
Towards Multipart Music	
<i>Historical Parallels of Multipart Techniques in Hungary</i>	
AUDIO AND VIDEO EXAMPLES	525