November 7–9, 2018 • Estonian Literary Museum •Tartu

Expressions and Impressions

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Personal and Communal Aspects of Traditional Singing

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Photo: Miili Martinjärv (third from the left), an Estonian traditional singer from Kodavere parish with folklore collectors Helgi Sirmais, Anatoli Garšnek and Ottilie (Niinemägi) Kõiva. Photograph by Herbert Tampere, 1955. ERA, Foto 2720

Abstracts

Conference

Expressions and Impressions:
**Personal and Communal Aspects
of Traditional Singing**

November 7–9, 2018
Estonian Literary Museum,
Estonian Folklore Archives

ELM Scholarly Press · Tartu

WEDNESDAY, November 7

9:30	Registration and welcome tea and coffee	Main Hall

10:00–10:15 Opening

10:15–11:15 **I Plenary session**
Tiiu Jaago The singer and the song from the researcher's perspective: Using the example of Estonian *regilaul*

11:15–11:45 **Tea and coffee break**

11:45–13:45 **I Session**   PERSPECTIVES IN FINNO-UGRIC SONG RESEARCH
Mari Sarv Regional variation of Finnic runosongs on the basis of word frequencies
Svetlana Kosyreva On studying traditional singing in the context of cognitive ethnomusicology
Irina Nurieva Singing and gesture in the Udmurt song tradition
Niina Hämäläinen Defining oral song: Forewords to folk poem publications

13:45–15:00 **Lunch**

15:00–17:00 **II Session**   THE CHALLENGES OF ARCHIVE MATERIALS
Kati Kallio On singing charms in Finnic oral poetry
Viliina Silvonen Critically listening to lament recordings
Liina Saarlo Feodor in the shadow of Wonderland: The singing tradition of the Räpp family
Hanna Karhu "I don't sing because my voice is so melodious…": Folk song notes in poet Otto Manninen's archive

17:00–17:15 **Tea and coffee break**

17:15–18:45 **III Session**   PERFORMATIVE ASPECTS OF SINGING
Susanne Rosenberg Heartbeat and breath, describing the Swedish folk singing style and methods for teaching
Zane Šmite The Latvian herdsmen's vocal style *ganu gavilēšana*: Notes of a singing teacher
Eero Peltonen The roots of singing: How can the ancient world reveal itself through the performances of contemporary singers?

20:00–~21:30 **Reception in Tartu Town Hall** (Raekoja plats 1a, Tartu)
Music from Estonian *kannel* player Tuule Kann

THURSDAY, November 8

9:00–10:00	**II Plenary session**	Main Hall

Jeffers Engelhardt Voice studies, ingressive phonation, and ideologies of speaking and singing in Estonian

10:00–10:15		**Tea and coffee break**

10:15–11:45 IV Session INTERTWINING OF RELIGIOUS AND SECULAR IN MUSIC
Jelena Jovanović Life with the drone
Rūta Žarskienė Hymns with brass: Phenomenon, performance, ritual
Eerik Jõks Song tune as a musical formula

11:45–12:00		**Tea and coffee break**

Parallel sessions

12:00–14:00

V Session Main Hall
ASPECTS OF MUSICAL ANALYSIS
Maria Churakova Polyphonic features in traditional spring and summer calendar ritual songs between the Kasplya and Western Dvina rivers
Žanna Pärtlas Russian lyrical songs in the repertoire of Erzya and Moksha Mordvins: The aspect of multipart singing
Maria Korepanova Improvisation and variation in Besermyan *krezes* using the example of *soldat kelyan krez*
Pekka Huttu-Hiltunen Regional differences in musical syntax in Baltic-Finnic runosong

VI Session Estonian Folklore Archive's Hall
WORLDVIEW IN SONGS
Tiiu Ernits Nature poetics in songbook texts used in schools with German and Estonian as the language of instruction: Communication with flowers, birds and other animals
Aado Lintrop Worldview in Mansi creation songs
Beatrise Reidzane The wolf as a musician and dancer in the *Latvju Dainas* tradition
Savannah Rivka Powell Songs for the end of the kyriarchy: Empowering expressions of heritage through the lens of gender and sexuality

14:00–15:15		**Lunch**

15:15–16:45 VII Session Main Hall
IDEOLOGIES AND SONGS
Andreas Kalkun Seto songs in pure Estonian: Translating Seto songs as a form of cultural appropriation
Janika Oras Collaboration, nationalism, individual creativity: The political uses of traditional song in the performance practices of Stalinist Estonia
Austė Nakienė Lithuanian partisan songs: a new layer of war-historical lyrics and tunes

16:45–17:00		**Tea and coffee break**

17:05 Bus to Tartu Song Festival Museum (Jaama 14, Tartu)

17:30–18:00 **Introduction of the museum** (1st floor Exposition Hall)

18:00–22:30 **Concert and party** in Tartu Song Festival Museum (2nd floor Hall)

FRIDAY, November 9

9:00–11:00	**VIII Session**	Main Hall

BEHAVIOURAL AND COMMUNICATIVE ASPECTS OF SINGING
Vera Shvetsova, Valentina Mironova The issue of 'personal' and 'communal' in the wedding lamentation and singing tradition of northern Karelians
Michele Tita Healing music and songs in southern Italy: The case of tarantism
Taive Särg, Helen Kõmmus *Labajalg* dance songs from the island of Hiiumaa: in search of functions
Aušra Žičkienė Naïve songwriting as a continuation of tradition

11:00–11:15		**Tea and coffee break**

Parallel sessions

11:15–13:15	**IX Session** Main Hall	**X Session** Estonian Folklore Archive's Hall
	TRADITIONAL SONGS TODAY	CHANGING CONTEXTS, COLLECTIONS AND SONGS
	Maja Lj. Radivojević The influence of the singer's personality on traditional singing practice: Young vs. old (Skype presentation)	**Nadezhda Rychkova** Refrains in the structure of Russian urban songs
	Ingrid Rüütel Men's songs from the Estonian island of Muhu	**Elina Niiranen** Finnish linguist Pertti Virtaranta and the collection of children´s songs
	Alena Leshkevich The controversy over the interpretation of a traditional song that almost came to court	**Ginta Pērle-Sīle** What collected folk songs can tell us about the circumstances of their collection
		Jaagup Kippar The sing-along through the musician's eyes

13:15–14:30		**Lunch**

Parallel sessions

14:30–15:30	**XI Session** Main Hall	Estonian Literary Museum's Entrance Hall
	(in Baltic-Finnic languages with slides in English)	**Excursion in the Estonian Literary Museum** (in English)
	Urmas Kalla The history and spread of the south Estonian folk song *Lätsi küllä*: The relationship between oral and written culture (in South Estonian)	
	Ilpo Saastamoinen Impro as identity creator (in Finnish)	

15:30–15:45		**Tea and coffee break**

15:45–16:30	**Film 'Folks Play' / "Kansat soittavat"** (Finland 1987, 35 min) Comments from Ilpo Saastamoinen	Main Hall

16:30–17:00	DISCUSSION AND CLOSING WORDS **Expressions and Impressions of the Conference**	Main Hall

Polyphonic features in traditional spring and summer calendar ritual songs between the Kasplya and Western Dvina rivers

Maria Churakova Russia

A problematics of folk song polyphony was developed in Russian musicology in generally theoretical terms using miscellaneous material (Vyacheslav Shchurov, Evgeny Gippius, Tatiana Bershadskaya). In contrast to this, today the studying of different local polyphonic traditions is much more empirical allowing a thorough investigation of the internal mechanisms of voice interaction.

I subscribe to the theoretical views of Tatiana Bershadskaya, who considered the polyphony of folk songs as closely related to the principle of connection between collective and individual characteristics, and as connected with the formation or variant features in heterophonic songs. It is interesting to study these issues using the example of traditional spring and summer calendar ritual songs between Kasplya and Western Dvina rivers.

As research material I use unpublished recordings held in the archives of Saint Petersburg State Conservatory Folklore and Ethnography Center (1964, 1997 and 2017 expeditions), examining four types of tune: spring, Trinity, Kupala and harvest.

Voice studies, ingressive phonation, and ideologies of speaking and singing in Estonian

Jeffers Engelhardt US

The recent turn to voice in music studies, philosophy, sound studies, and other humanistic disciplines centers on the dual role of voice as a material aspect of the body and a sonic aspect of the social world. Voice sits at the intersection of the body (organs that produce sound, resonant spaces within the body) and the sonic (timbre, grain, accent); the figurative (voice as a form of agency and identity) and the social (voice as social recognition and positioning); the human (voice as something species specific) and the nonhuman (voices of divine beings and other species). The embodied, material aspects of voice are the combinations of breath, muscle tension throughout the vocal apparatus, and shaped bodily resonances that make a voice communicative, timbrally distinct, and appropriate to a genre, style, or tradition. At the same time, the embodied, material aspects of voice are always-already in a feedback loop with traditions, social identities, ritual roles, and technologies. The sonic characteristics of voice are social; vocal production is a voicing of relationships.

In this talk, I use a theory of voice that intimately links the mechanics of vocal production and the social recognition of individual and collective voices to engage the dynamics of ritual performance in a pair of case studies from Estonia. Focusing on the idea of chorality (what Steven Connor describes as a singer's anticipatory assimilation into a collective vocal body), I consider the ideological role of timbre, breath, accent, and logogenic performance in a choir of female monastics at the Skete of the Holy Forerunner on the Estonian island of Saaremaa and in the translation of Estonian *regilaul* between institutionalized performance spaces. By concentrating on voice as a sonic object rather than music as a textual artifact, I listen for how ritual performance is located in socially shaped, sonically mediated bodies that effectively model the personal and communal aspects of traditional singing.

Nature poetics in songbook texts used in schools with German and Estonian as the language of instruction: Communication with flowers, birds and other animals

Tiiu Ernits Estonia

People's views are largely affected by their own analysis of, and reflection on, events, and auto-communication. The value space of society, and of certain cultural communities, is reflected in all cultural signs of the era, and thus also in school textbooks.

The sample for this research comprised 27 German-language song books used in the 1860–1914 period in schools that taught in German in the Estonian Governorate and the Estonian part of the Livonian Governorate, containing a total of 2,330 songs; and 24 Estonian-language song books used in Estonian public schools, containing 1,534 songs.

The song texts show an anthropomorphic tendency in their thought process as they often refer to flowers, birds and other animals speaking, as well as personifying these creatures. The most commonly referenced birds were the nightingale, lark and finch, while the flower that was considered the most beautiful was the rose, although the violet was also important as a symbol of fidelity. Forests in general symbolised freedom.

Having read all of the analysed song texts, I can state that children were most often instilled with the virtues of rising early, going out into nature and marvelling at its splendour, with praise for God as the creator of it all.

Based on analysis conducted using the SPSS 20 statistical data processing package, it turned out that a group of topics under the heading *Looduse ülistus, aastaajad, metsalaulud (nn Waldlied)* (Exaltation of nature and the seasons, and forest songs, or *Waldlieder*) covered 20% of the song themes in German- and Estonian-language song texts. It turned out that one of the predominant themes was *Looduses olek* (Being in nature), which made up 29% of the German-language texts.

Based on analysis conducted using the NVivo 10 program, the following words were the most common in the German-language corpus: *singen* 'to sing', *Frühling* 'spring', *Lieder* 'songs', *Blumen* 'flowers', *Vöglein* 'little bird', *Röslein* 'little rose', *Kuckuck* 'cuckoo'; while the most common in the Estonian song texts were: *kevad* 'spring', *mets* 'forest', *laulud* 'songs', *lilled* 'flowers', *ööbik* 'nightingale', *linnud* 'birds'. The research outlines common features in the German and Estonian lyrics that relate to flowers, birds and other animals.

Regional differences in musical syntax in Baltic-Finnic runosong

Pekka Huttu-Hiltunen Finland

The musical syntax of runosong traditions vary in the Baltic-Finnic cultural environment by region. In the North, in Viena Karelian tradition singing is based mainly on two types of tune, commonly referred to as the general type and the wedding song type. In both tune types there is a four beat metre. In the general type the three first beats are even and simple, but the last is spaced in time. The last song foot is therefore double in time value. In wedding song type, the four-beat verse is a combination of three different rhythmic patterns (song feet). The first one is simple and quick, the second is spaced simple and the last two are simple triple beats.

In more southerly areas there are several other tune types. In South Karelia and in Olonets Karelia (Aunus) and especially in Ingrian and Estonian regions, there are many other tune types. One of the differences seems to be that in the south, tunes are more symmetrical. The differences might have some connection to the development of language, and also with dancing and instrumental music.

In my presentation, I try to describe these differences and think about the possible reasons for these differences.

Defining oral song: Forewords to folk poem publications

Niina Hämäläinen Finland

In my paper, I approach the question of traditional singing by analysing the forewords to folk song lyrics publications. Documentation on oral song material and its relation to lyrics published without melodies, such as *Kalevala*, has been widely studied in folkloristics. However, the forewords of these publications and their importance not only to readers but also to the perception of what is regarded 'oral song', have not been greatly discussed by scholars. The argumentation of the paper is based on texts from the 19th-century Finnish folklore collectors Carl Axel Gottlund, David E. D. Europaeus, Elias Lönnrot and Zacharias Topelius.

The singer and the song from the researcher's perspective: Using the example of Estonian *regilaul*

Tiiu Jaago Estonia

In his article "Mõningaid mõtteid eesti rahvaviisist ja selle uurimismeetodist" (A few thoughts on Estonian folk music and its research methods (1934)), the Estonian folklore and folk song researcher Herbert Tampere points to the need to study folk songs through their performance. He argues that one cannot approach a song using methods foreign to the song or by following "extraneous principles". "A study of the folk song (resp. folk tunes) can only be based on how it is performed by people," Tampere (1934: 30) writes.

This quote discreetly referenced the way in which *regilaul* folk songs had been explored using "extraneous principles". For example the principles of textual research, including literary research, had had an important role in the study of folk songs. Indeed, in the 1930s apart from the philological method, the ethnological approach developed in the research into Estonian *regilaul* folk song. These two research directions have influenced the further research into *regilaul*. The two approaches ran partly in parallel, and partly intertwined with or opposed to each other. This presentation is dedicated to research studies on the philological direction. The research questions are:

- How was research into *regilaul* influenced by the early interest in folk songs where the main focus was on people (as representatives of a social class) (in the 17th and 18th centuries)?

- What effect has the discussion of folk song from the literary point of view (for example understanding folklore as oral literature) had on research into *regilaul*?

- How has the folk singer and the performance been viewed in studies using the philological approach (in which the focus is on the text of the song, not the singer)?

Reference

Tampere, Herbert 1934. Mõningaid mõtteid eesti rahvaviisist ja selle uurimismeetodist. *Eesti muusika almanak* I. Tallinn: Eesti Lauljate Liit, 30–38.

Life with the drone

Jelena Jovanović Serbia

Starting from the definitions of drone/bourdon in traditional profane and religious musical cultures, and also from a historical perspective, the paper will focus on Serbian rural and church traditional singing in contemporary living practice. The paper will show the performing experiences of singers who have cultivated both Serbian rural songs and Byzantine and Serbian (Orthodox) church chanting in Belgrade since the early 1990s (i.e. since the disintegration of former Yugoslavia and revival of Serbian national, ethnic and religious identities), and also revived folk and church singing/chanting.

The skill and experience of singing the drone, fascination with it, and its effects on personality/singer in several aspects (psychotherapy and resistance; strengthening of group identity; auto-communication; feeling of the time course; bodily action) will be shown through the work of the Moba vocal group (since 1993) and the St. John of Damascus Orthodox Church Choir (since 1992). The paper will analyse the drone in different (folk and church) musical textures, as well as its long-term effect on singers' feelings. Attention will be paid to folk emic terms in Serbia that designate the drone part and its role in (especially older) Serbian two-part rural singing, and the applicability of their meanings to phenomena in contemporary singing practice.

Song tune as a musical formula

Eerik Jõks Estonia

Ecclesiastical chant can be divided into two categories on the basis of the type of text: (1) chant with a text of strophic verses, for example a chorale; and (2) chant that has a prose text, for example psalmody. In the latter it is self-evident that a considerable part of the material is presented using musical formulas or tones. The reconcilability of a musical formula and text are universal in the prose text based ecclesiastical chant – every musical formula can in principle be applied to any text. Text and tune compatibility is, however, restricted in the case of a text of strophic verses, because the number of syllables in any line of the stanza and the number of lines in the stanza (code of stanza) are variable. Considering the amount of repertory of ecclesiastical chant with strophic verses there is still a possibility to combine different tunes with different texts, because the codes of stanza can be identical in different songs. This also gives the possibility to consider song tune as a musical formula in the context of chant with strophic text. The phenomenon of crosswise use of texts and tunes in the practice of strophic chant has initiated an ambivalent and often humorously addressed term into thesaurus of Estonian ecclesiastical chant – "to be sung with its own tune", "*laulda omal viisil*". (In Estonian it can also be understood as "to be sung with his or her, in other words the singer's, 'own tune'".)

If the code of stanza is appropriate it is possible to sing a tune in addition to its original text to other texts that carry the same code of stanza. For example the tune by Balthasar König (1691–1758) "O daß ich tausend Zungen hätte" ("A thousand tongues to tell the story"/"O that I had a Thousand Voices") ("Oh anna sada keelt Sa mulle") (*Hymnal of the Estonian Evangelical Lutheran Church* (HEELC, No 301)) with original text by Johann Menzner (1658–1734) is additionally performable with other texts, for example Martin Lipp (1854–1923) "Nüüd surm on surnud" (Now death is dead) (HEELC, No 113) and Johann Gottfried Hermann (1707–1791) "Geht hin, ihr gläubigen Gedanken" (Go, your faithful thoughts) ("Ma tõstan taeva poole silma") (HEELC, No 266). In fact, there is another reason to consider song tune as a melodic formula in the context of chant with strophic text. Different stanzas that usually carry common meaning throughout the song lyrics nevertheless consist of different words and expressions, which are, however, sung with the same tune.

The fact that tunes and texts with the same code of stanza are usable crosswise was applied in ecclesiastical chant of the post-reformation era. Existing secular tune was equipped with a newly composed ecclesiastical text. For example, a secular love song tune by Hans Leo Hassler (1564–1612) "Mein G'müt ist mir verwirret" (My mind's confused within me) got in 1656 a new, this time ecclesiastical, text by Paul Gerhardt (1607–1676) "O Haupt, voll Blut und Wunden" ("O Sacred Head Now Wounded") ("Oh Jeesus, Sinu valu") (HEELC, No 94). This phenomenon is called *contrafactum* or *kontrafaktur,* and it facilitates the promotion of singing of ecclesiastical texts through melodic material that is known to the public, or is otherwise enthralling.

In my presentation I explore whether *contrafactum* could at some point also be relevant in the practice of contemporary ecclesiastical chant? Could it be possible that well-known secular tunes could help to promote the message within ecclesiastical chant texts? In my approach the focus is not so much on composing new spiritual texts to secular tunes in the way post-Reformation authors did. I rather explore the possibility to cross-use present Estonian ecclesiastical texts with familiar secular tunes. This may be called a kind of contemporary *contrafactum.*

To do this I present some examples in which I link texts in the *Hymnal of the Estonian Evangelical Lutheran Church* with tunes that are commonly not associated with ecclesiastical chant. However, these tunes might be predisposed for wider use among the public due to their popularity and/or other captivating characteristics. I also discuss whether there are clearly identifiable ethical boundaries and if in crossing such a boundary *contrafactum* may become a laughable parody that is inadvisable from the point of view of an ecclesiastical text.

Reference

HEELC = KLPR = *Kiriku laulu- ja palveraamat* [1992]. [Tallinn]: EELK Konsistooriumi kirjastusosakond.

Seto songs in pure Estonian: Translating Seto songs as a form of cultural appropriation

Andreas Kalkun Estonia

Historically, the Seto singing tradition has been studied as part of Estonian folklore. Folklorists have approached Setos as kinsfolk of Estonians who are a hundred or even several hundred years behind in 'development', and whose folklore represents the more archaic layer of Estonian folklore. Until the mid-20th century, Setos did not take part in discussions concerning the representations of their own culture, or in the study of their culture, and rather had the role of carriers of the old tradition in the Estonian cultural scene as informants or folk singers.

Jakob Hurt, who was the first to publish Seto songs in an academic edition, later translated four lyroepic Seto runosongs into Estonian, publishing two of them, "Ilulaul" (The Song of Joy) and "Kalmuneid" (Maiden of the Grave) in Estonia and Finland. Through the mediation of various folk song anthologies and textbooks, these two translations of Seto songs became widely popular. The Seto ballads that Hurt translated and rendered anonymous were used in school textbooks and popular publications to (tacitly) represent Estonian ballads, which, however, were less known in Estonia than in the Seto region.

Similarly, in the 1940s and 1950s, political songs dedicated to Stalin or the Soviet regime written down from Seto women also became part of the Estonian tradition. The improvisations of the Seto women on contemporary themes, collected by folklorists in the late 1940s, were commissioned and included in school textbooks surprisingly quickly. In the textbooks, however, the songs underwent changes, which is suggestive of cultural appropriation. While in the early 1950s, the songs of the great Seto singers Anne Vabarna, Aleksandra Leivo, and Irina Pino were published with translations, from 1954 onward all the songs were published only in Estonian, without a single comment to show they were translations. The Seto political songs that were translated into Estonian and published in school textbooks are an example of the process of Seto songs transforming into Soviet Estonian folklore.

My paper provides an overview of the history of translating Seto songs into Estonian and observes the resulting translations as a practice of cultural appropriation. The paper also explores the reasons for the translations and mechanisms of cultural appropriation.

The history and spread of the south Estonian folk song *Lätsi küllä*: The relationship between oral and written culture

Urmas Kalla Estonia

The paper aims to reconstruct the evolution and spread of folk songs that begin with the phrase *Lätsi küllä* (South Est. 'I went to the village' ~ 'I went to visit [my sweetheart]') relying on the manuscripts and audio recordings of the Estonian Folklore Archives as well on some printed sources. The song variants researched come from the late 19th century and are by various singers. The analysis sheds light on folk song tradition during the period of mutual contact between oral and written culture.

First, the song melodies and lyrics were subjected to comparative analyses in order to find out if they could form some song types/versions. For the sake of comparison, the song lyrics were divided into main textual motifs that were given short characteristic titles. The lyrics were analysed in a wider folk song and dialect context because linguistic features could reveal essential information about a variant (for example an original location or a printed source). After the initial research into the material, it was limited to the variants, that had "*küllä kükäkil*" ('[I went] to the village, crouched') as the main motif. According to the main textual motives, it was possible to distinguish between three main song types:

type A: "külla kükakil" – "neiu juurde kõlgusesse" – "koerad tõstavad häält";
     ('to the village, crouched' – 'to the maiden in the chaff room' – 'dogs start barking')

type B: "külla kükakil" – "neiu ukse taga" – "ennem kivi kõrval";
     ('to the village, crouched' – 'behind the maiden's door' – 'better at the stone')

type C: "külla kükäkil" – "neiu ukse taga" – "vaene vabatnaine".
     ('to the village, crouched' – 'behind the maiden's door' – 'a poor cottager's wife')

All the text types were sung to their own melody types, except for the B type which shared its melody with another text type as well.

It was suggested that one of these song types, A, was spread through the medium of the Tooste singing and playing society during the last quarter of the 19th century. The society was established in Tooste village, Räpina parish, and included a *setukoor* ('Seto choir') that performed folk song arrangements from both Räpina and Setomaa (a neighbouring ethnographic area), but introduced them all as Seto songs.

Type B was also known as a Seto song all over Estonia. However, the melody as well the location of the older song variants proved that the song did not originate from Setomaa. The lyrics might have developed as an individual creation based on folk song lyrics from Võru county.

Songs of type C were the rarest of the three. They were recorded from neighbouring Kambja and Urvaste parishes, with some single examples collected from the ethnographic region of Mulgimaa. It might be of interest that the C-type song was performed as the obligatory piece at the Mooste Festival of Folk Music Arrangements in 2018, Põlva parish.

On singing charms in Finnic oral poetry

Kati Kallio Finland

In the context of Finnic tetrametric oral poetry (called runosong, *regilaul* or kalevalaic poetry), charms occupy a particular place. Most of the other genres in same meter were songs. The charms, nevertheless, like proverbs and riddles were generally spoken or recited, sometimes with an ecstatic or agitated style. Yet, similarly to the proverbs, some charms in some areas were delivered as songs.

My paper builds on the 20th century sound recordings of some song versions of charms. The recordings are mainly from Archangel and Ladoga Karelia, the areas with the longest metrical charms and rich mythological and epic traditions.

Most of the recorded song performances of charms seem to relate to situations with no urgency. Typically, the singers use the most common overall melodies, the ones used when singing for example epic poems. Nevertheless, some serious problems in interpreting the archival collections are prominent: 1) the recording situation affects the mode of performance in several ways, 2) some poetic themes were used both in epic poems and as charms, and 3) one charm might be used for several purposes and in various contexts, thus affecting the delivery.

"I don't sing because my voice is so melodious…": Folk song notes in poet Otto Manninen's archive

Hanna Karhu Finland

Finnish rhyming couplets were the most common folk song type in late-19th-century Finland. These songs were songs of youth – bold, sometimes vulgar, songs about love, longing, going to sea or into the army, about gossiping old women and wild boys and girls who defied the status quo.

There are at least 200,000 Finnish rhyming couplets in the Archives of the Finnish Literature Society (FLS), although they have not been thoroughly investigated. In the 19th century, these songs were neglected by scholars, who were interested mainly in old Kalevala folklore. However, in the 1890s Finnish writers, among them the poet Otto Manninen (1872–1951), became interested in Finnish rhyming couplets.

In this paper, I will concentrate on some of the Finnish rhyming couplets found in a notebook of Otto Manninen's, and on the song variants of these texts, archived in the folklore collection of the Archives of the FLS. The notebook, dating from the 1890s, is in the Otto Manninen archive. The songs were collected from Sippola, which is in the south eastern part of Finland, by Manninen's university friend Antti Rytkönen. Rytkönen also sent variants of the songs to the folklore collection of the FLS and received an award for his work. Rytkönen had two informants, Mari Vainonen and Otto Fränti, both 20-year-olds. It is not known how Rytkönen got the songs from Vainonen, but Fränti wrote some of the song texts down and sent them in a letter to Rytkönen.

In my paper, I will show what kind of songs the Finnish rhyming couplets of the notebook are. I will concentrate mainly on the contents of the songs and ask what kind of voices from the past do they manifest, and how is the act of singing articulated in the songs? I will also do some critical textual analysis on the songs from the notebook (and the letter) and their variants sent to the folklore collection of the FLS. How do they differ from each other? This latter part of my analysis will point out that the documents preserved in the folklore collections have variations that can illustrate the processes by which these documents became fixed texts.

The sing-along
through the musician's eyes

Jaagup Kippar Estonia

The presentation reflects my personal singing experiences, which I initially got as a member of a singing community and later as a leader of sing-along events, relying on my earlier practice. I will discuss some of the challenges of organised participatory singing, such as getting started and achieving the correct mood.

I find it best to start with a song that can engage even those with little singing experience. The suitability of the song depends on its popularity and role in the community as well on the singing occasion. Another possible way to get most people to join in with the sing-along is to make them realise that I will not stop soon. Then, after some songs (by about the 4th song), people are joining in. During a longer singing night some breaks of a few minutes up to an hour are useful.

People are waiting for good group singing events and remember them in conversation. However, the most enjoyable singing experiences come unexpectedly. Singing *a capella* can more easily get started if people have sung together before and are comfortable and social (for example during a hike), if there is no background music nor more pressing matters to discuss.

If the leader of a sing-along is a single musician, he or she should have a good rapport with people. While singing and playing an instrument he/she can affect the course of singing in several ways: by choosing songs, repeating parts, changing keys and even by parodying some songs according to people's mood. In this way the leader of a sing-along can help to create social bonding. A band in the function of leader is musically more powerful, although people tend not to sing along so easily because they do not feel that their individual role is so important.

Improvisation and variation in Besermyan *krezes* using the example of *soldat kelyan krez*

Maria Korepanova Estonia

The paper focuses on the question of musical improvisation and variation in the Besermyan *krezes*. The Besermyans are a native minority in Russia, living in the north western part of the Udmurt Republic. *Krez* is an ancient vocal genre among the Besermyans and Northern Udmurts. Its characteristic feature is the use of improvised texts with onomatopoeic lexis. In the collective performance of the *krezes* the different improvised texts sound simultaneously.

Researchers into Udmurt traditional music unanimously emphasise the improvisational nature of *krezes* in both the verbal and musical respect. However, the musical improvisation in *krezes* has been relatively poorly studied. As a stage performer of Besermyan *krezes*, I am interested in the question of musical improvisation in this genre not only as a theoretical issue, but also practically, because I aim to perform the *krezes* in an old traditional manner and also because improvisation and variation allow the creation of a live and vivid piece of music on stage. The main goal of my research is to reveal the rules of musical improvisation in *krezes* and to apply them in practice.

In this paper I demonstrate my research mainly using the example of a *krez* tune called *soldat keljan krez*. This is a ritual *krez* which was performed when recruits went to the army. I have managed to find 27 performances of this *krez* recorded in six Besermyan villages between 1986 and 2017. These recordings are analysed n order to find regularities of variation and improvisation as well as the stable and unstable elements of this tune type.

For the purposes of the present analysis, I distinguished between the processes of variation and improvisation. In the first case the changes do not affect the form of the tune, a kind of variation that is very common in folk songs. In the case of improvisation the form is also subject to change. The analysis has revealed that in the performances of the *soldat keljan krez* musical variation is more common than improvisation. However, some improvisational performances were also found. These two groups of performance are analysed separately using different methods. The analysis reveals that there are typical techniques of variation in both of the performances, both within the stable form and within improvisational performances.

On studying traditional singing in the context of cognitive ethnomusicology

Svetlana Kosyreva Karelia, Russia

Singing as a means of cultural communication is the most important way a person can communicate with other people, with the community, and with nature and space. Singing combines a great number of components that place it in the category of musical expression. Today, singing as a phenomenon is studied from different points of view by representatives of various fields of science and art. One trend within ethnomusicology studies the development of Intonation Theory, by B. Asafyev. This theory focuses on timbre and intonation as the basis of the musical style of an ethnic group and is connected with the study of musical thinking.

My research focuses on the stylistic foundations of Finno-Ugric traditional music[1]. It is commonly known that the style in music, reflecting the dialectical relationship of the content and the form, characterises the system of the means of expressiveness, including the elements of the musical language, the principles of form building and compositional techniques.

At the present time, data has been obtained based on acoustic measurements of the elements of musical language for several ethnic singing styles: the joiks intonational forms of the Sami and Karelians, the improvisatory *prichet* ('lamentation') forms of the Vepsians and Karelians, the improvisatory forms of the Izhma Komi and the Udmurts.

On the basis of the obtained data a unique and innovative multimedia resource – an electronic database of the Finno-Ugric timbres – has been developed (http://glazunovforum.ru) that unites and represents authentic samples of Finno-Ugric musical traditions.

The study materials of the research that produced this database were field recordings of the ethnic music of the Finno-Ugric peoples. These sound materials represent the original layer of the singing and instrumental culture of the Finno-Ugric peoples and are of academic interest as an important source of scientific research in the field of Finno-Ugric musical studies. As well as materials from the Folklore archive of the Petrozavodsk State Glazunov Conservatoire, audio recordings from the collections of the Estonian Folklore Archives at the Estonian Literary Museum (Tartu, Estonia), and musical and folklore materials representing the cultures of the Finno-Ugric peoples issued in the form of licensed CDs have been used.

The study found that the most important factor related to the actualisation of musical semantics in the context of the Finno-Ugric ethnomusical systems is pitch (including the pitch system and the specifics of the timbre), which is realised in various intonational improvisational forms and settings within the framework of monodic thinking.

The controversy over the interpretation of a traditional song that almost came to court

Alena Leshkevich Belarus

In the spring of 2017 the Belarusian metal community stirred up a scandal: two well-known musicians argued for copyright on the interpretation of the traditional song "Дунаю-Дунаю, чаго ціха йдзеш?" (Danube-Danube, why is your flow so slow?) The bass player Alexander Filipenka, who left the metal group Znich, claimed that he was the only author of the arrangement, and tried to ban the performance of the song without his permission. The vocalist and Znich group leader Aliaxandar Tabolich insisted that the arrangement was the product of the collective work of the group. Both musicians had registered their copyright to the arrangement at the Center for Collective Management of the National Intellectual Property Center, but, according to the head of the institution Aliaxei Bichurin, their dispute could be finally solved only in court with the help of art expertise. The case did not go to court and did not get much publicity outside the subculture of fans of metal music. However, this is an interesting case from the point of view of copyright on traditional songs. According to Belarusian legislation copyright does not apply to folk art, but associated rights are to be executed to arrangements, interpretations and performance. Znich made a video clip of the song "Danube-Danube". The clip received comparatively quite a lot of views (for the narrow Belarusian market) and the group even participated in the qualifying round of Eurovision with this song. The arrangement was based on the record of the song sung by post-folk group Kudmien. "Danube-Danube" is an old military song probably brought to Belarusian villages from the army. According to the head of the group Kudmien Irina Mazyuk, "Danube-Danube" was interpreted by her group from musical notation. No one today has ever heard the original version of the song – perhaps there is no historical sound recording.

Lyrics, quite similar to the song performed by Kudmien and Znich can be found in the academic compilation series Belarusian Folk Art (1987: 1: 138, 445). It was recorded in 1936 in the village Zhornauka, Berazino District, Minsk Region. The song's melody is typical, and the notation can be found in the same series (1: 368–369). Perhaps it is also possible to find some recordings of a song with such a melody, and although they might be similar, they will not be identical. Even the best notation does not pass all the features of traditional music, so modern singers simply have to deal with 'the revival of the music' and create their own versions of traditional songs in cases where there is only musical notation and no audio recording. Therefore, all the arrangements of the song "Danube-Danube" in modern Belarusian music are reinterpretations of an interpretation of Kudmien's version. The case reflects the growing interest in the traditional singing in Belarusian society, although in subcultural circles.

The presentation includes demonstration of interpretations of the song "Danube-Danube" by different groups.

Reference

Belarusian Folk Art 1987 = *Сацыяльна-бытавыя песні.* Уклад. І. К. Цішчанкі, В. І. Скідана; уклад. муз. часткі Г. В. Таўлай; рэд. А. С. Фядосік. Мн.: Навука і тэхніка.

Worldview in Mansi creation songs

Aado Lintrop Estonia

In my paper I take a look at the mythological world of the 19th-century Mansi by means of two epic song texts collected by Hungarian linguist and folklorist Bernát Munkácsi. These songs are the "Sacred Song of Earth's Creation" (359 verses) and the "Song of the Flood" (481 verses + prose epilogue). Both song texts were collected in the same Yanygpaul village (near modern Nyaksimvol, Berezov region) in January 1889, the first performed by Gavrila Sontin from Nyurumpaul village, the second written down from the local shaman Vasili Nomin. Although the title of the second song seems to refer to the end of the world rather than to the beginning, we can find many ideas connected with creation and establishment of the era of humans.

In my paper I shall focus on the following aspects:
   1) ideas connected with the creation of the world,
   2) descriptions of different parts of the world,
   3) means of connection between parts of the world,
   4) abode of mythological beings,
   5) conceptions of different eras.

To some extent I shall deal with the formulaic language of the songs and with the occurrence of the same formulas in different folk texts. It is not possible to avoid asking about the changes in mythological worldview too; especially in case of studying folklore texts collected almost 130 years ago.

Lithuanian partisan songs: a new layer of war-historical lyrics and tunes

Austė Nakienė Lithuania

In 1944, when Lithuania was occupied by the Soviet Union, thousands of patriots joined the resistance movement for the restoration of the statehood of the homeland. The attempts of partisans to resist the brutal occupation extended over an entire decade, until 1953. Local people who supported the resistance movement tried to defend their native country not only with the guns, but also with the help of songs. In 2009, a volume of partisan songs was published by the Institute of Lithuanian Literature and Folklore. This volume, the last in a series of historical military songs, was compiled by folklorist Kostas Aleksynas. According to Aleksynas, post-war songs "reflect not only the hardships endured throughout the first decade of the new occupation, especially in the first years, but also the hope of partisans and the general population to regain Lithuania's freedom, and the eventual loss of that hope" (LLD XXI: 717).

The lyrics of partisan songs speak about the terror approaching from East, and about the tragic fate of Lithuania and its population. They also praise the 'green village' lifestyle, destroyed by the invaders. As the songs were created by the younger generation, they remind us not only of traditional war songs, but also of love songs. The heroes – young freedom fighters – are depicted as romantic characters. The tunes also have some similarities with popular marches, foxtrots, and tangoes. One can notice the influence of popular culture even in the visions of a fervently desired future: "We will return to our homesteads when there are no more enemies in Lithuania, when the strings of guitars ring out in the evenings, and the girls sing their songs" (LLD XXI, song No. 2).

Reference

LLD XXI = *Lietuvių liaudies dainyna*, 2009. Vol. XXI. *Karinės istorinės dainos*, Vol. 6 – *Partizanų dainos*. Prepared/edited by Kostas Aleksynas and Živilė Ramoškaitė. Vilnius: Lietuvių literatūros ir tautosakos institutas.

Finnish linguist Pertti Virtaranta and the collection of children´s songs

Elina Niiranen Finland

The paper aims to focus on Finnish linguist Pertti Virtaranta´s publication *Vienalaisia lastenlauluja* (Children´s songs from Viena Karelia), published in 1973. The book was based on fieldwork carried out in Soviet Karelia in 1968 and later on in 1972. The first of these field trips was made by professors Pertti Virtaranta and Väinö Kaukonen, who travelled to northern Russian Karelia and to Olonets Karelia to collect Karelian dialects and folklore. The second field trip was made by Pertti and Helmi Virtaranta. During these trips Virtaranta met many singers even though his aim was to collect local dialects. How were these encounters between collectors and informants fixed in written texts?

Reconstructing past encounters between researcher and informant puts the scholarly imagination to the test. In search of historical reality and recorded discussions, the researcher is forced to rely on archival sources that were often produced in ideologically charged contexts. In these distorted representations real people appear as folk types or as romanticised sketches. In my study I read and listen to Virtaranta´s fieldwork, which he made with great care in Viena Karelia. What kinds of song did the ordinary people sing to Virtaranta and which of those songs were published in his book?

Singing and gesture in the Udmurt song tradition

Irina Nurieva Udmurtia, Russia

Gestures as an accompanying movement during singing in Russian musical folklore studies have not been practically studied. Gestures as a non-verbal language accompanying or replacing speech have mainly been studied by linguists. The greatest contribution to the study of the connection between gestures and speech was made by Friedman, Kendon and McNeil.

Meanwhile, singing is a process that is always accompanied by various kinds of gesture, i.e. movements that have a specific function and/or internal semantics. Of great interest is the problem of determining the language of gestures and their role in the behaviour of a singer. Our research was conducted using Udmurt song folklore as the source material. By the term gesture we mean the movements of a folk singer while performing a song in a traditional setting. The present research focused on ritual songs in ritual contexts (dances will not be included in the scope of our study).

When working with informants many researchers noticed the lack of facial expression in the Udmurts when they sing, and the lack of active gestures. The nearest neighbours to the Udmurts, the Mari, are distinguished by a greater gestural emotionality. For example, when we recorded Mari guest songs, sung by Mari singers, they actively waved while singing, using their hands and handkerchiefs. In Udmurt culture, active gesticulation in speech and singing is not welcome, and neither, indeed, is very loud speech. At the beginning of singing during a feast usually the leader (not necessarily the host) can wave his hand, giving a sign to begin the communal singing.

During ritual feasts, another gesture, the handshake, was adopted in South Udmurtia. While singing at the table, one of the singers rises and shakes hands with one or two guest when finishing a verse of the song (or the house owner's hand, if in the latter case the guest addresses him). The gesture is quite easy to read as a sign of deep respect. The effect of joint ritual singing is so strong that people singing in chorus feel unity and solidarity, which is also illustrated in the lyrics:

> *Let's sing and sing, aj gai,*
> *Will our melodies merge, aj gai?*
> *Why not merge our melodies, aj gai.*
> *If we're all one family, aj gai?*

This communicative gesture is an act of complicity and union, emphasising the general mood of the ritual participants.

The function of movement in slow dance processions as well of swinging is associated with agricultural magic. Swinging on a swing, walking in a line forward, then back, according to the ideas of ancient people, was intended to stimulate the germination of cereals.

In the melodies, the basis of which is the rhythmic formula 11122, the movements are aimed at strengthening the expression of rhythm. For example, in wedding songs the first beat of the rhythm is emphasised by stamping the left and right legs (TransVjyatka Udmurts), or by a simultaneous flick of the head and movement of the upper body (Northern Udmurts). By banging iron objects such as a spoon or ladle on the stove door singers accentuate a strong beat within the rhythm in, for example, the tunes of the autumn masquerade *portmas'kon*. This rhythmic formula is also the basis for the spring melody of the Bavly Udmurts, who sing the tune holding hands and swaying from side to side. In the cases described, the movements emphasise the rhythmic structure.

We recorded an interesting gesture that reinforces the expressiveness of the ritual timbre in the spring *semyk* ceremony. Young girls sing a spring ritual song, *semyk kyu*, in an open space (for example a meadow) near the village. As they sing they periodically put the palm of their right hand to their mouths, creating a bright contrasting effect between sonorous and muffled singing.

Collaboration, nationalism, individual creativity: The political uses of traditional song in the performance practices of Stalinist Estonia

Janika Oras Estonia

In 1940, Estonia was occupied by the Soviet Union, losing independence that was established in 1918. The new regime introduced new ideology and structures of cultural life that were strictly controlled by central institutions in Moscow. Folklore had a special status in Soviet culture and the elaborated models of using folklore, common to whole Soviet territory, had to be adopted in Estonia.

In my paper I try to shed light on developments in the performance practices of traditional song on official stages of Stalinist Estonia (1940–1941, 1944–1953) (the paper comprises only the uses of unarranged songs, performed with the intention of representing the historical style of singing; all arranged professional or amateur songs are omitted). Significant among the official stages on which traditional songs were performed were the all-Estonian and local song festivals or other folk feasts, and regular competitions of amateur artists. The stage repertoire had to represent so-called Soviet folklore, be politically informed and concern topical issues. This means that creators and performers had to cooperate with the commissioners of political songs – i.e. with folklorists, 'applied folklorists' (belonging to the staff of the Central House of Folk Creation, Est. *Rahvaloomingu Keskmaja*), and with ideology workers.

In addition to an overview of common creative and performative practices of the time, I will briefly touch on problems of the social and individual meanings of these practices. How can one understand the possible subject positions of the creators/performers of continuous oral, as well as revived, traditions, as well as the positions of the (applied) folklorists, and of the audience? Did they interpret performances of the traditional song (only) as collaboration with Soviet regime, or (also) as some kind of a resistance or de-colonialising strategy? What were the personal aims and considerations of the singers and how did they match their singing activities with their everyday lives and positions in family and local community? For folklorists was cooperation with the creators/performers only a formal obedience to the commands of the centre, or could other dimensions be perceived in their activity and relations to the singers?

What collected folk songs can tell us about the circumstances of their collection

Ginta Pērle-Sīle Latvia

The first Latvian folk song collections were published at the very beginning of the 19th century by Baltic-German pastors. There is very little information on the way in which they were collected. However, the traditions and themes represented in these particular folk songs show certain patterns, leading to the question of whether it is possible to trace the context and situations of the fieldwork that collected these songs.

The comparative method is chosen as the most appropriate for the research. To scrutinise the phenomenon, firstly the collection of F. D. Wahr, the pastor of Palsmane (1808), and two collections by G. Bergmann, the pastor of Rūjiena (1807 and 1808), are used. The total number of folk songs in the sources is 900. A comparison with *Latvian dainas* (LD) produces well represented themes. In addition I study the archives (letters and other documents) of those who worked on the first folk song collections.

Further, in re-contextualising the folk songs, it appears that wedding and funeral related songs and traditions, with their mix of Christian and pagan influence, are better represented, probably because during the 18th and 19th centuries both traditions were under the supervision of Christianity, thus forming an occasion where both clerics and noblemen had the chance to hear and collect songs.

The works of A. Pertti and R. Baumann will serve as the theoretical grounding for the research as far as they discuss context and problems of archived texts. For matters relating to historical background, etc., I will use the works of P. Daija, M. Grudule, A. Johansons and E. Dunsdorfs.

Reference

LD = Barons, Krišjānis; Henrijs Visendorfs 1894–1915. *Latvju dainas,* I–VI, Jelgava, Pēterburga.

The roots of singing: How can the ancient world reveal itself through the performances of contemporary singers?

Eero Peltonen Finland

This paper discusses how a contemporary singer of traditional music can find the essence of her/his singing and performance from the times when traditional music was still alive in the villages of Finland and Karelia. Conference participants are challenged to think about the following questions:

• How can a modern singer of traditional music connect with ancient times, resonate with them and give them a voice?

• How can a modern singer of traditional music embody and express the knowledge that comes from the land, from the people, mythology, local history and culture?

The presentation, illustrated with musical examples, will describe how I found ancient roots for my singing style and became a runosinger, a performer of lyric songs in Kalevala metre. I rely on my own experience as a Finn who has explored Finno-Ugric, Baltic-Finnic and Nordic traditions over the last 20 years and taught Finnish handcrafts and cultural heritage: mythology, singing, storytelling, etc. Participants are invited to join the singing.

The aim of the paper is to inspire EFA conference participants to gain new ideas on how to access and understand processes that occur in performances of past and present traditional singers.

Songs for the end of the kyriarchy: Empowering expressions of heritage through the lens of gender and sexuality

Savannah Rivka Powell Estonia

Creative and musical expression may be stifled by social stress when living in a complex system of inter-secting oppressions and privileges such as a kyriarchy, a term coined by Elisabeth Schüssler Fiorenza in her 2001 book *Wisdom Ways: Introducing Feminist Biblical Interpretation*. Joan N. Radner and Susan S. Lanser (1987) explored the varied ways in which women approach coding as a form of expression through performance in "The Feminist Voice: Strategies of Coding in Folklore and Literature". If one is to expand upon these ideas to include gender variant and sexually diverse populations a vast array of artistic expression may be observed. Through this framework I am examining the messages encoded in musical performances by women and gender or sexually diverse people with attention to subversive messages and expressions of empowerment. This study has a focus on works linked to the performer's heritage and spirituality through music with a positive message in connection with the performer's identity, community, or social movement.

References

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Russian lyrical songs in the repertoire of Erzya and Moksha Mordvins: The aspect of multipart singing

Žanna Pärtlas Estonia

Recent fieldwork in Mordovia revealed that Russian songs – especially lyrical songs – have an important place in the repertoire of the contemporary Mordvins. This is not surprising because Mordvins and Russians have lived on the same territory for many centuries, their villages are located close to each other, and the Mordvins can understand the texts of the Russian songs very well. My observations show that the Mordovian singers really enjoy singing Russian lyrical songs and perform them even more skilfully than local Russians.

Mordvins and Russians both have developed traditions of multipart singing; the possible interrelation between their multipart singing styles is an interesting research question. It is also interesting to compare the performance of the Russian lyrical songs by Erzya and Moksha Mordvins, who have different multipart singing styles. The present paper investigates the modes of multipart singing used by the Mordvins in the performance of the Russian lyrical songs and compares them with the multipart forms used in the Mordovian repertoire.

Analysis is based on sound recordings made in 15 Mordovian (Moksha and Erzya) villages in 2015 and 2018 using the multichannel recording method, which allows observation of multipart singing in great detail. During this time the same Russian lyrical songs were recorded in different villages and the same questions, concerning multipart singing practice, were discussed with singers from different choirs. Comparison of these materials reveals the creative approaches to performance of the Russian repertoire by the Moksha and Erzya singers and sheds light on the contemporary state of the Mordovian song tradition.

The influence of the singer's personality on traditional singing practice:
Young vs. old

Maja Lj. Radivojević Serbia

This case study focuses on two active interpreters of the traditional folk song in Serbia: the first is a member of the older generation (71 years old), a self-taught singer who grew up in the countryside; the other belongs to the younger generation (20 years old), a state educated singer who grew up in Belgrade, the capital of Serbia. We compare their views on traditional singing and styles of interpretation (singing technique, gesture, dressing, etc.) in order to determine what elements of personality connect these two singers, and what elements distinguish them. The aim is to map the current state of traditional singing practice as it relates to urban society as well to outline the personalities of the singers, who are bearers of singing tradition. This mapping, along with a diachronic perspective of Serbian traditional singing, helps us to perceive the potential for development and survival, especially among members of the younger generation, on whom, of course, the tradition depends most directly.

The wolf as a musician and dancer in the *Latvju dainas* tradition

Beatrise Reidzane Latvia

The number of songs, i.e., song types, where the wolf is mentioned in the *Latvju dainas* (LD) (1894–1915) tradition is relatively large at 400. A lot of songs show the wolf as a main subject of the song, although there are many songs where it is one of the participating animals. Some of the songs show the wolf as a personified animal, acting like a human. Among activities performed in this state are singing songs, playing pipes or bagpipes and dancing. As the first folklore researchers considered such animal activities childish, the song types describing them are found in the first volume of LD (1894), incorporated in the "Education of the child, nursing and teaching" category.

As a musician and singer the wolf is described in song type LD 2686, included in the "birds wedding" subgroup. The word "bird" has some semantic peculiarities present in the opposition of 'undomesticated birds and animals' *vs.* 'domesticated animals and people'. Quantitative analysis shows that this type contains 40 variants (having 20–60 lines each), which K. Barons divided into 14 versions. The wolf is mentioned in 20 variants, 9 versions. In addition to the wolf in these 9 versions there are 21 birds, 9 mammals, 3 reptiles and 2 insects. A wedding meal appears in the story, consisting of beer and meat, meaning that all birds and mammals (there is a hare, too) are considered carnivore.

In the song texts characteristics are given to all participants to show their suitability to do their duty. The wolf is suitable for playing the pipes and singing because it has a deep-sounding voice (*liela rīkle, dobja rīkle* 'big throat, deep-sounding throat'). The wolf is also found to be suitable for slaughtering cattle. So the wolf plays the pipes and bagpipes (16 variants), starts singing (1 variant), slaughters cattle (1 variant), and guards horses (2 variants) during this communal meal.

The wolf personified as a dancer is described in approximately 20 song types. The most interesting of them is LD 2206, included in the same children's cycle. It is a long song type, too, containing 21 variants divided into 17 versions. Of 9 full-length versions (16–24 lines) the wolf is mentioned in 6. The plot of these songs shows an event reminiscent of the Canadian Indian potlatch, i.e., gift-giving. In this gift-giving everybody and everything may take part – people, animals, natural objects, mythological beings, etc. The gifts can be different – milk, kittens, fatty meat, shoes, a bride's kiss, and at the end the wolf is always given a mare, at which he dances. In some variants instead of the wolf the last person mentioned in the song could be God, the king, or a beggar.

Each of the song types analysed depict different worldviews and different historical periods, with the wolf an equal member at the birds' wedding ceremony able to take the highest position in this gift giving event.

Reference

LD = Barons, Krišjānis; Henrijs Visendorfs 1894–1915. *Latvju dainas,* I–VI, Jelgava, Pēterburga.

Heartbeat and breath, describing the Swedish folk singing style and methods for teaching

Susanne Rosenberg Sweden

How do you describe and teach the traditional style of folk singing? Is it possible to find a level of description that includes and allows both the specifics and the individual possibilities in traditional folk singing so that they are useful for singers within and outside the style as well as scholars and pedagogues?

This paper discusses and presents a model that has been used and developed for thirty years at the Royal College of Music in Stockholm (KMH) to describe and teach Swedish folk songs and their style. Central to the model is the constant interplay between studying, describing, and doing, in a fundamentally creative approach were pedagogical teaching materials have been developed, such as "with blue notes and embellishment", "folksong 100", "*landskapsspelet*", "folk song lab", etc. The model describes both musical and technical aspects of singing, for example articulation, phrasing, micro-tonality, rhythmical interpretation, language as a tool for musical expression, etc.

Men's songs
from the Estonian island of Muhu

Ingrid Rüütel Estonia

Muhu men's songs can be treated in two different ways: as all songs sung by men, and as songs created by local male song masters, reflecting real events and having concrete prototypes. The latter may be viewed as a separate song genre which stands out in content, form, music and performance. These songs reflect local village events, gender relationships, historical events and social problems, etc. Private life experiences and community life, ethnographic details, historical facts, social problems and religious life, etc., were intertwined. The songs were often in the first person, addressing listeners as a narrator. Humorous mood prevails.

In the 1970s we could record men's songs in Muhu in quite authentic circumstances: a group of men who had retained a large common repertoire from youth performed them together. So it was possible to study the ways of performing and roles of separate singers during the singing. These songs were sung using special men's tunes. One tune could be used in different songs. The songs had an end-rhymed strophic structure and belonged to the more recent folk song tradition when compared to ancient alliterative runosong, although verses were repeated while singing, and the melody was varied during the song, as was usual in alliterative songs. Personal variations created heterophony in a homophonic melody line.

Telling one's stories while singing was a traditional method of communication for Muhu men's society in the 19th and early 20th centuries. Collective singing created and strengthened the personal and collective identity of men in traditional Muhu society.

Refrains in the structure of Russian urban songs

Nadezhda Rychkova Russia

The refrain is one of the specific features of oral texts and an important part of any song for a singer. I analysed about 1000 refrained song texts including published and archival materials, many of which were recorded (some by myself) from village people in the 20th century. I distinguished some types of refrain.

The first of them is irregular refrains which depend on the situation of recording, for instance, when a singer remembers songs extracting them from their passive memory. The second type is regular refrains which are elements forming song structures. They slow down storytelling, or create situations in which the song returns the audience to the original situation, in some cases showing how the original situation has changed. I examined what the origin of those refrains was. Some types of refrains used in villages were borrowed from Russian traditional songs, while others appeared only in urban songs and therefore cannot be of Russian origin.

Feodor in the shadow of Wonderland: The singing tradition of the Räpp family

Liina Saarlo Estonia

In 1975 the last of the few audio recordings of a runosong (*regilaul*) was made in Reastvere village, Laiuse parish. A young folklorist, Kristi Salve, described her emotional experience of "the last runo-song of Laiuse" in her fieldwork diary. She was visiting local storyteller and singer Feodor Räpp on the recommendation of his neighbours. Alas, his repertoire consisted of end-rhymed songs, often of literary origin, and did not fulfil the folklorist's expectation to hear archaic runosongs. Feodor's wife, Elfriede Räpp, said modestly that her mother-in-law Anna Räpp knew several old songs and that she remembered one of them, performing a wayfaring girls' song to the great surprise of the folklorist. "I felt I could end my fieldtrip and go to Tartu right away – I've got my runosong!" Salve wrote.

This meeting and recording was significant in many ways.

First, the audio recording of a runosong was an extraordinary event because the rich runosong corpus of Laiuse parish – manuscripts collected in the 19th century – was not complemented by audio-recordings in the 20th century, unlike the situation in other regions of Estonia. Secondly, although the recorded piece was a short variant of the song called Wonderland, it was a beautiful song, containing several poetic figures.

Thirdly, on a larger scale, Salve's fieldwork diary reflects general tendencies in the Estonian folkloristics of the mid-20th century, and implicitly, the previous century, too. Archaic folklore genres, especially runosong, were favoured in fieldwork practices as well as in archiving and research practices. In this way, plying informants with questions about 'old songs' and enthusiastically recording remnants of these songs, folklorists more or less delicately ignored informants' musical and poetic preferences and intuitive understanding of folklore. Therefore, we can admit that folklore archives do not reflect the living folklore situation.

The paper focuses on the three people involved in this recording situation – Elfriede Räpp, Anna Räpp and Feodor Räpp. Their biographies and repertoires are recorded by several collectors and archived in the Estonian Folklore Archives (Estonian Literary Museum) and the Dialectical Archives (Institute of the Estonian Language). My point is that despite of subjectivity and imperfections of individual archival recordings, closely reading the records of several folklorists will help answer questions about singers' personalities, biographies and repertoires.

Impro as identity creator

Ilpo Saastamoinen Finland

I have tried to create a theory of structures in improvised music with the help of information/communication theory. Put simply, because the music – in the first instance – is information and the basics of music psychology lie on information, on the fact that a rare event is a gesture (*die Gestalt*) that keeps your attention (attraction) in itself, the rest, the chaos, works as a background. Here we have all the material we need for our computer game: 1-0 system, with two variables: the rule and the exception.

The order and the chaos, the negentropy and the entropy. The rule awakens expectations and the exception kills them. So we play our ping-pong game – the performer and the listener. And the best game is a fifty-fifty game. It doesn't matter if there is too much or too little information. In both cases nobody is satisfied. The winner is not happier than the looser. In music – as in the game – the listener can sometimes be satisfied after losing. This helps him/her in the games of real life because – with the help of the arts – he/she can associate losses in life with the good feelings that come after rehearsing, practicing it with the music.

Some examples of the "1-0 game" with two varying musical features:

- 3/8's ('long' notes) and 2/8's ('short' notes)
- the serialism and the symmetry
- the rule and the exception
- the shortening and the lengthening
- diminishing and growing of musical phrases

Similarly improvisation (exceptionality as real information) as a symbol of personal identity that carried a great deal of information can alternate with 'the rule' (~ style) interpreted as non-information, the verse/strophic song as a symbol of group identity with little (minimum) information *inside* the cultural context. The game takes place between rule and exception, between infinite, immense information and zero information, between order (negentropy) and the chaos (entropy) as a basic human way of acting in order to adapt oneself to the endlessly changing universe and to the endlessly changing SELF.

To understand music as such a game, as a relationship between performer and listener gives the possibility to explain two different types of event with only one theory! To escape the rule is just as strict, unconscious, rigorous, disciplined a way of human action as following the rule. The game relationship between the performer and the listener gives rise to questions like: How does a listener provided with the mental archive AB or C decode the music ABCB? The (personal) starting point remains mystical.

The (realised) rule is near 0 information, the exception carries much more information. The rarer is the exception, the more information it carries. But endless, immense amounts of information are again the same as silence (0 information).

Music is a game with certain rules played between the performer and the listener.

Regional variation of Finnic runosongs on the basis of word frequencies

Mari Sarv Estonia

Runosong is a common poetical musical tradition of several Finnic groups, the Votians, Izhorians, Ingrian Finns, Karelians, Estonians and Finns. This tradition has been in the focus of folkloristic research in Finland, Estonia and Karelia across the entire existence of the academic discipline of folklore. Today, when the majority of the collected Finnic runosongs is available in digital and other well-organised formats in respective Finnish and Estonian databases, the research can be done more efficiently, first by just finding the texts more easily, and second by using the aid of the computational power of computers in analysing the texts.

The Finnish Literary Society's (FLS) SKVR database (http://skvr.fi) includes all the runosongs found in both Finnish and Estonian collections, published in the 15-volume series *The ancient poems of the Finnish people* (1908–1948) (including almost all recorded runosongs from the folklore archives of the FLS). Approximately half of this collection is runosongs recorded from smaller Finnic nations – Karelians, Ingrians, Votians, Ingrian Finns. The Estonian database of runosongs (http://folklore.ee/regilaul/) created at the Estonian Literary Museum (ELM) contains approximately 75% of all the runosongs recorded in Estonia. The databases are compiled in tight collaboration between the FLS and the ELM following very similar principles and structures, and thus can be analysed using the same methods.

For this paper I have made an attempt to get some insight into the variation of the tradition across the Finnic areas using texts from both databases. Because the folkloristic typology in the two databases has not been brought together, it is not yet possible to include song types in the mass analysis of variation. Although the language of runosongs is highly variable, including specific archaic and dialect word forms, basic frequency analysis of word forms reveals some very general features of runosongs from different regions. Combining the word form frequency lists with network analysis it is possible to make an estimate of the grouping of regional traditions on the basis of runosong language.

Labajalg dance songs from the island of Hiiumaa: Search of functions

Taive Särg, **Helen Kõmmus** Estonia

Dance songs in triple meter, which accompany bagpipe music or which have emerged under its influence, form a specific song genre in Estonian tradition. The dance itself was called the flat foot waltz (*labajalg, labajalavalss*) – most likely an ancient Estonian version of the European folk dance family that would later evolve into the waltz. Ingrid Rüütel suggests that *labajalg* dance songs represent a style of instrumental music from the Early Middle Ages with an area of distribution extending from Estonia to Scandinavia and up to Ireland (Rüütel 1998: 66).

Bagpipe music has had an especially strong influence on the western and northern Estonian singing tradition in Swedish contact areas. *Labajalg* songs, mainly sung to bagpipe pieces by the player and/or dancers, have been very popular in the island of Hiiumaa, western Estonia. The local dance version is called the *Hiiu waltz* (*hiiu valts*). The earliest documentation of this was made in 1877, but the tradition is probably older.

Labajalg song verses contain 3–6 syllables with 3 main stresses according to characteristic triple meter with several subdivisions. Verses are alliterative and accentual, adaptable to the triple musical meter. The poetic means might include both parallelism groups and end-rhymes, asemantic and semantic onomatopoetic bagpipe sound imitations as well as many unusual words and repetitions. The semantic part of lyrics in *labajalg* style often has strikingly frivolous content. Thus, the lyrics cover the wide area between humorous frivolous songs and vocal sounds, at least part of which can be referred to as 'mouth music'.

Mouth music is a type of vocal music where the syllables are chosen for the patterns of sound they make, mainly imitating instrumental sounds. Mouth music, often called 'lilting' or 'diddling' in English, is known by various terms in different cultures depending to some extent on the style, for example 'scat' (vocalising in jazz), 'trailing' *lulling, sulling, tulling* (a Norwegian vocal genre that uses mnemonic syllables to sing with fiddle pieces) as well as *shōga* (a Japanese system of reciting onomatopoetic syllables to help memorising percussion music), *lututamine* (Estonian 'making the sound of a horn'), etc. Examples of vocalising to bagpipe sounds can be found in the Gaelic tradition, such as *canntaireachd* ('chanting', in which the sound of the bagpipes is imitated with onomatopoetic syllables as a kind of oral notation) and *puirt à beul* ('the tunes of a mouth', in which the performer sings light hearted, often bawdy, lyrics or meaningless vocalisations). Mouth music is used for memorising and transmitting of instrumental pieces, for dance accompaniment, or as art in itself with aspects of entertainment, language play, virtuosity. The humorous and often erotic content is probably related to the songs' function as a part of the wedding or other parties and entertainment. (Atherton 2007, Chappell 2005, Rice, Porter, Goertzen 2000)

The Estonian Folklore Archives holds 265 variants of *labajalg* song lyric from Hiiumaa (including asemantic texts) in the older style, 67 of them with a melody and 3 melody transcriptions without lyrics. Our aim is to analyse the lyrics and melodies of Hiiumaa *labajalg* songs together with the information about traditional performance and context. Two questions are of particular interest: to what extent do song lyrics reflect the melodic and the rhythmic patterns of the melody, and might they be used for memorising songs?

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Critically listening to lament recordings

Viliina Silvonen Finland

I deal with the influence of recording situation on laments. Laments were often recorded in fieldwork interviews by scholars whose social and cultural background differ from those of the lamenter. Thus, the situation and the audience have differed from the primary performance context, both of which have inevitably influenced the performance. As one my research interests lies in the audible and bodily expression of emotions, I am especially interested on how the recording situation influences the emotionality of performance.

Karelian laments (*itkuvirsi*), ritual wailing poetry, express individual and shared sorrow and grief. Laments were an integral element in rituals such as funerals and weddings, in addition to which women (laments were a women's tradition) expressed their occasional personal worries through laments. Besides serving as expressions of emotion, laments were one-way communication to the deceased in the otherworld. Furthermore, as the cultural and ritual communication and practice of a mundane community, laments convey mythic knowledge, emotions and values.

Laments are sacred by nature as they are communication to the otherworld. It has been important to protect this kind of communication and to ensure proper practice. The traditional, special mode of expression – constantly varying expression, metaphoric language and obscure music as well as vague structures and the relationship between text and music – protects this delicate communication and ensures safety and the proper performance of the rite.

The Latvian herdsmen's vocal style *ganu gavilēšana*: Notes of a singing teacher

Zane Šmite Latvia

In 2011, when studying for my master's degree, I found in the 2nd volume of Andrejs Jurjāns *Latvju tautas mūzikas materiāli* (Latvian Folk Music Materials, 1903) a source until then unknown to me: peculiar herdsmen's songs where a narrow range recitation was irregularly interrupted by rising seventh or octave which then returned again at the end of melostrophe. Jurjāns writes in his notes that at the end of the melostrophe the singing continued with a voice break in the high voice register in order to achieve a better echo in the forests and fields. In my paper I share the experience of reviving this singing style, called *ganu gavilēšana* (literally: 'the herdsmen's jubilation').

While collecting the material, it turned out that in addition to Jurjāns transcriptions with a short description of the style, more material could be found in Jēkabs Vītoliņš *Latviešu tautas mūzika: Darba dziesmas* (Latvian folk music: Work Songs, 1966). However, this additional source did not help much to understand how the songs should be sung. A real breakthrough was the discovery of a phonograph recording from the 1920s of Maija Bērzkalne from Vējava village in Vidzeme singing a herdsmen's song. The track includes both the recitation in the chest register and the vocalisation in the head register. Based on this and a few other archive recordings, I have developed my own interpretation of this particular style. To make it easily understandable for students a system of vocal exercises was invented that helped ease into the practice of the alternate use of two registers – chest and head. Later I discovered that it is easy to teach these songs to children, yet not so easy to adults. Ironically enough, average modern-day Latvians do not perceive this way of singing as their cultural heritage – it has already completely disappeared from their cultural memory.

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The issue of 'personal' and 'communal' in the wedding lamentation and singing tradition of northern Karelians

Vera Shvetsova, Valentina Mironova Karelia, Russia

The main genres in the traditional wedding ritual of northern Karelians were lamentations and runic-type songs. Lamentations formed the plot line of the bride's transition, whereas songs were performed in rites related to contact between the two families, formalising the territorial transition aspect.

All wedding wailings can be grouped into lamentations on behalf of the bride (a majority of all wailings), mother's wailings, lamentations by the bride's girlfriends, and by the bride's relatives. In the Karelian tradition, and some other Balto-Finnic traditions, as well as in the Russian North, the bride hardly ever performed lamentations by herself. Instead, one or several invited wailers – *itkettäjä/itettäjä* ('she, who makes one cry') wailed on her behalf and on behalf of her friends. In the wedding ritual, the crier was the bride's proxy. Her task was to make the bride feel pity and cry.

Mother's wailings were often performed by the mother herself. There is ethnographic evidence, however, that she might also have wailers of her own (Inha 1921: 229). Other married relatives of the bride as a rule wailed by themselves, too.

The issue of 'personal' and 'communal' in the wedding tradition is manifested in the coexistence of songs and wailings performed solo or collectively. Collectively performed wailings seem to have been connected in this tradition with the cornerstones of the wedding ritual cycle performed in the bride's home (before she is given over to the bridegroom). Group lamentations could be the musical marker of the wedding, in contrast to funeral rites, where solo wailings were typical.

The musical and poetic structure of solo wailings more vividly expresses the individual, improvisational element. This is especially true for the mother's wedding wailings, meant to express her personal grieving.

As opposed to lamentations, which portray individuality, the 'ego' of the bride or her mother, wedding songs represented the communal element, the 'voice' of the entire family, and were always performed collectively.

After the bride had been passed on to the bridegroom, lamentations at the wedding stopped. While in the first part of the ritual, which took place at the bride's place, the two tracks ran in parallel, and solo and collective wailings alternated to express the 'personal', all the rites and songs performed in the second part marked aspects of contact and collective identity. The entire feast in the bridegroom's house – 'lead-in table' – was a single rite aiming to introduce the bride as a new member of the groom's family.

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Hymns with brass: Phenomenon, performance, ritual

Rūta Žarskienė Lithuania

Brass bands in Lithuania became particularly popular in the 19th and especially in the early 20th century – when Lithuania regained independence a real drive to form brass bands began. In inter-war Lithuania, every military regiment had its brass band, as did various organisations and companies. They were formed by the more active residents of towns and church villages. The tradition thrived during the Soviet period as well – collective farms and vocational and secondary schools usually had their own brass bands.

A peculiar (folk) tradition of brass bands formed in Samogitia (Žemaitija). Here, even in the Soviet period 5–7 musician bands were invited to play at weddings, christenings, funerals, etc. In the 21st century the folk tradition of brass bands continues to thrive in Samogitia. Usually, musicians in groups of three play at Catholic funerals, during wakes and processions to the cemetery, as well as at commemorations on death anniversaries. The *Žemaičių Kalvarijos kalnai* (Samogitian Calvary Hills) hymns, sung at wakes, as well as other wake hymns, are sung in conjunction with instrumental inserts. During processions, the All Saints' Litany is performed in such a manner, while at the grave site the prayer hymn "Eternal Rest" and others are played. To this day we can still see brass bands playing at Catholic Church feasts – during Mass and especially in a procession around the church or when walking the Stations of the Cross.

While carrying out field research some years ago, I came across an interesting phenomenon. In north western Samogitia it is customary to invite brass ensembles to take part in prayers near the grave of relatives during church feasts that take place in the cemetery. During the ritual 2–4 musician ensembles say prayers, sing and play brass instruments for hymns and prayers. When answering the question why brass instruments are needed during prayer, local people gave different views, for example the sound is touching; they make one's prayer stronger.

Naïve songwriting as a continuation of tradition

Aušra Žičkienė Lithuania

The object examined in this presentation is the amateur-written songs that are currently spreading throughout Lithuania (however the phenomenon seems to be of a much greater scale) and which have much in common with naïve literature and art. The authors of melodies, often without even thinking about it, create music drawn from their environment reusing well known musical motifs, hence such works are easy to learn and recognisable. They spread rapidly and begin to vary because the melodies are often learned orally. Such songs are very closely related to various modern cultural and sub-cultural communities and become a key component of modern traditions and rituals. They are therefore 'charged' with a symbolic meaning that they then convey. Due to this function of symbolical communication, as well as the fact that they are spread through listening and learning, as well as their variation and tendency to lose authorship, naïve songs can easily be placed in the category of modern folklore. In this presentation, we will focus on specific examples and analyse the melodies of several such songs, as well as the stories of their creation and spread. These stories show that the song tradition is still spontaneously thriving; it is well-integrated and perfectly adapted to modern culture. In other words, naïve songs are a distinct part of the song tradition, alongside traditional song heritage, institutionally entrenched and supported through deliberate efforts.

Healing music and songs in southern Italy: The case of tarantism

Michele Tita Estonia

The case introduced in this presentation relates to the context of south eastern Italy until the 1960s and the practice of singing and playing instruments as a form of healing for people affected by tarantism, a culture-bound syndrome peculiar to that geographical area and today extinct (apart from recent processes of heritagisation). Tarantism takes its name from the spider called *tarantula*, which was said mainly to sting women around the end of June causing them to dance frantically. Music and songs belonging to the traditional genre of *pizzica* were hence used to treat the women: indeed they could get rid of the venom of the spider by dancing to this music and these songs (even if definitive healing could be obtained only by the grace of Saint Paul).

The aim of this presentation is, therefore, to explore some examples of *pizzica* as witnessed by ethnomusicologists and played today, in order to connect them with the social meaning of tarantism and its healing function in the geographical context of southern Italy. I will, moreover, do this with the help not only of academic literature on the syndrome, but also of the notes taken directly during fieldwork in June 2018, in Galatina (Italy), one of the most important places related to this peculiar phenomenon.

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