

Third Symposium of the ICTM Study Group for Multipart Music
12-16 September 2013
Budapest, Hungary

Local Organiser

Institute for Musicology. Research Centre for the Humanities.
The Hungarian Academy of Sciences.
Budapest, Hungary.

Head of the Local Organisers' Committee: Lujza Tari.

Programme Committee

Ardian AHMEDAJA, Chair (Austria)
Ignazio MACCHIARELLA (Italy)
Zhanna PÄRTLAS (Estonia)
Lujza TARI (Hungary)

Websites of the conference

www.multipartmusic.org
www.zti.hu/default.htm

Themes

1. Scholarly terminology and local musical practice

One of the barriers ethnomusicologists have to constantly overcome in their work is the balancing act between dealing with local practices and trying to generalize the focused questions by using scholarly terminology. In addition to the complex relationship between local and global terminologies, connotations of terms in use change continuously. Furthermore, different sciences influence each other's views and consequently their terminologies. Questions to be focused on in the discussions are: How do terms come into use in scholarly research? Is there a model or does every term have its 'own history'? How do their connotations change? How do other sciences influence this process? And what about questions on 'lingua franca'? What is the place of local terminology within this framework? How does terminology influence local musicians' and scholars' perception of music and music making?

2. The role of educated musicians and missionaries in local music practices.

Schoolmasters, cantors, choir conductors and other educated musicians have influenced local practice in many parts of the world. With regard to multipart music they have even influenced the establishment of new traditions. An important place is occupied by religious missionaries in this context. As a result, in many cases local music has lost its reputation or has been neglected in favour of newly-introduced music. Through case studies and theoretical approaches, the kind of influences these activities have on everyday musical practice will be examined, focusing at the same time on the contexts of the objectives and results of the work of various protagonists in this process.

3. Individualists in company

Multipart music as a specific mode of music making and expressive behaviour is based on intentionally distinct and coordinated participation in the performing act by sharing knowledge and shaping values. In this process, the company members try to promote personal goals connected with creation and experimentation during music making and the discussions about it with community members. A specific issue within this framework is multipart music performed by one singer or by one musician on a single instrument. The main question to be discussed within this framework is connected with the kind of position the individual and the company have in various multipart music traditions.

Preliminary PROGRAMME

(March 2013)

Thursday, September 12, 2013

09:00 – 09:30 **Opening Ceremony**

Welcome addresses and introduction to the contents of the symposium

09:30 – 11:00 **Session I**

Scholarly terminology and local musical practice

Ulrich MORGENSTERN (Austria)

Phonic Contrast, Harmonic Accents, Rhythm of Texture.

Multipart Folk Instrumental Practice as a Challenge to Musicological Terminology.

Žanna PÄRTLAS (Estonia)

Between Local and International, Folk and Scholarly Terminology:

The Case of Traditional Russian Multivoiced Singing

Larry Francis HILARIAN (Singapore)

The Use of Scholarly Terminology and Concepts in the Understanding Local Musical Practices, Through the Performance of the Malay-Lute (Gambus)

11:00 – 11:30 Coffee and Tea Break

11:30 – 13:00 **Session II**

Individualists in company I

Lujza TARI (Hungary)

Researching individuality in Hungarian instrumental folk music

Ignazio MACCHIARELLA (Italy)

“For those who have ears to hear.”

Individual signatures in Sardinian multipart singing.

Enrique CÂMARA DE LANDA (Spain)

A musician operating in several areas:

Roberto Scarlato and vocal and instrumental polyphony in Argentina today.

13:00 – 15:00 Lunch Break

15:00 – 16:30 **Session III**

Individualists in company II

Fulvia CARUSO (Italy)

The “Canzonetta in lode alla Santissima Trinità” between tradition and innovation

Marco LUTZU (Italy)

Shaping the ritual. The role of individual choices in the definition of the musical structure of the Oro cantado.

Gianni BELLUSCIO (Italy) and Oliver GERLACH (Germany)

Multipart singing of the Italo-Albanian communities in Calabria

19:30 – 21:00 **Musical evening**

Friday, September 13, 2013

09:00 – 11:00 **PANEL**

New “traditions” invented by educated musicians, scholars and missionaries

Chair: Gerda LECHLEITNER (Austria)

Nona LOMIDZE (Austria/Georgia)

Georgian folk music – changes in tradition through professionalization?

Paolo BRAVI (Italy)

Training, cultural values and the shaping of the voice

in the Sardinian a sa nuoresa choirs

Cristina GHIRARDINI (Italy)

Francesco Balilla Pratella and choral singing in Romagna

Gerda LECHLEITNER (Austria)

Zulu recordings from 1908: a conflict between “tradition” and “modernity”

11:00 – 11:30 Coffee and Tea Break

11:30 – 13:00 **Session IV**

The role of educated musicians and missionaries in local music practices I

Anda BEITĀNE (Latvia)

Who influences whom? Educated musicians and their influence on local multipart music practice in Eastern Latvia.

Daiva RAČIŪNAITĒ-VYČINIENĒ (Lithuania)

The impact of education on the practice of sutartinės in the 20th century

Anne CAUFRIEZ (Belgium)

The current practice of “traditional” music on Porto Santo island (Madeira)

13:00 – 15:00 Lunch Break

15:00 – 16:30 **Session V**

The role of educated musicians and missionaries in local music practices II

Jean-Jacques CASTÉRET (France)

The royal Vith tone's institutions of transfer:

Multipart singing and education in traditional western Pyrenean society.

Renato MORELLI (Italy)

Christmas carols in northern Italy, between printed sources and oral transmission.

The role of saints, monks and priests in the diffusion of the repertoire.

Constantin SECARĂ (Romania)

Romanian Christmas Carols in Byzantine Style. The Tradition of Monody and Ison (Isokratema), between Written Sources and Oral Transmission.

16:30 – 17:00 Coffee and Tea Break

17:00 – 18:00 **General Assembly of the ICTM Study Group on Multipart Music**

19:30 – 21:00 **Music and Dance**

SATURDAY, September 14, 2013

09:00 – 10:30 **Session VI**

The role of educated musicians and missionaries in local music practices III

Pál RICHTER (Hungary)

Monophony in Multipart Instrumental Hungarian Folk Music

Amra TOSKA (Bosnia and Herzegovina)

Etnoakademik: Reinterpretations of musical traditions

Guido B. RASCHIERI (Italy)

Multipart music in the contemporary vocal and instrumental tradition of north-western Italy

10:30 – 11:00 Coffee and Tea Break

11:00 – 12:30 **Session VII**

The role of educated musicians and missionaries in local music practices IV

Catherine INGRAM (Australia)

The roles of individual singers within the Kam people's "big song" choral singing in southwestern China

Wei-Ya LIN (Austria)

The relationship between the practices of traditional singing and church hymns in the society of the Tao (an indigenous ethnic group in Taiwan)

Ieva PĀNE (Latvia)

The influence of creative persons on the natural course of traditional multipart singing in the village of Bārta

12:30 – 15:00 Lunch Break

15:00 – 17:00 Workshop: Yodeling

19: 00 – Open end: **Informal get-together**

SUNDAY, September 15, 2013: Excursion

MONDAY, September 16, 2013

09:00 – 10:30 **Session VIII**

The role of educated musicians and missionaries in local music practices VI

Tamaz GABISONIA (Georgia)

The known examples of personal influence on Georgian musical tradition

Zlata MARJANOVIĆ (Serbia)

The ethnomusicologist on fieldwork: an educated outsider or compatriot-by-music practice?

Katalin LÀZÀR (Hungary)

Polyphony in the vocal traditional music of peoples with Finno-Ugrian languages

10:30 – 11:00 Coffee and Tea Break

11:00 – 13:00 **Session IX**

The role of educated musicians and missionaries in local music practices VII

János SIPOS (HUNGARY)

Traces of multipart music in some Turkic-speaking communities

Eno KOÇO (UK/Albania)

Music of the Albanian Orthodox Church and its local practices

Kata RISKÓ (Hungary)

Towards multipart music – embourgeoisement and new musical ideals in the North-western region of Hungarian folk music

Lana ŠEHOVIĆ-PACUKA (Bosnia and Herzegovina)

A Bosnian musical adventure of the Hungarian composer Julius Gyula Major

13:00 – 15:00 Lunch Break

15:00 – 16:30 **Final discussion and closing ceremony**