

**6th Symposium of
the ICTM Study Group for Multipart Music
23-27 September 2019
Sarajevo, Bosnia and Herzegovina**

**PROGRAMME AND
ABSTRACTS**

Edited by: Ardian Ahmedaja and Jasmina Talam

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Local Organiser

International Council for Traditional Music – National Committee
of Bosnia and Herzegovina
Academy of Music, University of Sarajevo

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The International Council for Traditional Music (ICTM)

The ICTM was founded on 22 September, 1947, in London, England, by scholars and musicians as The International Folk Music Council. Ralph Vaughan Williams became its first president, followed by Jaap Kunst, Zoltan Kodaly, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, Adrienne L. Kaeppler, and currently, Salwa El-Shawan Castelo-Branco. In 1949, the Council was one of the Founding Members of the International Music Council - UNESCO, and is currently an NGO in formal consultative relations with UNESCO. Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

The AIMS of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. To these ends, the Council organizes meetings, world conferences, study groups and colloquia. In addition the Council maintains a membership directory and supervises the preparation and publication of journals and bulletins.

ICTM Study Group for Multipart Music

Multipart music represents one of the most fascinating phenomena in numerous local musical practices. It has therefore been a favoured object of research for a long time, particularly in the national framework. Regional studies extending beyond political boundaries are, however, rare.

A network of researchers, many of them ICTM members, was working since 2003, focusing first on multipart music traditions in Europe within the framework of the “Research Centre of European Multipart Music” established at the Institute for Folk Music Research and Ethnomusicology of the Vienna University of Music. Results of the research are presented in the books “European Voices I. Multipart Singing in the Balkans and the Mediterranean” (Vienna: Bohlau, 2008) and “European Voices II. Cultural Listening and Local Discourse in Multipart Singing in Europe” (2011).

Fragments of the work had also been presented in panels at ICTM World Conferences (Sheffield 2005 and Vienna 2007). All of this work served as the basis of the negotiations with the ICTM Board for the

establishing of a Study Group on Multipart Music. The board reached a positive decision on the formation of the group in July 2009 after the ICTM World Conference in Durban, South Africa.

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

1. The First Symposium: 15-21 September 2010 in Sardinia, Italy
2. The Second Symposium: 22-29 April 2012 in Tiranë and Vlorë, Albania
3. The Third Symposium: 12–16 September 2013 in Budapest, Hungary
4. The First Seminar: 19-20 September 2014 in Tallinn, Estonia
5. The Fourth Symposium: 4 – 7 July 2016 in Singapore
6. The Fifth Symposium: 7 – 12 May 2017 in Nanning, China

Mission Statement

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

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

Academy of Music, University of Sarajevo

The Academy of Music in Sarajevo was founded in 1955. Today it is an internationally recognizable artistic and educational institution with developed departments, academic degrees, expressed artistic and scientific activities.

The Academy has eight Departments:

- Department of Composition
- Department of Conducting
- Department of Solo-Singing
- Department of Piano, Harp and Percussion
- Department of String instrument and Guitar
- Department of Wind Instruments and Accordion
- Department of Musicology and Ethnomusicology
- Department of Music Theory and Pedagogy.

The Institute of Musicology was founded in 2003 as a ninth department at Academy.

In more than 64 years of existence and work of the Academy, there graduated over 2500 students, mastered them around 200, and about 24 doctorates were defended.

Teachers and students of the Academy have organized over 2000 concerts in the country and abroad and have published extensively in music journals within the country and abroad. The Academy of Music and the Musicological Society of Federation of Bosnia and Herzegovina publish together the Journal for Music Culture *Music*.

The Academy is a member of the Association of the European Conservatories (AEC), and it has a very developed cooperation with some of the significant European higher-education institutions. Furthermore, the Academy is in close connection with various music associations of educational, artistic and scientific character.

International Council for Traditional Music – National Committee of Bosnia and Herzegovina

The National Committee of Bosnia and Herzegovina was recognized in the meeting of the ICTM Executive Board held in July 2012 in Shanghai, China. The recognition of our National Committee has encouraged a better internal cooperation and has increased the presence of Bosnian ethnomusicologists abroad.

The Bosnia and Herzegovina National Committee of ICTM is concerned with research and protection of intangible cultural heritage in the field of traditional music in Bosnia and Herzegovina, its promotion and popularization locally and worldwide. Its activities have included the following:

- research in the field of ethnomusicology,
- work on diverse projects;
- publishing of scientific and professional papers;
- organization of local and international conferences;
- participation in the work of expert commissions (folklore festivals);
- professional consulting and preparation of radio and TV programs that present musical tradition;
- preparation and production of books and audiovisulas series.

Themes of the symposium

1. Emotion and aesthetic experience during the performance act

During the performance act, as the core moment of the music and dance making process, the protagonists try to ‘materialize’ and transmit ideas and ideals in the ‘here and now’. Such a situation is experienced in a particularly intense way. This is the case all the more in multipart music and dance practices, in which individual ways of music and dance making, embedded in specific multi-sensorial and polysemic processes (Lortat-Jacob 2011), have to be well coordinated. Furthermore, the very act of making music and dance personifies social values. This means that the protagonists also perform social relationships, which are constructed in the very act of representing them (Cook 2016). In this framework, issues of emotions and aesthetics as conscious experiences and cognitive processing gain a special importance, especially because of the mutual dependence between cognition and elicitation. Emotions have been characterised as complex processes in which a non-cognitive ‘affective appraisal’, which is fast and automatic, causes subsequent physiological responses, motor changes, action tendencies, and changes in facial and vocal expression (Robinson 2005). Experienced emotion is felt to a stronger degree if several factors are present. In turn, aesthetic experience is considered as a psychological process in which the attention is focused on the object while all other objects, events, and everyday concerns are suppressed (Cupchik and Winston 1996). In this sense the connection between emotions and aesthetic experience and issues of expression and communication is very strong and remarkably relevant for multipart music and dance practices.

In this symposium we want to focus on the role of emotions and aesthetic experience in the act of performance and on the question of how the protagonists conceive of these issues.

2. *A capella* singing

A capella singing is a very widespread music typology in contemporary music making. Basically, *a capella* means without any instrumental accompaniments. The definition is used for different music outcomes, from monodic to large choral performances. In this context, some special traditions have been developed, including forms of highly specialized music, like the typical American so-called Barbershop quartets. Based

on three voices harmonizing to the melody of a fourth voice, these quartets achieve a high level of harmonic complexity, often using written music as a source. In other *a capella* traditions the performers contemplate the vocal imitation of instruments, in the style of the famous Mills Brothers, who were among the first to popularise this music style in the 1930s. On the other hand, many *a cappella* groups have great success within popular music, performing both original compositions and covering famous songs, like the recent case of the Pentatonix or the well-known group of The Swingle Singers.

We would encourage papers on this topic in interdisciplinary approaches, also from the perspective of popular music studies.

3. New research

PROGRAMME

Monday, 23 September 2019

Arrival of the participants

13:00-14:30 Registration

14:30–15:00 **Opening ceremony**

15:00-16:30 **Emotion and aesthetic experience during the performance act 1.**

Jasmina Talam

*Bosnian traditional multipart music in Sweden:
case study of the ensemble Izvorni dar*

Naila Ceribašić

*Choral sevdalinka: from Zagreb, to arrangement, to heritage, and
back to emotion*

Mirza Kovač

*From the masjid to the scene - choir nešidu-l-huda
Identity, ethics and estetics of the performance of ilahias and kasida*

16:30 – 17:00 Coffee and Tea Break

17:00-18:30 **Emotion and aesthetic experience during the performance act 2.**

Anda Beitāne

Differing performances: Changing emotion and aesthetic experience

Scott Swan

*“Nous chantons memoire vivante” : Exploring the Role of Embodied
and Affective Performance in the Formation of Cultural Memory
and a Cultural Heritage Community in Southern France.*

Mojca Kovačič

Emotional and affective experiences of the collective singing

19:00-19:30 **Book presentation:** Ankica Petrović. *Umjetnost pjevanja
gange. Kulturna tradicija Dinarske zone* [The Art of
Singing Ganga. Cultural Tradition of the Dinaric Zone].
(Franjevački muzej i galerija Gorica and Synopsis, 2018)

19:30- 20:10 **Concert: *Students on Stage***

24 September 2019

10:00-11:30 **Emotion and aesthetic experience during the performance act 3.**

Ardian Ahmedaja

*Emotion and aesthetic experience
in the performances of “indulged songs”*

Urša Šivic

Singing as a Space for Multilingual Intertwining

Thea Tiramani

*Emotion and aesthetic experience in
the Sikh kirtan performances in Italy*

11:30-12:00 Coffee and Tea Break

12:00-13:30 **Emotion and aesthetic experience during the performance act 4.**

Thomas Hochradner

*“Silent Night” as a message of emotion,
enclosing links to a multipart realization*

Frances Wilkins

*Intransigence and Adaptation in Contemporary Performances of
Scottish Gaelic Psalmody*

Fulvia Caruso

Music and emotion in religious performances in a migratory context

13:30-15:00 lunch break

15:00-18:00 Visit to the National museum of Bosnia and Herzegovina

Free evening

25 September 2019

Full day excursion - *Fortress Vranduk and the Franciscan Monastery
Kraljeva Sutjeska*

26 September 2019

10:00-11:30 *A capella singing 1*

Ignazio Macchiarella

Why four? A-cappella quartets in Sardinia

Zoe Dionyssiou

The transformation of being in the multipart singing tradition of Kato Garounas in Corfu

Žanna Pärtlas

Experiencing Seto *leelo*:

On the performing practice of the Seto choir *Verska Naase'*

11:30-12:00 Coffee and Tea Break

12:00-13:30 *A capella singing 2*

Jakša Primorac

Between Monody and Polyphony:

Traditional Singing in the Dubrovnik Area and the Bay of Kotor

Joško Čaleta

Klapa singing – Dalmatian Popular a capella Singing Tradition

Marko Kölbl

Klapa in Burgenland. Musical Ethnicity and Sonic Appropriation

13:30–15:00 Lunch break

15:00-16:30 *A capella singing 3*

Zorana Guja

Multipart singing in Sarajevo-Romanija region in example of female group “Planinke”

Fatima Hadžić

*A Multipart a capella singing in Bosnia and Herzegovina:
The Case of the female vocal ensemble Corona*

Petra Čaleta, Ema Miličević, Hana Zdunić

*(Dis)harmony of emotional expressions in a distant music repertoire:
three examples*

16:30–17:00 Coffee and Tea Break

17:00-18:30 **Bussiness Meeting of the StG**

19:00-20:00 **Concert of traditional music – Ensemble**
Etnoakademik with quest Folklore group of Union of
Bosnian-Herzegovinian association in Sweden

27 September 2019

10:00-11:30 ***A capella* singing 4**

Tamara Karača Beljak

Old Polyphonic Vocal styles of Bosnia and Herzegovina
A relic of the past or a challenge of the present

Daiva Račiūnaitė-Vyčinienė

Multipart Singing in Nibragalys:
Vocal Parts, Singer Roles, and Aesthetics

Chia-Yin Hung

Thick Descript Ciwkangan 1967:
Polyphony Songs of Taiwanese Amis

11:30-12:00 Coffee and Tea Break

12:00-13:30 **New Research**

Stephan Hackl

The influence of Alpine Folk Music in the Repertory of
the Classical Guitar

Gertrud Maria Huber

Challenges of social interaction in a traditional Alpine zither trio

Eno Koço

The Saze Instrumental Ensembles of South Albania and Beyond

13:30 – 15:00 Lunch break

15:00–16:30 Final Discussion and Closing Ceremony

ABSTRACTS

ARDIAN AHMEDAJA

Emotion and aesthetic experience in the performances of “indulged songs”

The brothers Jashar and Idajet Sejdiu have been singing, performing on musical instruments and creating very popular songs over a period of more than four decades. Today they are strong identification figures in the musical life of Albanians who live in the areas of the Sharr Mountains and the Polog Valley in North Macedonia. Significantly, they designate the songs they perform with the local term *këngë të lazduara* meaning “indulged songs”. This signifies for them that the songs they perform and create are “beautiful, free and lively”, they contain “everything good” and are like “adored children” who are allowed to do anything they want. To express such adoration the musicians use the expression: it is like when you have “a *hazret* boy/girl”. This term has been retained in the Albanian language since the time of the Ottoman Empire, and is commonly used as an honorary title for saints, as in *Hazreti Muhamet* for “Prophet Muhammad”.

Such an understanding shows multi-layered significances projected into the process of music making as part of the attitude to life of the musicians. In this setting, the principles and aesthetics of music making as well as the ways they are realised and perceived in the contents and contexts of the performances become particularly significant. Issues of emotions and aesthetic experience during the performance become crucial for research here. Furthermore, the action tendencies caused by complex processes of emotions are linked to perceptual, emotional and communicative aspects of aesthetic encounters. Aesthetic activity involves a transformation of everyday perceptual, cognitive and affective processes, giving rise to a uniquely structured aesthetic object and its correlated experience, which in this case is the song with all its world.

This presentation aims to show how the songs are indulged by the musicians, taking into account the fundamental characteristics of emotions and aesthetic experience.

ANDA BEITĀNE

Different performances: Changing emotion and aesthetic experience

The analysis of many different multipart singing performances shows the importance of emotion, which has a strong effect on the common sound. There have been several cases in which something essential seems to be missing in the music making process for both the singers and the listeners, and some of the singers have even been unable or at least have not wanted to sing in such situations. If it is assumed that what is missing here is experienced emotion, then one must wonder “why?” It may seem that gradual loss of emotion is related to the generational shift, because there is an obvious difference in Latvian multipart singing practices between the singing process more than 10 years ago and that of today. However, this can be the direct impact of the cultural policy purposefully realised in the past 20 years and especially strongly since the adoption of the law on ICH.

The focus of this paper is on different situations of multipart music making that reflect today’s practices in Latvia and how these situations affect not only issues of emotion but also those of the performance act. Influencing factors will be examined based on the singers’ own comments as well as their ideas about emotions and aesthetic experience. Singers and cultural politicians (or other experts) have different aesthetic experiences. The problem is that these experts “know better”, their focus is almost exclusively on the musical outcome, and they have impact tools at their disposal. When “teaching” singers from different local practices, they do not think about the experienced emotion and aesthetic experiences of the singers, although without this connection it is impossible to reach the “ideal” sound. ICH lists help them not only to control the system but actually to register their own experience, which often has nothing to do with the musicians.

TAMARA KARAČA BELJAK

Old Polyphonic Vocal styles of Bosnia and Herzegovina A relic of the past or a challenge of the present

The area of the Balkans, particularly that of Bosnia and Herzegovina, is considered interesting from the aspect of archaic polyphony which has been preserved in the living traditional practice in various forms. Individual polyphonic forms found in Bosnia and Herzegovina point to the fact that these are living processes, a creative practice that implies a dynamic development, i.e. changes in the form of modifications and transformations, though the elements and forming factors used by people have remained archaic. Although one can observe common characteristics of polyphonic singing in the broader territory of Bosnia and Herzegovina, particularities of style and performance in more narrow areas are still evident, which depends on natural and geographical characteristics, ways of earning, and proximity of bordering areas with neighbouring countries. Life in nature and in nature developed distinctive forms of communication which sometimes does not necessarily require words. It led to the development of particular techniques of shaping voice and performance, which allow the optimum spreading of performing pattern. Therefore, the decisive factors for shaping tunes are the following: breath, choice of individual vowels, vigorous and drawn-out singing, and development of distinctive technical procedures such as *sjecanje* and *potresanje* of voice, which are particularly valued. These techniques achieve a high energy and sound level. The listed techniques are present in the forms of older polyphony throughout Bosnia and Herzegovina. Differences are manifest in names, and sometimes in locally coloured and specific elements of performance. However, what is identical in all forms is the treatment of the second interval, which appears as the normal dominating flow or at the end of forms, i.e. musical sentences as resolution. Therefore, the consonance of a second is a particular aesthetic norm that has powerfully shaped the movement of voices, polyphonic structure and determined the formation of distinctive melopoetic forms.

JOŠKO ČALETA

***Klapa* singing – Dalmatian Popular *a capella* Singing Tradition**

The phenomenon of *klapa* singing, multipart singing tradition of the coastal and island part of Dalmatia (Southern Croatia), is a continuing and relatively old phenomenon, which was pointed to by researchers and musicologist at the end of the 19th century. Over time, the character, music content, and style of the *klapa* have been dynamically modified, freely adopting new changes; the phenomenon that started as occasional and informal exclusively older male singing transformed into organized, all age, non-gendered singing.

Nowadays, this organized form of singing, because of its manner of presentation, is perceived as a style of popular rather than traditional music. Popularity of “modern” *klapa* is seen through the number of newly established singing groups all over Croatia, Croatian Diaspora as well as among lovers of a *capella* singing. In Croatia, there is a tendency towards professionalization in terms of specialized skills the enactment of which requires financial remuneration. It overgrows its original informal form through formal stage performance that in many cases started to become the life trade skill. Such a market model of specialized music skills for which there is a demand in today’s era related to *klapa* singing, is highly professional and profitable traditional/popular music genre. Every organizer of present public events (such as funerals, weddings, festivals, various tourist public performances), is aware that the involvement of the *klapa* group requires payment. This turnaround was not in relation to music but to a market that increasingly required musical “interventions” that were capable and willing to financially respond. In this stage, *klapa* singing still retain the accent on a musical sensation and pleasure among the performers and the social dimension of the contact between the singers that results in significant performances.

PETRA ČALETA, EMA MILIČEVIĆ, HANA ZDUNIĆ

(Dis)harmony of emotional expressions in a distant music repertoire: three examples

This research tackles the ways in which members of *Harmonija disonance* ensemble take in, process and manifest their feelings, emotional states and affects in the course of learning and adapting music that the ensemble is dedicated to, primarily music from the region of Dalmatian coast and from the Dinaric region in Croatia and Bosnia and Herzegovina. Three co-authors of this paper are also members of this student ensemble established three years ago at the Music Academy in Zagreb. The work of and around the ensemble rarely touches upon the emotional aspects of singing; for the most part, it is focused on quality and aesthetics of performance akin to archaic features of traditional music, along with the importance given to distinctive expression of each and all members of the ensemble. Although the members, who are trained in classical traditions of Western culture, do not put emphasis on emotional facets, this impact is undeniably present, albeit not voiced. While analysing the repertoire, the authors discovered three layers of emotional involvement – affinity with romantic love poems, empathy with tragic verses, and lack of compassion with lyrics of more abstract nature as well as excitement arising from the musical texture, regardless of emotional content of the lyrics. Three songs – a wedding song *Šenice bilice*, archaic two-part singing *Jedno dijete malo* and *po bukovačku* [in a Bukovica way] singing *Bukovico, moj debeli lade* – belonging to different music genres, emotional registers and musical performative fabrics, will serve as paradigmatic examples analysed in the paper. The authors will rely on autoethnographic approach, participant observation, and semi-structured interviews to mark down differences on individual and/or collective emotional plan beyond the above-mentioned primary features of the selected songs. The main idea is to highlight distinctive types of emotional approaches within the repertoire usually not felt individually but transferred and conveyed to the collective as such – and yet so suitable for assigning individual emotional significance.

FULVIA CARUSO

Music and emotion in religious performances in a migratory context

Since 2014 I'm documenting – as part of a larger project on music and migration in the Padana plain, north Italy – the religious rites of the communities of economic migrants in Cremona and its surroundings. I've decided to not concentrate on a single ethnic/national group, in order to avoid essentialism or any kind of “ethnicisation”. The reality of any cultural group is that of super-diversities (Vertovec 2007) that we can not avoid to take into account specially when studying foreign residents. The study of specific phenomena through the lens of different ethnic groups allows special insights on more general topics regarding human musical behaviours. Particularly in contexts of migration the usual expression of culture can be challenged by several factors and for this gives special informations. We have learnt from the writings of Adelaida Reies Schramm to understand the musical results of forced migration and from Kay Shelemay to analyse the role of memory and emotion in migration. How people in resettlement enact their own musical culture? Especially that linked with memory, affect and religious believes that is the music performed in religious rites? For the 6th Symposium of the ICTM Study Group for Multipart Music I would like to give an overview of the outcomes that are emerging from this still on going research. Through the performances of at least three different religious realities (Christian, Pentecostal and Islamic) I will try to underline the role of Emotion and aesthetic experience during the performance act in the particular context of migration in an Italian city as that of Cremona.

NAILA CERIBAŠIĆ

Choral *sevdalinka*:

from Zagreb, to arrangement, to heritage, and back to emotion

Sevdalinka, a musical symbol of Bosnia and Herzegovina, and a genre (proto)typically performed by a singer with instrumental accompaniment, took a different path in the case of two ensembles affiliated with Bosniak cultural organizations in Zagreb, which are in the centre of this paper. They cherish *sevdalinka* in a group performance, notably in two-part singing with instrumental accompaniment. Several other ensembles (singing groups or choirs) active within Bosniak organization elsewhere in Croatia align against the same performing format. As these ensembles, due to their institutional anchorage, figure as main representatives of minority Bosniak culture in Croatia, the same applies to choral *sevdalinka*. It has become a trademark for Bosniaks in Croatia, and *differentia specifica* when looking from the perspective of transnational presence of the genre (even though some *sevdalinka* choirs exist also elsewhere, e.g., in Australia).

The idea of this paper is to elucidate this specific path of *sevdalinka*. It has to do with the participatory urge in music-making, community building and heritage production, with the dynamics between minority and majority, with the impulses from the world music scene, as well as with the tradition of authorial folk music arrangements for choirs, especially vibrant in the period between two world wars and in the early socialist Yugoslavia.

As emotion is in the focus of the symposium, and *sevdalinka* is a genre impregnated with concepts about and experiences of emotions pertaining to its creators, interpreters and audience alike, a special attention will be given to the question of how is emotion conveyed in a choral in comparison to a soloist performance.

ZOE DIONYSSIOU

The transformation of being in the multipart singing tradition of Kato Garounas in Corfu

The multipart singing tradition in the village of Kato Garounas seems to be an indigenous tradition on the island of Corfu, which is located on Ionian Islands in the western coast of Greece. It is worth being examined in parallel with the general intimacy of the Corfiots to music, expressed in the tradition of the many wind bands of the philharmonic societies and the choirs on the island. It was basically a women's tradition practised everyday during work in the fields, yet it is also practised by men in different contexts. The paper is based on an ethnographic study, that uses a phenomenological perspective to understand the common lived experiences of the participants around multipart singing. The theory of intersubjectivity is used to detect how people in the village of Kato Garounas experience reality for themselves from within the perspective of the other. The community becomes the locality in which people celebrate and develop their communal identity. Multipart singing seems to be a musical expression that enables people to celebrate and reaffirm the centrality of the community in their lives. Through the act of multipart singing a number of interesting transformations take place for the community: the personal identity of the people becomes communal, the emphasis is placed on the sense of time and place as lived aesthetic experience, and the aesthetic experience of singing gives meaning to their lives ever since. The ontology of being for the people of Kato Garounas is shaped on the basis of being part in the singing community, as singers or audience.

ZORANA GUJA

Multipart singing in Sarajevo-Romanija region in example of female group “Planinke”

In this paper I will present multipart singing in the Sarajevo-Romanija region, which is one of the most archaic forms of vocal rural tradition of Bosnia and Herzegovina. For this presentation will be used an example of a female group “Planinke” from Pale, which were the main indicators for my fieldwork research. The elements that will be the focus of the work are: the context of song performances, song performance, classification of forms, terminology and forms. All the above elements will be presented with certain vocal examples, both with audio, video examples and notation. Analyzing selected songs, it was confirmed that songs with their tonal, metro-rhythmic, melopoetic and polyphonic features are part of traditional music practices of a wider region (Sarajevo-Romanija). Also, all the songs belong to the second category of forms of older rural singing (according to Cvjetko Rihtman’s classification) in which voices are equal and interwoven, and the interval of the second is considered as consonant interval, most often it is the ending of the song. In this kind of traditional music, sometimes it is difficult to accept the fact that it exists as profoundly organized sound, behaviour conducted and carried with rules, although freely and spontaneously listened, accepted, adopted, performed and passed on. Regardless of the proximity of larger urban centers and forms of newer traditions that have become the majority in other and similar environments, the aforementioned vocal forms indicates the archaic characteristics and vitality of the vocal tradition of this region that has been held up to today. This work can be classified as a new research because it is the result of my field research in the past few years. For presentation of the work, PowerPoint will be used with audio and video examples.

STEPHAN HACKL

The influence of Alpine Folk Music in the Repertory of the Classical Guitar

The guitar has always been an instrument of the common people, from its first written testimonials in the eleventh century up to the present. Of course, this mainly applies to Spanish and Latin American music, but also the Alpine folk music has left numerous traces in the literature of the classical guitar.

Austrian and German lute tablatures contain some rural dances, which are likely played on the modern guitar. Around 1800, the establishment of the six-stringed guitar coincides with the beginning historiography of folk music. Numerous *ländler*s have been composed by guitar virtuosos such as Mauro Giuliani printed by Viennese publishers such as Anton Diabelli, who was also an important composer and arranger for the guitar. Numerous folk songs, spread all over the world by Tyrolean minstrels, appeared in arrangements and variations. The revival of the guitar in the beginning of the 20th century in Germany and Austria was strongly influenced by popular music, reflected in the methods and compositions by Alois Götz, Johann Decker Schenk and Heinrich Albert and in a large number of dances and folk song arrangements. Jakob Ortner, who became the first guitar professor at the Akademie für Musik und darstellende Kunst in Vienna (and in the world) in 1924, had his roots in Tyrolean folk music. He was known for his skills in improvising *ländler*s and marches, and he established the Viennese contra guitar in the curriculum of the academy.

Some of the dances which are native or common in Alpine folk music (waltz, polka, mazurka, ecossaise), have also taken root in Central and South America and can be found in guitar works by composers such as Antonio Lauro and Heitor Villa Lobos.

FATIMA HADŽIĆ

A multipart a capella singing in Bosnia and Herzegovina: The case of the female vocal ensemble Corona

Multipart singing is a deep-rooted centuries old music practice that is the basis of many forms of traditional music in Bosnia and Herzegovina. However, the tradition of establishing specific vocal ensembles (choral and vocal), modeled on the types characteristic of western European music practice, began only in the last decades of the 19th century by establishing amateur music societies, so-called *singing societies*.

Regardless of the various functions in various socio-political contexts, from the Austro-Hungarian period till today, the way of functioning of cultural and artistic societies has largely remained unchanged. These are still the centers of amateur music activity, but also sources of musical talents from which the important names of the interpreters of artistic, folk, and popular music have appeared.

Most of the vocal ensembles in Bosnia and Herzegovina still operate as a part of cultural and artistic societies today. Successful example of contemporary practice of this type is the Sarajevo Female vocal Ensemble Corona, founded in 1992 during the last war in Bosnia and Herzegovina. Ensemble performs traditional vocal music from Bosnia and Herzegovina and the Balkans, classical choral repertoire and standards at numerous festivals and international competitions. In 2019, the ensemble released its first album with 13 songs from the Balkan region, recorded in the period 2015-2017. and produced by bosnian record company Gramofon.

The aim of this paper is to examine the roots, influences, but also the contemporary context of the performance of a capella ensembles in Bosnia and Herzegovina, with a focus on Ensemble Corona as a successful example of the stated music practice.

THOMAS HOCHRADNER

“Silent Night” as a message of emotion, enclosing links to a multipart realization

“Silent Night, Holy Night” is an exceptional carol due to a widespread, nearly global dissemination, due to its message of peace and understanding, but – and this is the question to be dealt with in this paper – perhaps also for its musical structure. As far as its melodic and rhythmic patterns are concerned, a carefully knitted summing up of repetitions results in a tranquilizing effect, which appropriately fits into a Christmas feeling. This prop of intuition well pairs with the fact that a fairly general textual content is open to individual approaches, whereby a very personal hermeneutic entry is facilitated and enlarges the song’s broad acceptance. Nevertheless, the social ‘lace’ of the carol cannot be overseen and thus a multipart singing of the carol can be found in its earliest sources. “Silent Night” was composed for two solo voices, just following a typical kind of vocal practice in Austrian traditional music, and Franz Xaver Gruber, the composer, probably added a choir from the very beginning of the carol’s interpretation in 1818. Soon afterwards, when “Silent Night” was printed for the first time in Dresden in 1832, it appears in a setting for four voices, which is also true for its first printing in the United States of America, published within a selection of hymns in New York in 1849. Even then and further on included in plenty of handwritten sources, hymnals and song books, “Silent Night” may be considered exemplarily with regard to its performances at Christmas in all diversity. In this context, the role of multipart setting is to be discussed within several layers: firstly, if it is an after-effect of Austrian traditional singing with its immanent multipart understanding, secondly, if any changes can ever since be stated within hymnals, e.g. with regard to singing in churches, and finally, if performance practices still in existence have been enriched by alternative multipart ideas in the last decades.

GERTRUD MARIA HUBER

Challenges of social interaction in a traditional Alpine zither trio

Research about music and emotion has been discussed within music pedagogy, psychology and musicology as well as the acts of musical performance (e. g. Figdor, Röbbke 2008). Whilst there is an increasing body of work focusing on aesthetic ideas and ideals in European multipart music and Alpine folk music (e. g. Deutsch 2013, Köstlin 2000) less is addressed to the role of emotions and physiological responses in the performance act of plucked instruments. In this presentation, I want to show the importance of the social values and social interaction for the success of musical aesthetics through instrumental Alpine zither music. I work on a very typical Alpine arrangement of three zithers and one guitar that emerged out of a tradition in the early 20th century started by the famous group “The Wegscheider Musikanten”. In this arrangement there are typically two melody voices accompanied by bass and chords while the third zither voice can either add additional melodies or free improvisation.

This case study looks at the example of a current non-professional group of two zither players who invited a guitarist and myself as a third zither player to join for a practice session in Innsbruck/Austria in November 2018. After this evening the guitarist began inviting himself to future sessions. He immediately took charge of the ensemble and its way of functioning. This created tension and one of the players began dreading the rehearsals and the performance in March 2019.

In this example, the social dynamics and emotions between players negatively influenced the success of the music and the performance. I want to demonstrate this process on the basis of changes in musical aesthetic priorities and suppressed emotions. If there is not positive communication, then musical aesthetics cannot develop.

CHIA-YIN HUNG

Thick Descript Ciwkangan 1967: Polyphony Songs of Taiwanese Amis

Polyphonic songs of Taiwanese Amis Ciwkangan tribe are a variety of/varied improvisational non-ritual songs with non-specific titles. These songs were sung by a lead singer and a group of responding singers which is divided in 2 or 3 polyphony-responding-parts. In “Alois Osterwalder—Shih Wei-Liang Archive”, there is a unique recording of Ciwkangan tribe that was recorded in 1967 that preserved the soundscape of some tribal non-ritual songs at that time. It might be the earliest sound recording of this tribe: even the famous Kurosawa Takatomo’s LP set of Taiwanese Aboriginal music (published in 1974), based on the results of his 1943 survey, hadn’t collected Ciwkangan tribe music, hence this paper would be the first discussion of the historical Ciwkangan polyphonic songs.

In this soundtrack, some of the songs with meaningful improvised lyrics were composed by the lead singer. Simultaneously, depended on the interaction of the leader with the responding singers, the lyrics were created continuously in specific forms, as were the other songs with non-lexical syllables. However, during field work, only a few elders who know and had heard about these songs could interpret them and expound on their specific themes. With their feedback, this research revealed Ciwkangan polyphonic songs are related to special agricultural and collective activities, especially the labor exchanges depended on close-lineage relationships. By thick describing context of the songs and along with collective memories belonging to the Ciwkangan group, this paper seeks to find a connection between them. Thus, as an agricultural society, Ciwkangan Amis lineage relationships were strengthened by labor exchange, and Ciwkangan Amis polyphonic songs were developed.

ENO KOÇO

The Saze Instrumental Ensembles of South Albania and Beyond

The instrumental traditional ensembles, known as Saze, have their distinctive features. The members of these professional or semi-professional popular musicians are the active carriers of the traditional instrumental music. The Saze are spread throughout South Albania and extend to Epirus, northern Greece. Thanks to their ability for ‘freeing’ music from local, ethnic or national ideas, the wandering Saze musicians adapted parts of the national heritages to their taste and styles and stored them in their own idiomatic repertoire. The ‘wandering’ way of life which the Saze-s represented, facilitated them in enriching their repertoire with characteristics of the various ethnic groups.

The Saze groups display the most typical features of the polyphonic rendition which originated in south Albanian vocal multipart music and have consolidated some formal instrumental structures, such as Kaba. In its origins Kaba is a mourning tune, as if the clarinet or violin escorting the funeral was actually crying. This practice is found both among the Romani and the indigenous people of south Albania and Epirus. In the 20th century, Kaba started to be treated as a stylised genre. A different version of Kaba is also found in northern Greek Epirus (Mirologi), but tends to be a kind of monophonic melodic line with a Koumpaneia accompaniment, rather than a multipart rendition.

The Saze multipart styles, in the way each instrument functions, correspond to the part-song styles of south Albanian traditional music. The Saze ensemble consists of one or two clarinets, a violin, a *llauta*, an accordion and a *dajre* or *def*. The two main instruments, the clarinet and violin, are used mainly for the melodic and contrapunctal lines with an emphasis in its lyrical side. Other players provide a droned accompaniment with instruments such as the *llauta* or the *dajre*, while the second clarinet sometimes imitates the tune as well.

MARKO KÖLBL

Klapa in Burgenland. Musical Ethnicity and Sonic Appropriation

Musical expressions of the Croatian minority in South-Eastern Austrian province of Burgenland are often equated with ancientness, traditionality and folklore. In musical ethnography on the group, much attention was given to traditional folk songs, framed as cultural evidence for the minority's history and its transcultural positionality. Little ethnomusicological inquiry, however, focused on the actual musical realities of the minority group that changed drastically from the 1980ies onwards. The singing of traditional folk songs—along with language competence—is steadily decreasing; musical practice becomes more and more institutionalized through Tamburica ensembles; global pop music forms gain importance. Simultaneously, over the last four decades, we can observe a persistent trend: the import of Yugoslavian and later Croatian popular music and its use as a central tool in creating ethnically defined sound spaces.

From the 2000s onwards, the popular music that is imported from Croatia increasingly features Klapa groups. This traditional coastal *a capella* multipart singing style gradually shifted towards the popular music domain over the last decades. So-called “modern klapa” found its way to the Croatian community in Burgenland and henceforth is spreading as a new form of musical expression among the minority. Numerous Burgenland-Croatian villages established Klapa groups, an annual Burgenland Klapa festival takes place, and popular Klapa groups from Burgenland and Croatia give concerts.

The paper discusses how Klapa singing is musically re-interpreted in Burgenland, how it is negotiated as a marker for the minority's ethnicity and cultural identity, and how it constitutes a sonic relation to the “old homeland”, enabling a re-definition of diasporic identity. The paper is based on original fieldwork in off- and online spaces and is located in the field of ethnomusicological minority studies.

MIRZA KOVAČ

From the masjid to the scene - choir nešidu-l-huda Identity, ethics and estetics of the performance of ilahias and kasida

In my presentation, I will speak about the chorus of Nešid-l-huda, which was founded in 1983 in the Tabački mesdžid (Tabački masjid) in Sarajevo under the name Hor of Sarajevo Youth. The name Nešidu-l-huda was born in 1990 when the choir released its first “Gift and Mercy” tape. This choir has sparked a lot of attention, because it was one of the few if not the only one at this time who came out to the public with the most famous tracks of Dervish spiritual music. Even though they decided to appear in the public space, members of the choir also performed in public appearances in an environment that resembled a projection of the tekki. The performance was mostly vocal, and sometimes with punk instruments such as kudumi. Interestingly, this choir also performed multipart tracks. Multipart of the choir was not a classic multipart inherent to Western music, but it was about a dual or even triple performance that arose as a result of the performance of the forms according to the tajvid rules. For his performances, Hor had a special outfit that is characteristic of the dervishes in the stream and the members were sitting in the hall (in the round) during the performance. The uniformity of votes by color is one of the characteristics of the performance of this choir. The text of the performed form was given a special place, and the escort on the kudumas was just as a rhetorical guideline. Since 2002 Chor no longer participates in the public space, because they do not want to adapt to contemporary concert spectacles at the expense of spirituality and the transmission of the sacred message, which was their greatest goal.

The presentation will include slides, audio and video material.

MOJCA KOVAČIČ

Emotional and affective experiences of the collective singing

On the basis of various theoretical concepts of emotions and affect in relation to performative practices, the paper will thematise how, through the discourses, rituals, meanings, emotions and bodily experiences (Vila 2017), the collective singing experience is being actualized.

The empirical part of the paper will focus on choir singing, where the questions about relations between the repertoire, musical characteristics, lyrics, emotions and affective states of individual singer in the collective community and collective singing experience will be addressed. The experience of singers will further be associated with the context of performances, as well as the personal and collective history of space and time in which and through which a certain singing repertoire is presented. The representational content of the choir's performance is captured through personal narratives and therefore enriched with their personal experience of sound. Different experiences are aroused, because sound communicates with the individual's 'disposition' at a particular moment, where the disposition means different narrative identities that somehow filter how ones 'feel' the event (Villa 2017: 19). Furthermore, in the analysis of the choral singing experience, the aspect of the atmosphere, which works outside of personal disposition, but has a capacity to activate it, will also be taken into account (Anderson 2014). Personally, I find a methodological approach that would capture affective and emotional musical experience in the best way, one of the more demanding parts of dealing with this kind of topic. Therefore, in addition to presenting the applied work methodology (eg. qualitative approach with participatory observation, semi-structured interviews and auto-ethnography), a part of the paper will address this issue.

IGNAZIO MACCHIARELLA

Why four? A-cappella quartets in Sardinia

Singing a cappella seems to have a special fascination. The sound of “a solo voice”, or the interaction of more “a solo” voices, without any kind of instrumentals accompaniment, gives an immediate sense of ‘authenticity’, of vocal gesture’s genuineness. At the same time, it is often considered a difficult music practice, claiming a careful listening. Metaphorically it is represented like a “singing without a net”, without any ‘help’ in case of mistake. In this framework, singing in four or five parts, each of them performed by a single singer, represents a sort of acme of the a cappella practice, and this seems to be within art music as well as in popular or traditional one. After all, in many aspects, to make music in four has ideal characteristic of small ‘working group’, with a clear distribution of tasks and a mutual interdependence, implying a high level of coordination.

In Sardinia, singing a cappella in four (in some cases, in five) is very common music behaviour within the sphere of the so-called traditional music. Orally transmitted (although it is a secondary-mediated orality), exclusively male, it has a main role in the regional and local identity collective construction. Out of this field, other typologies of a cappella quartets/quintets, including mixed or only female groups have started to arise in the last decades, being an interesting and articulated music phenomenon.

After a synthetic overview of this phenomenon, my paper deals with three different quartets (male, female e mixed one) operating in diverse cultural background. Beyond what they sing, my purpose is to focus the most significant behaviours and individual interaction before, during and after performances. By integrating the result of long discussions with some singers, I’ll end with consideration about the special symbolic value of the *a cappella* singing as a specific mode of music making and expressive behaviour.

ŽANNA PÄRTLAS

Experiencing Seto *leelo*:

On the performing practice of the Seto choir *Verska Naase'*

The Seto multipart song tradition is one of the few in Estonia which has survived up to now without interruptions. In the last decades this tradition is passing through the specific stage in its development. At the same time, the Seto choirs coexist which, depending on the way of traditional knowledge transmission and cultural background of the singers, can be conditionally divided into different types as presenting the “primary” tradition, the “secondary” tradition, and their transitive, so to say, “half-traditional” forms. These types differ from each other by the singers’ attitude towards the song heritage, their motivation and aesthetics. While the primary tradition makes its (unfortunately natural) way in the direction of the loss of the stylistic originality (rooted in the most ancient layer of the Seto song repertoire), there are, however, the choirs of a new “half-traditional” type, consisting mostly of the younger women, which consciously try to restore the original features of the Seto ancient musical style. The present paper will analyse the performing practice of one of such choirs – the choir *Verska Naase'* from Värška borough.

Speaking about their motivation for participation in the choir and for restoring the older Seto repertoire, the singers of *Verska Naase'* often claim that they experience while singing special feelings and emotions which are connected with the specific sound of the old tunes and with the involvement in the collective performance. This paper investigates, on the base of the interviews with the singers and the analysis of their performance, the collective and individual creative processes in the performing practice of the contemporary “half-traditional” type of the Seto choir, which is actually creating the new Seto *leelo* tradition.

JAKŠA PRIMORAC

Between Monody and Polyphony:

Traditional Singing in the Dubrovnik Area and the Bay of Kotor

Until mid-20th century, traditional one-part group and individual singing was dominant vocal expression in maritime rural areas of Dubrovnik and the Bay of Kotor. This singing is characterized by simple diatonic melodies, whose ambitus usually extends from fourths to sixths. It is very similar to the singing still present in the neighbouring hilly areas of Herzegovina and Montenegro. In this paper, I attempt to answer to the following question: how this “island” of monody managed to survive in the ambience of multicentennial existence of various urban Western-European types of polyphony in Dubrovnik, Kotor and small regional towns? Data on local folk singing in the Middle Ages and in the early modern period is very scarce, so we cannot establish what styles were prevalent at those times. From the late 18th century until the 1910s, new types of multipart singing from Italy, northern Croatia, Vojvodina and other areas became very popular in regional urban centres. They slowly reached the surrounding villages, too. Also, from the interwar period onwards, many styles of popular music influenced folk singing, mediated by various sound recordings of music industry. Considering all these influences, it is very difficult to indicate precisely the main cause of the survival of rural monody in Dubrovnik and Kotor regions. I will name a few possible reasons. First, because of its simplicity and diatonicity, monody could live in the shadow of modern styles. Second, standard customary practices (wedding, family patron’s feast, Christmas, St George’s Day...) highly contributed to its survival. Third, the refined poetry contained in the texts of traditional songs outshined the simplicity of their melodies. Fourth, a pleasing feature of simple melodies is that many participants of a music event could join in and sing. Fifth, many contemporary authors explain the survival of monody as a consequence of local population’s conservatism. To conclude, I hope that this intriguing topic will contribute to the studying of vocal monody as social polyphony.

DAIVA RAČIŪNAITĖ-VYČINIENĖ

Multipart Singing in Nibragalys: Vocal Parts, Singer Roles, and Aesthetics

The general rules for the Aukštaitija's (Highlanders') homophony only partly pertain to the distinctive tradition existent in Nibragalys village (Panevėžys district, northeastern Lithuania); that is to the signing with "bass." It must be treated as a ramification of harmonically contrapuntal forms. Having been alive until the present day thanks to the two singing families, the tradition of singing with bass in Nibragalys is purely "female." The singers explain that "when only women sing, a song sounds more "in a liquid way" as if losing the foundation." There is no drone part when women sing together with men. At present, in Nibragalys, it is sung in three voices – the first voice takes the lead, the second accompanies, and the third produces a drone. Back then, there was a fourth-voice part, known as *tranas* "a drone bee" or *tranavimas* "drone." Unfortunately, today's singers no longer remember a melodic line of *tranas* but can describe this somewhere-in-the-past-heard sound. The singers recount that they would divide voice parts (and concrete functions) – according to the voice timbre and possibilities (musicality) – such that a song could "sound better, more beautiful." The quality of ensemble singing and its "beauteousness" are highly regarded. One of the assessment criteria is that "*voices should bond to one another.*" The singers' emotional frame of mind has not been researched, however it is partly reflected in the title of their beloved song: "*We sing not to make people hear but to ease our sorrowful hearts*". The singing tradition in Nibragalys is overt, testifying local "patriotism": the singers are proud that "there are no other villages around wherein the singers could sing with bass as they do." Ensemble singing has presently become the main mark of Nibragalys identity.

URŠA ŠIVIC

Singing as a Space for Multilingual Intertwining

The provinces of Raba Valley (Porabje) and Prekmurje, both with Slovene-speaking population, are the territories of a former common province which belonged to two countries after 1919: Prekmurje belonged to the Kingdom of Serbs, Croats and Slovenes (later to the Socialist Federal Republic of Yugoslavia and consequently to the Republic of Slovenia), and Raba Valley belonged to First Hungarian Republic. After the World War II the iron curtain on the Yugoslav-Hungarian border even more limited mutual relations in the Slovene-speaking population and, among other things, left irreversible consequences in relation to the Slovenian language on the Hungarian side. The paper will discuss the singing in a secular and in a religious framework as one of the key areas for the preservation and/or revival of the minority language, both between the Slovenian minority in Hungary and the Hungarian minority in Slovenia. It will be based on empirical data acquired between 2017 and 2019. When selecting research examples, the author will focus on two viewpoints: The first field of the observation will be choral and congregational singing at the liturgy and funerals in Raba Valley in Hungary. Despite the dominance of Hungarian language and Hungarian speaking actors at the liturgy and funerals in Raba Valley, songs (as well as prayers) in the Slovenian language are involved in the Hungarian song repertoire. The second field of the observation will be represented with folk singing groups of the Hungarian minority in Slovenia. With performing Hungarian songs, they strengthen cultural and language identity codes and maintain relations to Hungarian majority, but at specific occasions they perform also Slovenian songs. Consequently, their music activity is not just self-sufficient in minority sense, but is also a platform of intercultural communication.

The paper will reveal whether bilingual music activities represent only the distinctive element or they open also the space of the multinational dialogue and the transition of intertwining different identities, such as the personal identity, the ethnical identity and the minority belonging.

SCOTT SWAN

“Nous chantons memoire vivante”: Exploring the Role of Embodied and Affective Performance in the Formation of Cultural Memory and a Cultural Heritage Community in Southern France.

This paper foregrounds 4E cognition methodologies (*embodied*, *embedded*, *enactive*, and *extended*) to investigate the generative role of affect and emotions in the socio-musical instrumentation of cultural sound, memory and heritage at a traditional music festival in the Occitan region of southern France. 4E methodologies assume that cognition emerges from affective, *embodied* interactions between the brain, body, and both the physical and social environments. Socio-musical instrumentation extends the concept of instrumentation (Ahmedaja 2017) to investigate the way in which musical and cultural values interpenetrate and are instantiated through embodied musical performance. Specifically, I chronicle a multipart vocal group who, through embodied socio-musical interaction, generate the “affective embracement” (Holyfield et al. 2013) of an invented nostalgic narrative of shared cultural memory and musical heritage. The week-long music festival serves as an *embedded* performance narrative, through which performers and attendees *enact* a musically-infused cultural heritage pilgrimage (Bohlman 2017). Traveling to different villages during the festival, performers and attendees offload and *extend* their aesthetic and affective embracement of the nostalgic narrative onto the local landscape through socio-musical interactions, chronotopically mapping local social memory and shared musical heritage to the landscape. The festival therefore operates as a narratively-organized “memory-frame” (Brockmeier 2002) within which performers *embody* and *enact* collective memory to generate an emotionally felt sense of collective affiliation and affinity among festival participants. Within this narratively performed memory-frame, local social memory is sutured to a pan-Mediterranean traditional vocal practice and to the wider, invented cultural memory of the historic Occitan region of southern France. This cultural memory serves as the foundation for an “imagined” (Anderson 1991) heritage community that is simultaneously local and translocal in its symbolic references and nostalgic evocations.

JASMINA TALAM

Bosnian traditional multipart music in Sweden: case study of the ensemble Izvorni dar

The musical activities of Bosnians in Sweden were mainly related to the folk musical tradition of Bosnia and Herzegovina. One of the few ensembles that fosters rural musical tradition is the ensemble Izvorni dar. The ensemble performs izvorne songs - a special form of traditional folk singing performed with instrumental accompaniment in rural and small town environments in Bosanska Posavina, central Bosnia along the river Bosna and northeastern Bosnia. Singing is polyphonic - in two voices accompanied by šargija and violin. The repertoire of the ensemble Izvorni dar is traditional folk songs, but also numerous songs by Antun Pejinović. New songs were created in the spirit of traditional original songs. During the long years of work, the ensemble has released several CDs including *Izvorni dar (Original Gift)*, *Bosna u grudima (Bosnia in the Chest)*, *Ispod starog hrasta (Under the Old Oak)*, *Majka svih vremena (Mother of All Time)* and *Bauštelac*. Antun Pejinović also recorded several songs, among which some are well known as the song “Pokraj grada Sarajeva” (“Near the City of Sarajevo”), but also the songs he wrote himself like “Čovjek iz Bosne” (“Man from Bosnia”). The ensemble Izvorni dar is very popular among the Bosnian diaspora from Bosanska Posavina, but also in Bosnia and Herzegovina. Their songs are on the repertoire of numerous original groups. Through their musical activities ensemble *Izvorni dar* confirm their individual, cultural and national identity.

In this presentation I will attempt to analyse the expression of emotion in their music which is created and performed in a specific cultural context.

THEA TIRAMANI

Emotion and aesthetic experience in the Sikh *kirtan* performances in Italy

Kirtan performances in the *gurdwaras* (the Sikh temples) consist in the musical realization of the *shabad* (hymns) contained in the Sacred Book. This is the most relevant moment of the entire religious rite, because the words of the Sacred Book - considered by Sikhism as a human being - come to life in music.

Nowadays, a “standard” *kirtan* group is composed by a leader, who sings and plays the harmonium, a tabla player and one or more other musicians who accompany with the singing, and sometimes with the harmonium. The leader of the group is the one who conducts the performance, decides the hymns that will be played, chooses the melodies to be used to sing the words of the Sacred Book. The tabla player, fundamental in the realization of the performance, adapts to the aesthetic choices of the leader. The role of the third performer (or the other performers) is that of creating a link among the musicians, on the stage, and the faithful. He musically personifies the role of the audience, singing the repetitions of the *shabad* refrain when the leader is silent, inviting all the faithful to sing together.

Special attention should be given to the audience, which shows very different levels of involvement. In proximity of the stage, a small group of faithful is extremely involved in the performance, with their faces displaying emotions. The purpose of this paper is to think about these musical actors, through the analysis of some different pieces performed in Italy, deepening the aesthetic choices of some groups and the reaction of the faithful.

FRANCES WILKINS

Intransigence and Adaptation in Contemporary Performances of Scottish Gaelic Psalmody

Interest in the unique practice of precentor-led congregational Gaelic psalmody has increased significantly among the academic and artistic community since the claim by Professor Willie Ruff in the early 2000s that the practice had links to African-American gospel music. While this claim has largely been disproved by scholars including Terry Miller (*Ethnomusicology Forum* 18/2, 2009), the impact on the tradition itself and performance practice outside the church has been notable, especially in terms of re-creating performances of congregational singing in vernacular settings and creating new spaces for this style of multi-part singing. The lining-out tradition of unaccompanied psalmody dates back to the years following the Scottish Reformation of 1560, when congregations were required to sing the Psalms of David in unison, a capella, and led by a precentor. Psalm singing in Gaelic was enabled in Scottish congregations following the publication of the *First Fifty Psalm in Gaelic* in 1650, and, while other congregations across Scotland have moved into newer musical realms of hymnody and more recently Christian praise music, the Free Church of Scotland continues to advocate unaccompanied psalmody as the main form of musical praise in their congregations. In this paper, I will be discussing the tradition as it is today, the decline in Gaelic psalmody in the churches and the moves to incorporate the tradition into vernacular contexts of composition and performance. How has the performance of Gaelic Psalmody changed as it has been taken outside the church, and how has it affected the aesthetics of the performance? The presentation will be illustrated by audio examples, videography and interview extracts from recent interviews during fieldwork on the Island of Lewis in 2018.

