



## **XX EUROPEAN SEMINAR IN ETHNOMUSICOLOGY (ESEM)**

**Venice**

**Fondazione Giorgio Cini  
Isola di San Giorgio Maggiore**

**September 29<sup>th</sup> - October 3<sup>rd</sup>, 2004**

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FONDAZIONE GIORGIO CINI  
VENICE, Isola di San Giorgio Maggiore

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Francesco GIANNATTASIO

### **Sonic forms between speech and song**

In the oral tradition of every society one may notice several ways of formalizing discourse that can be placed between speech and song. They are characterized by the emphatic prominence of one or more suprasegmental traits (timbre, loudness, time, rhythm, intonation contours) in the enunciation of the linguistic message. Slogans, proverbs, greeting formulae, military orders and incitements, sapiential sayings, magic spells and formulae, prayers, ritual speech, nursery rhymes, cries of auctioneers, and vendors, but also various kinds of theatrical enunciations, declamation and mostly, poetic discourse, are all events in which the phonic character takes a coessential role, if not a predominant one, in relation to the more specific referential traits of the verbal enunciation. This phonic formalization of speech can affect vocal register (its frequency range, timbre, and intensity), melodic contour (either by means of its complete deletion by keeping a single pitch, or giving it a melodic articulation based on a musical scale), and/or the time of one's utterance (by means of a rhythmic segmentation often relying on a periodic measure unit).

It is not easy to determine whether such sonic formalization plays a merely "prosodic" (linguistic) function, or, whether it takes the explicit character of a musical codification. However, all leads to think that the vast intermediate area between speech and song hides some interpretative keys necessary to understand, in a more general (intercultural) dimension the "musical code" and some of its essential symbolic procedures.

For all the reasons mentioned above, it might be worth taking up again a systematic study of the intermediate forms between speech and song, in the light of new findings and research

Essica MARKS & Edwin SEROUSSI

### **Psalm Singing and Cantillation in North African and Eastern Jewish Liturgies: Sonic Forms as Musical Genres.**

The aim of this paper is to bring into light two types of sonic genres included in the Jewish liturgies of the communities from the Near East and North Africa. These two genres are considered among the most substantial layers in the performance of the Jewish liturgy. We will claim that they have unique musical traits, among them non-metric rhythm and limited range of the melodic contour. Jewish liturgy is a succession of texts comprising a fixed canon, performed in public with a sound system which is different from simple talk or declamation. The essence of Jewish liturgy lies in the combination between fixed texts and the way they are performed, which is the musical performance of the ritual. Services usually takes place in a synagogue at fixed hour of the day. The texts are performed using different pattern of sound organization.

The two forms of sound organization that are treated here are: Psalmody (psalms singing) and Cantillation (Pentatauch chanting). These two sonic genres are based on Biblical text and the performance is aimed primary to express the meaning of the texts.

Although these two genres can be defined and analyzed with musicological tools, they do not correspond exactly to the concept of "music", as the Eastern and North African Jews perceive this concept.

Yet, they present clear pitch patterns and rhythmic continuity that indicate that these two forms are defined sound systems. Our paper will show the Psalmody and the Cantillation as two genres of a unique musical performance.

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Rüdiger SCHUMACHER

## Palawakia – Voicing Old Javanese prose in Bali.

In order to safeguard a firm continuity of its cultural identity, Balinese society has developed a distinct consciousness of its past, and for that it has created several strategies of expressing cultural memory. Palawakia is one these techniques of a ritualised vocal expression which is used in order to pronounce Old Javanese prose texts in a mode between everyday speech and chant. This paper will discuss some structural features of palawakia and will give a preliminary interpretation of its meaning in different performance contexts.

Triinu OJIAMA & Allan VURMA

## The North Siberian speech-songs

**Background.** Based on the auditive impression obtained, North Siberian peoples use a particular mode of intonation in their incantations and folktale episodes that combines both speech and singing features. The interviews carried out allow us to conclude that according to the conception of the culture bearers themselves, these can be defined as songs. In ethnomusicology such speech-like singing is often referred to as ‘recitation’.

**Aims.** The aim of this study is to find out 1) whether it is justified to call that particular performance style ‘singing’ from a musical-acoustic perspective, and 2) whether the term *recitation* applied in ethnomusicology is relevant in defining these sound compositions.

**Method.** 1) The frequency of the fundamental is measured at various moments in the course of the duration of the sound. 2) The sound compositions are analysed from the rhythmic aspect.

**Conclusion.** The vocal production of North Siberian peoples falls into the categories of speech, singing, and a transitional area between the two. Based on R. Miller we may state that the sound compositions falling into the transitional area correspond in their temporal measure more to singing than to speech (Miller 1996: 50–52).

The term *recitation* is not relevant in defining sound compositions, because their rhythmic structure does not correspond to the rhythmic rules of a recitation. Instead, while following the example of Schönberg, for instance, we could use the term *Sprechgesang* (‘speech-song’). It is a performance style where the indicated rhythms should be adhered to, but whereas in ordinary singing a constant pitch is maintained through a note, in *Sprechgesang* the indicated pitch should be given, and then immediately left, either by rising or falling (see e.g. Machart 1992 or <http://www.fact-index.com/s/sp/sprechgesang.html>).

## References

- Miller, Richard (1996). *On the Art of Singing*. New York, Oxford: Oxford University Press.  
Machart, Renaud (1992). “*Pierrot Lunaire...*”. Booklet for Schönberg, A. *Pierrot Lunaire*, op. 21. HMC 901390.

Galina SYTCHENKO

## Intonation in shamanic music

The question about which the present paper is concerned, is a part of a general concept of sounding in shamanic tradition. Before discussing it, one should clarify terminology used here. There is a

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very encompassing concept in Soviet and post-Soviet musicology, missing in European musicology, namely, the theory of intonation. The term *intonirovaniye*, literally, ‘intonyzing’, is a part of this theory. The most commonly accepted meaning of the term ‘intonyzing’ is – human sound producing, which has cultural meaning. Intonyzing can be divided into voice and instrumental. Two distinguishing features divide the voice intonyzing into four main classes: vocal, speech, signal and tonic speech. Among these four classes only the first one – vocal – can be regarded as properly musical one. So far as not only singing, but also different types of speech, sound signals, exclamations, cries, whistling, etc. are used in shamanic sound activity, it becomes clear, that to consider it as “musical phenomenon” at large is not possible. That’s why I prefer instead of speaking of “shamanic music”, to use the more general concept of “shamanic intonyzing”.

Among several types of intonyzing which will be described, the signal intonyzing plays the most significant role. It can be mixed with any other type of intonyzing rather than to be used as such, contrary to what is usually said about shamanic intonyzing.

Anna CZEKANOWSKA

**Real vs. Unreal - Literary vs. Musical message. On the transmission of Yakutian epics.**

The paper presents results of investigation of the Yakutian epics *Olonkho* analyzed against the background of two poems: *Er Sogotokh* and *Kyys Debilye* edited by N. Emelian and V. Petrov (publ. in Novosibirsk 1993 and 1996)<sup>1</sup> and commented by Eduard Alekseev and Aiza Reshetnikova.

The author of contribution (AC) considers the epics as an instrument for training the audience imagination. The analysis concentrates on symbols crucial for the presented story and on the way of their transmission by literary and musical media. The main goal of the analysis is the discovery of the deepest motivations thanks to which the tradition has been preserved up to the present day.

The analyst pays special attention to:

- the relation of narrator’s tale to the text presented by actors,
- the hierarchy of messages delivered by particular presenters (main and supportive roles),
- the interaction between different ‘subjects’ (e.g. people, animals, vegetation, power of Nature),
- the difference between addresses dedicated to the real and unreal worlds, taking into account: the contradiction between two kinds of energy: horizontal operating in the medium (real) world and vertical dominating the circulation between the upper, the medium and the underworld.

The contribution’s main goal is to interpret the dramatic structure of the messages studied, and the clearly different functions of poetry and music.

The author points to the mastery of the poetic media (metaphors of words, concepts and functions) and to the primary dimensions of the musical message (timbre, loudness, tessitura).

The author explains the particularity of the musical message by its shamanistic roots stressing the decisive role of music in audience possession. One may assume that this ability of music decides about the preservation of tradition, while highly intellectual poetry actually presenting the cognitive system of Yakutian culture and the history of nation trains the imagination of perceiver in a different direction and fulfils his other expectations (e.g. aesthetical). The Yakutian epics presents an extremely interesting subject for discovery of the deeply encoded motivations crucial for the traditional society but still operating in modern times.

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<sup>1</sup> in the frame-work of series „Pam’yatniki Folkloru Narodov Sibiri i Dalnego Vostoka”, Novosibirsk



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Bernard LORTAT-JACOB

### **Quand la musique fait parler les mots.**

Ce qui m'intéresse, c'est moins le "between" ("entre" le parlé et le chanté) que le "both", et la façon dont, le parlé, comme le chanté, intervient dans les processus de construction sémantique.

Après une courte introduction où je m'interroge sur la "Georgia" de Ray Charles – que sait-on d'elle à partir du "portrait acoustique" qu'en fait le grand chanteur de soul? – je m'intéresse au discours d'une femme "casalinga" de Castelsardo en Sardaigne : elle parle de sa vie de tous les jours, et ce qu'elle dit se comprend (ou se découvre) par sa façon très riche de le "musicaliser" : intonations, intensité et surtout registres de voix distincts correspondent à des actions précises et aux personnages qu'elle évoque : son mari, son fils, sa fille et BLJ lui-même ont sont dotés d'une réalité phonique singulière "inconfondible".

La démonstration est conduite à partir de tracés mélodiques obtenus par le logiciel "Praat" et conduit à démontrer que la musique – entendons par là, la façon dont sont "musicalisées" les phrases – ne se contente pas de préciser le sens des mots par des oppositions d'intensité ou de registre : elle crée des champs de signification qui parfois contredisent même le sens littéral (celui du dictionnaire).

D'un côté : Ray Charles disant qui est Georgia en chantant son nom; de l'autre, une femme de Castelsardo racontant sa vie en modulant ses mots. La comparaison pourrait paraître forcée, mais dans les deux cas il y a bien un travail musical sur les mots que la musique "fait parler".

Gerd GRUPE

### **Getting the message across: speech- song in Afro-American popular musics.**

In various Afro-American, or African American, musics, melody and harmony are considered to be musical parameters that might distract from the textual message the performance contains. On the other hand, an unaccompanied recitative would probably be too unattractive for larger audiences. Thus, the attitude towards the musical background is ambiguous in these cases. Examples from blues, jazz, rap, Jamaican dub, and the music of Afro-Jamaicans in Great Britain shall be examined.

Thérèse SMITH

### **Moving in the Spirit: chant in African American churches"**

In his 1988 publication Powerhouse for God, Jeff Titon asserted that "the practice of religious language activates the relationship between the worshiper and the divine."<sup>2</sup>

When that language is performed, it is set off from ordinary language by the intensification of selected suprasegmental traits, the combination of which may result in chanted delivery. In this paper I will examine chanting as it occurs in prayers and sermons in the African American church.

Chanting is not a stylistic feature unique to prayer in Afro-American churches, but a stylistic expression common to many cultural and religious traditions. Yet spontaneous chanting is a special characteristic of African American churches because improvisation or personalisation is uniquely central to the African American aesthetic. Chanting embodies many aesthetic values of this culture: a holistic approach to life, an emphasis upon collective consciousness, the expression and sharing of emotions, and their expression in improvised, personalized form.

The sonic formalization of the language of prayers and sermons into chant in this tradition, moreover, plays much more than a merely prosodic function. When the person leading a prayer or delivering a sermon moves to chant (and sometimes even full-fledged song), it is understood that

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<sup>2</sup> Titon, Jeff Todd. 1988. Powerhouse for God: speech, chant, and song in the Appalachian Baptist church. Austin: University of Texas Press, 213.

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s/he is not simply communicating with the divine, but imbued with the divine. It is believed that at such times the individual is “in the Spirit,” i.e., that the Holy Spirit is using the person as a mouthpiece. Thus, chanting in this tradition signifies not just communication with the divine, but an intersection of the secular and spiritual worlds. This entry of the Holy Spirit into the body of the individual chanting, may lead to spirit possession in other members of the congregation.

Drawing on ten years of fieldwork in the United States, and using examples from my field recordings for illustration, I will examine the “musical code” of this chant.

Razia SULTANOVA

### **Sonic aspects of verbal and musical utterances in Uzbek rituals**

The Uzbek oral traditions and rituals exhibit an interesting but mysterious variety of verbal and musical phenomenon. Their rich sound effects are based on similarities between, and alternations of, various kinds of voice engagement. The range of these types of engagement is wide and might be illustrated by a whispering prayer ("Bismilla"), a tender voice in lullabies ("Alla"), a joyful childrens' song ("Oyajon"), an intimate, innermost timbre found in love songs ("Tanovar"), some types of dynamic wedding exclamation ("Eyr-Eyr") and the thrilling vocal effects in a Sufi Zikr recitation ("Hyi, alla, Hyi!"). In this paper I will attempt a new investigation of these phenomena by using sonic analysis. This method will reveal whether acoustical methods alone applied to the sounds of Uzbek rituals could discover a clear distinction between "said" and "sung" vocal elements, or whether such a distinction depends on personal and cultural intentions. To engage with the latter possibility, and to understand whether more than one type of analysis might be necessary to fully understand this phenomenon, I will also interpret these vocal utterances by employing the methods of "thick description" established by Clifford Geertz, which will enable me to re-situate the practices within the field of human cultural understanding.

Speranta RADULESCU & Florin IORDAN

### **The *Parlato* recitative as a timing instruments**

The epic *parlato* recitative, i.e. the scanned, slightly melodized uttering of a set of verses, is a facultative section of the epic songs performed by *lautari* (folk musicians) during the nuptial banquet in southern Romania. It seems obvious that interpreters include it in the body of their ballads to dynamize certain segments of the narrative and enhance their suggestiveness. We shall not deal with this aspect, however; we prefer to present a hypothesis of our own, i.e. that the *parlato* recitative is one of the timing instruments of an interpreting musician. By well-controlled changes in the size of this recitative, the *basmitor* (i.e. interpreter of the epic or old song):

1. adapts the duration of the epic song to the actual context of the interpretation. For instance, an interpreter who knows he has only a limited time at his disposal for playing will shorten the piece by resorting to ample *parlato* recitatives that will allow him to expose in a brief interval a substantial part of the narrative; inversely, an interpreter compelled to fill an unexpected void of events will lengthen the piece by compressing (or even eliminating) the recitatives, and dilating the sung parts;
2. adjusts the duration of the performance depending on the competence and eagerness of the audience. For example, before young listeners, unknowing and impatient, the interpreter will shorten the ballad, expanding the *parlato* recitative sections to the detriment of the sung ones;
3. adjusts the piece to his own physical and vocal shape at the time of the execution. For instance, an old *lautar* will make the most of recitatives, as they are less demanding than the playing proper; in other words, by making use of recitatives, he will mask the destructive effects of **time** on his biological integrity, hence on his *basmitor's* qualities.

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In all three situations, the *lautar* takes advantage of the inbuilt flexibility of the ballad - bestowed by the *parlato* recitative among others - to resize, temporally speaking, the poetic-musical progression, without compromising its intelligibility and narrative coherence.

Jacques BOUËT

**To sing while shouting : interpretative keys for the ‘*tsîpurituri*’ (the song at the top of one’s voice) of the Oshen people (Oash/Rumania)**

A research [started in 1969, begun again in 1979 and continued between 1990 and 2002 as associate member of the Department of Ethnomusicology of the Musée de l’Homme in Paris, in collaboration with Bernard Lortat-Jacob and Sperantsa Rădulescu] constitutes the base of the present communication.

Many vocal practices being in various intermediate positions on the continuum speech-song has proliferated in Rumania. Among them, the practice of the *tsîpuriturà* particular to the Tsara Oashului (Northern Transylvania), in other words : “the song at the top of one’s voice”. In spite of misleading appearances, this practice must not be confused with the rhythmic scansion during the dance of versified formulas (called *strigături* or *chiuituri* in Transylvania), custom that one can meet in various forms in many other local cultures of Europe.

Indeed, the *strigături* are a simple accessory of the music of dance, whereas the *tsîpurituri* constitutes the hardcore of the musical culture of Oash. A certain development of the practice of the *tsîpuriturà* – not very codified at the beginning of the 20<sup>o</sup> century, when Bartók visited Oash – required its transformation in voco-instrumental form which got a certain stability in the sixties and that the Oshens has called *dants*.

The voco-instrumental *dants* of the Oshens is a particularly rich musical form (a ‘significant form’, according to the fertile concept of Bruno Nettl) who lends himself to a systematic decoding, on the condition replacing it in its own circumstances of performance. My intention will be to emphasize the social stakes of the *tsîpuriturà* to reach some interpretative keys of the “musical code” which should make clearer – in an intercultural perspective – some particularly significant aspects of the Oshen’s culture.

Taive SÄRG

**Gradual change from a song towards a speech in an Estonian chain song.**

The term “chain song” refers to a specific song genre in the Estonian early folk song tradition. The lyrics of the chain song is composed in the form of consecutive questions and answers. Chain songs have been a part of children amusement songs in 19th and 20th centuries, though there are reasons to believe that they have initially had a magic background.

Chain songs are traditionally performed in the half-spoken manner like some of the magic spells and children rhymes. There are tonal contrasts used in them: syllables or short phrases are opposed to each other while performed on different pitch levels. Traditionally, the performance of chain songs was not called singing.

Often in the course of singing the number of syllables in every verse line increases and becomes more irregular. The “half-singing” voice gradually changes into the “half-speaking” voice while performing. To indicate the changes occurring in singing, the structure of the song lines and some acoustical features of a chain song (recorded in 1960) are analysed.

The changes in prosodic quantity oppositions, in vocal formant frequencies and in the intonation observed in the course of singing are analysed by means of acoustical measurements. There are

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studies of another type of Estonian folk songs (called *regilaul* or runic song), carried out by Jaan Ross, which show that prosodic quantity oppositions and the vocal formant frequencies of the Estonian language are relevant features to differentiate a song from a speech.

Il-woo PARK

**Applying “Speech Act” theory to music: musical utterance, illocutionary force and perlocutionary effect.**

J. L. Austin’s *How to do Things with Words* (1962) introduced the notion that sentence meaning (i.e. the words themselves) is distinct from ‘illocutionary force’ (i.e. the speaker’s intended meaning as in questions, compliments, complaints, etc. the so-called ‘speech acts’). This, in turn, is related to the ‘perlocutionary act’ (i.e. that the speaker’s utterance brings about an effect of some kind in a listener). For instance, a priest utters the words “I pronounce you man and wife”. There is here (i) a sentence made up of words; (ii) an (illocutionary) intention to marry the persons warranted by the authority of the state; (iii) a perlocutionary effect, in that in uttering the words, the marriage is formalised.

This may be applied to music. For example, a phone with a tone of Wagner’s ‘Ride of the Valkyrie’ can be described as (i) a set of notes (sentence); (ii) an illocutionary intention of request, “answer me, please”; (iii) a perlocutionary effect – the phone is answered. The speech act effect of sonic forms is also evident in varying some features of intonations such as loudness, fall and rise, rhythm, timbre, speed and stress, and so on.

The paper will explore, through various examples, how far the speech act can be applied to musical form.

Shino ARISAWA

**The use of heightened speech in Japanese *jiuta sakumono***

This paper examines the vocal forms used in *jiuta sakumono* a genre of Japanese chamber music, which is intermediate between speech and song. *Jiuta sakumono* is usually performed by one person to his own *shamisen* (the lute played with a plectrum) accompaniment and texts are usually humorous. It is considered that they were improvised as entertainments at casual parties at households or pleasure quarters. Japanese vocal music genres are generally categorized into *utaimono*, songs, and *katarimono*, narratives depending on their major musical features and contexts of performances. However, these two divisions can not always represent the characteristics of all the vocal music genres. Some genres regarded as *utaimono* have textual, musical, or contextual features in *katarimono*, and vice versa. *Jiuta sakumono* displays several intermediate features which are difficult to be categorised into song, narrative, or speech. The three vocal forms examined in this paper are as follows; song, heightened speech with the *shamisen* accompaniment, and heightened speech without the *shamisen* accompaniment. I propose that the heightened speech with the *shamisen* accompaniment is closer to song in that its rhythm and tempo does not stop the musical procession though its vocal contour and timbre is outstanding from other song parts. Compared to this form, the heightened speech without the *shamisen* accompaniment is closer to the speech form in narrative genre, which is independent from other parts in terms of its rhythm, tempo, contour, and timbre. The heightened speeches in *jiuta sakumono* performance are used to give this genre the atmosphere of narrative stories and also to give the variation to the vocal form so that the aspect of humour is emphasized.

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Serena FACCI

### **Melodic contour and poetic discourse: *Amazina* of Burundi**

*Amazina* is a musical term used in several languages of the Great Lakes Region (Central-East Africa). In Burundi this word defines a particular form of poetry, performed by specialised speakers. In the talking style of *amazina* there are relevant musical traits, especially the specific melodic contour characterising the genre.

In the paper some examples (coming from different contexts: court life in the ancient kingdom, history about hunting, Christian music) will be analysed in order to define the formal style. The paper will also consider the relationship between sound features and the qualities of strength, energy and courage, symbolised in the performances.

Apollinaire ANAKESA

### **Le *Limbisa ngai*, parole-musique d'un chant zaïrois.**

Il s'agira de dégager, d'une part, les différentes hauteurs sonores et les courbes mélodiques neumatiques, et d'autre part les variations tonales sous-jacentes qui déterminent ou non le rapport ton parlé-mélodie chantée du *Limbisa ngai*. Les tons du texte seront examinés ainsi que la courbe musicale de la chanson par le procédé de segmentation. Le but est de comprendre si oui ou non, dans la chanson en question, il peut résulter - du synchronisme de ces facteurs phonétiques avec les paramètres musicaux - une distinction significative de la nature du ton et du sens originel d'un mot ou d'un groupe de mots concernés. Ici, comme pour les autres langues tonales, à quelques exceptions près, les paroles chantées se conforment plus ou moins à des inflexions tonales de la langue.

Ceci préserve-t-il le sens du propos annoncé dans cette chanson ? Résulte-t-il alors un rapport équilibré entre le rythme d'une mélodie musicale et celui des paroles l'accompagnant ?

Sihma AROM

### **Le langage tambouriné des Banda-Linda (République Centrafricaine).**

Le langage tambouriné des Banda-Linda constitue un système sémiologique régi par des règles qui relèvent à la fois de la langue et de la musique. En effet, pour transmettre des informations linguistiques, on a recours à des *instruments de musique* et à deux dimensions musicales : hauteur et durées. C'est qu'il s'agit d'une langue à tons, où chaque voyelle est affectée d'une hauteur. La langue compte 5 "tons", répartis sur 3 registres : haut, bas, moyen, haut-bas, bas-haut.

Le langage tambouriné des Banda-Linda permet l'émission de messages linguistiques soliloques. Leur portée, qui dépend de l'heure et des conditions météorologiques peut varier de deux à douze kilomètres. Il se fonde sur une reproduction schématisée des hauteurs mélodiques pertinentes de la langue, lesquelles sont émises sur un rythme identique à celui de l'élocution.

La frappe des messages s'effectue au moyen de deux *lenga* (tambours de bois à fente longitudinale) de taille différente. Les flancs convexes de chacun des tambours sont de taille inégale, ce qui permet la production de deux sons de hauteur différente. Pour l'émission des messages, les deux tambours son accolés parallèlement.

Les informations contenues dans les messages sont de deux ordres : aux unes, d'ordre général – communes à tous les messages – s'opposent celles qui sont particulières à chaque cas précis. Afin de permettre l'intelligibilité des messages et d'éviter les risques d'*homotonie*, les messages comportent un taux de redondance élevé.

La perception des messages est *globale* ; la compréhension ne peut s'effectuer qu'au niveau de la phrase.

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Le langage tambouriné des Banda-Linda se présente comme un système fonctionnel, ayant recours à un nombre défini de paradigmes dont chacun peut donner lieu à de multiples réalisations. Il faut donc le considérer comme l'équivalent d'un système phonologique.

Jan Sverre KNUDSEN

**Spontaneous children's "song" – communication, improvisation and technology of the self.**

In the spontaneous utterances of children there is a wide array of vocal forms in the borderland between speech and song. Children often engage in wordless utterances that correspond analogously to their movements, or they use "song-words"; small melodic formulas in which specific rhythmic patterns and musical intervals carry a particular symbolic significance. In child culture such "song-words" function as unmistakable expressions of for example teasing, mocking, calling or comforting. Other predominant forms are melodic fragments from standard songs - often with improvised words added - which may take on a new significance when spontaneously adapted and applied by the child.

Scholars understand these utterances in various ways. In music education research they are generally regarded as early attempts at mastering a musical expression, while recent musicological research focusses primarily on semantic and communicative aspects, regarding such "song" as a particular and natural "mother tongue of childhood".

The intention of this paper is to supplement these views by exploring a third possible understanding of this fundamentally human form of expression. It is my intention to place these vocal forms within the frames of understanding suggested by Foucault's term "technology of the self". This implies recognising such utterances as tools used to "act upon the self" in order to attain or reinforce a certain mental state or mood; happiness, satisfaction, anger or longing – we may even see it as a "self-therapeutic" activity. This view accepts that these are not necessarily communicative and may appear in situations in which the child is on its own or at least not in a state of communication with its surroundings.

Besides presenting this argument, my paper will summarise ways of categorising and understanding children's spontaneous utterances between speech and song. A short (three-minute) video, showing children aged 3-6, will be used to illustrate the types vocal utterances discussed.

Susana WEICH-SHAHAK

**Between speech and music in the Sephardi repertoire: magic spells and children rhymes.**

In the musico-poetic repertoire preserved in the oral traditions of the Sephardi Jews, the delicate equilibrium between speech and music appears in two fields: the realm of magic spells and the repertoire of childhood. In both of them the musical aspect is close to that described by Constantin Brailoiu, while the textual aspect shows quite old roots, evident in the similarity of the Judeo-Spanish texts with spells documented in the 15th to 17th centuries written sources of the Inquisition's processes against the "cristianos nuevos", as well as with prayers recorded by Simha Arom among the crypto-Jews of Portugal. These textual and musical phenomena were studied in my fieldwork (1974-2004) among Sephardi Jews from both areas, East and West of the Mediterranean basin. This paper will be illustrated with Video-examples from Sephardi Jews from Rhodes and Saloniki (Greece), Sarajevo (Bosnia) and Chanakale (Turkey).

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Regine ALLGAYER-KAUFMANN

**Promoting one's public image by photographs: The ethnomusicologist in the field.**

Ethnomusicologists and other scholars alike do not confine themselves to taking pictures of their research objects or informants, instead, they usually set great store on shooting self-portraits as well. They apparently do not consider these self-portraits as something exclusively personal; on the contrary, quite a number of such photos later show up in publications. What is the purpose of such a self-reference? Photography by the end of the 19<sup>th</sup> century had become widely used to achieve mechanical objectivity, which was considered to be the epitome of scientific representation. But as for the ethnomusicologist the phonograph – and later the tape recorder - fulfilled all the requirements for mechanical objectivity, we may ask for the purpose of photography, in particular for the purpose of self-portraits promoting the ethnomusicologist's self-image. Photographs underline outstanding events in our lives such as birth, marriage, exam. Photographs are considered to give credit to reports insofar as they prove that we have really been there. It is widely taken for granted, that pictures don't tell untruths, but are impartial, precise, reliable and so on. But like all pictures these self-representations are composed, they follow stereotypes and standards, and they reflect the ethnomusicologist's self-image. In this paper I want to test some of these premises by discussing a handful of prominent examples. I expect that after a century of visual ethnomusicology black and white stills may have lost some of their fascination and former impact, nevertheless we still remain sensitive to their immediate expression.

Joep BOR, Henriche VONCK & Wim VAN DER MEER

**One world many musics: the production of the CODarts World Music DVD-ROM.**

The presentation will consist of three parts:

[1] Outline of the project [JB]

Contemporary approach to world music and its relation to ethnomusicology

Combination of theory and practice

Analysis in context of culture and history

Accessibility to students of ethnomusicology / world music / general interest

Hearing / seeing / reading - interactivity

[2] Presentation of the dvd-rom [HV]

+ Practical issues: the team needed for such a product / the problems you encounter

[3] Under the hood [WM]

Development of the framework

Interface / Graphic design

Structure / Pathways / Flowcharts

Advantages and difficulties, the luxury of choice

And finally: Questions to the gathering [JB]

What would an ethnomusicologist expect from it?

Who would be willing to contribute to it?

Susanne FÜRNISS

**The circumcision ritual of the Baka in Cameroon. A Website.**

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Unlike CD/DVD-Roms, internet is not yet often used for publication in social sciences. This means of communication and publication has potentially the same interactive resources as a CD-Rom and allows in the same way to establish significant links between data of different natures, may it be for musical analysis or for the illustration of the relations between music and its social and symbolic surroundings. But internet has the undeniable advantage on a CD-Rom to be easily accessible, both to the scientific community and to the people in non industrial countries. It is a cheap means of communicating research results in a condensed and relevant manner. These ethical considerations gain importance in the North-South dialogue. Although many people we work with have neither computers nor electricity, it is not impossible for many of them to get access to the world-wide web, to throw a critical view on our productions and eventually to react.

In this perspective, I produced a multimedia publication dedicated to a circumcision ritual never described before. During their migration westwards, the Occidental Baka have borrowed it from another population and integrated it - after some adaptations - in their ritual and musical systems. Music is one of the main elements of the ceremony, being both the cement of the social cohesion necessary to ritual efficiency and a ritual act in itself. The ceremony appeals for more than 30 songs belonging to 6 musical categories.

The website is mainly an ethnographical work, presenting the description of the 3-days ceremony and the explanation of the relevant elements with 84 texts, 75 photos, 15 videos and 52 sound files, more than 20 of which being visualised as musical transcriptions. With my presentation, I would like to open the discussion on the constraints and issues of internet publications.

Monica SANFILIPPO

**Analysis of music – body movement – dance relationship in South Italy by means of video documentation.**

Starting from some relevant conclusions presented some decades ago by Diego Carpitella concerning the study of folk dance in Italy with a view to bring to light the “specifico coreutico” (cf. *Ritmi e melodie di danze popolari in Italia*, Accademia Nazionale di Santa Cecilia, Roma, 1956), my aim is to present video recording as a privileged source of documentation and analysis of the relationship between music and body and between rhythm and movement. The research is based on documentation of a number of festivals and pilgrimages in the South of Italy, markedly Calabria, produced in the framework of a larger project on music and dance in religious context carried out at the University of Calabria under direction of professor Giorgio Adamo.

The paper will analyse some video sequences of dancing filmed in the context of festivals, and will try to compare musical forms with rhythmical-kinesics structures of the dances. The main goal being that of isolating basic rhythmic modules, impulses and related subdivisions that bodily movement is likely to reveal.

Taking into account some experiences reported by the literature, as for instance the study of body movement in the music of boys’ initiation in south-east Angola by Gerhard Kubik, the paper will also deal with the problem of visualizing the relationship between the musical rhythmic structure and the movements of single parts of the body during the performance.

The interpretation of the selected sequences will also attempt a more general kinetic-cultural reading and include some analysis of the relationship musicians-dancers-audience.



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Martin CLAYTON, Nikki MORAN & Laura LEANTE

**The analytical eye: Video recording as a tool for the analysis of music performance**

In this panel session the three contributors will discuss the use of video recording in the study and analysis of music performances. We will argue that digital technology offers several possibilities for ethnomusicological research that have not yet been explored, and demonstrate some of the possibilities afforded by the current generation of video and computing technology. The presentation will be illustrated with examples drawn from video footage of North Indian raga music. An outline of the contents of the presentation is as follows:

Extending the use of video recording in ethnomusicology

We will begin by arguing the need for new visually-based analytical methods in ethnomusicology, placing these methods in a broader theoretical context. We will argue not only that new technology opens up new possibilities, but also that those possibilities are important for the development of our field.

Examples of video analysis from North Indian raga performance

The main part of the presentation will demonstrate the application of video-based observational analysis techniques to music performance. Flexible specialist software, designed for ethological and psychological research, facilitates the recording of a wide range of visible or audible events using user-defined codes, a process that can generate analytically useful time-series data. This presentation will illustrate applications of this method in the analysis of musical events, with examples drawn from North Indian raga performance. The presenters will illustrate the use of this observational data in analysis, and demonstrate some of the many ways in which results can be displayed and mediated (e.g. using video and DVD formats).

Martin CLAYTON with Simon COOK (consultant)

**Wayang golék: Performing arts of Sunda (West Java)**

**Part I**

Wayang golék is the rod-puppet theatre tradition of Sunda (West Java), a vibrant mixture of storytelling, songs and instrumental music. This video introduces the wayang golék tradition, focusing on puppeteer, musician and puppet-maker Atik Rasta and his family. Footage from an all-night performance, recorded live in Java, is combined with interviews in which the artists describe their art and family history.

This film, made by a BBC team for the Open University, is concerned with Sundanese performing arts and their practitioners, issues of change and adaptation, and the place of the performing arts in Sundanese culture. It will be presented in its entirety, with a short spoken introduction.

**Part II**

Accompanying this film is a series of interactive video demonstrations of Sundanese gamelan music, designed to teach the principles of the music to novice students. This programme and accompanying materials could be made available for conference delegates to try out at their own pace, if a suitable space can be made available. I will also be happy to make available a similar set of exercises relating to North Indian khyal singing.

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Artur SIMON

**Nubian music (Sudan/Egypt). Comparing recordings from the year 1973 and 2003 during a wedding ceremony.**

The following films will be performed exemplifying very different settings and times:

1. my old recordings (Super 8 from 1973 in Nubia Sudan, done in Abri and on Sai Island:
  - first part: performance of the construction of a Nubian lyre 'kisir'
  - second part: playing the instrument 'kisir' and performance of the famous musician Dahab Khalil (ca. 1920 - June 1977).
2. Music and dancing during a wedding ceremony of an outstanding citizen of Wadi Halfa in March 2003: Examples of traditional and so called modern parts of the music and dancing of the best singers of that region accompanied by the frame drums taar. The modern parts are accompanied by a keyboard.

Stephen JONES

**Eyes and ears: filming ceremonial music in rural China.**

I propose to show video excerpts of my fieldwork in the poor villages of Yanggao county, north Shanxi province, China, illustrating the challenges of filming musical activity at funerals and temple fairs. The focus of my research there (mainly in 2001 and 2003) has been shawm bands and groups of lay Daoist ritual specialists, but participation in such events also touches on singing beggars, funeral wailing, sectarians, and opera, apart from mundane social life. My complex relations with rival musicians, funeral families, and local government representatives will also be considered, as well as the challenges of editing for a scholarly DVD.

Nicolas PREVÔT & Vincent RIOUX

**Filling the gap between field notes and audio-visual recordings: an application to the ethnomusicological study of a religious ritual in tribal India.**

DAT, old or new tapes, MD, DV, mini-DV, ... current technologies offer abundant means of capturing sounds and images. With the amount of material collected in various media, the ethnomusicologist often turns distraught at the thought of being unable to exploit its richness. Rewinding tapes and forwarding DAT-s, the act of simply trying to isolate short motifs for comparison in the bulk of an exotic musical repertoire -which still sounds all the same to him- can cause the researcher immense frustration. Jumping from one machine to another and distracted by other tunes encountered, his ears are confused; the strange motif he had in mind entangled with others or forgotten. The exercise is even more complex since he has to look for the corresponding observations among his field-books, switching back and forth between sound and text. That critical situation leads us to imagine a system that would offer an easy and immediate access to a large amount of sound and text material. It would enable not only the visualization of the whole audio corpus together with the text (i.e. formal data, field observations, comments, elements of analysis), but allow them to be manipulated, isolated, articulated and disarticulated without fear. Using the case study of a possession ritual in Bastar (central India), this presentation will demonstrate the possibility of a fast and easy apprehension and combination of a corpus of sound/video and text with the use of a flexible computer program. This experimental tool has been tested collaboratively by a researcher in audio technologies and an ethnomusicologist. We hope that it will help to recognize and move towards compensating for the limited cognitive capacities and auditory memory of any researcher dealing with sound and (con)text, and thus perhaps improve analytical efficiency.

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Giorgio ADAMO

**In the middle of the event with a camera: a foreign point of view from inside**

There is a common awareness nowadays among ethnomusicologists concerning the fact that there are several ways of using motion picture as a tool for research, documentation and teaching. Among those who in the last decades have much contributed to the literature on this subject, one should mention here at least John Baily, Oskar Elschenk, Steven Feld, Gerhard Kubik, Artur Simon and Hugo Zemp. Most of the attention, however, has been paid to the different kind of “products”, considering the film as a result of a complex process of documentation, often organized and planned according to specific projects involving several people. The recent development of audiovisual technology has given to the researcher new possibilities of “normal” or “everyday” use of this kind of tool. A small and not expensive digital video camera can be actually a common companion in almost any situation in the field. Referring to this new opportunity, I would like to present some remarks concerning my personal experience in using a camera as an “extended eye” and a “visual storage system” while participating as an observer in traditional events. In this situation one is at the same time a researcher, a cameraman and a director, and the three roles are played as a real-time response to the event and its protagonists. The possibility of recording while moving in space and time *through* the event, as a foreign observer but *from inside*, creates in my opinion a new context for the research, a sort of new ethnomusicological setting.

In connection with this, some theoretical and practical issues, together with short examples of recorded sequences will be presented and discussed.

Brigitte BACHMANN GEISER

**The alpine prayer in Switzerland**

The alpine prayer is a herdmen's prayer recited every evening after the day's labour in the Catholic cantons of German-speaking Switzerland during the pasturing season in the mountains meadows, or alps. It is a custom which is still practised today. One of the men looking after the cattle sings the monophonic, unaccompanied speech-song in a mix of High German and Swiss German dialect through a funnel normally used for pouring milk out of the pail.

In this prayer he calls on God, Jesus, the Holy Ghost, Mary and selected saints to protect all living beings on the alp against the dangers of the night.

The herdsman has to call as loudly as possible, for distance his voice can be heard is the distance over which the protection extends. To call the prayer in all weathers from the highest point of an alp is a tiring duty.

The person who performs it through the summer is rewarded at the end with a whole cheese.

The tradition of the alpine prayer in Switzerland is first mentioned in 1565, but is probably older. Even today the prayer is called in Central and Eastern Switzerland, in the cantons of Uri, Schwyz, Obwalden, Lucerne, St Gallen and Appenzell Inner-Rhodes.

The alpine prayers of Central and Eastern Switzerland are composed of the same elements, but there are some regional characteristics. For example, the prayer called around Lake Lucerne mentions "the golden ring", while the prayer of the Sarganserland in canton St Gallen is characterised by the mention of St Peter and the wild animals.

There is currently no recording available of alpine prayers from Switzerland. We have tried to collect all the sound recordings held in the different broadcasting archives in Switzerland and are preparing to release a CD. The paper we are going to read in Venice will present these recordings for the first time.

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Malgorzata BILOZOR

### **Cries of street vendors from 18th century Danzid**

Every language in everyday use its own melody that seems to be natural, and therefore unnoticed. The primary aim of the speech is to convey a message – the sender, as well as the receiver, has to know the code which is used. Sometimes the sender has to use a special language effect in order to be heard and understood by the receiver. We can find this kind of situation in cries of street vendors (the same in a country, as in a town). First of all those cries fulfil the function of a signal that have to be clear and legible in circumstance of a crowded and loudly market place or street. Secondly they have to convey some kind of information about the product that is offered and what is more they have to works as an advertising. In this case the meaning of a words is stressed by the phonic character of the message and whole sentence becomes a melodic form.

Street vendors, as a subject of art representations have always been very popular (even in music – *Cris de Paris*- Jannequin). Graphic series that shows „urban figures” were well known in whole Europe in 18th and 19th century (*Arte per via* G. Miletta, *Cris de Bologne* A. Caracci). But only in the polish series of 34 coloured aquafortesby Matheus Deish called *Die Danzieger Ausrufen* we find music transcriptions of the sellers’ cries under their representations. The cries are in a peculiar dialect combining German Jidish and Polish that was spoken by the poor city-dwellers. The function of being a sign and of being an advertisement was underlined by the rhythm, the selection of intervals, or (verbal and musical) repetitions.

In 18th century Danzig was a rich harbour city of Great Hansa. As a free city, connected with Poland, Danzig was the cultural and intellectual centre. It is a very significant fact that those etchings were edited there in 1762-1765 – that is 2 hundred years before Polish ethnomusicology got interested in the borders of music and speech.

Paolo BRAVI

### **Aspects of the interaction between linguistic and musical codes in extemporary sung poetry of Southern Sardinia.**

What happens when a verbal line built with a defined metrical form (that is a verse) is performed as a ‘sung verse’? Does it conserve something, from the ‘melodical’ and prosodical point of view, of the intonological structure that is present when it is simply said (or read)? Or the musical form superimposed slaughter the traits of the ordinary linguistic form? In the present work, more versions of the same poetical text, in sung and in read form, were compared. The oral texts analysed - on the basis of a double theoretical and methodological scenery, the intonological one and the musicological one - come from the extemporary sung poetry of Southern Sardinia, particularly from the genre known as *a muttettus* singing, that is the most important, musically various and complex form, and which is performed only by professional improvisers. The aim of the analysis was threefold: first, to give a contribution to the wider matter of the interrelation between forms and codes which we observe in sung verse; second, to give a contribution to the integration of knowledge of verbal intonation through the analysis of sung forms; third, to point out what is, in a structural perspective, the logogenic character often noticed in oral sung poetry.

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Shai BURSTYN

### **“Ho-Ho” Songs as Symbolic Markers of Israeli Ethnoscape**

Within the stylistically varied repertoire of early Israeli folksongs (ca. 1930-1960), one fairly large group of songs distinguished itself by loud, energetic “Ho-Ho” calls injected into both the text and the music. In this paper I attempt to uncover the semiotic meaning of these exclamations and to analyze the ways in which they operate in these extremely popular songs.

My interpretation of the vogue of “Ho-Ho” songs is rooted in the cultural-ideological climate of the Israeli community at the time.

These decades saw a concerted effort on the part of Jews returning to their ancient homeland to resettle the land and develop sheep and cow herding as viable agricultural enterprises. The enthusiastic nonsense calls came into being as onomatopoeic imitations of shepherd and cowboys’ calls.

Concurrently with this strand of manly, youthful, optimistic “Ho-Ho” songs, the same ideological predilection gave birth to another group of songs, incorporating a much more delicate variety of “Ho-Ho” calls. Most of the texts of this “soft” sub-category are verses from the *Song of Songs*, the Biblical book replete with tender sensual descriptions of love between a shepherd and a shepherdess in the historical Israeli landscapes. The natural venues for performing these songs were community singing and folk-dancing gatherings.

The title “Ho-Ho songs” came from grass roots, and in the late 1950s has acquired a negative meaning: A decade after Israel has established its status as an independent state, folk musical interest turned westwards towards Europe and the United States for sources of inspiration. As a result, the “Ho-Ho” genre came to be viewed as artificial, contrived and somewhat ridiculous. The paper will be documented by authentic recordings from the heyday of the genre.

Yea-Tyng CHANG

### **“Animation” in French-African Christian singing in Vienna**

During the fieldwork for French-African Christian singing in Vienna, these French speak African Christians were once asked about one song’s content and lyrics, and said: “It’s not music but only animation.” On the one hand, singing is a very important thing for these French-African Christians in Vienna when they come to the weekly church service to worship God together. On the other hand, they pray, they sing and dance, they cry out, they call out meaningful and meaningless words, they do everything musically to express their gratitude, their worship, their feelings, their needs etc. to God.

If these French-African Christians say that some of these musical-characterized formalizing discourses in the worship are not music (songs), then some questions must be asked and researched. This paper deals with these questions. One aspect that will be looked at is: What kinds of sonic forms between speech and song do they have to “sing” in the worship? How musically or unmusically do they try to present the so-called sonic forms between speech and song with “singing”-interpretation? Another aspect is: What’s the cognizance of music and un-music they have? How do they present and interpret the “song” from their understanding of the un-music? A systematic classification of different sonic forms between speech and song that they “sing”, the function and emotion of these various “musical” expressions, the musical interpretation and its unmusical characters and the cognition of their understanding of the sonic form between speech and song in the singing will all be shown and researched by the video-film and sound recordings from the fieldwork, by the analysis and comparison of the sonogram, and also by empirical questioning.

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Giuseppina COLICCI

**Greetings, Invocations, Blessings, Prayers, Signallings and Shoutings during the Tuna Fishing Season in the Bonagia Tonnara in Sicily**

The tonnara is a kind of trap net used to fish tunas in the Mediterranean Sea since ancient time. At the beginning of spring at the Bonagia shore, fishermen gather to build the trap-net, which will be spread at sea where it will stay for two months and then it will be dismantles.

During the fishing season the fishermen crew wait at shore for the tuna arrival.

Every day the Rais, the crew leader, along with some of his crewmembers, goes to check for tunas in the nets.

When the tonnara is full of tunas it is the Rai's decision to catch them. Throughout a system of signalling and shouting tunas are drove to the last net where they will be caught.

Considering the work as a ritual and the net as a sacred place, I will stress when and where greetings, invocations, blessings, prayers, signals and shoutings are performed during the different work phases: building and spreading the nets and catching the tunas. Through a multimedia representation

using graphics, sounds, pictures, and animations I will show where sound is uttered in order to have an interaction eye/ear and a deeper understanding of the sacredness and the meanings of it.

Domenico DI VIRGILIO & Graziano TISATO

**A multimedia approach to the study of folk singing in Abruzzo, Italy.**

The multimedia station we are going to present was realized in 1997 and was sponsored by Regione Abruzzo. It is now situated in Museo delle Genti D' Abruzzo in Pescara open to public consultation and for educational purposes.

The workstation is implemented as a travel across the singing tradition of Abruzzo by means of songs, videos, historical images and photos, texts, and real-time spectrograms, and is a part of a multimedia project that intends to realize a DVD and internet version of the work. The singing repertoire we have dealt with includes recordings from the late forties to the present days: a time span of fifty years that gives us the possibility to consider the singing tradition in relation to the changing environment in which it develops.

Among the sounds of the oral tradition we expound the vocal repertoire because it is an essential and powerful expression of all the moments and aspects of life (birth, courting and marriage, working, religious festivals and fraternities, mourning), and we have been impressed by the harsh, scream-like, unadorned, sonic result that gives the voice a high, impressive timbre and significance ("le grain", as Barthes says). This vocal style is not strictly distinctive of Central Italy, but its evidences are available in all the Mediterranean and Balkan area.

The materials have been organized in chapters, each one dealing with an aspect of the tradition and repertoire:

- geographical area
- singing styles (monodic songs, bivocal songs, polyvocal songs, songs with instrumental accompaniment.
- occasions and moments' of singing (courting and marriage, lullabies, mourning, religious festivals and fraternities, etc.)
- relations between singing and speaking, particularly the use of dialect with its phonetic characteristics.
- a presenting card for each song

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- a chapter explains the acoustic phenomena related to the comprehension of this vocal style. This enables the users to read and understand the real time sonograms that are obtainable for all the songs.

An outline of this work can be seen on [www.aevo.com/fieldworkmusic](http://www.aevo.com/fieldworkmusic)

Shiva KAVIANI

### **Five Capriccio for the Drama, the Birth of Tragedy from the Soul of Music**

#### The Dialogue of Literature [Word] and Music

Since ancient time's unto this day, there has been always a dialogue between Music [Sounds - Energies] and the Word - Literature - Play - Poetry. The best Tragedies, especially *The Old Greek Play - Music* and *Troubadour's* Mode of playing - singing - dancing, were such attached to each other that we could not imagine one without the other. To say, they were different components of one miniaturist cosmos. Unity of Energies - Sounds - Words and the Diversity of performance of Meaning in form of Music - Literature - Play. As far as the Man was in connection with Nature and Natural instruments and style of life, he could mingle these beautifully and give birth to Music from the spirit of its creator, Musician, on one hand and the birth of Tragedy and Comedy of Life and Universe out of the soul of Music.

The Time has turned out and we are in a new circle of Life, Time and Cosmos. The Society and Mankind have changed and evolved in such a way that all the diverse aspects of Culture have been transformed. We are, as it is said, in Postmodern Age [New Coming Global Age] and there is a huge gap between this age and the past ones. Now, Man has created not only new ways of playing and performance, but also with the usage of computer - as the medium - and electronic instruments as the substitution of natural organons, he has entered a new sphere of Music and new sight of awareness, in which he can vision the Drama of Life through computerized graphs transparent by the energies of sound and rays of heart - mind. In other words, the music of this age is a combination of Folk and Modern Music and the new way of presentation and necessarily has cultural characteristics of different Ethnics and Folks; Therefore, it revives the discourse between all the cultures. This dialogue includes three typical characters of Post Modern Age:

1. Popolistic Vision
2. Pluralistic Idea
3. Polly Culturalism

**With** regard to what we have mentioned as a prelude to the lecture and our discussion, we can picture the *Birth of Tragedy* from the *Soul of Music* in a new fashion, by a Dialogue of Music-Word [Ethnomusic - Culture's Dialogue] in *Global Age*.

Marin MARIAN BALASA

### **Visualizing Music, or Rather Visualizing Musicology?**

In the early ages of ethnomusicology, photos representing collectors in the field, especially together with their technical equipment (phonographs, tape recorders, notebooks, microphones) abounded. Those illustrations were not talking about folk music, but rather about the academic agency, about the new discipline, and about the intellectual elite who founded new institutions. And the illustrations of ethnomusicologists transcribing music from listening to phonograph cylinders onto paper contributed to the affirmation and consecration of an intellectual, self-sufficient and self referential work, which represented music less and less, and supported more and more an independent science. The visual history of ethnomusicology is the history of estrangement of the object (for research) and empowerment of the agent (ethnomusicology). What happens nowadays, because of the highly developed video and multimedia tools? In the light of the past experience, it

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might be question of a new phase, in which technicality and academic expertise come to strengthen themselves -- at the expense of the depicted/studied (musical) object.

Austė NAKIENĖ

**The Lithuanian Folklore Theatre: authentic singing and metaphoric expression.**

The paper looks into the correlations between speech and vocal music by analysing performances of the Lithuanian Folklore Theatre. These performances addressed the current issues through depiction of the past, and conveyed not only literal meanings of the spoken and sung texts, but manifold connotations as well. Now they are being compared with the work of contemporary folklore performers and theatre directors, who most often opt for visual imagery instead of the spoken language.

The Lithuanian Folklore Theatre, founded in 1968 by director Povilas Mataitis and set designer Dalia Mataitienė, extensively drew inspiration and material from folk customs, rites and festivals that once steered Lithuanian people's lives from birth to death. The theatre reached its pinnacle in the 1980s with productions which addressed the important issues of the continuity of national culture and preservation of historical memory.

In staging their performances, the authors studied the heritage stemming from different epochs and regions, including iconography, costumes, stories, folksongs, dialects, authentic singing styles, and characteristic movements. Folk songs and music, involved in the productions, they treated as inviolable and unalterable treasury. Aiming at the most suggestive rendition of the sung text and the subtle execution of a given tune, performers avoided complex arrangements that would obstruct the communication of messages encoded in the texts of songs, which were of critical importance for the people of an occupied country.

The idea of the fusion of different music styles came to Lithuania only after the re-establishment of independence. The last decade of the 20th century saw the first attempts to blend folk and jazz, folk and gothic rock, Lithuanian and Indian music. The traditional genres of Lithuanian folk music started have become abstracted from their roots, losing meanings rooted in the traditional society and acquiring new connotations of contemporary culture. The international context seems to play a significant part in the development of Lithuanian contemporary theatre as well. New works by Lithuanian theatre directors cross the local boundaries by combining details of Lithuanian origin with borrowings from different foreign cultures. Most often drawing inspiration from cinema and internet, contemporary authors compose their works according to the guidelines of multimedia rather than literary principles.

Nicola SCALDAFERRI & David ELMER

**The Albanian Songs of the Milman Parry Collection. Publication and its Significance for Albanology, Ethnography, and Ethnomusicology.**

The Milman Parry Collection of Oral Literature at Harvard University preserves a quantity of unpublished Albanian materials, which include notebooks containing textual transcriptions and ethnographic notes collected in northern Albania by Albert Lord in 1937, and recordings on aluminum disks made by Milman Parry in Novi Pazar in 1934. This material is unpublished and until now it has been studied only in a few doctoral dissertations (especially by John Kolsti 1967 and Nicola Scaldaferrri 2001).

An international study group is now working on the publication of these materials. This group includes scholars from different academic fields ranging from linguistics, to albanology, to ethnography and musicology: David Elmer and John Kolsti (USA), Zymer Neziri (Kosovo), Gustavo Loria (Romania), and Nicola Scaldaferrri (Italy).



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This material is very relevant for several reasons: it includes the longest Albanian epic poem ever collected, and the first recordings ever made of Albanian epic song; it includes important ethnographic notes on the singers and the border tradition between Albanian and Slavic culture; and in general it is a significant document of the Gheg language of northern Albania.

Especially important for ethnomusicologists is the presence in the Collection of the recording of a whole performance of an epic song, the presence of both sung and recited texts, and of songs sung by the same singer in two different languages (Albanian and "Bosniak"); all this material allows the study of the relationship between text and music in a more complete way, and demonstrates the existence of different kinds of transmission of epic texts (with their own metrical system), depending on the kind of performance (sung or recited) or on the language used. Moreover, some new recordings made in 2003 demonstrate the persistence of several phenomena.

Alla SOKOLOVA

### **Cheers and Shouts in Adyg Rituals.**

Amongst Caucasus people the Adygs have a reputation of very reserved, patient, collected people. They are such in everyday life. The situation is changed cardinally at moments of the rite or ritual dance. The funs, outcries and remarks aside dancing youth or musicians become the normal space of the dance circle. The main loudmouth of the rite is hatiyako (chief, leading). He distinguishes himself from people by shouts and special behaviors. He can whoop only cheers: "E-e-e-e-e!", "A-ya-ya-yay" etc. Such cheers divert and encourage all people. He can force the public to slam in palm: "Agur, agur, agur!"- "Palm, palm, palm!" Typical is also to encourage dancing people with exclamations: "Good lad!", "Show your heels!", "Turn around, do not let anybody over dance yourself!" etc. Herewith the name of the dancer is identified.

The shouts inside a circle, sounds of music instruments (particularly sounds of idiophones) mark the protected space. Outside this space is a darkness and chaos. Within a dancing circle is an order and strictness.

The semantic significance of outcries in a dance circle is revealed in comparing them with traditional performance of the ritual songs and geographical conditions of residence of the people. The mountains, in which the Adyg ethnic culture was formed, have created the feeling of importance and aesthetic ideal of the top, summit. The peak of the mountain is a desired purpose and this top is reached by a few. But before those who have entered on tops, such types and prospects are opened, which give birth to the feeling of the delight, joys caused by the vicinity to the God. This signifies that a ritual shout is a state of high joy pleasing to the Gods during socially important events.

The comparative analysis of outcries and instrumental tunes also brings us to more complete understanding of the semantic contents of dance tunes. The highest sound in traditional dance melodies forms the culmination of the folk melody. Sometimes performers continue playing (hover) a high sound for some time. This is perceived by dancers as the sign of the increase in velocity of the dance performance. So when a dancer tells the musician to play quicker the harmonist merely plays a long, continued sound in high register.

The shouts and music are elements of one system. At the same time the shouts and music belong to the common ethnic picture of the world.

Gianfranco SPITILLI & Domenico DI VIRGILIO

### **Father Nicola Iobbi's fieldwork**

Father Nicola Iobbi, a parish priest in the mountain villages of Abruzzo (Central Italy), started to collect artifacts from the peasants and shepherds of that area in the early sixties. He did it as soon as

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he realized, that the country people were giving those objects away for little money and that the educated people from the towns had began to show interest in those artifacts and to buy them. Soon after he also decided to record stories and songs: he was aware that by collecting them the memories of the ancient local culture could be saved.

During several years of fieldwork, he is still in the field nowadays always ready to move, father Iobbi has collected over 70 reels (with more than 700 documents) and several cassettes, an undefined amount of photos and few 8mm documentaries. And there is also a house, full of handicrafts, that is waiting to be funded to become a museum.

What seems to us evident and what we would like to underline in our presentation at the meeting is: 1) The 'multimedial dimension' of the field work padre Iobbi did from the very beginning (not forgetting that he started in the early 'sixties). Not only he collected and recorded: handicrafts, daily life objects, songs and tales, he made photos and films of the peasants' and shepherds' daily life, ritual moments, homes, locations. He also recalled the attention of the local people to their own vanishing culture, proposed a revival by means of performances, even produced records that became the soundtrack of these performances in which the village people, mainly the young, preserved their leading roles in their own changing culture.

2) The specific ethnomusicological aspect within this 'multimedial dimension': in the research done by don Iobbi music retains its pervasive role and it is well documented as part of both the religious and laical contexts.

It is thus perceived as it really was: strictly connected with the elaborate cultural context.

In our presentation we are going to show some musical and visual documents, edited in CD-Rom format, from the collection of don Iobbi.

Dante TANZI

### **Sonorous identity and the replication of sampled voice: an experiment with vocal expressions.**

Repetition has always been recognised as one of the forms of change: the fact that something can be said many times and many times recognised plays a crucial role in cognitive processes, in art, in music and in psychotherapy. Besides being coercive and liberating at the same time, the mechanisms of repetition rely on a mix of factors which depends on many conditions, recognisable in the role of repeated formulas in a prayer, in the importance of expressions reiterated within political discourse, in the efficacy of recurring slogans in advertising, in the compulsive mode of repetition in the pathological shift of ego-boundaries. Both repetition of vocal expression and replication of vocal samples can be experienced as a change in degree of consciousness or as a manifestation of a new communicative set up. Listening to one's own voice mirrors a phenomenological frame where the separation between source and receiver is limited to one subject and his expectations. Even with replication (technological version of repetition), such a characteristic seems to be preserved: regardless of any delay between voice emission and listening, everybody is in a position to recognise some expressions of their own sonorous identity; consequently, they can attempt a classification of the peculiarity and expressive modes of their own replicated voice. Thus, identity and identification processes constitute interpretative keys for understanding both musical and non-musical uses of replication. If, on the one hand, the replication of a verbal expression can help to establish a sense of belonging or define a collective identity, on the other hand the simulated repetition of one's own sampled voice implies some degree of self-acceptance. In fact, the replication of vocal samples can be considered both as a path to the externalisation of a collective identification and a way of mirroring and comparing one's own and others' identity. Finally, while sampling allows the selections of sonorous expressions of identity, replication allows the connotations of samples to be changed through their repositioning within different frames, both musical and conversational. Based on these considerations, I thought it would

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be useful to illustrate the steps of a course that, by using both sampling and replication, proposes the listening to samples of vocal expression in contexts very different from the original. I prepared some pieces, based on replication of sampled voices and electronic sounds, aimed at emphasising the characteristic features of the emotional and gestural power of voice. Then I collected them in distinct assembling processes. The method I adopted was to invite some of my friends to choose some of their own vocal expressions; from these I started sampling short, tuned vocal sounds, non-verbal expressions, and fragments of words. I then distributed the samples over time and on different tracks and decided on their relative intonations. After several attempts and listenings, it appeared to me that replication was the most convincing way to reveal the emotional power of the vocal samples. Then I proposed the results to each owner of the samples. After some listening sessions, they agreed on the fact that, due to the replication, the original meanings were, in some way, no longer connected to the original sampled sounds: in fact, the vocal sounds were experienced more as physical emissions than linguistic acts. This means that listening to one's own replicated voice allows access to an auditory experience where what is expressed is confined to mere expression: listeners are guided to focus their attention on the expressiveness and energy of the sounds, rather than on their meaning. As a first consequence, any supposed sense of discourse may gradually lose sense and coherence. As a second consequence, additional information can be accepted, since it does not seem to negate the previous. In conclusion, the union between sampling and replication may give rise to a pragmatic dimension to be found somewhere between production of sense and context, while affecting the local construction of identity. Due to disruption between meanings and sounds, this union creates different relations among sounds and causes changes in the reflective relationships between those who produce the vocal sounds and the sounds themselves. As an example I intend to present an extract of a piece based on 13 samples of a female voice.

Simone TARSITANI

**Harar (Ethiopia): from the reading of the Koran to the singing of *zikri***

Harar (East Ethiopia) has been for centuries the dominant centre of Islam in the Horn of Africa. Due to the great number of mosques and Muslim shrines located in the area, Harar is still considered one of the most sacred cities of the whole Islamic world. During social and religious gatherings, several different devotional activities can be observed. The most interesting ones are probably the rituals performed in the local shrines or in the *Nebi Gars* (lit. House of the Prophet, a typical Harari devotional place) and the weddings.

The reading of the Koran, the recitation of prayers and sacred books, the singing of religious songs (*zikri*, Harari for the Arabic *dhikr*) are examples of peculiar sonic forms that can be placed between speech and song.

This poster, together with the associated audio-visual samples, aims to illustrate this variety of forms.

Katharina THENIUS WILSHER

**Visualizing Music, or Rather Visualizing Musicology?**

The summer of 2003 marked the starting point of linear video file archiving at the Phonogrammarchiv, turning the world's oldest sound archive into the Austrian Audiovisual Research Archive. Based on a selection rate of 50 per cent, video documents from several fields of research that have accumulated during the last decades at Austrian universities and other research institutions as well as newly produced materials will be archived. The Phonogrammarchiv is also engaged in videographic fieldwork by actively supporting Austrian scholars with methodological and technical advice and the loan of cameras and accessories.

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My poster presentation will present this new field of activity by describing the workflow and pointing out the importance of preserving audiovisual documents.

Bjørn AKSDAL, Ewa DAHLIG- TUREK, Dan LUNDBERG, Rebecca SAGER  
**Glossing Over Rhythmic Style and Musical Identity: The Case of Polish Dance Rhythms in Poland and Scandinavia. Part 2.**

This proposed panel session continues the cross-cultural experiment presented in Gablitz (ESEM 2003), investigating regional differences in performing folk dance-tunes based on so-called "Polish rhythms" in Poland, Sweden, and Norway.

In Gablitz, we focused on relations between music notation and interpretation, the same musical scores (representations of pols-polska-mazurka dances) were performed by fiddlers from each country. The recordings were analyzed, compared and interpreted by ethnomusicologists.

Since Gablitz, our experiment has been developing in a more cognitive direction. The current proposed panel stresses the interpretations, preferences, and evaluation criteria of musicians', which reflect inner rules shaping local traditions.

In this second stage of comparative research, we chose nine tunes of the polska-family, three from each country, which we considered most typical from a theoretical perspective. The ethnomusicologists' choices were then confronted with the musicians' preferences derived from their participation in living tradition. The experiment proceeded as follows:

1. Fiddlers from Poland, Norway and Sweden were asked to:

- choose one tune (out of three) from each country, as fitting best his/her tradition
- play and record the selected tunes on the spot
- "familiarize" tunes at home
- play and record again
- explain changes between first and second recording.

2. Researchers exchanged the recordings and played them for "their" local musician.

Fiddlers were then asked (1) to judge performances (such as for "correctness" and "aesthetic value"), (2) to discuss their judgment criteria, and (3) to describe changes between the first and second recordings that they believed were significant indicators of local style.

3. Meanwhile, the recordings were subjected to digital sound analyses, to facilitate a more "objective" characterization of playing styles as well as differences between performances.

Conclusions are drawn regarding:

- which local stylistic features can be observed already in the first recording, and which after practicing;
- what is the role of specific criteria of evaluation (aesthetic, cultural, ergonomic, etc.);
- which elements are regarded by musicians as crucial identifiers of local styles;
- how 'practitioners' who are focused on making music differ in their choices, comments, and opinions from ethnomusicologists who are focused upon systematized knowledge.

Fulvia CARUSO  
**The sound of tales**

This paper intends to report some results of my P.H.D. research about tale-telling in Aragona. It is a study about tale-telling, focused on the sound of the voice.

Generally we study the content, the plot and his meaning, but the way it is narrated and why has the same importance.

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Pointing the attention on the event of tale telling, for me, means to consider the “speaking” model (Hymes, 1974) but also, and probably more, to analyse his sonorous (and visual) aspect. It is sufficient to listen only once a tale-teller to understand how important is the way s/he tell. Each teller has his/her own style in narrating, but at the same time uses - more or less unconsciously – a special way of speech.

The same can be said for gestures, face’s expressions, the position of the body. Telling tales means to act common rules in usage of voice and body, mediated with personal attitudes and communicative abilities.

All this is obviously related with the content of the tale, with the receiver, with the situation, in few words with the speaking event, but also with the memorisation of the tale and the way it is learned. Nowadays is nearly impossible to find a narrator who never read a book of tales, who’s repertory is “purely traditional”. I met many informers who have inserted in their traditional repertory not only tales learned by books, but, even more, tales learned from the radio almost forty years before. What I intend to report are some of the results of the acoustic analysis I made of the teller’s voices about their use of suprasegmental traits in different performances and from teller to teller. Specially I found interesting to analyse how non-traditional tales are nowadays embodied in the tales corpus of a village and how (and how much) they influence the style of tale-telling.

Dalia VAICENAVICIENE

### **Sung insertions in Lithuanian folk tales: functions, melodies and perspective of comparative research**

Lithuanian folk tales, which contain Sung Insertions (SI), are examples of syncretic archaic folklore, which incorporates singing into spoken language. According to Lithuanian tradition, the majority of SI are written down in folk tales about animals and magic folk tales that have retained elements of ancient mythology and preserved means of ancient poetry.

SI are the most long-standing, formulaic, functionally and structurally meaningful parts of a Lithuanian folk tale, which exactly embodies the essence of a folk tale episode. They present important communication form of the folktales heroes. In magic folk tales with SI heroes encounter other external world in some form or approach death very closely.

In order to communicate text of SI and perform its function it is often sufficient to sing according to the Lithuanian folk tale tradition. The functions that are fulfilled by SI are classified by the author into the three functional groups: 1) announcements, 2) direct impacts, 3) emotional association-based extensions of later origin. The first group is the largest one.

Melodic style of Lithuanian SI is noticeably influenced by spoken language. The melodies of SI were formed on the base of spoken language intonations and are self-evident examples of intonational composition. In the most of SI, where a text length of the line corresponds to its melodic length, very precise repetition of initial intonational motifs follows without any new emotional melodic expression.

Texts, functions and melodies of Lithuanian folk tale sung insertions confirm homogeneous style of the syncretic genres. This forms a good basis for comparative studies (as the author have shown comparing Estonian and Byelorussian, Russian and Lithuanian folk tales), since folk tales with SI are well preserved in the Central and Northern Europe. Folk tale types that have SI in Lithuanian tradition are found in the Western and Southern Europe, where tradition of SI have been influenced by the written tradition to a larger degree. Comparison of SI and folk tales with SI introduces another set of arguments and relationships to the analysis of ancient recitative folk tunes and folk tales.

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Rinko FUJITA & Yea-Tyng CHANG

### **Recitation and Singing of Chinese Poetry in Japan and Taiwan.**

Chinese poetry has a very important role in Chinese literary history, especially classical Chinese poetry, which dominated literature as well as art throughout history. However, when making an intratextual analysis of this genre, we find the generic roots of classical Chinese poetry have stemmed from music.

In the history of Chinese poetry, every dynasty always had its own poetic styles, its own poetic form, term, content, emotional expression of the historical, social and political backgrounds, and in every poem, the content also reflected its historical, social and political conditions, its periodical Chinese Philosophy, and also the emotions, which the poet would express through the word.

Cultural evolution is the nature of human interaction; their relationship with the environment. The immediate and long term trajectory of these interactions is how a culture adapts itself to the progress within and around it, as influenced by inherited knowledge, lifestyle and customs. Like the same species of flower that blooms in a different colour and form in individual environments, music and its function transform in a individual society.

In this panel session we will focus on the evolution of classical Chinese poetry in Taiwan and Japan. We will discuss the process of individual development and its musical form in each country.

Rinko FUJITA

### **Recitation and Singing of Chinese Poetry in Japan**

The first Chinese poetry was introduced to Japan around the 5th century AD with the Confucian teaching. After that the classical Chinese poetry was imported to Japan constantly.

In Japan the classical Chinese poetry is written only with Chinese characters but recited with Japanese pronunciation.

There are two different musical genres which are closely connected with Chinese poetry, namely "*roei*" and "*sigin*".

"*Roei*" is an ancient vocal form using Chinese poems and until today one of the three main vocal genre of Japanese court music.

Another genre of the Chinese poems sung in Japanese is called "*sigin*". This genre were first created in the late *Edo*-period in the 19<sup>th</sup> century. At that time "*sigin*" was sung, for example, by way of entertainment after the banquet in the small circle of friends. Later than, while the political- and social situation of nation had drastically changed, the classical Chinese poetry and also new Japanese compositions which were composed after the manner of Chinese poetry were sung sometimes as a important media of political propaganda. In any case "*sigin*" is accepted as little of music in the Japanese society until today.

In this paper I will focus on the musical features and functions of "*sigin*" as well as the process of adaptation in the social-cultural context.

Yea-Tyng CHANG

### **Recitation and Singing of Chinese Poetry in Taiwan**

Although there are more than 25 tribes in Taiwan and more than 22 of them belong to Austronesian race, many say that – Traditional Chinese culture is in Taiwan, namely, the traditional Chinese culture is kept more alive in Taiwan than on the mainland. After the collapse of the KMT government in mainland China in the year 1949, many Chinese emigrated to Taiwan and brought also much of their Chinese culture to Taiwan.

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On the contrary to the reshaping and change of much Chinese culture on the mainland China after the Great Proletarian Cultural Revolution from 1965, many Chinese emigrants in Taiwan wish that their Chinese culture will keep going in the place where they live. Chinese poetry is one of them. On the one hand, Chinese poetry is still being learnt, recited and sung in Chinese in Taiwan. On the other hand, this poetic discourse is, over time, somehow being integrated into the so-called Taiwanese culture because of the various ethno multi cultures in Taiwan. The Chinese poems are not only recited in Chinese, but gradually also recited with different phonic translation in totally different languages in Taiwan. Then, they are not only recited musically, but also “sung” with more or less a melody. Then, these poems are not only sung with a melody, but also integrated to be sung with totally different local opera and folk melodies, and even popular music melody. How does the Chinese poetry stay alive in Taiwan? What are the processes of adaptation and adoption through the recitation and singing of these poems? What creative idea do the Taiwanese have to learn, recite and “sing” all this Chinese poetry? These questions will be dealt with by the musical analysis and sonogram.

Rytis AMBRAZEVIČIUS, Frank KOUWENHOVEN, Ruta ZARSKIENE, Ausra ZICKIENE  
**‘Spoken’ and ‘sung’ as contrasting sound qualities in folk musical structures**

Genres of verbal folklore can be classified, with respect to their modes of vocal production, into sung, spoken, and intermediate forms. But qualities of speech and song can interplay within any repertoire, and within any kind of performance, and do not necessarily present fundamentally different realms of expression. The present panel will discuss and compare a number of ‘border cases’, in repertoires of Baltic and Chinese folk music. Lithuanian laments (discussed by Aušra Žičkienė) freely combine prose, poetry, music and sonic expressions of emotion, but always depend on a formal organization, especially in terms of time organization. The same is true for Chinese folk songs (paper Frank Kouwenhoven), in which speech and song do not form two different systems, but rather a unique realm of ‘text/music’, in which, once again, time structure reigns supreme. Just how vague distinctions between speech and song can become is demonstrated in a detailed study of a Lithuanian harvest song, presented by Rytis Ambrazevičius. But even where ‘speech’ sounds very much like ‘speech’, its sonic qualities may overrule its other functions. This is very obvious in the use of onomatopoeic words in some Central and Eastern European repertoires of multi-pipe whistle music (paper Rūta Žarskienė), but essentially, it is true for any of the genres and musical styles introduced in this panel.

**The Lithuanian lament in-between prose, poetry, music and a sonic expression of emotions**  
Aušra Žičkienė

The majority of sound recordings of Lithuanian funeral laments have not been made during funerals but in artificial situations, mostly on the explicit request of folklorists or musicologists. In spite of being situated ‘out of context’, these performances still allow for a reliable analysis of the improvisatory character and overall musical structure of the songs: they are likely to reveal many local and regional peculiarities of the repertoire, and to include the most imperative, obligatory and formal elements of the genre, without which laments would simply not be laments. However, some attributes of laments might still be lost out, which deserve attention. For example, the inserting of a poetic or prosaic text that would fit a particular situation, or certain aspects of vocal timbre or intonation (or other ‘vocal gestures’, in Margarita Mazo’s words) that would emerge spontaneously due to emotions experienced in the framework of actual funeral rites. Only by studying in close combination all the formal and unformal ingredients of lamentation can we obtain a sense of what actually constitutes the syncretic ‘language’ of lamentation, a genre that, not long ago, was still an obligatory element at funeral rites, and without which the dead could not

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safely pass on to the next world. The laments freely combine prose, poetry, music and sonic expressions of emotion. But the structural backbone of the laments can always be clearly discerned: there is always a minimum of formal organization, manifest at least in the rhythmical intoning of prose (in accordance with ancient practice), and in the formulaic structure of the texts. This paper, by comparing sound recordings of laments sung in funeral rites as well as out of context, provides a detailed analysis of the combined characteristics of Lithuanian laments.

### **Song and speech in Chinese folk songs: structure reigning supreme**

Frank Kouwenhoven

Speech and song, in the context of Chinese folk tunes, do not represent fundamentally different realms of expression, but only different styles of vocal production within one and the same musical system. Most spoken sections in Chinese folk songs occur in songs which directly support the rhythms of physical labour, usually in the framework of short motivic patterns which can be randomly repeated many times. Even in such 'simple' musical surroundings, shouted words like 'hei' and 'ho' frequently adopt a specific pitch and become a regular part of the melody. In terms of time organization, speech fragments are practically always integrated in the music: they adopt (more or less) regular rhythms, in direct accordance with, or closely related to, the basic rhythms of the melody. Both semantic and non-semantic words occur in the (quasi-)spoken parts. The singers primarily work from the voice, i.e. from the sounds. For them, content is not as important as is ordinarily believed. In fact, for Chinese folk singers, there is almost no difference between phonetics and semantics. What John Stevens (1986) noted about the dominant impact of numerical structure in the verses of (Western) medieval songs is true for Chinese folk songs as well: behind both words and notes lies an overriding interest in 'number'. Consequently, we should not think of Chinese folk songs in terms of a pairing of two highly sophisticated systems (language and music), but rather in terms of a unique realm of 'text/music', in which structure reigns supreme.

### **Spoken vs Sung in 'True' Song**

Rytis Ambrazevičius

The melodic shape of a common type of Lithuanian harvest song can be characterized roughly as a sequence of drawn-out tones ('supports') alternating with patterns of transitional tones. An acoustical analysis of one performance of the typical song is presented, including measurements of pitch tracks, sound pressure levels, timbre, and phonetics of vowels. The results show that the transitional tones are relatively more 'spoken' than the supporting tones, i. e. the values of their acoustical parameters are, relatively speaking, closer to speech than to song. For instance, the phonetical range of the vowel system is wider for the transitional tones whereas, for the supporting tones, vowels are more covered and characterized by a kind of formant technique. Hence, the alternating and contrasting ratio of 'spoken/sung' sharpens expression and perception of structured time organization in the performance. The sample studied shows that even 'true' song can be interpreted as an intermediate form between song and speech, although the performance gears primarily towards music. Quite apart from this, an investigation of 'spoken/sung' in this harvest song can provide us with useful insights into the historical development of the tune.

### **Mnemonic syllables in Lithuanian instrumental music: from spoken to peculiar musical form**

Rūta Žarskienė

The structure of music played on Lithuanian multi-pipe whistles primarily relies on the use of particular syllables (e.g. *tu-tu-tū-tu-tut*, *tū-tu-tu-tūt*) and notional words (e.g. *ka-ta*, *in-ta-ka*) which



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indicate the lengths of the sounds played. These sequences of syllables represent the rhythmic formulas of different parts of so-called *skudučiai*' compositions. They aid performers a great deal in memorizing these pieces and recreating them in performance. The fact that the separate performance parts of a piece, the musical pieces themselves, and even the individual pipes of a pipe-set are all given names based on these syllables attest to their central importance in the tradition. The syllables constitute a system that may be viewed as a kind of sonic equivalent of syllabic-rhythmic 'notation'. A similar mode of performance can be observed in the traditional multi-pipe whistle music of Komis and Russians, which was played with the help of exclamatory syllables (e.g. *fif-kaf, fiuf, ga, gau, fiv-fiv*). In the case of these repertoires, the syllables were actually spoken during the playing, and were a part of realizing the eventual pipe sounds. Comparative research suggests that, at one time in the past, the mnemonic-rhythmic syllables of the Lithuanian *skudučiai*, too, might have been loud utterances produced simultaneously with the playing. The fact that certain syllables which feature in special instrumental compositions coincide with onomatopoeic words sung in vocal *sutartinės* (e.g. *titity, tūto, tatato*) seems to support this assumption. The origin of onomatopoeic words could be traced in imitation of voices of birds and other natural sounds. Onomatopoeic words appear to form the backbone of both the polyphonic instrumental compositions as well as the polyphonic songs.

Laurence HURSON-LAVAUD

### **The forgotten repertoire of ekiira, iyela women of Burkina Faso.**

The music of the "iyela" women is mainly vocal. During the funeral, their social behaviour is very ritualized, from the preparation of the body to the burial. The complete ritual - first funeral, funeral festivities and coming out of mourning - is the occasion of particular women's musics which play a predominant role in the process.

In the particular case of the death of a "earth-priest", sacred authority for all the village community, the festivities and the course of the funerary ritual are of outstanding highlight.

The record presented, carried out during the funeral of a earth-priest, shows a song performed by ekiira, old women who sing the praises of dead while being accompanied by polyrhythmic formulas played on blades of worn hoes.

The study of these records, which reveals a repertoire supposed disappeared, connects the texts, the music, and information on this rite "of passage". Regarded as forgotten but still effective, this rite seems definitely in the process of disappear with the death of the last witnesses. The analysis presented highlights the role that the women's music plays in a society which is at a crossroads : between lapse of memory, folklorisation and preservation of the traditions.

Jehohash HIRSCHBERG

### **The Collective and the Individual in Karaite Responsorial Chant**

The proposed paper will present recent research done following the papers I presented at ESEM Conferences in 1999 and in 2003.

Historical background: In the eighth century Judaism was split by a fierce schism. The Karaite Jews, so named after *Mikra*, the Hebrew designation of the Bible, upheld the exclusive teaching of the Scriptures as emanating from divine provenance. The Rabbanite Jews regarded later interpretations in the Mishna and the Talmud as sacred sequels of the Bible as well. The Karaite Jews dwindled in number over the centuries yet the remaining few communities which mostly centre in Israel have proudly preserved their heritage and especially their distinct service.

The prevailing style in the Karaite service is responsorial, and in this respect they are unique among all numerous Jewish ethnic groups. In my previous papers, done in collaboration with Dr. Roni

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Granot, Director of the Laboratory of Musicological Research at the Hebrew University, Jerusalem, I discussed the delicate balance between the constant element in the responsorial style which is the consequent of the congregation and the time frame of the antecedent of the cantor, and the variable element which is the extreme melodic elaboration of the psalmodic formula as related to the syllable count and to the interpretation of individual psalmodic verses and words. The previous papers concentrated on a rendition by a single cantor. In the proposed paper I will move to a comparison of three cantors performing the same psalm in order to illustrate the striking variety in individual interpretation that presents itself in the Karaite responsorial chant, despite its inherent limitations. The parameters of melody and rhythm will be separated using the melograph, and the relationships to the age and personal background and attitudes of the cantors will be discussed.

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