CONTENTS

Svanibor Pettan 9
ICTM and Multipart Music
Preface to the Proceedings of the Third Symposium
of the ICTM Study Group on Multipart Music

Attila Paládi-Kovács 13
Welcome Address

Ulrich Morgenstern 17
Types and Rhythms of Texture
Russian Multipart Folk Instrumental Practice
as a Challenge to Musicological Terminology

Larry Francis Hilarian 44
Western Music Terminology and Pedagogy to Explain
Perceived “Theoretical” Concepts Used by Malay Musicians

Lujza Tari 75
Results of Researching Individuality in Hungarian
Instrumental Folk Music

Ignazio Macchiarella 94
For Those Who Have Ears to Hear
Individual Signatures in Sardinian Multipart Singing

Enrique Cámara De Landa 113
A Musician Crossing Musical Boundaries
Roberto Scarlato and Vocal and Instrumental Polyphony
in Present-Day Argentina
Fulvia Caruso
The “Canzonetta In Lode Alla Santissima Trinità”
Roles and Rules of Devotion Expressed Through Singing

Gianni Belluscio and Oliver Gerlach
Multipart Singing of the Italo-Albanian Communities in Calabria

Nona Lomidze
Georgian Folk Music
Changes in Tradition Due to Professionalization?

Paolo Bravi
Melody and Voice Shaping in the Sardinian “A Sa Nuoresa” Choirs

Cristina Ghirardini
Francesco Balilla Pratella and Choral Singing in Romagna

Gerda Lechleitner
Zulu Recordings 1908
A Conflict Between “Tradition” and “Modernity”

Anda Beitāne
Who Influences Whom?
Educated Musicians and Their Influence on Local Multipart
Music Practice in Eastern Latvia

Daiva Račiūnaitė-Vyčinienė
An Educational Impact on the Practice of Sutartinės
in the Twentieth Century

Anne Caufriez
The Music of the Island of Porto Santo, Madeira Archipelago

Jean-Jacques Castéret
The Institutions of Transfer of the The Royal Sixth Tone
Multipart Singing and Education in the Traditional
Western Pyrenean Society

Renato Morelli
Christmas Carols in Northern Italy
from Both Printed Sources and Oral Transmission
The Role of Saints, Monks and Priests in the Diffusion of This Repertoire

Constantin Secară
Romanian Christmas Carols in Byzantine Style
The Tradition of Monody and Ison (Isokratema) Between
Written Sources and Oral Transmission
PÁL RICHTER 332
Monophony in Multipart Instrumental Hungarian Folk Music

AMRA TOSKA 343
Etnoakademik
Reinterpretations of a Musical Tradition

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
An Educated Outlander or Compatriot-By-Music?

KATALIN LÁZÁR 484
Polyphony in the Vocal Traditional Music of the Peoples of Finno-Úgrian Languages

JÁNOS SIPOS 493
Polyphonic Examples from the Music of Some Turkic Peoples

KATA RISKÓ 506
Towards Multipart Music
Historical Parallels of Multipart Techniques in Hungary

AUDIO AND VIDEO EXAMPLES 525