



**International  
Council for  
Traditional Music**

**22nd symposium of the Study Group  
on Historical Sources of Traditional Music**  
*Budapest, 12–16 April 2018*



## **THE INSIDE AND THE OUTSIDE, OR WHO IS THE OTHER?**

**DIFFERENT PERSPECTIVES  
ON HISTORICAL SOURCES  
OF ETHNOMUSICOLOGY**

**BOOKLET OF  
ABSTRACTS**





Dear Participants,

the 22nd symposium of the Study Group on Historical Sources of Traditional Music aims to discover the role of the actors (persons and objectives as well) and the relationships between them in the process of ethnomusicological works from the perspective of inside and outside in a historical context. Papers – as you can see in the program – address more or less three groups covering the whole issue of inside–outside: a musical culture, a historical perspective, an institution. Behind the topic the concept of identity emerges with its manifold meanings as one of the main and determinative characters of contexts belonging to ethnomusicological researches in any sense.

We specifically encourage young researchers and PhD students to make themselves known among representatives of this Study Group.

The symposium is hosted by the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences.

Address: Táncsics Mihály utca 7, 1014 Budapest, Hungary  
(E-mail: [info@zti.hu](mailto:info@zti.hu); Website: <http://www.zti.hu>)

We wish you a very nice, fruitful conference and a pleasant stay in Budapest!

Organizers:

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# CONFERENCE PROGRAM

## **12th of April, Thursday**

9.00 Registration

10.00 Opening address – Representatives of the Hungarian Academy of Sciences, leader of the Study Group

### **10.15 SESSION 1 – INSIDE/OUTSIDE OF AN INSTITUTION**

Susanne Ziegler: "We Are All Outsiders": Evaluating Historical Sources

Andreas Meyer: The Conservation of Memory: Visitors to Music Exhibitions as Insiders

11.20 Coffee break

### **11.45 SESSION 2**

Matthias Lewy: Sound Entities in Amerindian Myths of the Guiana Highlands and How to Disguise them for Outsiders

Valeriya Nedlina: Ethnic and Westernized Kazakh Traditions: A View from the Inside of the Country and from the Outside of the Ethnicity (personal experience)

12.45 Lunch

### **15.00 SESSION 3 – INSIDE/OUTSIDE OF A MUSICAL CULTURE**

Kai Viljami Åberg: Finnish Romani Music and Research Tradition: Insiders, Outsiders and Others

János Sipos: Did I Become an Insider in Turkish Sufi Communities?

Katalin Lázár: Outside of Khanty, Inside of Hungarian Traditional Music

16.30 Coffee break

### **16.50 SESSION 4**

Susana Sardo: Archives against Archives in De-colonial Times. The Case of the Indira Gandhi National Centre for the Arts in Goa

Gerda Lechleitner – Nona Lomidze: Performer, Researcher, Archivist: A Continuing Shift between Insider/Outsider Perspectives

### **18.00 EVENING CONCERT**

**13th of April, Friday**

**10.00 SESSION 5 – INSIDE/OUTSIDE OF A MUSICAL CULTURE**

Ulrich Morgenstern: How to Bear a Tradition? Continuity and Transfer in European Revival of Folk Instrumental Music

Kata Riskó: "Corrected" Transmission: Impacts of Outsiders on Folk Tradition

Anda Beitāne: "Who Will Sing When We All Die?" The Inside from Different Perspectives

11.30 Coffee break

**11.50 SESSION 6 – INSIDE/OUTSIDE IN A HISTORICAL PERSPECTIVE**

Éva Guillorel: Insider or Outsider: What Does That Mean for Nineteenth-century Breton Folklorists?

Imola V. Szűcs: Outside and Within Ethnomusicology in the 19th and 20th Centuries

12.50 Lunch

**14.30 GUIDED VISIT IN THE MUSEUM OF MUSIC HISTORY (IN ZTI)**

15.45 Coffee break

**16.00 PANEL SESSION – RELIGIOUS MUSIC IN ORAL TRADITION, FOLK MUSIC IN PARALITURGICAL CONTEXT**

Panel presentation of Slovenian and Hungarian Case Studies

Marija Klobčar: Trapped in Otherness: The Influence of Church Politics and the Role of Prominent Clerics in Slovenian Folk Song Collecting

Drago Kunej – Rebeka Kunej – Urša Šivic – Marjeta Pisk: Special Ritual Folk Songs in the Archives of the Institute of Ethnomusicology ZRC SAZU: Otherness of *mrtveče pesmi* (Dirges)

Balázs Déri: Songbook (notni zbornik) *versus* Living Liturgical Practice in the Serbian Orthodox Church in Hungary

Pál Richter: The Role of Un-educated Cantors in Small Christian Villages of East Central Europe



## 14th of April, Saturday

### 10.00 SESSION 7 – INSIDE/OUTSIDE IN A HISTORICAL PERSPECTIVE

Klára Erdélyi-Molnár: Is the Slovakian National Anthem a Hungarian Song? Is the Gipsy Hit a Slovakian Folk Song?

Ardian Ahmedaja: The Constant Change in Inside and Outside Perspectives in the Work with Historical Sources: About a Study Trip among Albanians in the Former Yugoslavia in 1959

Jelena Jovanović – Danka Mihajlović: Work on Tihomir Vujičić's Ethnomusicological Legacy: Negotiating of Insider/Outsider Positions of the Researchers

11.30 Coffee break

### 11.50 SESSION 8 – INSIDE/OUTSIDE IN A HISTORICAL PERSPECTIVE

Adelajda Merchán-Drazkowska: Outsiders among Insiders: Fascination with the Others behind the Barbed Wire of the German POW Camps During WW1

Olga Szalay: Warmaking or Homeland Defence: Hungarian Soldiers' Songs of World War I

12.50 Lunch

### 14.30 9TH SESSION – INSIDE/OUTSIDE IN A HISTORICAL PERSPECTIVE

Mattia Scassellati: How to Become Insider in a Society That Doesn't Exist Anymore? The Example of Italian Influence on the Formation of *tango argentine*

Clemens Gütl: Upside-down / South-up Research: Sound Recordings in African Languages by Austrian Scholars from an African Perspective

15.30 Coffee break

15.50 Business meeting of Study Group

### 18.00 VISITING THE HUNGARIAN DANCE HOUSE FESTIVAL AND FAIR (BUDAPEST ARÉNA)



**15th of April, Sunday**

**EXCURSION TO SZENTENDRE (OPEN AIR MUSEUM OF ETHNOGRAPHY)**

**16th of April, Monday**

**10.00 SESSION 10 – INSIDE/OUTSIDE IN A HISTORICAL PERSPECTIVE**

Jakša Primorac: Theorizing the Origin of Traditional Multipart Singing Styles

Taive Särg – Janika Oras: The Scholarly Identity of Estonian Ethnomusicologists during 1980-2010

Marie-France Mifune: The Ethnomusicologist, in between Archives and The Others

11.30 Closing and coffee





## **ABSTRACTS**

in alphabetical order

## **KAI VILJAMI ÅBERG**

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*University of Eastern Finland, kai.berg@kolumbus.fi*

### **Finnish Romani Music and Research Tradition Insiders, Outsiders and Others**

Cultural diversity is manifest in all relationships, including musical research relationships. Ethnomusicologists work across a broad range of cultures that goes beyond ethnicity – not only Roma but many minorities; definitions and categories are created by which ethnic communities and minority cultures can be distinguished from one another. Not so often has been examined the influences by which various communities mould on another. Also a review of relevant literature suggests that ethical implications begin with the power aspects in the research relationship. Consent, research processes, research design, data ownership, and uses of data are also salient issues that arise. Thereby conducting research across any cultural context requires intense attention to ethics. Thirdly, a perspective that is well suited to my research is the notion of tradition or “heritage” as an individual process of choice. Elsewhere, Jeff Todd Titon (1980: 276), for example, has suggested that personality is the main ingredient in the life story. In this sense people also interpret music tradition from their own frameworks and commitment to a specific genre of music or musical environment does not exclude the possibility of other circles of tradition.

In my paper, I will show how the interest in the Roma emerged in Finland in the 18th and 19th centuries, in the same time with the period of exoticism in both scholarship and the arts. A study by Christfrid Ganander (1741–1790) from 1780 is regarded as the first scholarly work on the Roma of Finland (see also Rekola 2012: 47; Viljanen 2012: 375–377). It focused on the vocabulary of the Romani language, but also included interpretations of the origin of the Roma. The material consisted of published sources according to an ethnographic approach. After Ganander, the “Gypsy Baron” Arthur Thesleff (1871–1921), known as a bohemian figure in research, compiled the first known collections of Romani songs in Finland, including songs in the Finnish and Romani languages (see Tervonen 2012: 89–92; Blomster 2012; Åberg & Blomster 2006). As a non-academic musicologist, Thesleff was not oriented towards comparative research, unlike his colleague Heikki Klemetti, who wrote of Oriental influences in Finnish Romani music. In

his article *Zigenarmusiken (Gypsy Music)* from 1922, Thesleff made the distinction between the “specific” Gypsy tunes performed among the Roma and their music-making primarily aimed at the majority population.

I also will show that in the early 20th century, Finnish musicologists remained outside the international discussion on Romani music. The few texts that appeared in this period were mainly on the orchestral music of the Roma of Central and Eastern Europe. The “romantic turn” of Finnish approaches to Romani music is attributed to a description of the performances of Romani orchestras from 1923 by the composer Axel Törnudd (1874–1923), a trailblazer of musical pedagogy in Finland, who noted the creative nature of the performances. Researchers of Romani music unanimously rejected the idea of its national dimension, focusing their attention on all phenomena characteristic of Romani music. In the spirit and in the wake of Romanticism, there was also a discussion of the impression made by the music on its listeners (see Åberg 2015). I would not claim that the interpretations of Törnudd, Väisänen and the researchers who followed them regarding the music culture of the Roma were fundamentally incorrect. Nonetheless, there are reasons to regard them as inadequate in the sense that they describe culture in terms of general principles (global gypsy stereotypes) within which identity was understood as a projection of essentialist or primordialist theory of Romani culture. It is illustrative, however, that both in Finland and elsewhere in Europe questions of the origin of Romani music was underlined. In this paper – based on my fieldwork among the Roma for more than 20 years – I will demonstrate how musical identities are to be regarded as continuously changing and adapting phenomena. Thereby also for Roma, identity has always been constructed in relation to hegemonic powers such as nationalism, regionalism, patrons of the arts, socialist ideologies and European Union officials (see also Silverman 2012: 55). Identities vary according to the opportunities of the situation and areas of culture concerned, and they are bound to the contexts within which they are constructed (see also Strand & Marsh 2005: 12–13).



## **ARDIAN AHMEDAJA**

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*University of Music and Performing Arts Vienna, Department of Folk Music Research and Ethnomusicology, Ahmedaja@mdw.ac.at*

### **The Constant Change in Inside and Outside Perspectives in the Work with Historical Sources: About a Study Trip among Albanians in the Former Yugoslavia in 1959**

In 1959 a field trip was carried out by Felix Hoerburger, Ernst Emsheimer and Birthe Traerup in what is now the former Yugoslavia. The focus was on music and dance among Albanians. The researchers looked for “places far-off from main roads and tourism” which were thought to be a sort of guarantee for freedom from the influence of Western musical fashion and new musical trends, and from persons who had appointed themselves as the guardians of the folk music tradition. However, the necessary cooperation with the communist government agencies and people appointed to accompany them influenced the choice of places and people they came in contact with, also causing implications for inside-outside perspectives.

Working today with these sources, even Albanian researchers sometimes become outsiders because of the local language varieties (from Kosovo to southern Macedonia) and the transformations which have occurred during almost six decades. The cooperation with people from the areas in question then becomes all the more indispensable and is very rewarding. Among other things, they correct the Slavic form of some performers' names and explain that other (better) performers have apparently not been allowed to get into contact with foreigners because their political attitude and activities opposed those of the rulers. Alternatively, items which have disappeared from local practice put them in the position of outsiders.

Particularly astonishing in the 1959 recordings are a few Schlager from Albania. Any connections with the Albanian state were strictly forbidden at that time. In many cases people were even imprisoned for performing anything from 'there'. Local people obviously took advantage of the fact that most of the expedition's helpers spoke only Serbo-Croatian.

The aim of this presentation is to show the complexity of and the constant change in insider and outsider perspectives based on a case study.

**“Who Will Sing When We All Die?”  
The Inside from Different Perspectives**

The quote used for the title of this paper comes from the singers of north-eastern Latvia, who were concerned that their songs and the way they sing will end together with them. This is one of the reasons why these singers have always been very supportive concerning the work of collectors and researchers, seeing in them someone who can help to preserve their singing at least in archives. This field has therefore almost always been very open for ethnomusicologists to get inside if they have so wished.

The aim of this paper is to analyse my experience in north-eastern Latvia – from outside to inside, the point when my own fieldwork becomes a historical source, and how the inside changes when looked at from different perspectives. The first time I felt that I had moved from being an outsider to an insider was after seven years of fieldwork (1999), when I was invited to take part in local activities as a teacher. This was also the first time I used my own recordings to show young people what others sing in their villages. The second time came again after seven years (2006), when I got the opportunity to make music together with local musicians, and it was clear that only now I was really an insider.

It is again a different perspective of the inside when I am working with my field recordings that were made when I was still an absolute outsider, as now I have more knowledge and several experiences as an insider. Because these recordings are now in the archive, the singers continue to sing, although many of them have died. Another issue to discuss: what do others do, who work with these recordings as outsiders?



## **BALÁZS DÉRI**

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*Institute for Musicology RCH HAS, Budapest, deribalazs@gmail.com*

### **Songbook (notni zbornik) versus Living Liturgical Practice in the Serbian Orthodox Church in Hungary**

In the panel *Religious Music in Oral Tradition, Folk Music in Paraliturgical Context*.

The cantors of the Serbian Orthodox Cathedral Church in Szentendre (Hungary) use the songbook of Nenad Baracki (*Notni zbornik crkvenog pojanja po karlovačskom napevu*. Novi Sad 1923) during the Eucharistic worship and other services.

Although they can read music, usually they follow only the text of the book, and they sing the melody mostly according to local tradition.

The lecture compares the differences between printed (prescribed) variants and performance, and analyses this special case of a semi-oral tradition.

## **KLÁRA ERDÉLYI-MOLNÁR**

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*Institute for Musicology RCH HAS, Budapest, koborzeno@gmail.com*

### **Is the Slovakian National Anthem a Hungarian Song? Is the Gipsy Hit a Slovakian Folk Song?**

The “copyright” issue of a quite popular – more than 200 years old – family of tunes is a controversial topic to this day for the public opinion. The truth about it seemed to be so obvious that musicologists have not even employed themselves in its detailed explanation – references to underlying data and the general conclusions of Béla Bartók proved to be sufficient. The presentation will review the relevant data as well as the history and the international presence of this family of tunes. But before all, it aims to call attention to the special beauties of these songs.



## **Insider or Outsider: What Does That Mean for Nineteenth-century Breton Folklorists?**

Throughout the nineteenth century, Western Brittany was a pioneering area for ethnographic fieldwork in France. For linguistic reasons – a Celtic language very different from French was spoken there – the men (and rarely women) who collected folktales, musics, songs or legends were first and foremost people with strong local roots. They often made fieldwork in a small area close to their geographical birthplace where they were familiar with the people and the dialect. This status of insider greatly influenced their work and the type of repertoire they recorded. From their local experience, they tended to develop a unitary conception of what the Breton tradition was, which led to misunderstandings and even conflicts between ethnographers from different areas in Brittany. Criteria other than geographical origin also played a role in the greater or lesser proximity developed between folklorists and informants: for example, outsiders sharing the same political ideas as their informants were able to record repertoires kept in secret from other local collectors. However, to what extent can we talk about insiders in the case of ethnographers having a different sociocultural background from that of their informants and who were influenced by methods and conceptions coming from the outside? Rare examples of repertoires written down by the informants themselves can be used to measure the gap between local singers having their own ideas of what a beautiful or an interesting song is, and the opinions of ethnographers who must then be considered resolutely as outsiders.



## CLEMENS GÜTL

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### **Upside-down / South-up Research: Sound Recordings in African Languages by Austrian Scholars from an African Perspective**

In its archives, museums, libraries and private collections, Europe hoards hundreds of thousands of original sources from Africa, both written and pictorial, as well as films, videos and sound recordings or objects. The depots are full of knowledge from and about the continent. Knowledge from Africa was repeatedly presented effectively within fairly small academic circles, but also to a broader audience through exhibitions, lectures, newspapers, etc. All in all, representatives of many nations and of different socio-economic background constantly shaped the image, or to put it better, the images of Africa. At the same time, knowledge from Africa was removed and hence until the present time is not accessible to Africans.

Until now not much information is available about African “informants” who interacted with Austrian scholars in order to produce and disseminate knowledge about African languages, music and cultures; their services rarely receive explicit acknowledgement. Usually, male European researchers harvest more or less all the credit, be it in financial terms or as social capital in the form of academic positions, awards, memberships in scientific associations, etc.

Therefore it might be time to think afresh about how the knowledge produced came about and who else had contributed to a great extent to it. I would suggest a reflection on knowledge production beyond a hagiographic historiography but from a south-up perspective and will draw my attention to the meaning of interactions among individuals, groups and institutions for the production and distribution of knowledge from Africa in Europe by taking historical sound recordings from the Vienna Phonogrammarchiv as examples. In this context it would be interesting to know more about the criteria according to which the African “Other” was selected, or how relationships were formed between the researcher and those being researched.

Although my paper will discuss this and similar topics within the academic field of “African Studies” in Austria, it will nevertheless allow a more general discussion about the interpretation of contents on historical sound recordings from Africa in Europe “upside-down” or from an “outside(r)” perspective.

## **JELENA JOVANOVIĆ – DANKA LAJIĆ MIHAJLOVIĆ**

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### **Work on Tihomir Vujičić's Ethnomusicological Legacy Negotiating of Insider/Outsider Positions of The Researchers**

The position of Hungarian musician of Serbian origin Tihomir Vujičić / Tihamér Vujicsics (composer, multi-instrumentalist, vocalist, and ethnomusicologist, 1929–1975) in Hungary and among his colleagues in Yugoslavia / Serbia could be read twofold, as both insider and outsider of intellectual, artistic, and scholarly circles in the two countries of the time.

The Institute of Musicology of the Hungarian Academy of Sciences, a highly respectable institution with long and rich experience, preserves Vujicsics' voluminous ethnomusicological legacy within the Archives of the Department for Folk Music and Dance. Due to the subject that requires scholars with specific knowledge for the work on the Legacy, two colleagues from Serbia have been engaged, being familiar with Slavic languages and with South Slav (primarily Serbian) musical tradition(s). These scholars act both as outsiders – guest researchers at the Institute in Budapest – and also as insiders – natives for this kind of material, competent for its emic notions and the interpretation(s) of specific musical cultures and practices. Two pairs of insider/outsider positions could also be noted here: 1) in the context of the Legacy, within the encounter of (Vujičić's and the researchers') competences, and 2) within the professionals' (Serbian and Hungarian colleagues) cooperation in further treatment of the Legacy.

The paper will present the process of the work on Vujicsics' ethnomusicological legacy, the advantages and the challenges of the dialog between Vujicsics' and the researchers' notions linked to the contents of the written and audio recorded materials.



## MARIJA KLOBČAR

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### **Trapped in Otherness: The Influence of Church Politics and the Role of Prominent Clerics in Slovenian Folk Song Collecting**

In the panel *Religious Music in Oral Tradition, Folk Music in Paraliturgical Context*.

Following the question "Who was the Other?" the paper will seek different understandings of identity and otherness among the Slovenians in Prekmurje and in Rába Valley and their influence on folk songs and folk song collecting in different periods. In relations between identity and otherness and their reflections in tradition and its revealing, it will consider national differentiation among the Slovenians and Hungarians, the religious split among Catholics and Protestants and different personal attitudes towards official national politics. With this view it will shed light on the time of the oldest transcription and recording of Slovenian folk songs and on the background of these efforts, in the period after 1919 when Prekmurje joined the other Slovenian regions as part of the new Yugoslav state, and on the time of Iron Curtain after the WWII. It will provide insight into the influence of different state politics through these periods, the perception of dialect and Slovenian official language in the Catholic and Protestant side, the role of Catholic priests and Lutheran pastors in shaping and reflecting national identity and in the struggle of individuals to express or overcome nationalism. With this insight, the paper will try to answer the question who was the Other in different periods, which otherness was considered to be the most influential and in what way did the prominent individuals contribute to the search of identity in folk songs?

## KATALIN LÁZÁR

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### **Outside of Khanty, Inside of Hungarian Traditional Music**

One of my fields of research is the music of the peoples of Finno-Ugrian languages. Among them, a Hungarian researcher is partly an outsider, but partly an insider: the relationship of the languages makes him or her an inner researcher to a certain extent, but as the folk music of Khanties (Ostyaks), Mansis (Voguls) are very different from that of the Hungarians, we are rather outsiders there.

Similarities and differences in the music of our nearest language relatives and in our own folk music are worth to be studied. For a long time, there was no possibility to do this, as the recordings of Khanty and Mansi songs made at the beginning of the 20th century on phonograph cylinders were almost entirely ruined as a consequence of their very careful and precise transcription.

However, the transcriptions were written down without lyrics, and it came to light in the 1980s that melodies without lyrics could have been wrongly interpreted by Finnish and also by Hungarian researchers. A. O. Väisänen could hear upbeats in them, and László Vikár tried to find the end of the lines, but he did not succeed. This was elucidated in the 1990s, when I could travel to the Khanties together with an ethnographer and a linguist: we were able to record their songs, and the linguist wrote down the lyrics.

Besides the folk music of the Khanty, my other field of research is traditional games. I am an insider in this, as I study the traditional games of my own people. It was very interesting when these two, significantly different, fields of research could meet in my research. Neither the folk music of the Khanty nor the melodies of Hungarian children's songs are strophic. The way of constructing, however, is different in the melodies of the two peoples.



## **GERDA LECHLEITNER & NONA LOMIDZE**

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### **Performer, Researcher, Archivist: A Continuing Shift between Insider/Outsider Perspectives**

For more than 10 years, discussions about global perspectives on audio-visual archives in the 21st century (Seeger & Chaudhuri 2004) as well as reflections about theoretical barriers to the use of archival collections (Sewald 2005) have been conducted. Moreover, the topic "archives" has become prestigious during the last years in the field of post-colonial studies on the one hand, and cultural heritage activities and their political impact on the other hand. The dichotomy of inside and outside or the own and the other (Grupe 2005) was seized at the same time.

Departing from such considerations, the ambivalent role of researchers and/or archivists against performers will be taken in focus. Who were the scholars, and in which topic they were interested (or better in what "shape" of the topic)? And who were the performers? Taking the example of recordings made in prisoner-of-war camps during WWI, scholars like Pösch (who warned already in 1905 of the Europeanization of the whole world) and Lach (who studied the "songs of Russian Prisoners of War" along the evolution of music from primitive to elaborated) explicitly acted from a euro-centric approach against the present performers, seen as the "others".

When starting the edition of these recordings within the Phonogrammarchiv's complete edition of its historical collections (1899-1950), at first the necessary contact with the specialists (= researchers) was arranged. During this work, different perspectives turned out – questions about archiving, documenting, and estimating the (historical) contexts stood vis-à-vis the researchers' knowledge not only relating to the contents as such but also to the "meaning" of those examples.

Finally, do we not all (researchers, archivists and today's performers) profit from such a discussion?

## **Sound Entities in Amerindian Myths of the Guiana Highlands and How to Disguise them for Outsiders**

Sound entities are mostly understood as human-like in Amerindian ontologies. They are produced by human-like non-human agencies (e.g. spirits) in the mythical world in order to generate and establish a trans-specific communication between the mythical and the non-mythical world. Sound entities are formalized sounds as songs, chanted magic formulas, animal sounds, and their imitations (produced by both humans and non-humans) or specific sound markers of non-human agencies, like weather phenomena. They act as transmitters of information and specific intentions (e.g. healing, witchcraft) between the mentioned agencies of the mythical world and the – non-mythical – human world. Some of them are so strong, that they are able to change the perceived world of other species. For instance, using a magic formula makes a person to be seen as fire. Transformation works in such a way, that the actor itself (the part of the actant using the magic formula) is not changed into fire, but he or she makes – by generating an actant with the magic formula – the other species perceive him or her as fire.

Most of these human/non-human interactions between humans and non-humans are reflected in Amerindian myths. Myths are mainly known as fixed written texts, but they have spoken, sung, and chanted performances as well. Therefore, in the very moment of the performance the performer has to be careful about the audience, as myths act as a net of sound entities that attracts unmanageable spirits. When analysing the myths of the Koch-Grünberg collection (1911), it can be stated that myths were changed in order to protect outsiders. In my paper, these changes will be shown through selected examples. I will demonstrate that myths are foremost ethno-historical sources, which have to be reinterpreted when confronted with Amerindian sound ontological thinking.



## ADELAJDA MERCHÁN-DRAZKOWSKA

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### **Outsiders among Insiders: Fascination with the Others behind the Barbed Wire of the German POW Camps During WWI**

The Royal Prussian Phonographic Commission was set up by the Ministry of Culture in 1916 to record the speech and music of the prisoners of war interned in the camps on German soil. The idea of using the presence of the internees from different countries and cultures for scientific purposes may have come many German researchers into mind, but only being a member of the Phonographic Commission guaranteed collaboration of military officials and camp commanders. Recording music and speech in the camps by the “Outsiders” was therefore strictly reserved to the Commission. But what about the Insiders?

Raising the topic of the scientists’ interest in the cultural and linguistic diversity in the POW camps during WWI almost naturally implies focusing attention on the researchers outside the barbed wire. However, the interest inside it was probably not fewer – although with certainty poorer documented. The camp commander and amateur photographer Otto Stiehl took photographs of the Moslem prisoners of war and the daily life at the POW camp in Zossen. As it happens, some of his photographs show prisoners of war that were recorded by the Phonographic Commission. Another camp official, the chef physician of the camp in Ohrdruf, Heinrich von Eggeling, was so fascinated with the prisoners from the Russian Empire who did not speak Russian at all that he asked his colleagues in Berlin for book recommendations to gain a better orientation in this matter. As consequence of this inquiry, he was entrusted to make some recordings for the Phonographic Commission.

However, not only the members of the German academic circle or of the camp administration developed interest in the multicultural environment of the camps. An Estonian prisoner of war in Ohrdruf, Paul von Pola, led Eggeling’s attention to the diversity of Russian ethnicities in the camp and pointed out the great potential of such environments for the science. Later, he operated the phonograph and recorded music of the Armenian prisoners of the camp he himself was interned in. These wax cylinder recordings, the result of the common effort of a camp official and a prisoner of war, are still to be heard in the collection of the Phonographic Commission in the Ethnographic Museum in Berlin.



## ANDREAS MEYER

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### **The Conservation of Memory Visitors to Music Exhibitions as Insiders**

Historically oriented museums convey history and cultural identity. They reconstruct the past and while also serving as media of cultural memory – for instance, through their use of local or national references. These museums frequently address visitors who are insiders inasmuch as they are personally affected by the theme and thereby search for exhibits corresponding to their personal environment and issues that are important to them. “Cultural memory”, writes Jan Assman, “reaches back into the past only so far as the past can be reclaimed as ‘ours’”. Against this background, my paper deals with different forms of music exhibitions and discusses curatorial intentions as well as the way in which visitors – with their own knowledge, experiences, and expectations – explore these exhibitions. The paper is based on theoretical writings about history and memory as well as on ethnographic fieldwork conducted at various museums in Germany and neighbouring countries, where musical instruments, musical traditions, famous composers, popular music, and world music are presented.

Jan Assmann (2008): Communicative and Cultural Memory. In: Astrid Erll u.a. (ed.): *Cultural Memory Studies. An International and Interdisciplinary Handbook*. Berlin/N.Y.



## MARIE-FRANCE MIFUNE

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### **The Ethnomusicologist, in between Archives and The Others**

This communication is about the role of the ethnomusicologist as a mediator between Archives and the actors related to it or making use of it such as the communities of origin or the artists. How an ethnomusicologist can be transmitter of culture and history? The reflexion is based on two mediation situations:

- *in between Archives and communities of origin*: the ethnomusicologist who takes the initiative to use the archives on the field (of his own or of other collectors) brings an external memory to the communities of origin where these recordings have been made. The communities are rarely aware of the existence of these traces of their music from the past. The ethnomusicologist is the one who may pass on memories. However, the mediation interrogates the appropriation of the archives and the memories by the communities. What does the ethnomusicologist finally bring to the communities with these archives? What is the aim of the ethnomusicologist in this return to the roots? How the communities perceive the historical dimension and the evolution of their musical practices?
- *in between Archives and artists*: more and more, museums offer to contemporary artists the access to Archives and ask them to promote their collections by producing works, concerts, and artistic installations. These artists are not familiar either with the archived material or the content of the recordings themselves. Thus, the ethnomusicologist is the one that can pass culture by guiding the artists in the Archives and by explaining the context, the history and the culture behind these sound recordings that are yet inspiration for the artists. By rebuilding and explicating the historical and cultural dimensions underlying these sound materials, the ethnomusicologist helps the artist to expand his creativity and in return, the creation brings new perspectives to Ethnomusicological Archives.

## ULRICH MORGENSTERN

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### **How to Bear a Tradition? Continuity and Transfer in European Revival of Folk Instrumental Music**

The idea of reviving music from predominantly oral tradition goes back to 18th-century Ireland. In many countries of Europe, folk music scholarship and (even more) public discourse on folk music had or have clear ideas not only of what is “real” folk/traditional music but also of who is and who is not a *bearer of tradition*.

A systematic approach to these issues requires a closer and unbiased look to scholarly and to non-academic use of concepts such as *tradition* and *authenticity*. In the proposed paper I am going to analyse to which degree the lively discussed dichotomy (traditional/non traditional) reflects the cultural landscape of European countries in past and present. Special attention will be paid to the revival of traditional instrumental music in Austria and Russia. This includes the role of fieldwork, of fieldwork-based revival, of multiple scholarly and artistic biographies, of style pluralism (Helga Thiel) in local practice, of organised transmission, and of stage events launched by different agents and led by different motivations.

A second topic of the paper is the relation of continuity and transfer in European bagpipe revival, with a special focus of knowledge transmission and knowledge exchange in the last two decades.



## **VALERIYA NEDLINA**

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### **Ethnic and Westernized Kazakh Traditions: A View from the Inside of the Country and from the Outside of the Ethnicity (personal experience)**

Kazakhstan is a unique country since its population is small but its ethnic composition is very complex. Representatives of more than 125 peoples have Kazakhstani citizenship. Despite the fact that all the diasporas are keeping their own cultural heritage, Kazakh culture dominates and it carries the core features of Kazakhstani identity. Due to the use of Russian as the language of interethnic conversation and to language estrangement, most of the non-Kazakh and urban Kazakh traditions are not deeply rooted in the ethnically Kazakh traditions, but intensively participate in the westernized music creation. This causes the paradoxical situation of the parallel coexistence of two Kazakh (or Kazakhstani) “musics” – traditional and westernized, with strong interaction between them and the ethnic traditions of other diasporas. I am an ethnic Jew born in Kazakhstan. As a scholar I am involved in studying the worlds of Kazakh music – both traditional and westernized. The status of ‘non-Kazakh, but Kazakhstani’ allows me to distance myself from the ethnic identity but to understand it as the representative of Kazakh people. The reflection on the duality of Kazakh music and the multilingual Kazakhstani culture allows me to use my personal perception and identity as a research method which was applied in my dissertation on contemporary music culture in Kazakhstan and may be useful to other ethnomusicological studies as well.

## PANEL

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*Marija Klobcar, Ursa Sivic – Rebeka Kunej – Drago Kunej – Marjeta Pisk  
Balázs Déri, Pál Richter*

### **Religious Music in Oral Tradition, Folk Music in Paraliturgical Context. Panel presentation of Slovenian and Hungarian Case Studies**

The (para)liturgical songs of religions are often defining elements of worship and are parts of not only a person's and a community's religiosity but of the cultural heritage of humanity. Religious music is, in its origin and existence, connected with orality, even in cases when melodies were originally written, or a transcription modified their later usage. Religious music is closely connected with the ritual songs of folk customs, too. Thus it is justified that this material, as entwined with folk music as it is, has become an element of folk music archives. The examination of the connections between the church hymns and the ritual folk melody stock of the multi-ethnic and religiously varied region of Eastern Central Europe is vital. And this material is so closely intertwined that its examination is only possible on the basis of mutually agreed viewpoints.

Four case studies of the panel focus on diachronic and intercultural research that includes historical music sources, especially liturgical and art music on the one hand, and demonstrates a comparative method in examining a manageable amount of data of the hymn and ritual folk song repertoire of neighbouring diverse regions.



### **Theorizing the Origin of Traditional Multipart Singing Styles**

During the 19th and the 20th centuries, many ethnomusicologists speculated on the origins of different styles of traditional music. Nowadays, this type of research is often perceived as dated, irrelevant and even unreasonable. However, as a historian of music, I find these inquiries still worthy of consideration, perhaps even more so at present time due to the increased availability of sources and knowledge from all over the world. In this paper, I will present four theories of origin of various types of multipart singing, which are set in different places and times in the Balkans and the Mediterranean.

The first theory suggests that sound similarity of some multipart singings in the Balkans and Indonesia could point to their common roots. This is rather doubtful since these two regions are so far away from each other and there are no proofs of any cultural ties between them. The second theory regards similar chordal singings in north-western Italy, western Greece, and southern Croatia. Although today these are three distanced, socially unrelated areas, thorough historical research led me to the conclusion that their initial vocal expressions stemmed from the common roots. The third theory considers two areas of Croatia, which are rather distanced culturally, but geographically relatively close: the island of Krk and the Kordun region. Here, I examine a few interesting hypotheses about the similar singings in microtonal thirds in these areas. Finally, the fourth theory regards the bordering area between Serbia and Bulgaria. Since the mid-19th century, there has been a strictly observed state border, which limited communication between the local inhabitants. Still, even today we could notice significant similarities in specific multipart singings there, so it is highly credible that these vocal expressions existed in the first half of the 19th century, perhaps even earlier.

## PÁL RICHTER

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### **The Role of Un-educated Cantors in Small Christian Villages of East Central Europe**

*In the panel *Religious Music in Oral Tradition, Folk Music in Paraliturgical Context*.*

The role of un-educated cantors in small Christian villages of East Central Europe. They are usually outside of the church hierarchy, but inside of the community. They usually know the liturgy only from the tradition, they never studied it, and of course, they had no musical education as well. The organ playing and the accompaniment of the peasant cantors may preserve characteristics from previous centuries. This tradition might go back to many generations of church musicians, but research shows us that from time to time it might also appear within the process of music learning as a certain degree of musical knowledge. Historical sources presenting similar phenomena can be regarded as proofs of a once widespread harmonization method; on the other hand they deliver an anthropological explanation of the whole phenomenon.



## KATA RISKÓ

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### **“Corrected” Transmission Impacts of Outsiders on Folk Tradition**

Folk music collectors usually pay regard to ethnomusicological discourses, whether they are scientific researchers or not, and this interest can unconsciously influence their work. Organizers of local folklore groups and other cultural activists may also be affected by ideas coming from the “outside”, even if these ideas originate from the misinterpretation of scientific results. This paper will focus on examples in which the attitude of outsiders or theories from the outside seem to have shaped the evolution of the folk music tradition of a settlement. The topic can be studied particularly well on the basis of a certain Hungarian song and dance tune, namely the ‘Ritka búza’, that was widespread equally in folk tradition and in popular music culture of the 19th- and 20th-century Hungary. However, this popularity, and a comment of the prestigious Zoltán Kodály might have caused the collectors, who sought archaic music strata, to distrust the authenticity of the tune. In several fieldworks the melody was simply neglected distorting the data of the music tradition of the concerning settlement, in other cases the collector expressed a sort of value judgement to the informants which may have influenced the data of later fieldworks, too. The most interesting aspects of the problem occur in the music of villages that had long been participating on folklore festivals, and therefore had been in relationship with outsiders.



**Archives against Archives in De-colonial Times  
The Case of the Indira Gandhi National Centre for the Arts in Goa**

On 29th September 2017, a delegation from the central government of India went to Goa to celebrate the foundation of a regional Indira Gandhi National Centre for the Arts (IGNCA). According to the press, the role of IGNCA in Goa is “to promote local indigenous culture to counter Portuguese cultural influence on the state. The centre will try to revive dying folklores, dance, songs and other form of intangible cultural heritage of the erstwhile Portuguese colony and will preserve and documented them for future generations.”

The initiative to create an IGNCA in Goa belongs to a broader public policy of the government of India, supported by a Hindu nationalist party (BJP), which pretends to erase the colonial legacy of India by promoting seemingly pre-colonial expressions. In the case of Goa, where Portuguese heritage has been one of the most important flags of local identity for catholic citizens, the IGNCA will have to fight against a strong archive of live expressions where music and dance have a crucial role. Whether in touristic contexts as in cultural programs organized by private or public societies, music and dance genres sung in Konkani (mandó, dulpod, decknni, fugddi, dhalo), as well as Portuguese and Brazilian repertoire (fado, corredinho, samba, choro or bossa nova) are daily performed as representative forms of Goan identity.

This paper is a work in progress about the process described above. It pretends to discuss the political power of archiving music and dance when it is organized (1) as a tool for classifying culture, (2) as a way to (re)invent the ancestral past, (3) as a mediator to fight against threatening alive expressions.



## TAIVE SÄRG – JANIKA ORAS

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### **The Scholarly Identity of Estonian Ethnomusicologists during 1980-2010**

The paper analyses the development of scholarly identity of Estonian ethnomusicologists that was going as the process of juxtaposition of their own research activities to ethnomusicological theories during 1980-2010. The process was closely related to the questions of insider or outsider position to their main subject of research – the archival sources of Estonian folk music as well the folklore movement in which the ethnomusicologists themselves took part. The paper is the self-reflection of the authors, related to the historical context of the period.

According to the “mainstream” of ethnomusicology of the mid-20th century a “proper” ethnomusicologist studied another culture than their own, did field work far from home and came in touch with live music in its context. We studied and applied our own music culture in terms of language and national heritage, but we were strangers in terms of time – as we had the schooling and experience of contemporary/ Western music styles. After the collapse of the Soviet Union in the 1990s it became essential for Estonian researchers to get in contact with the Western scholarly community. In order to fit into the frames of Western ethnomusicological discourse, there seemed to be a choice for us 1) to let the archive collections of Estonian folk music lie unknown and unstudied; 2) not to call ourselves ethnomusicologists; 3) to better develop the direction of “archival study” in ethnomusicology.

At the end of the 20th century the historical studies were revalued in ethnomusicology as the source material for music history and for understanding contemporary musical processes, as well as the sources for applied ethnomusicology (e.g. Nettl 2005, Stone 2008, Ziegler 2010). The archival material remains our own Other, that in some points can be best understood by the experienced native researcher. The question about the viewpoint can be reorganised as the question of the audience of the research. Thus, the main idea of ethnomusicology would not be whether the researcher was an outsider or not, but whether she/he had a relevant information for people outside their own culture.

## MATTIA SCASSELLATI

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### **How to Become Insider in a Society That Doesn't Exist Anymore? The Example of Italian Influence on the Formation of *tango argentino***

To deal with a historical topic is often related to the problem that insiders of a specific culture or community don't live anymore. So how to gain insider information if there is no possibility of getting in contact with insiders or become an insider oneself in a community? Are the enormous amounts of sound sources a valid foundation to gain insider's knowledge of a faded community?

In my research I investigate the formation of tango argentino that took place at the beginning of the 20th century. By that time, the area of the Río de la Plata delta was the centre of a vast migration flow from Europe. Mostly Italian people, who represented the highest percentage of migrants, settled down in Buenos Aires, shaping its socio-cultural aspects.

Since very little research was done about this topic, the aim of my thesis is to analyse the influence of Italian migration on the formation process of tango argentino by underlining possible musical connections to Italian music. This implies the use of statistical data, primary and secondary sources, and the analysis of sound sources of these migrants and early recordings of tango argentino, in order to compare them and get as much knowledge as possible, both on a musical and social level of this faded community.

I argue that sound sources can be a valid foundation to gain insider information, but sociological and historical research as well as travelling to the original place to find a link between the past and the present, are indispensable. Thus, becoming an insider is possible but only to a certain extend.



## JÁNOS SIPOS

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### **Did I become an insider in Turkish Sufi communities?**

The basic aim of my project in 2011-2012 was to perform a musical survey of some Sufi (Alevi, Bektashi and Tahtadji) communities in Turkey, to compare their musical repertoire and explore it in a larger Eurasian framework. I have extended this plan by examining social/cultural aspects as well.

The music of these religious communities has hardly ever been studied, although their deep respect for traditions, the salient role played by music in their societies, and the preservation of many pre-Islamic customs indicate that it is worth looking for traces of the musical culture of ancient Turkic people here. It can be said that without knowing Sufi culture and music, we cannot understand Turkish culture.

We visited several Sufi communities, for example Alevis around Ankara and Eskishehir, Tahtadjis around Antalya and Bektashis in Turkey's European part. We recorded many interviews and songs, and it was very important that we could visit and record their (sometimes secret) religious ceremonies. From babas and dedes (religious leaders), we learned how they try to organize their ceremonies, that are quite different from village to village. We were able to gain a deeper insight into their life and problems.

In my paper I try to answer the following questions: What is in the kernel of the identity of Sufi Turks? What can a European researcher learn from and/or teach to a member of a Sufi community? Is it necessary to understand the social environment in order to understand their music? And to what extent have I participated in these communities? Did I become an insider? At the end of my paper I will briefly present the related part of my Web archives.

**Special Ritual Folk Songs in the Archives of the Institute of Ethnomusicology ZRC SAZU: the “Otherness” of *mrtveče pesmi* (Dirges)**

In the panel *Religious Music in Oral Tradition, Folk Music in Paraliturgical Context*.

The presentation is focused on *mrtveče pesmi* (dirges) – special ritual songs sung in each part of a ritual connected with death. These songs were known only in the folk tradition of Prekmurje and Rába Valley, Slovenian regions characterized by multi-ethnic populations (Slovenian and Hungarian) and religious diversity (Catholics and Protestants). According to some sources, *mrtveče pesmi* were sung only by Catholics, but in the other parts of Slovenia, with the vast majority of the Catholic population, these songs were completely unknown. Researchers from the central part of Slovenia, focused on research in Prekmurje and Rába Valley from the “outside” perspective, were often unfamiliar with these rituals and songs and had almost completely overlooked this singing tradition.

In the interdisciplinary research, *mrtveče pesmi* will be analysed from different perspectives by four researchers. The presentation will introduce the context of *mrtveče pesmi* in the funeral ritual, the songbooks from Prekmurje and Rába Valley regions containing *mrtveče pesmi* and the field sound recordings preserved in the archives of the Institute of Ethnomusicology ZRC SAZU . The analysis of the songs’ texts will be focused on the changes in lexical and metrical structures over time and on the influence of the changing situational context on the text. In the analysis of the musical structure of *mrtveče pesmi*, the research will encompass influences of different musical traditions, i.e. the normative church music, instrumental music and traditional vocal music. Based on different historical sources, including field recordings from the sound archives, the presentation will try to answer questions related to the “otherness” among the Slovenians in Prekmurje and Rába Valley and how it is reflected in folk tradition of *mrtveče pesmi*.



## **OLGA SZALAY**

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*Institute for Musicology RCH HAS, Budapest, szalayo@zti.hu*

### **Warmaking or Homeland Defence: Hungarian Soldiers' Songs of World War I**

My research is based on Kodály's and Bartók's joint collection of soldiers' songs on the one hand, and two concerts staged during the Great War, on the other hand, as well as touching on some aspects of research history. In this context the duality of insider-outsider can be explored in its great complexity, not only in the controversial historical interests of the dualist leadership (horizontally) and in the historical-political-cultural schisms of the Hungarian society (vertically), but also in the paradigmatic change of folk music research as the "third dimension".

## **IMOLA V. SZÜCS**

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### **Outside and Within Ethnomusicology in the 19th and 20th Centuries**

What could it have meant in the field of folk music research during the 19th century to be an *insider* or an *outsider*, and what was the same situation like during the 20th century? The paper examines the issue at first through a historical perspective by comparing two songs collections, created between 1820 and 1840, one of which was intended as a folk songs collection. The same question was raised during the 20th century by a manuscript folk song collection sent to the Folk Music Research Group in 1969 as well as by the professional collections of the very same Folk Music Research Group. The lecture, in the meantime, seeks to demonstrate the challenges faced by today's folk music researcher when examining a song collection arrived from *outside* and the give possible answers to emerging research problems.

## **“We Are All Outsiders”: Evaluating Historical Sources**

If we define historical sources of traditional music in a strict sense, all music which is not contemporary is to be considered as historical. There are hardly any living witnesses of a “historical” music tradition. In this respect archivists as well as researchers, and even members of the community under discussion are outsiders. How can we then approach and evaluate historical sources in our archives in the best possible way?

It is foremost the archivists’ task to provide the material as complete as possible. A complete picture of the material emanates in combination of different kinds of historical documents, sound recordings, written, and iconographic sources. Therefore, the archivist has to be a researcher as well.

Another problem arises when detailed knowledge is required. Who would be the right expert? Is it a member of the community to be researched? Is he or she an expert in traditional music as well? And can we trust in the expert’s experience, knowledge and willingness to cooperate? Or should we better find a researcher, who is familiar with the tradition under discussion, but is, in fact, an outsider?

In my paper I will give some examples from my experience in the Berlin Phonogramm-Archiv.

## NOTES

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— MTA —  
Bölcsészettudományi  
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**Zenetudományi  
Intézet**

## CONFERENCE VENUE

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