



7th SYMPOSIUM OF THE
ICTM STUDY GROUP FOR
MULTIPART MUSIC
4-8 SEPTEMBER 2023
CREMONA, ITALY

PROGRAMME AND
ABSTRACTS



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Edited by FULVIA CARUSO

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The International Council for Traditional Music (ICTM)

The ICTM was founded on 22 September 1947, in London, England, by scholars and musicians as The International Folk Music Council. Ralph Vaughan Williams became its first president, followed by Jaap Kunst, Zoltan Kodaly, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, Adrienne L. Kaeppler, Salwa El-Shawan Castelo-Branco, and currently Svanibor Pettan. 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

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: Bohlau, 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 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 Study Group symposia and seminars, which have taken place so far are:

1. The First Symposium: 15-21 September 2010 in Sardinia, Italy
2. The Second Symposium: 22-29 April 2012 in Tiranë and Vlorë, Albania
3. The Third Symposium: 12-16 September 2013 in Budapest, Hungary
4. The First Seminar: 19-20 September 2014 in Tallinn, Estonia
5. The Fourth Symposium: 4-7 July 2016 in Singapore
6. The Fifth Symposium: 7-12 May 2017 in Nanning, China
7. The Sixth Symposium: 23-27 September 2019 in Sarajevo, Bosnia and Herzegovina
8. The First Colloquium: 4 December 2022, Bitti, Sardinia, Italy
9. The Second Seminar: 7-9 February 2023, Riga, Latvia.

Mission Statement

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

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

More informations can be found on the official website of the Study Group (<http://www.multipartmusic.eu/>).

Musicology and Cultural Heritage Department

The current Department of Musicology and Cultural Heritage is the result of a story that began in 1952 with the establishment in Cremona of the School of Musical Palaeography within the University of Parma, formalizing a course in Musical Palaeography already started in 1950, (then School of Palaeography and Musical Philology) in 1970, which it maintained when it passed to the University of Pavia.

Since 1972 the Department has been housed in Palazzo Raimondi- Bellomi, a XIV century palace donated by Walter Stauffer to the Municipality of Cremona.

Starting from the a.y. 1974-75 the former two-year diploma in musical palaeography was transformed in the Diploma of Palaeography and Musical Philology and a Diploma of Music History and Didactics was added. In the a.y. 1979-80 the four-year degree in Musicology was added and in the a.y. 1987-88 the three-year Ph.D. in Musicology started.

Following the various reforms of the University educational system the Department now offers: Three-year degree course in Musicology, Master's degree course in Musicology, Three-year interclass degree course in Letters and Cultural Heritage. From a.y. 2016-17 the Department is also home to a master's degree Course in History and Enhancement of Cultural Heritage and to a single-cycle master's degree course in Conservation and restoration of cultural heritage was activated, enabling the profession of Restorer of cultural heritage, Professional Training Path n. 6 (Musical instruments, scientific and technical instruments, and tools), unique in Italy, accredited with Ministerial Decree n. 428 of 06/15/2016.

Since 2001, the Department has published the online electronic journal *Philomusica*; for decades, moreover, it has edited four series of musicological studies and the critical edition of the complete works of Marc'Antonio Ingegneri; it then promotes publications outside the series.

The library of the Department is noteworthy, also thanks to various donations from private collections, preserves over 50,000 titles including book material, microforms and audio-visuals, local and remote electronic resources. The musicological section is the most quantitatively relevant, but the literary, historical, and historical-artistic sections are also expanding. The library of the Department also houses the musicological section called «Sala Cesari» of the Cremona State Library and is an important point of reference for musicological studies.

The Department holds a prestigious Collection of Musical Instruments which is part of the Museum System of the University of Pavia. It houses a large collection of keyboard instruments of the most varied types, and was enriched in 2017 by an important fund, donated by Mariano Scotto di Vetta, which includes fourteen harmoniums, fortepianos, and tabletops, as well as scores and music books for harmoniums. The Department also has a large collection of perforated rolls for autopiano. Is part of the collection also a group of instruments donated by Giovanni Pellini (1912-1993), made up of copies of medieval, Renaissance and Baroque instruments.

Since 2006, the Department has launched and developed numerous projects for the digitization of the most valuable music collections in its possession, in various formats: music editions and manuscripts, shellac and vinyl records, magnetic tapes and perforated rolls for autopiano.

In recent years, the Department has given space to new technologies with computerized classrooms, a media library and the setting up of the Digital-Lab, a laboratory for the production, manipulation, restoration, and digital transfer of audio-video materials.

The Department has also strengthened its presence on the territory with third mission activities, such as cycles of conferences, performances and lectures, and with research activities that enhance the specificity of the cultural specific nature of the territory (for example with the documentation about violinmaking in Cremona and with the Tognazzi Archive, a documentation and study centre on the activity of the Cremona artist, the result of a partnership with the Municipality of Cremona).

Themes of the symposium

1. Multipart music, technology, and social distancing

Due to the Covid-19 pandemic we have witnessed a long period of social distancing that has made playing and singing in groups in-person impossible, be it in theatres, or in informal gatherings. School buildings were closed and even when opened again, many musical activities were forbidden. Teaching music became evermore challenging.

In the last two years we have had to cope with social distancing and teaching and gathering together online. Calendrical events, religious or not, like feast and festivals, had to be suspended or modified. Technology, which was already well established in our everyday lives, took place and space. How was multipart music affected in a more and more technological world and during and after this long period of social distancing?

We are interested in understanding if and how:

- new modalities of rehearsals and performance were born or were subjected to changes
- modalities of learning and teaching were modified (be it the internet or recordings or any other kind of remote teaching and learning)
- specific multipart music repertoires emerged online and why
- technology favoured intercultural exchanges
- scholars were able to carry out fieldwork

2. The body and embodiment in multipart music

Multipart music performance is a form of social collaborative behaviour that requires participants to anticipate and adapt to each other's actions. This is achieved through specialized and codified forms of social interaction. The operationalization of sensorimotor mechanisms that support such interpersonal coordination can reveal underlying social dynamics between performing musicians, as well as hierarchies of musical structures. The role of embodiment in the making and perception of multipart music, as well as in the formation of its musical and emotional meanings, can hardly be overestimated.

Among the questions to be discussed in this section are:

- How are these forms of interaction achieved?
- How to study and document them?
- How does embodiment contribute to conveying musical meanings?

3. New research

PROGRAMME

MONDAY, 4 SEPTEMBER 2023

15:30-16:30 Arrival of the participants and registration

17:00-17:30 Opening ceremony

17:30-18:30 Presentation of the two newest publications
of the ICTM Study Group on Multipart Music
by ARDIAN AHMEDAJA and IGNAZIO MACCHIARELLA

19:30 **Welcome dinner**

TUESDAY 5 SEPTEMBER 2023

9:00-10:30 **Multipart Music, Technology, and Social Distancing 1**

Chair: NICOLA SCALDAFERRI

ANDA BEITĀNE _ *Overcoming Social Distancing:
Multipart Music for Ear Training*

ILZE CEPURNIECE _ *Singing Together with the Radio*

NICO MANGIFESTA _ *Quarantine Lockdown and the Multipart
Audiovisual Works by the Karawitan course Students of ISI Denpasar
during the Era Normal Baru.*

10:30-11:00 Coffee and tea break

11:00-13:00 **The Body and Embodiment in Multipart Music 1**

Chair: SERENA FACCI

IGNAZIO MACCHIARELLA _ *Embodiment in Sardinia Multipart Music*

DAIVA RAČIŪNAITĖ-VYČINIENĖ _ *The Phenomenon of Singing
“face-to face” in the Practice of Sutartinės - Lithuanian Polyphonic Songs*

MIKAELA MINGA _ *Researching a Multipart Singing Tradition -
Musical Creativity and Self-Expression as a Preservation Forces Among
the Valachian – Aromanians of Drenova (Korça)*

THEA TIRAMANI _ *How Oral Tradition Musicians Can Dialogue with
Musical Writing and Arrangement. The Case Study of Bellanöva Quartet.*

13:00-14:30 Lunch break

14:30-16:00 New Research 1

Chair: DAIVA RAČIŪNAITĖ-VYČINIENĖ

ALMA BEJTULLAHU and ALENKA BARTULOVIĆ _
The Multipart Musical Heritage of Albanians and its Resonance in Slovenia

GIOVANNI CESTINO _ *Three Voices, One Town. Resituating the Performance of the Arie Da Nuoto [Night Arias] in the Italian community of Rovinj/Rovigno (Istria, Croatia)*

VISAR MUNISHI _ *Heterophony in Kosovo. A Disappearing Singing Tradition*

16:00-16:30 Coffee and tea break

16:30-18:30 Visit to the Palazzo Raimondi, Instruments collection and Player piano's rolls collection of the Department**20:30 CONCERT of the ITER Research Ensemble**

Chants, Places, Sources. Three Microhistories in Multipart Sacred Music
San Bassano Church

WEDNESDAY 6 SEPTEMBER 2023**9:00-10:30 Multipart Music, Technology, and Social Distancing 2**

Chair: ANDA BEITĀNE

GIUSEPPE SANFRATELLO _ *Singing 'without' company? Multipart Music of the Ionian Islands in the Time of Pandemic*

NICOLA SCALDAFERRI and SHAN DU _ *A Symphony of Sounds. Collaborative Research in Accettura, Before and After COVID*

FULVIA CARUSO _ *Musical Devotion to the Holy Trinity of Vallepiedra. Notes from an Ethnography of the Digital*

10:30-11:00 Coffee and tea break

11:00-13:00 New Research 2

Chair: ALMA BEJTULLAHU

ŽANNA PÄRTLAS _ *Corpus Analysis as a Method for Describing Multipart Singing Style: The Case of the Moksha Pentatonic Songs*

YANNICK WEY _ *"More than four voices are musically untenable" for alphorn music: Origins, Implications, and Prospects of a Peculiar Compositional Principle*

OLHA VAKULICH, MARHARYTA SKAZHENYK,
DOMENICO DI VIRGILIO _ *Types of Folk Polyphony in Ukrainian Singing Folklore (mixed in presence and online)*

JAKŠA PRIMORAC _ *An Aesthetic Imperfection in Klapa Singing from 1967 to 2001 (online)*

13:00-14:30 Lunch break

14:30-16:30 Guided tour at the Violin Museum**17:00-18:00 Visits at violinmakers' shops****THURSDAY 7 SEPTEMBER 2023****9:00-10:30 The Body and Embodiment in Multipart Music 2**

Chair: ŽANNA PÄRTLAS

LUCIANA MANCA _ *Elikya Choir: "enhanced identities" by Compensations*

SERENA FACCI _ *The Score and the Memory. The Liturgical Chant of the Georgian Choristers in the Orthodox Church in Rome (Italy)*

DELIA DATTILO _ *Beyond the Mere "existence": Renewing the Sense of Spaces and Places through Multipart Singing Happenings*

10:30-11:00 Coffee and tea break

11:00-12:30 Multipart Music, Technology, and Social Distancing 3

Chair: FULVIA CARUSO

URŠA ŠIVIC _ *The Impact of the Closure of the Society During the Covid 19 Pandemic on the Singing Culture*GERTRUD MARIA HUBER _ *The Raise of New Privilege and Inequality: Multipart Alpine Music in the Covid-19 Pandemic World*CHRISTOPHE LEVEAUX _ *Clandestine Music Events During the Pandemic*

12:30-14:00 Lunch break

14.00-15:30 Business Meeting of the StG**16:00-19:00 Guided city tour (Music in the arts)**20:30 **CONCERT of the Duo Stefano Valla and Daniele Scurati – Music of the Four Provinces (Pavia, Piacenza, Alessandria, Genova) Federico II courtyard****FRIDAY 8 SEPTEMBER 2023****9:00-10:30 Archives, Repositories and Open Science**

Chair: IGNAZIO MACCHIARELLA

ANNE CAUFRIEZ _ *The Filmography of Giacometti on the Polyphonic Female Songs in Portugal*IRENE CONI _ *Multipart Music in LABIMUS Archive*ARDIAN AHMEDAJA _ *On the Current State of the Research Project: Towards Connecting Ethnomusicology Data Collections Using Distributed Repositories and Linked Data Technology*

10:30-11:00 Coffee and tea break

11:00-12:00 Presentations of Individual Publications and Projects of the Study Group Members

Chair: ARDIAN AHMEDAJA

SUSAN THOMPSON and HOLLY TAYLOR-ZUNTZ _ *Voices of the Ancestors Podcast*DOMENICO DI VIRGILIO _ *Two research from homeland: (1) From the Polivocal Tradition to the Polyphonies of the Art Music; (2) Rom, Sinti, Gypsies: A Multidisciplinary Approach*YANNICK WEY _ *Two research outputs: (1) with Lawrence Shuster, From Monophonic to Multipart Samples in the Analysis of Timbre; (2) with Balthasar Streiff, BüchelBox*GIUSEPPE SANFRATELLO _ *Eptànisa: Multimedia Database of Multipart Music in the Ionian Islands*LUCIANA MANCA _ *Transmigrant Songs: Social Inclusion Through Choral Singing*

12:00-14:00 Lunch break

14:00-16:00 Final Discussion and Closing Ceremony

ICTM NEW PUBLICATIONS PRESENTATION

The two newest publications of the ICTM Study Group on Multipart Music will be presented by the editors and the authors present in the symposium. They will give insights into the issues explored in each volume.

2021

Ardian Ahmedaja (Ed.)

Shaping Sounds and Values: Multipart Music as a Means of Social and Cultural Interaction. A publication of the Jāzeps Vītols Latvian Academy of Music. Riga: Musica Baltica.

A significant feature in the processes of shaping sounds and values in multipart music practices is made up of contradictions between individual and cultural perspectives. “[W]hat appear superficially as incompatibilities are seen on closer examination to be functions of different frames of reference” (Kluckhohn). In addition: “Because prevailing cultural value orientations represent ideals, aspects of culture that are incompatible with them are likely to generate tension and to elicit criticism and pressure to change” (Schwartz). In regard to music making, the “latent subversive potential” of music (Beaster-Jones) should be also considered in this context.

On the other hand, “value designates something different from being” (Dumont). Hence, the contributions in this volume employ epistemological approaches to elucidate particular ways of music making in an ontological context of multiple realities that are constantly interpreted and shaped anew during each performance act.

2023

Ardian Ahmedaja and Ignazio Macchiarella (eds.)

Emotion and Aesthetic Experience during the Performance Act:

Explorations on the Making of Multipart Music

Riga: Musica Baltica.

As the very moment in which music exists, the performance act allows us to discern emotion and aesthetic experience in the most intensive moment of the music-making process. In multipart music practices, this happens through the coordination of individual ways of music making within a group. The situation causes tension, contributing essentially to the complexity of this particular moment, in which social relationships are also performed.

The concept of “aesthetics of music”, which revolves roughly around the idea of sensual perception as the study of beauty in nature and art, for a long time seemed to be a concept belonging largely to the privileged field of academic music. Only in recent decades has new attention been turned towards aesthetic discourses within popular music as well as in the music of oral traditions.

Musical actors in everyday practices think of music first in terms of “people producing sounds” and only then in terms of combinations of sounds. They generally tend to reverse the logic arising from our Western habit of thinking of music first as an immaterial combination of sounds. In their awareness, music coincides with the people who give life to it. This focus forms the main contribution of this book in the cross-disciplinary discourse about emotion and aesthetic experience during the performance act.

PAPER'S ABSTRACTS

ARDIAN AHMEDAJAInstitute for folk music research
and ethnomusicology, University for Music
and Performing Arts, Vien

On the Current State of the Research Project: Towards Connecting Ethnomusicology Data Collections Using Distributed Repositories and Linked Data Technology

The work with recordings of diverse musical practices kept in various public institutions and private depositories still lacks universal systems and standards for organizing, describing, and categorizing the data. A research project of several universities in Europe and Southeast Asia is trying to develop possibilities of such connections. Currently we are focusing on small collections of different kinds of records. The collection to be featured in this presentation contains digitized DAT recordings made in Austria and Albania in 1999 during conversations and performances with musicians of different backgrounds and in different settings: music making in the street, worship services, and presentations by several folklore groups at a local festival.

The recordings are part of a department's archive at a music university and, as such, are integrated in an elaborated archival system. A small part of the recordings and knowledge gained from contact with the performers and communities has been presented at scholarly meetings and in publications. The recordings and information about them can also be accessed at the department. This process is made easier by the fact that the list of recordings and the corresponding data is also available on the department's website. Following the open access policy, further tools to make the university's holdings available to a broader audience are being developed as well.

The above-mentioned project is part of these efforts and goes one step further, because it intends to create opportunities for exchanging different categories of data from these holdings, which means closer collaboration between partners. This approach will also enable adaptations to improve data management, access rights and sharing, and data compatibility and interoperability. The work with the audio recordings is an effort to examine the actual possibilities of the project. The results of this examination make up the core part of the proposed presentation.

ANDA BEITĀNE

Jāzeps Vītols Latvian Academy of Music

Overcoming Social Distancing: Multipart Music for Ear Training

As underlined by Ignazio Macchiarella, multipart music is always a socially contextualized process of interaction that acts on the lives of real people during their collectively organized sessions of making music. In turn, the term ‘multipart music’ does not relate to specific musical practices, repertoires, etc.; instead, it encompasses all kinds of collective and coordinated music behaviors (Macchiarella 2016).

In this presentation, I would like to continue the discussion concerning widening approaches to multipart music, using an example from my teaching practice with art music students at the Music Academy in Riga. Three years ago, new content for the Ear Training subject was established at our academy, and I was invited to teach a five-lesson module in this framework with a focus on creative skills.

Because these students were (and still are) mostly used to performing using a score, and because there was almost no place for improvisation in their performance practice, I decided to concentrate my teaching on making music here and now, focusing on “what individuals do when they sing/play together in organized ways” (Macchiarella 2012).

Due to the Covid-19 pandemic, new teaching solutions needed to be found, and, especially at the beginning of social distancing, the online Ear Training lessons were almost the only opportunity for these students, and also for me, to make music together. This was a specific performance situation with specific requirements and procedures of interactions and coordination between individuals and groups (Macchiarella 2016), which deepened the pivotal role of the process rather than the musical outcome. This was a totally new experience for the students, who found it helpful for their further performance practice.

ALMA BEJTULLAHU

Independent scholar

ALENKA BARTULOVIC

University of Ljubljana

The Multipart Musical Heritage of Albanians and its Resonance in Slovenia

Multipart singing, including traditional or choir singing, has played an important public role in Slovenia's past. When the country proclaimed its independence, ethnic minorities gained more visibility. The multipart singing as a part of minorities' public expression also became crucial for their interaction with the Slovenian public. In the last decade, as scholars, but also as active participants in musical activities, we have observed how communities aimed to communicate with the Slovenian audience by presenting and transforming traditional music to showcase the heterogeneity of their communities.

Most studies in Slovenia have focused on the music making of Bosnians, Serbs, and Croats, while the Albanian community has only recently been studied due to its special status in Slovenia (and in the former Yugoslavia). In the last decade, Albanians in Slovenia, who were marginalised and almost invisible as a community, have gained cultural and economic importance. This change goes hand in hand with the misrepresentation of Albanians in Slovenian society. Starting from the public image of Albanians in Slovenia, we will analyse music making as an important instrument of self-representation of the Albanian community.

We will examine how the multipart music is presented in the Slovenian public sphere and what creative processes it undergoes. In addition, we will reflect on what meaning this practice has for the Slovenian public, as well as for the Albanians. In particular, we will analyse how the musical heritage of Albanians is represented by avoiding the dominant process of heritagization typical of ethnic cultural associations, and show how this issue can cause tensions in Slovenian public opinion, but also among Albanians themselves. Finally, we will use our findings to define the role of multipart singing, which is an important social activity in Slovenia, in addressing the predominantly negative image of Albanians in Slovenia.

FULVIA CARUSO

Department of Musicology and Cultural
Heritage of Cremona, University of Pavia

Musical Devotion to the Holy Trinity of Vallepiertra. Notes from an Ethnography of the Digital

During the Covid-19 lockdown, in 2020 and in 2021, important calendric rites inevitably were suspended. In some cases, however, cultural associations, brotherhoods, companies of pilgrims, and individuals began using the Internet to fill the void created by the absence of the live rituals.

This is what happened also to the pilgrims devoted to the Holy Trinity of Vallepiertra Shrine. A pilgrimage I know very well thanks to more than ten years of fieldwork about musical devotional behaviours of pilgrims (Caruso 2008).

In March 2020, I started an “ethnography of the digital” (Podjed 2021) monitoring, collecting, and analyzing social media posts, especially those on the Facebook pages related to the Shrine.

Already used as a tool to raise awareness of specific local traditions, during Covid-19 lockdown the web has become a place of reference for people already familiar with the traditions, who were searching for ways to somehow access other ways to experience it. An analysis of the posts reveals a virtualization of the rites using previous recordings, the creation of ad hoc recordings and in some cases live coverage of small events. The virtualization of the rites has been interesting to observe as it illustrates that the musical aspects were at the center of this phenomenon.

When the Shrine started to reopen, pilgrims continued to upload on the related Facebook pages specific moments of their pilgrimage. This continued in 2020, creating an extraordinary archive incredibly precious for scholars. I have continued to observe the presence of faithful on the Facebook pages till now, and could get to know companionships of faithful never met in ten years of fieldwork.

My presentation will focus on the richness of the musical behavior of pilgrims present in the social media.

ANNE CAUFRIEZ

Museum of Musical Instruments of Brussels

The Filmography of Giacometti on the Polyphonic Female Songs in Portugal

In the framework of the book I am writing on the life and the work of the ethnomusicologist Michel Giacometti, we will propose to show and discuss the films he shoot in the field on the polyphonic female songs.

Giacometti is a French ethnomusicologist who dedicated 30 years of his life to collect and to film the traditional music of Portuguese villages in the sixties and seventies.

He is a contemporaneous of Roberto Leydi and Diego Carpitella in Italy. He created the first important musical archive in Portugal which is enormous. Only a part of this archive have been published in records. His musical archive is today the propriety of the National Museum of Ethnology in Lisbon.

His legacy concerns a rural Portugal which does not exist anymore.

It became an historical testimony on the circumstances in which the music was performed fifty years ago. At his time, he was one of the first to shoot films in the field (with Carpitella in Italy), in order to promote the musical traditions/customs of the Portuguese and also one of the first to travel all over the country to record music.

His films which were produced in collaboration with the Portuguese television (RTP) represent a kind of visual anthology of the musical traditions and the ritual practices of a past Portugal.

The paper will situate the work of Giacometti in the history of Ethnomusicology and will show one of his films on multipart music performed in the field and the links between the singers in a living situation.

ILZE CEPURNIECE

Jāzeps Vītols Latvian Academy of Music

Singing Together with the Radio

In the eastern part of Latvia (Latgale), where the Catholic faith is widespread, the singing of songs called *Dīva dzīsmes* and *Goreigōs dzīsmes* (literally, ‘God’s songs’ and ‘spiritual songs’) has been performed since about the second half of the 18th century. Fieldwork shows that individual singers who do not have the opportunity to sing this repertoire together with other people sometimes sing along with the local Latgalian Radio (*Latgolys radeja*).

The purpose of this paper is to reveal how this radio affects the singers’ repertoire, how it becomes a singing partner, and how the radio differs from live singers in terms of song usage.

Latgolys radeja was established in 2006, but in 2009 it came under the ownership of the Catholic Diocese of Rēzekne-Aglona. Since then it broadcasts Christian content, including church services and songs. Many of these songs are composed and do not represent the repertoires that singers have been singing for decades. Now these songs heard on the radio are being written down, learned and performed by the singers. However, observation of live singing sessions reveals that not all of the singers have heard or learned these new songs.

Singing with the radio became especially popular among Catholics in Latgale during the Covid-19 pandemic, when people were not allowed to go to church. Thus the radio became a singing partner, and even the choice of which songs to sing was determined by the radio.

This paper describes and analyses how singing together with Latgalian Radio has changed the traditions and repertoires of singers in Latgale, based on my fieldwork.

GIOVANNI CESTINO

Department of Cultural and Environmental Heritage, University of Milan “La Statale”

Three Voices, One Town. Resituating the Performance of the *Àrie da nuòto* [Night Arias] in the Italian Community of Rovinj/Rovigno (Istria, Croatia)

Among the different forms of traditional multipart singing in the Italian community of Rovinj/Rovigno, the *àrie da nuòto* [night arias] constitute a distinctive repertoire in several respects. Far from the more spectacular – and spectacularized – bitinade, the *àrie da nuòto* stand out for their past and present history, their entangled relationship with other repertoires, and for their peculiar performative modes and places.

The *àrie da nuòto* are a three-part songs mostly in literary Italian, to be performed by solo male voices. They used to be performed late at night, *sottovoce*, and in resonating places of the old town like tunnels, intersections, narrow streets, etc., by tipsy singers returning home from taverns (*spàci*). Somehow linked to part of the sacred repertoire sung by the town cathedral choir, their transmission remained aural until a significant corpus got recorded in 1969 by Libero Benussi, who later worked out and published musical transcriptions. Since then, the practice of the *àrie da nuòto* decreased more and more, as the singers died and the “*spàcio culture*” vanished, until some young singers engaged in rediscovering them.

In this paper, I will discuss the findings of a recent ethnographic work on this repertoire conducted in October 2022. Collecting memories from the few singers still active and the listeners from the subsequent generations, the aim of my research has been to resituate the performance in the original spaces, highlighting the relationship between performance modes and the acoustic features of the places. Breeding ethnographic work with “performance archeology”, this fieldwork offered a chance to reinvigorate the repertoire, engaging the local community in a discussion about issues of valorization, dissemination, and folklorization.

Moreover, this repertoire represents an interesting example of multipart singing also on a more musical level, as characterized by a peculiar relationship between vocal lines, breaths, and singing techniques.

IRENE CONI

Department of Literature, Languages and
Cultural Heritage, University of Cagliari

Multipart Music in LABIMUS Archive

In 2019, the Labimus Archive was established as part of the Interdisciplinary Music Laboratory of the University of Cagliari, a scientific articulation of the Department of Humanities, Languages and Cultural Heritage. The Labimus archive is a laboratory for digitising and restoring sound documents on various media using hardware and procedures in accordance with the standards proposed by the IASA. The archive is primarily concerned with digitising private fonds belonging to oral tradition musicians and traditional music aficionados that the owners make available to Labimus. Part of these materials are related to different genres of multipart music of the Sardinian tradition. Within the perspective of a shared archive, Labimus makes a digital copy of the media. These are then returned to the owner together with a digital copy.

A team of scholars consisting of ethnomusicologists, IT engineers and archivists developed a database built around an event-centred archival description system. This database was conceived with the aim of: 1) offering an information-rich access to the documents; 2) enabling complex searches on the metadata and annotations relating to the documents; 3) focusing on the performative dimension, with the provision of specific tabs relating to the performers and performative events documented in the recordings. Although elaborated from the research needs of the Labimus project, the criteria adopted for the development of the database and the cataloguing of sound documents could be applied to other genres and repertoires.

In the first part of my paper, I will present the criteria used for the design of the Labimus Archive database. In the second part, I will focus on the system we developed to annotate the sound documents on Sardinia multipart singing.

DELIA DATTILO

Department of Literature, Languages and
Cultural Heritage, University of Cagliari

Beyond the Mere “existence”: Singing Bodies *make* Senseful Spaces

In my presentation I will focus on the music-making and discourses in a “widespread” singing community of attendees coming from different places and social environments, who gather to perform “the archaic songs of the Mediterranean oral tradition” (i.e., Calabrian lullabies and work songs, Arbëreshë *vjersh*, hymns, paraliturgical chants et al.), renewing their function in situations where multipart and polyvocal singings play for them a special role. In these contexts, collective moving, listening, and singing’s practices generate musical behaviours, strengthen and validate significant relationships between participants (mostly women) who gather around a singing master to share daily experiences in temporary meetings that occur in significant spaces (mostly, though not only, dismissed monasteries and their surroundings). During these short-term participatory assemblies, ideas and imaginary around the music are constantly explored, passed down and re-shaped. By re-using traditional songs – blending the singing itself with a peculiar listening training – the master also teaches how to explore the surroundings through “singing perambulations”.

In this environment, participants: (1) find their ways to affirm their very own presence and self-determination; (2) learn how to coordinate with the rest of the group through the motion; (3) create strong relations between themselves and the space/place temporary inhabited; (4) embody the songs they sing, reviving (and sometimes re-inventing) them. Singers/performers develop both vocal and bodily skills thanks to the directions given by the expert who guides them into the cultural fabric of the music they make, *and* the space they inhabit. Through the group singing and bodily practices, participants become aware that the “space” they are occupying is not merely evoked as a location, but as a very “phenomenon” that “occurs” and “resonates” *because* of their meaningful actions. Together, the body and the space become keepers of shared experiences and, for some of the participants, a very path of life.

SERENA FACCI

Department of History, Cultural Heritage,
Education and Society, University of Rome
“Tor Vergata”

The Score and the Memory. The Liturgical Chant of the Georgian Choristers in the Orthodox Church in Rome (Italy)

From 2014 to 2019 I followed the activity of the choir of the Georgian orthodox church in Rome.

It was a female choir counting six singers mainly employed as caregivers in Italy. Some of them had academic qualifications from Georgian conservatories, others had a good knowledge of music acquired at secondary school.

Few of them had sung in church choirs before coming to Italy, and most of them started practicing the Christian religion after the migration, also because the church community offered an opportunity to feel “at home”.

The liturgical repertoire performed during the Sunday functions was only partly in their memories. In several cases they learned the songs from the anthologies published by the Georgian Patriarchate and edited by the Georgian scholars involved in the activities for the reconstitution of the national ritual after the Soviet period. In particular, these scholars recovered and made available the liturgical repertoire established from oral sources by previous scholars and musicians in the 19th and early 20th centuries.

In their performances the choristers of Rome mix their competence in the interpretation of the written repertoire with their extraordinary aptitude in profane polyphonic singing learned through the oral tradition, which they have practiced since their childhood, also in their families. In some cases, they prefer using a delicate vocal emission, in other situations their voices are influenced by the folkloric tradition.

Through the study of some cases (such as a Trisagion hymn and/or a Paschal troparion), the aim of the paper is to verify the relationship between oral practicing and musical reading in the performances of these choristers. We will make use of interviews, ad hoc recordings, and musical and acoustic analyses.

GERTRUD MARIA HUBER

University of Music and Performing Arts
Vienna, IVE

The Raise of New Privilege and Inequality: Multipart Alpine Music in the Covid-19 Pandemic World

This paper reflects on an issue concerning a new inequality in performing multipart Alpine music during the Covid-19 pandemic and how it is addressed in the public perception. Multipart Music was always subject to permanent changes and variations in musical sense as well as in consideration of performance practice.

By drawing on field research with musicians and singers of Alpine music in an annual workshop in Southern Styria, this paper discusses some recent changes in the field of multipart music as contemporary Covid-19 pandemic phenomena. Meanwhile, other modifications regarding multipart music are still recognized as part of the natural transformation process.

I argue that during the Covid-19 pandemic a new inequality arose for amateur musicians because participation in official and unofficial gatherings with Alpine music is no longer given to all interested parties as used in pre Covid-19 days. I suppose the different Covid-19 restrictions and their different handling across the country are the sources of the new discrimination movement. To prove the highlight and specific value of active and collective music making for amateur musicians and singers, I will discuss keywords as vulnerable groups, resilience, switchover facilities, different interpretation of the restrictions up to breach of law.

The paper discusses these questions: Who are the privileged and who are the disadvantaged amateur musicians? What limitations lead to exclusion in today's music making and what privileges allow creative interventions further on? Which changes are already deep-seated and which changes can be seen as temporary side-effects?

I will analyse the musical performance practice of the participants in the workshops “Traditional Alpine music in Schloss Seggau/Austria” in 2022 and 2023.

CHRISTOPHE LEVAUXDepartment of History, Anthropology
Religions, Arts and Performance,
University of Rome “La Sapienza”

Clandestine Music Events During the Covid-19 Pandemic

During the Covid-19 Pandemic, regardless of lockdowns or health restrictions, gatherings took place all over the world. Often clandestine, they were sometimes the subject of wide media coverage, heated debates, or condemnations on social media. As a matter of fact, many of these events made use of music, or were musical events strictly speaking.

This was the case for rave parties which, for some of them, ended in clashes with the police. This was also the case for “lawful concerts” which, however, ignored barrier gestures.

While researchers, in their effort to document the health crisis, mainly focussed on the economic consequences of the (partial) immobilization of the industry and the music scene, the singular role played by music in the opposition - both public and discreet - to health measures remains largely under-documented.

Moreover, these events - rave parties, in particular - also bring into play particular and community-based musical practices, which move away from the traditional barrier between the performer and the public, widespread in western popular music.

As a matter of fact, numerous parties involved the public as improvised DJ, with the use of portable PA systems without any predefined organization. How can we bring these particular events to light?

From what methodological angle should we approach them? What defines these practices? Will they have a legacy?

My contribution will address these questions, notably relying upon the work of the anthropologist James C. Scott.

IGNAZIO MACCHIARELLADepartment of Literature,
Languages and Cultural Heritage,
University of Cagliari

Embodiment in Sardinia Multipart Music

Talking about multipart singing in Sardinia (singers, specialised listeners), local actors often deal with characteristics a singer must have to be part of “A Tenore” or “A Cuncordu” singing quartet.

These characteristics do not only concern the emission of sound, but also proxemics, kinesics, the way of walking, of moving, of interacting with others, the posture, the way of conversing about singing, of exercising the role envisaged within the quartet, and so on. Certain characteristics appear to be recurrent: for instance, ‘he who plays the *mesaoghe*’ is said to have a more extrovert temperament; ‘he who plays the *contra*’ is the singer who reflects more on performance practice; ‘the performer of the role of *‘sa boghe* must be a leader’ and so on.

These characterisations are in their own way substantiated by listening to the performance, when local actors can associate them with particular qualities of the voice, its intentionality, certain specificities of vocal timbre/colour, nuances/ personalisation of rhythm, agogics and so on.

Overlap of sounds have an iconographic value in that they can be read as representations of inter-individual and collective relationships within community. In other words, each contextual performance must be interpreted as the result of a participated know-how that allows the concerted manifestation, each time different, of interactions between individuals based on shared rules.

On the basis of more than twenty years of research experience on the island, my paper seeks to explore this issue in greater depth through a number of significant examples. In particular, I would like to focus on two significant local situations (Orgosolo for tenor singing, Cuglieri for cuncordu one) in which several groups of singers elaborate symbolic characterisations of the roles exercised by individual singers.

LUCIANA MANCA

Department of History, Cultural Heritage,
Education and Society, University of Rome
“Tor Vergata”

Elikya Choir: “Enhanced Identities” by Compensations

Italian transnational choirs are community projects based on multi-part music with social inclusion purposes through non-professional performances.

A fascinating case study is the *Elikya* choir that was born in 2010 in Milan with a Congolese director, Raymond Bahati. Despite being a Christian-inspired choir, it's not a liturgical one but an open group also attended by Muslim people. One of the founders is the balafon and xylophone player Faustin Ntsama, who defines the original aim of the project as a “turning the tide” compared to the Eurocentric acculturation processes put in place by Catholic missions in Africa.

I have conducted several interviews with musicians and choristers since December 2020 while in August 2021 I followed the *Elikya* choir in an extra-musical sharing experience, a walk in the “Mutate Lands” of the Apennines, around the areas that were destroyed by the 2016 earthquake.

I focused on the layering of musical levels in the final “combinatorics” (Aarom, Martin 2003), to understand what director Bahati calls “enhanced identity”. Musicians often use the word “adaptations”, a kind of “negotiations” (Macchiarella 2017) or “compensations” where performance, composition and relationship are not separable.

For example, during the guitar performances of Donat Munzila, another Congolese founder of the choir, there is a continuous interaction between muscles and nervous system who fuses a “thumb-index” style of the right hand learned in Congo with west musical scales and modes discovered in Europe. For what concerns the composition, there is interchangeability between musicians as in a “liturgical jam session” (Cosentino 2019) and the choir director usually resorts to sensorimotor devices to teach polyrhythms to the choristers. Finally, regarding the relationship, there is a division of roles with skills compensation: the Italian flutist and co-arranger Federico Bonoldi explained how while they improvise music, he writes what they invent.

NICO MANGIFESTA

Department of Musicology and Cultural
Heritage of Cremona, University of Pavia

Quarantine Lockdown and the Multipart Audiovisual Works by the *Karawitan* Course Students of ISI Denpasar during the *Era Normal Baru*.

The spread of Covid-19 did not spare the island of Bali, which faced both quarantine lockdown and social distancing. This period in Indonesia has been named *Era Normal Baru*, considering it not an end phase but rather a process for building resilience. Besides a severe public health problem that strained the social and economic texture, the pandemic also limited or stopped cultural activities in the religious and secular context.

My field research in Bali had just ended when the situation suddenly precipitated a short distance away, so the information shared combines data between field presence and online research. The challenges that musicians have encountered in this period of social distancing have been numerous, from the impossibility of meeting and playing together during the lockdown to even the disappearance of most performance opportunities. However, after an initial period of disorientation, musicians from the emerging new music for gamelan scene have reorganized by participating in virtual initiatives (Kala Purwaka, Indonesian composers collective, Gelar Gending, and many others) or using more often computers in substitution or combination with gamelan to overcome the situation.

This paper illuminates the behaviour of some young musicians of the Indonesian Academy of Arts (ISI) in Denpasar and their experiences during the first lockdown, when they needed to create collaborative music projects for gamelan working from a distance with the aid of audio-visuals. The nature of gamelan music amplified these difficulties because it is characterized by close community collaboration and the complex interweaving of musical parts. The question these examples pose mainly concerns how individualism and collective collaboration took shape and which changes might stabilize in the music system after the *Era Normal Baru*.

MIKAELA MINGA

Institute of Cultural Anthropology
and Art Studies – Tirana

Researching a Multipart Singing Tradition – Musical Creativity and Self-Expression as a Preservation Force Among The Valachian - Aromanians of Drenova (Korça)

This paper evolves from the research on a musical project, dating between 2016-2018 with singers from the aromanian-valachian minority of Drenova, a village of Korça's district, southeast Albania (*Këngë arumune të Drenovës-Aromanian Songs from Drenova*, Squilibri 2018).

This area has been among the most vital ones for the so-called *Tosk* multipart singing and the aromanian-valachian communities have played a significant part on its configuration.

Despite of that, such presence has been overlooked and, to a certain extent, ignored from the institutional multipart singing scene and scholarship.

This concerns primarily the dictatorial regime but has been also evident after its fall. The singers represent the last generation that performs this repertoire. Thus, to the first idea of promoting the repertoire for wider audiences, the other aim of the project was also to document and study such a neglected role of valachian-aromanians in the Albanian traditional musical practices.

The project grew up as a collaborative work, an approach that brought new perspectives for the study of multipart singing.

Among these perspectives that of the role of embodiment and self-expression as driving forces of preservation and creativity emerged strongly.

More particular in this aspect has been the performance of Aleks Mihallari in the song *Di cënd deadi laia lună*, where he accomplishes an unusual and rare performance of both the main and secondary parts of the tune.

In this paper, I am going to explore more in detail this performance, trying to give an answer to how embodiment and self-expression contribute to convey musical meanings.

VISAR MUNISHI

Institute of Albanology
Prishtina, Kosovo

Heterophony in Kosovo. A disappearing Singing Tradition

The music of the Albanian women of Kosovo is characterized by singing in unison, except for the small region of Opoja, where heterophony is present, including the area of Kaçanik, where two-voice singing is predominant. My presentation will concentrate on the heterophony in Opoja, which is characterized as a way of singing by a group of women who while singing in unison, at some time intervals, one of the voices leaves the unison and temporarily creates a very short two-voice sound, and then the singing continues further on and ends in unison. Ethnomusicology researchers in Kosovo have nevertheless acknowledged that the singing of Kosovo Albanian women in the Opoja region has been heterophonic, but very soon women of this region will sing only in unison. During the fieldwork, we could only notice that singing in heterophony in the traditional music of the women of this region has started to fade away and disappear. While elder women still have the ability and desire to sing in heterophony, the younger generations with knowledge and passion for singing folk songs of this area, have started to forget this way of singing and would sing only in unison instead.

Therefore, this presentation will elaborate the transformation of the way of singing, and the factors that drive Albanian women of this region of Kosovo into changing their way of singing. It is highly significant that this ethnomusicological problem is researched further at this very specific period, because during our fieldwork through interviewing subjects of different age groups it became obvious that we still have the opportunity to obtain first-hand information from those who sing in heterophony and belong to the third age generation as well as from those youngsters who nowadays sing in unison instead.

ŽANNA PÄRTLAS

Estonian Academy of Music and Theatre,
Tallinn

Corpus Analysis as a Method for Describing Multipart Singing Style: The Case of the Moksha Pentatonic Songs

This paper presents the preliminary results of a study, *the purpose of which was to apply the method of corpus analysis to traditional multipart singing (as far as I am aware, this has not been attempted before)*. The study was undertaken at the Cognitive and Systematic Musicology Laboratory of Ohio State University in collaboration with music theorist Daniel Shanahan, who introduced me to the method and provided the necessary codes. The choice of the object of analysis – Moksha pentatonic three- and four-part songs – is due to my fieldwork in Mordovia in 2015–2020, where we recorded Moksha and Erzya songs using multichannel technology. This material is complemented by the collection of score notations published by Nikolai Boyarkin in the 1980s. The corpus of musical texts which I have compiled for this research includes 58 song performances (173 strophes, about 1150 individual parts).

Among the analytical procedures carried out there are statistics on the use of individual scale notes, harmonic intervals between pairs of voices, full harmonic sonorities, and melodic sequences of two and three scale notes (bigrams and trigrams). Analytical procedures were applied both to the entire corpus and to some of its constituent parts – to songs from the older and newer collections and to songs with two different types of pentatonic mode (altogether, nine groups were compared).

The results of the analysis reveal several patterns concerning the functional relations in the Moksha pentatonic modal system, the ratio of dissonant and consonant sonorities, and the logic of melodic movement and variation. They also enable us to draw some conclusions about the historical formation of the Moksha pentatonic style and about the processes that have occurred in the Moksha song tradition over the past 40–50 years.

JAKŠA PRIMORAC

Department of Ethnology, Croatian Academy
of Sciences and Arts

An Aesthetic Imperfection in *Klapa* Singing from 1967 to 2001

In this paper, I intend to discuss the importance of aesthetic imperfection which characterised the early stages of organised Dalmatian *klapa* singing in Croatia. For that purpose, I will classify *klapas* in three generations. The first generation implies the first decades of organised *klapa* singing, starting in 1967, when the Festival of Dalmatian *klapas* in Omiš was founded. At this time, the most esteemed *klapas* were the ones that had developed their own performing style which relies on specific features of certain local or regional traditional singing from the past. Today, many of these *klapas* are considered legendary. Various imperfections in their singing are still much appreciated because they are interpreted as specific local singing features. The second generation initiated during the war (1991–1995), when Zagreb and Rijeka, two big cities that are not situated in Dalmatia, became centres of *klapa* singing. At that time, more attention was given to vocal technique and tendencies to achieve perfect chordal fusion, based on the strict criteria of Western Art choir singing. Several critics disapproved these trends. Some even viewed many of these new interpretations as emotionless. Finally, the third generation implies commercialisation of *klapa* singing. In 2001, a highly rated *klapa* Cambi issued a CD with very popular songs of the singer Gibonni, arranged in a *cappella* *klapa* style. This event is considered as a turning point. Since that time, many *klapas* started to sing commercial songs, very often with instrumental accompaniment. Number of *klapas* which perform only a *cappella* dwindled rapidly.

I will compare aesthetic aspects of these three generations of *klapa* singing, focussing primarily on the first generation. I will represent the examples of four leading *klapas* in the 1970s and 1980s: Oktet DC, Trogir, Lučica, and Ošjak.

DAIVA RAČIŪNAITĖ-VYČINIENĖ Lithuanian Academy
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The Phenomenon of Singing “Face-to-Face” in the Practice of *Sutartinės* - Lithuanian Polyphonic Songs

In my presentation, I would like to focus on the phenomenon of singing “face-to-face” in the practice of *sutartinės*’ singing. The chronicler M. Strykowski described singing “to each other with their mouths wide open” as early as the 16th century. Z. Slaviūnas, while recording the singing of several singers’ groups before WWII, pointed out that singers sing *sutartinė* “face-to-face” without taking their eyes off each other. Although this phenomenon has not been specifically studied, I, using my many years of practical singing experience, would like to say that “face-to-face” singing is essential for high-quality *sutartinės* singing (the word *sutartinės* is derived from the verb *sutarti* ‘to agree’ with another person). *Sutartinės* are usually sung by 2, 3 or 4 singers. The smaller the number of singers, the closer they stand, and the more important “face-to-face” communication is. Such communication performs various functions: it facilitates the coordination of voices; helps to create a separate harmonious “society” during singing; creates a specific acoustic space. When everyone together achieves the desired “roughness” of singing, each singer individually feels a kind of vibration throughout the body. During “face-to-face” communication, the physical connection between the performers is very important: when singing, it’s like feeling the vibrations of another body. Peculiarities of singing “face-to-face” depend on different communication when singing in twos (opposing), threes (canon, “circle”), fours (pair opposite a pair). Of course, in addition to “face-to-face” interpersonal communication, the general listening and consensus of all group members is also necessary. Various communication models can be applied to the study of this phenomenon: linear, interactive, transactional. Still other bodily sensations and experiences are opened by dancing *sutartinės*, related not only to certain geometric shapes, but also with specific steps, which are syncretically related to the accents of the *sutartinės*’ melody and specific articulation.

GIUSEPPE SANFRATELLO Department of Humanities,
University of Catania

Singing ‘without’ Company? Multipart Music of the Ionian Islands in the Time of Covid-19 Pandemic

This contribution concerns the study of multipart musical practices in the Ionian Islands (Greece), a subject that has never been extensively investigated by ethnomusicological scholarship. Even Greek musicological research has not paid attention to the repertoires or musical practices of these islands, apart from some studies that have so far mostly revolved around the spread of Italian opera in Corfu between the 18th and 19th centuries.

These musical practices are mainly represented by the urban repertoire of the *kantàdhes*, the *arèkies* of Zakynthos and the *arièttes* of Kefalonia, as well as the ecclesiastical chant repertoire; all these are repertoires characterised by a homophonic ‘chordal’ idiom, developed *a orecchio* by two, three or four voices.

Since 2020, Covid-19 restrictions have forbidden any activity of choral singing and, more generally, musical practices through which people used to gather in the same place to enjoy their time together. As a result, also in the Ionian Islands musical practices came to a halt for the entire lockdown periods.

Following a partial temporary reopening of group activities in Greece during the pandemic (between June and September 2021), these islands were subjects of my ethnomusicological fieldwork. As a matter of fact, in the last two years people from these islands did not manage to cope with social distancing and gathering via online musical activities (apart from school ones). Therefore, when I found myself in the field in the summer of 2021, both for me as a researcher and for them as performers, it was the first chance after the various periods of lockdowns to be able to come together again, to sing in ‘real’ company.

The study continued remotely, thanks to the use of digital ethnography, and this will be the first opportunity to thoroughly show the comprehensive results of my research.

NICOLA SCALDAFERRI University of Milan “La Statale”
SHAN DU University of Bologna

A Symphony of Sounds. Collaborative Research in Accettura, Before and After Covid-19

The ritual of the Maggio in Accettura (Matera, Italy) is characterized by a plurality of musical practices and a dense meshwork of sound events, spanning several days. They accompany - and in part regulate - the different moments of the ritual, according to mechanisms that have recently been the topic of a dialogic and collaborative research, involving scholars, musicians, and the local community.

The event of Covid-19 pandemic marked a sort of caesura in the centuries-old history of the event. For the first time, the Maggio festival was canceled for two years in a row, those of 2020 and 2021, in which the rich sonic events gave way to the silence.

This situation stimulated a choral reflection, with a wide involvement of the local community, in an intense dialogue with researchers. As a result of that, special website (Archivio Multimediale Accettura, <https://archivioaccettura.it/>) was immediately created in the spring of 2020, to collect and share thoughts and reflections. In the spring of 2022, the resumption of the festival, with all its musical sound practices, was the occasion for new fieldwork.

In this paper - which benefits from the collaboration of the Archivio Multimediale Accettura - we will present the research activities carried out during that last edition, with emphasis on the musical practices and the rich “Symphony of Sounds” at the turn of the years of Covid-19 pandemic.

From the methodological point of view, technology represented a central aspect of the research process, in which new ways of documenting the sonic and musical events have been put to test. Moreover, recording and filming devices represented a crucial element both for studying the performance - and especially the interaction of the musicians during the ritual - and for envisioning new ways of representation and research dissemination.

URŠA ŠIVIC Institute of Ethnomusicology,
Ljubljana (Slovenia)

The Impact of the Social Distancing Measures During the Covid-19 Pandemic on the Singing Culture in Slovenia

The so-called lockdowns, i.e. restriction of movement and social gatherings during the Covid-19 pandemic and other government measures drastically interfered with people's leisure activities, especially those that are inseparable from group work. In this article, I will examine the impact of these measures on the singing activities during the pandemic in Slovenia. I will focus on traditional singing practices and choral singing; in both cases I will be looking at multipart singing as the predominant amateur form of singing in Slovenia.

Within this framework, I will pursue the question of how the singing groups experienced the period of interruption of rehearsals and performances. I will consider the present research case on two levels: first, how the singing groups involved in the research kept up their activities and how this reflected on the musical level and secondly, how the groups behaved on the social level, i.e. socialization, which is one of the key elements of (amateur) singing activities. The observation of musical levels will include quantitative data that is expected to reveal negative consequences the interruption had on the activities and the consequent stagnation of groups. Furthermore, I will explore the singers' personal narratives about their social and singing practices during the pandemic and am interested in whether they perceive them as a positive or a negative experience. The importance of socialization and its disruption during the Covid-19 lockdowns is a topic that requires both methods, the interview and questionnaire. The research will address the experiences and the singers' emotional reaction to the past epidemic period. I will also address the findings obtained by observing the impact of the lockdowns on the groups which, in some cases, resulted either in the stagnation of singing quality or in the temporal cessation of their activities.

THEA TIRAMANIDepartment of Musicology and Cultural
Heritage of Cremona, University of Pavia

How oral tradition musicians can dialogue with musical writing and arrangements. The case study of Bellanöva quartet

The musical heritage of the “Quattro Province” [four provinces] is in the Italian Apennine area that is located between the provinces of Pavia, Genova, Piacenza and Alessandria and it is kept alive and passed on by a small number of musicians. A few pairs of piffero (a popular double-reed oboe) and accordion players still animate, with wide audience participation, festivities, dances, weddings, and other ritual moments that mark the calendar of this mountain culture.

The well-known duo composed of Stefano Valla (piffero) and Daniele Scurati (accordion) are bearers of an ancient tradition, which they keep alive not only through a memory preservation work, but also through respectful innovation and creation within the repertoire handed down orally by the masters.

The repertoire of “Quattro Province” today, meets other experiences in different musical fields resulting in a mix of traditional music, different music from the oral tradition and contemporary elements.

Valla and Scurati’s collaboration with Marcello Fera, composer, violinist and conductor, and Nicola Segatta, cellist comes from this desire of experimenting. The project Bellanöva (good news - this is the meaning of the project title inspired by a traditional song), proposes a dialogue of the four instruments on equal ground, balancing orality with musical writing by Fera.

The purpose of my paper is to investigate how four musicians from different backgrounds can interact collaboratively, adapting to each other’s needs, reconciling their respective and different incorporations of musical skills.

In particular I’ll investigate how much an oral tradition musician can “force” the embodiment of specific harmonic passages, or musical elements that become sensorimotor mechanisms as well as “emotional memories” in favour of a new result - that even if minimal - is a different musical arrangement.

OLHA VAKULICH,**MARHARYTA SKAZHENYK** Kyiv National University**DOMENICO DI VIRGILIO** Archivio etnolinguistico musicale abruzzese

Types of Folk Polyphony in Ukrainian Singing Folklore

The paper of Domenico Di Virgilio, Olha Vakulich and Marharyta Skazhenyk deals with the repertoire of multipart singing in Ukraine and the work done by Ukrainian scholars to collect and analyse it.

Traditional singing in Ukraine was preserved until the beginning of the 21st century and it is still possible to collect it in live performances. Most genres in Ukrainian singing folklore involve collective *a cappella* singing. Ritual folk songs, timed to the calendar feasts of the agricultural year and weddings, are performed by a homogeneous composition (female or male ensemble) while non-ritual songs of everyday and religious life can be sung by mixed choir also. The subject of our report deals with polyphonies that have survived in Ukrainian ethnic regions to our time.

Ukrainian ethnomusicologists have been raising the issue of ensemble folk singing classification since the 1960s. Overall publications appeared only in the 21st century and have not been translated in Western European languages.

According to different areas, the ancient Ukrainian folk song genres are: bourdon diaphony (northern and north-eastern traditions); heterophonic texture (either of the dissonant type and of the consonant - tertiary type).

Household folk songs not related to ancient rites have a completely different two voice textural arrangement: a group sings the lower voice and a solo sings the upper voice. On the left bank of the Dnieper, a solo middle voice is also distinguished, forming a subvocal-polyphonic (triad).

The latest type of Ukrainian folk polyphony has signs of homophonic-harmonic thinking as result of the influence of West European musical styles and Orthodox church music. Its manifestation is felt in Christmas carols (*koliadky*), cants and psalms, as well as in folk romances.

YANNICK WEY

Lucerne School of Music, Switzerland

**“More than four voices are musically untenable”
for Alphorn Music: Origins, Implications,
and Prospects of a Peculiar Compositional Principle**

Alphorn is a traditional instrument used in cattle and dairy farming in the Central European Alpine region. As a wind instrument without holes or valves to adjust pitch, the alphorn is limited to the notes of the harmonic series.

Historically a solo instrument, multipart alphorn playing became popular in the 1970s, after a festival performance. It was “not only a musical success, but also a great success with the audience”, as a contemporary witness noted.

Today, alphorn playing is a hobby for people who are attracted by the slow learning of the musical skills and the echoing sounds in nature.

In his instructions for multipart alphorn playing in 1971, Hans Aregger writes that “more than four voices are musically untenable” and composers have followed this restriction until today, with rare exceptions, even if Aregger concluded his text with the remark that it is meant “as an essay and for discussion”.

To find out the reasons for and the implications of the four-part limit, I have interviewed many composers and performers and made research on archival files of the organizer of the yodel festivals, where the alphorn groups have been performing since the 1970s.

Aregger’s musical rule may seem arbitrary, and the question arises on which levels it is a social convention of the tradition’s custodians, a consequence of the adoption of ‘classical’ tonal rules for alphorn playing, or whether it is related to beliefs about the meaning and agency of sound.

Results I will present in my paper show a layering of all three dimensions.

PRESENTATIONS
OF INDIVIDUAL
PUBLICATIONS
AND PROJECTS
OF THE STUDY
GROUP MEMBERS

DOMENICO DI VIRGILIO**Two research from my homeland:****From the polivocal tradition to the polyphonies of the art music.**

Domenico Di Virgilio, Luigi Di Tullio (a cura di), *Nuovi canti della Terra d'Abruzzo. I canti della tradizione popolare abruzzese attraverso nuove elaborazioni*, Roma, Squilibri 2018. [New songs from Abruzzo Region. The traditional vocal repertoire as reinterpreted by young composers.]

The aim of the project, sponsored by the Italian Ministry of Cultural Activities, was to consider the rich repertoire of traditional music kept in the archives and make it known to a larger audience of both musicians and listeners.

Rom, Sinti, Gypsies: a multidisciplinary approach

Domenico Di Virgilio, *Musiche tradizionali in Abruzzo. Le registrazioni di Giorgio Nataletti (1948-49)*, Roma, Squilibri 2023. [The traditional music of Abruzzo, the recordings of G. Nataletti].

The book introduces to the recordings collected by Giorgio Nataletti (1907-1972) in 1948-49 in Abruzzo, in the rural areas and among the gypsies.

LUCIANA MANCA**Transmigrant songs: social inclusion through choral singing**

Prolific community music phenomena are currently active in Italy: grassroots projects of social inclusion through choral music targeting discriminated groups such as migrants and the LGBTQ+ people. In my ongoing ethnographic research, I have identified some relevant aspects in these musical experiences useful to create a pedagogical modelling:

- Inclusive input/cooperative and inverted direction
- Necessity/ mutual aid/ activism
- Hybridisation also between different periods repertoires and genres
- Executive and compositional compensation.

GIUSEPPE SANFRATELLO***Eptànisa*: multimedia database of multipart music in the Ionian Islands**

In parallel with the fieldwork conducted in the Ionian Islands, I created a database available online in the form of a website, which can continue to be updated over time, divided into five sections (audio, video, images, texts and musical transcriptions) and also implemented by the use of metadata organised according to the DCMI.

SUSAN THOMPSON and HOLLY TAYLOR-ZUNTZ

Voices of the Ancestors Podcast

Question: How to disseminate a love of multipart singing from the country of Georgia? Answer: By bringing songs and stories from women practitioners to a global podcast listening audience. Voices of the Ancestors podcast focuses on women, with guests from Georgia, USA, UK and France. The presentation will include audio excerpts from the podcast. Presented by Susan Thompson and Holly Taylor-Zuntz, creators and hosts of Voices of the Ancestors.

YANNICK WEY

Two research outputs:

From monophonic to multipart samples in the analysis of timbre (with Lawrence Shuster)

Most previous studies of timbre in vocal music emphasize unaccompanied, monophonic contexts primarily due to the absence of appropriate analytical methodologies for multipart recordings. Yet, most vocal music is performed in groups or accompanied by instruments or other sound sources. Applying analytical tools and procedures developed initially for analysis of monophonic contexts, we offer several extensions to accommodate timbral analysis of unaccompanied vocal polyphony as well. The analytical sample features a three-voice, unaccompanied performance of alpine yodel. Our approach involves analysis of each voice separately, but also in combinations of voice pairings possible through use of personal and room microphones.

*Büchel*Box (with Balthasar Streiff)

Documented for about 200 years in various regions of the Central European Alpine region, the *büchel* is a wooden trumpet and historically close to the alphorn. However, the instrument almost fell into oblivion since the second half of the 20th century. Our research has uncovered a surprising variety of music for *büchel*, so far released as two volumes, each consisting of a CD and a book with sheet music for one to four players. They serve as an archive to preserve music for this recently almost extinct instrument as well as a tool for new learners.

ACTIVITIES

VISITS

TUESDAY 5 SEPTEMBER 2023 _ H 16:30

Visit to the Palazzo Raimondi, Instruments collection and Player autopiano's rolls collection of the Department

The Instruments collection is made of some valuable instruments as the piano Longman and Broderip (London, end of 18th century) or the harmonium Aeolian 1250 (end of 19th). A decisive role in the increasing of the collection was (and still is) played by donations. As for example the Pellini collection, more than sixty copies of medieval, Renaissance and Baroque musical instruments. Professor Guido will introduce us to it. The collection of autopiano rolls started too with donations and thanks to the efforts of the curator, professor Pietro Zappalà, it has gained now the number of 8016 rolls. It is the largest public collection in Italy. Professor Zappalà will show us the special system to digitize both paper and sound he is using and will let us hear some pieces from the rolls.

WEDNESDAY 6 SEPTEMBER 2023 _ H 14:30

Guided tour at the Violin Museum

The Violin Museum is best known for its collection of stringed instruments which also includes violins, violas, cellos by renowned luthiers of the Amati, Guarneri and Stradivari families. Through 10 rooms, visitors are introduced to Cremonese lutherie from its birth to the winners of the construction competition that takes place in Cremona every two years.

WEDNESDAY 6 SEPTEMBER 2023 _ H 16:30

Visits at violinmakers' shops

Cremona hosts more than 120 luthier's shops. Most of the shops are street facing and violinmakers are all very open and friendly. We have planned to split the group in two. One will visit the shop of Marianne Jost and her husband Gaspar Borchardt, the other will visit the shop of Marco Pedrini.

THURSDAY 7 SEPTEMBER 2023 _ H 16:00

Guided city tour (Music in the arts)

CrArT (Cremona Art and Tourism), will guide us to a tour of the city centered on music. The visit will show how the city is embedded in music: paintings, facades, houses are linked to Monteverdi, Stradivari and not only.

CONCERTS

TUESDAY 5 SEPTEMBER 2023 _ H 20:30

CONCERT of the *ITER Research Ensemble*
Chants, Places, Sources. Three Microhistories in Multipart Sacred Music

Musical sources are junction spaces where stories of listening and soundmaking are rendered visible through symbolic encoding and material evidence. Even if we often understand sources as repositories for musical content, they function more like archeological remains of social interactions that are not evident when we render their content through music-making. With this lecture-performance, ITER Research Ensemble seeks to unearth the unheard stories behind site-specific repertoires of multipart sacred music, in which literate and oral modes of composition and transmission are tightly intertwined. Codex Trent 91 is the first example. A late-fourteenth century manuscript belonging to the choirmaster of the Trent cathedral, it gathers not only pieces by renowned composers, but also a vast number array of simpler, orally-oriented polyphonies made for pedagogic and liturgical use. We will focus on the *Liber generationis*, presenting it in a concert version that highlights its inner formulaic structure.

We will then parallel this high-culture repertoire with the quite exceptional situation of sacred music in Lu Monferrato, a small hill town in Piedmont. In the 18th century, local priests wanted to provide their parishes with a specific musical repertoire, composing *cantus fractus* and polyphony with up to four parts. This tradition left an impression on the people of Lu, as some local amateur musicians continued composing in the style until the early 20th century. In addition to presenting unusual traces of non-professional composing, these priestly and amateur sources convey much information – often intimate or anecdotal – about the village history, its musicking, and its “sense of place.” The last examples is the sacred repertoire of the Good Friday procession of Rovinj-Rovigno, Croatia, a solemn rite of Venetian origins that was extinguished in the early 1960s. Blending ethnography, archival research and artistic experimentation, we present our recent work with the local Italian community to recover this heritage from its relics still echoing in living musical practices. Merging microhistory with music-making, ITER Research Ensemble offers a “thick description” of past multipart traditions, in which written sources work as “architectural drawings” bursting with social and multimedia potential.

WEDNESDAY 7 SEPTEMBER 20:30

CONCERT of the Duo Stefano Valla and Daniele Scurati –
Music of the Four Provinces (Pavia, Piacenza, Alessandria, Genova)

In the Apennine area defined as the “Four Provinces” because at the confluence of the provinces of Alessandria, Genoa, Pavia and Piacenza, a specific musical tradition linked to dance has developed, which is still practiced on various occasions, such as the famous carnival (winter and summer) of Cegni, in the upper Staffora valley, and for different ritual situations as weddings, and dance parties that animate a geographical area that is somewhat isolated and impervious but whose music attracts fans from all over the world.

The repertoire is characterized by the use of a specific musical instrument, the piffero, fife of the Four Provinces, a popular oboe with double reed, initially accompanied by the *müsa* (a local bagpipe), then replaced by the accordion. It consists mainly of dance music – such as *allessandrine*, *monferrine*, *piane*, *jigs*, *waltzes*, *polkas* and *mazurkas* – which through a refined mechanism of variation on proposed themes are constantly renewed, offering dancers hours of music never equal to itself. Also, vocal pieces as *stranot* and others are part of the repertoire, very loved by fans of the genre.

Stefano Valla (fife/voice) and Daniele Scurati (accordion) are among the best and best-known performers of this tradition, direct continuators of the repertoire and musical language of traditional players.

Their activity is aimed at keeping alive the music and culture of oral tradition of this area and to stimulate its diffusion through parties, feasts, concerts, workshops, conferences, and exhibitions throughout Europe.

Theirs is a work not only of re-proposition of memorized repertoire, but also of respectful innovation and creation, thanks to the openness to contemporary cultural stimuli and through experiences in other musical fields (jazz, classical, songwriting). In this way they interpret their tradition expressing their vitality and belonging to their time.

The concert will present a review of the main dance and vocal genres of the Quattro Province, focusing on the methods of memorization, micro-improvisation, and interaction between the parts of the two instruments.

LOCATIONS

SYMPOSIUM

Musicology and Cultural Heritage Department
Corso Garibaldi, 178
Aula Magna

OPENING DINNER

Trattoria del tempo perso
Via Cerasole 3

VISITS

Violin Museum
Piazza Marconi, 5

Violinmaker's shops visits
Departure from the entrance
of the Violin Museum

City tour
Departure from the entrance of the Department

FIRTS CONCERT

San Bassano Church
Via Stefano Leonida Bissolati, 121

SECOND CONCERT

Federico II Courtyard
Piazza del Comune

