

# Abstracts for the 20th meeting of the ICTM Study Group on Historical Sources of Traditional Music in Aveiro, Portugal, May 12-17, 2014

**Topic: *Individual memory – collective history. Historical sources as an interface and meeting-point***

## I Individual papers

*Ingrid Åkesson, Sweden*

**Who becomes a model? On the selection of individual performers as representatives of a musical heritage.**

In the sound collections of the Centre for Swedish Folk Music Research numerous individual singers and musicians are documented. And since the folk music revival in the 1960s and 70s, sound recordings have played a central role in the transmission of repertoire, but also, and even more, in the transmission and dissemination of playing and singing styles, phrasing, ornamentation, sound production etc. Over the years, external users of the collections have – with assistance from the staff – found their way to many of these individuals, mostly looking for representatives of local traditions and styles from their own geographic area. This process might be described as one facet of the creation of collective local musical identities on the basis of many individual musical expressions.

Simultaneously, scholars, archivists, radio producers, folk music teachers and other promoters of traditional music have placed a number of selected individual musicians from the collections into the limelight in lectures, in radio programmes, in articles and on LP and CD issues. These individual performers and tradition bearers may have been chosen for different reasons: for example, musical excellence and brilliance, a style of performance that is thought to represent older layers of style and tonality, a large repertoire of old songs or tunes, or an especially interesting role and position among their peers from an ethnographic point of view. Thus a smaller selection of individuals have to a high degree become role models for younger Swedish folk musicians of the late twentieth century and onwards, an issue that has been discussed lately among musicians.

In my paper I will discuss a couple of aspects of this phenomenon from a reflexive point of view: What do the individual singers and musicians who have become role models represent musically? Which musical styles and elements, and types of repertoire, have been selected as representatives of traditional music? To what extent have my colleagues and myself contributed to this kind of selection, and what other kinds of individual expressions are found in the collections which may change the picture of our cultural inheritance? These questions will be regarded also from the perspective of Swedish cultural politics and the restricted space for traditional culture in present-day society.

*Christiane Baumann, Austria*

**Aleksandr Kotomkin. A Russian Gusli Singer**

Aleksandr Kotomkin (1885-1964) is considered to be the last musician who cultivated the tradition of the Russian Delta-shaped psaltery "*gusli shlemovidnye*". He is also the only known Russian epic singer who accompanied *byliny* and spiritual verses with a musical instrument – a practice probably common in Russian Middle Ages.

Aleksandr Kotomkin was born in in the Trans-Volga Region. Here, in his early years, he accompanied blind itinerant *gusli* singers, performing heroic epics and religious chants. After his emigration he learned to play the *gusli* and chose a life as a musician and singer in the service of orthodox religion. He travelled amongst others through France, Germany and Belgium, continuously giving concerts.

Kotomkin also wrote an autobiographical work that was translated into German. Yet until now there have never been published sound recordings of his repertoire.

For my PhD. Project I could get access to primary sources of different types, valuable for a study on the artistic life of Aleksandr Kotomkin. These are invitations to concerts, newspaper articles and even sound recordings from different archives that have never been studied in detail or published. I will also take into account personal memories of people who were in contact with Aleksandr Kotomkin during his last years in Hamburg.

In the paper I will outline the role of Kotomkin's individual memory in his musical practice and the way how his strong identification with the blind singers, and also with his ancestors from Old Novgorod, shaped his life as an artist. I will also focus on his musical style and repertoire in comparison to the available recordings of Russian epics.

*Anda Beitane, Latvia*

### **Between two experiences: the ethnomusicologist and the collector inside and outside the archive**

Amongst the many collections that are held in the Archives of Latvian Folklore, there is a collection which is notable for providing a unique example of the multipart singing. This collection, documented in 1958, is from the Kārsava village, located in the north-east of Latvia on the border with Russia. One person responsible for its collection is Pauls Dambis, a well-known Latvian composer. In Latvian musicology, Dambis' name is associated with the introduction of a new musical style in the 1970s, which was influenced to a large degree by the experiences he gained while collecting traditional music. In local terminology, this style is called the "new folklore wave" and typically has a deepened interest in particular parts of the repertoire of traditional music, multipart singing styles and nuances of performance.

The purpose of this paper is to describe this collection of multipart singing from Kārsava through the individual memory of the collector, based on interviews with composer Pauls Dambis, and to analyse his experience about how the inspiration gained through collecting traditional music influenced not only the composer himself, for whom this was a completely new experience, but also the local practice of multipart music, and national musical culture generally.

The Kārsava multipart singing collection is made up of two parts – audio recordings and music manuscripts. Up until the 1990s researchers often chose to work with the written material. Specific interest in the sound of the audio recordings can be observed today, with a number of singing groups trying to replicate the sound that can be heard in the recordings. The ethnomusicologist thus finds themselves between historical memory and contemporary processes, which are often constructed based on historical memory.

*Ingrid Bertleff, Germany*

### **Historical collections of songs as an interface of pre- and post-migratory identity-concepts of "Germans from Russia"**

Initiated by an invitation from Czarine Catherine II in the year of 1763, several thousand persons from diverse German countries settled in the Russian empire. In the following decades they developed regional identities, e.g. as Volga Germans or Black Sea Germans. Keeping up their language and ways of living plus in the same time adapting to their new social and physical environment, they considered themselves as citizens of Russia and developed strong ties to their new homeland.

In the late 1800s, due to major political changes, a considerable number of those German speaking minorities in the Russian empire decided to emigrate to America. There the former regional identities gave way to a new collective identity as „Germans from Russia“.

During this process of identity-adaptation (which was in itself an attempt to adjust to new living conditions) songs were and still are used in a specific way to help shape this new ethnic group within the USA.

Focusing on the role of historical sources as an interface can be a means to explore their function as media in processes of identity shift. In my presentation I want to talk about the use of historical sources such as songbooks and song collections within the transformation of identity just outlined.

Songs can be used as a repository of memory and as a symbol of collective identity. They can be regarded as a means to keep in touch with a distant past – but, similar to an interface, which may connect or divide, they may reflect historical continuities as well as caesura or changes. In my talk I will focus particularly on certain songs and their metamorphoses, as well as on specific collectors, authors and „culture bearers“, and their role and relevance in shaping a new collective identity as American Germans from Russia.

*Shai Burstyn, Israel*

### **Individual and Collective Markers in Israeli Song Notebooks**

Song notebooks are private song collections, hand-written by their users in order to record the words (rarely also the notations) of the songs they have learned and sung. Such notebooks were very popular in Jewish Palestine and the young state of Israel roughly between 1920 and 1960, when they went out of use. For the present-day researcher they are a gold mine of information about the popular music of the time, its repertoire and dissemination. Although most of the songbooks are now lost, a sizable extant quantity found its way to public collections and research libraries, and some are even still kept by their original owners/users.

The era under scrutiny was one of intense nation building for the Jewish community in Palestine. An astonishing amount of songs reflecting and supporting the national revival was composed and vigorously disseminated, mainly among the young generation, both in formal (kindergartens, schools) and informal (youth movements) frameworks. Community singing became an important national cultural characteristic, and analysis of extant song notebooks can help determine which songs were very popular – or barely present – in the various social strands that made up the Jewish community of the time.

The most important aspect of these song notebooks is their *individual* nature: only the owner/user (usually a girl) decided which songs to include in her private notebook. Thus, all song notebooks are unique, but at the same time accurately document collective tendencies. Briefly, these documents now afford us a rare historical glimpse at contemporary trends of musical taste, and the reclamation and reconstruction of a song repertoire which for various reasons was banned from the songsters printed by official agencies.

As manuscripts written and used by young people who are otherwise normative book culture members, the song notebooks are fascinating specimens of residual orality. Their unique mix of oral and literate characteristics enables an examination of important but usually elusive issues such as unofficial, casual song repertoires and textual variants. Above all, these private song collections teach us how individual tendencies found their expression in an era of overwhelming collective national pressures.

*Ruth F. Davis, UK*

### **Robert Lachmann's Oriental Music Archive and radio broadcasts in Mandatory Palestine, 1935–2013**

In the late 1930s, the ethnomusicologist Robert Lachmann created an archive of Oriental Music in the newly-founded Hebrew University of Jerusalem. As a Berlin-trained comparative musicologist, Lachmann aimed to collect and study the traditional music of all the ethnic and religious groups of the region. His approach was guided by that of Abraham Idelsohn, who carried out the first

systematic documentation of Jewish and Arab music in Jerusalem at the end of the Ottoman Empire, and whose pioneering research demonstrated their shared Semitic roots. In the highly-charged political climate of British Mandate Palestine, Lachmann's project took on a new resonance as he refused to give way to nationalist pressures to favour one or another religious or ethnic group. Instead, adopting the rhetoric of Cultural Zionism promoted by the university leadership, he claimed that through his research and numerous outreach activities, which included public lectures, broadcasting and teaching, his work could help foster understanding between the different communities.

In this paper I draw from my recently published edition of Lachmann's radio broadcasts entitled "Oriental Music", based on scripts held in the private collection of the Lachmann family and recordings of the live musical performances held in the Israel National Sound Archive. In it, I explore ways in which Lachmann's radio programmes function as a reference and meeting point for the work of other contemporary music and literary scholars and ethnographers, and how symbolically and through the work of his students, his recordings and writings laid the foundation for the collecting strategies and ideological premises of the Israel National Sound Archive. Lachmann's rhetoric of intercultural understanding has a particularly topical resonance in light of the ongoing political dissonance and attempts to resolve this through musical collaborations.

*Karin Eriksson, Sweden*

#### **The Zorn Badge - Ideological perspectives on musical tradition**

Since the summer of 1933 *The Swedish Folk Dance Association* has organized the Zorn auditions in Sweden. By playing before the Zorn Jury the musicians can be awarded a certificate, bronze badge, post-bronze badge or a silver badge. If awarded with the silver badge the musician has the right to the title: *National Folk Musician*. The Zorn jury has extensive knowledge of specific regional styles and considers rhythm, pulse, technical skills, intonation, timbre, and the more elusive concepts of musicality and artistic performance. Pre-eminent musicians may also be awarded a gold badge at the discretion of the jury and also have a right to the title. Over the years the Zorn auditions have turned into an institution enjoying a preferential right of interpretation in issues of musical tradition, which members of the folk music community has to relate to in one way or another. My PhD project aims to investigate the concept of musical tradition within the subcultures of Traditional Swedish Musics, through case studies of a number of Zorn auditions between 1980 and 2013. I aim to elucidate musical trends, changes in attitudes and ideological notions of musical tradition, as well as the power relationship between the institutionalized traditional music and the individual musician. The construction and interpretation of historical myths and collective history in relation to individual memory are important aspects of this.

The study is based in equal measure on archival material (assessment records from all the auditions, minutes from meetings, discussions regarding musical criteria, correspondence and recordings of tunes digitized) at the *Swedish Centre of Jazz and Folk Music Research* in Stockholm, and on interviews with jury members and participants, as well as on participant observations from conducted fieldwork at the Zorn auditions in 2012 and 2013.

*Olli Heikkinen, Finland*

#### **Tuning the Nation. Textual Strategies in Collecting Folk Songs in Finland**

In the end of the 19<sup>th</sup> century, following Herderian initiative and pan-European tendency, folk songs were widely collected in Finland by scholars, composers and amateurs. However, at the same time strong measures were taken to eradicate the local and regional ways those songs were being sung and performed. Why?

To shed a new light to the motives behind these contradictory transactions I adapt concepts and theories from anthropology, linguistics, and cultural and literary studies. In my paper I shall argue

that the same textual strategies that were prevalent in *vernacularization*, which means *literization* and *literarization* (Sheldon Pollock) of local languages, were also in operation when musically literate folk song collectors met musically illiterate folk singers. The songs were *entextualized* into music notation as equal-tempered melodies, which were *decontextualized* from the actual vocal performances and later *recontextualized* (Richard Baumann & Charles Briggs) into songs with piano-accompaniment and published as songbooks to be sold in public market. What was left of the performances after these textual strategies – the way the songs were actually sung and performed – was eradicated through public schooling system.

All this was part of the modern project, in which modernity became defined in opposition to tradition. However, as Bruno Latour and Briggs & Baumann have maintained, modernity is in a constant flux of *purification* and *hybridization*. The purification of folk singing into literalized and equal-tempered melodies was interlaced with hybridization of the folk melodies with classical harmony (itself a product of purification). This hybrid, in the form of songbooks for homes, schools and choirs, was used in the service of nascent Finnish nationalism.

My research is part of the research program *Rethinking "Finnish" Music History. Transnational construction of musical life in Finland from the 1870s until the 1920s*, funded by the Academy of Finland and led by prof. Vesa Kurkela.

*Tala Jarjour, USA*

### **The authority of representation in documenting Eastern Christian musical traditions**

Documenting, promoting and preserving are but a few of the goals which archives claim and aim to achieve in creating collections for local musical traditions. In spite of critical voices which in recent years have questioned the viability of such goals, especially in relation to oral musical traditions, such efforts as the UNESCO International Convention for the Safeguarding of the Intangible Cultural Heritage continue to amass support and commitment across the globe towards these goals by creating historical and other forms of dynamic resources. In this paper I tackle the dilemma of documenting and preserving endangered Eastern Christian music traditions that have been historically preserved in and through their home communities. In dealing with examples from previous, current, as well as projected efforts to rescue these traditions from continuous deterioration, I attempt to tackle some layers of complexity which are associated with the east/west encounter in such undertakings as most of these collections are finding home in the western hemisphere. I will focus particularly on the question of authority in terms of music representation and cultural inter-contextuality.

*Vesa Kurkela, Finland*

### **Accordion and archival collections – a challenge for music historiography**

The paper outlines the process of writing a history of the accordion in Finland from the viewpoint of archival resources, individual collectors and source criticism. The paper is based on the research project aiming to write a grand narrative of accordion culture in Finland from the mid-19<sup>th</sup> century to the present time.

The history of the accordion in Finland can be divided into two narratives only loosely connected to each other: the story of diatonic (1–2 row) accordions and that of chromatic (3–5 row) instruments. The archival data concerning these two instrument types and related cultural context is also situated differently. The main ethnographic archives abundantly contain material on diatonic accordion but much less information on chromatic accordions that, however, were the most popular, culturally important and widely used instrument in Finland from the 1920s onwards. Furthermore, there is practically no data of diatonic accordions from the 19<sup>th</sup> century, although there is a good reason to assume that small accordions were widely used in folk music during the last decades of the 19<sup>th</sup> century.

The paper discusses the reasons – ideological and practical – why accordion tradition was only selectively gathered and recorded for the archival collections in Finland. In addition, the research strategy of the present accordion history project will be highlighted: how the gaps of knowledge and the shortage of archival material were substituted and supplemented by using digitized newspaper library from the 19<sup>th</sup> century as well as by restoring and rounding up various private collections in the country. Research material from different sources will be also critically assessed.

*Gerda Lechleitner, Austria*

*Roundtable with Susana Sardo, Portugal and Susanne Ziegler, Germany*

#### **A “universal” archive on the web – chances and risks**

The Phonogrammarchiv in Vienna is not only the world’s oldest research sound archive but is also built on a very wide, “universal” concept. In its founding motion three main tasks were distinguished: language, music, and so-called voice portraits. They were soon to be followed by so-called varia such as animal sounds, castrato voices, children’s voices or crying, but also sounds such as shots. The Phonogrammarchiv is thus a multi-disciplinary research institute preserving and making accessible audiovisual research documents from all disciplines and regions.

Following the challenges of the digital era the holdings metadata are now available on the web via the online catalogue, including also sound samples (subject to legal and moral rights as well as intellectual property rights). This database is also incorporated in the Europeana web portal. Particular collections are included in various topic-specific databases (mostly outside the archive). Some more projects merging data from several institutions are in progress, and virtual exhibitions offer further possibilities to put archival sources on the Internet. The publication of the Complete Historical Collections 1899-1950 is another enterprise to provide easy and complete access to these sound documents and should also be available as an online publication in the future.

In this presentation experiences concerning the availability of archival holdings will be discussed and analyzed from the archive’s and researcher’s perspective: what is the feedback from outside, e.g. from descendants of those formerly recorded? Are there differences between the insiders’ and outsiders’ comments on the recordings? What are the benefits for scholarly work? Do the technical and content-related requirements of archives coincide with the web-based information? And how do we deal with the mass of digitized historical sources in respect of individual memory and collective history?

*Maria do Rosario Pestana, Portugal*

#### **Songs, memories and other belongings: from the archive to the practice of “Portuguese” music**

There is no such thing as collective memory as a “natural” reservoir of data and events. As explored in recent studies, the so-called collective memories are discursive constructions sustained, among others, by social consensus, by the alleged authority of writers/legislators, by the invisibility of the “places without a place” where they are archived. In what concerns music we have witnessed the development of an epistemology built at the service of dominant cultures, which have colonized and coined assertions of memories, legitimizing exercises of domination and segregation. This paper aims to contribute to the deconstruction of this process as well as to reveal the ambivalent role that music making plays in the re-signification of such memories. I will present two case-studies that I have developed around (1) Portuguese emigrant women that sing Fado in their hosting countries, (2) individuals involved with the institutionalization of the “folklore” in Montijo, a council in the south of river Tejo, Portugal. This paper rests on the articulation between archival research and fieldwork and departs from the following questions: Can the “archived” memories and historical sources of “Portuguese music” be re-signified and provide the experiment of new social orders? In what contexts might this happen? And how?

The paper reveals that (1) the processes of constructing memories of “Portuguese music” were built

alongside ethnocentric and hegemonic processes; (2) musical performance can provide memories and feelings of belonging even in individuals whose personal path and lineage hasn't such specific "heritage"; (3) the performative contexts of music allow for a re-narration of individual and "collective" memories, in the light of the values and the utopias of their protagonists, including those who belong to particularly fragile or subaltern sectors of the Portuguese society.

*Zlata Marjanović, Serbia/Montenegro*

#### **When the Past meets the Future: Ludvik Kuba manuscript from Boka Kotorska Bay**

At the end of 19. century and early 20. century, Czech Ludvik Kuba (1863-1956) as ethnomusicologist and melographer visited many European countries (especially settled by Slavs). The extent to which Kuba was dedicated to his fieldwork demonstrates the fact that many of his works are published (15-volume anthology entitled *Slovanstva ve svých zpěvech*), but also the fact that there are his works who are still in manuscript. One of them is manuscript *Pjesme dalmatske iz Boke* (*Dalmatian songs from Boka*, Montenegro Seacoast) dating from October 1907.

"Reading" the Ludvik Kuba manuscript *Pjesme dalmatske iz Boke* one can discover a little-known world of Boka Kotorska Bay music tradition. Therefore, his manuscript is valuable testimony of the music tradition from the early 20. century, by which one can follow its continuity and development. At the same time, by "reading" the above manuscript can be perceived characteristics of Ludvik Kuba, as ethnomusicologist and melographer.

From the point where it crosses all of the above, many questions arise. Whether Kuba was subjective as melographer and ethnomusicologist, what is his personal point of view (due to the fact that he had no the technical ability to record singing, also, in the selection of songs, personal informers, singers etc)? How many songs from Ludvik Kuba manuscript are still in practice? Why a number of songs are no longer in practice? How do people from the Boka Kotorska Bay, "reading" his manuscript, react to the old, forgotten songs of their ancestors? Finally, can that forgotten songs, and in what ways, came back from the past and become again part of the practice, not only in Boka Kotorska Bay but outside of this area?

*Jonathan McCollum, USA*

#### **Harnessing the Promise of Digitally-Enhanced Methodologies in Historical Ethnomusicology**

Historical research has been transformed in the twenty-first century through technological innovations. Indeed, the social sciences have experienced a "historical turn," leading to a stronger consciousness of the impact that present conditions and practices have on our understanding of the past. However, ethnomusicological scholarship rarely reflects upon the epistemological and technological issues in the construction of historical accounts. Even those ethnomusicologists who consider their work to be primarily ethnographic or theoretical are in fact reflecting on music that is historically situated. Our presentation will synthesize some key points developed within our forthcoming book *Theory and Method in Historical Ethnomusicology* (Lexington Books/Rowman and Littlefield), by illustrating anecdotes from our research on the historical musics of Armenia and Japan. We view research methods as being primarily concerned with the practical techniques used to collect, preserve, and analyze research data, while theoretical analyses are concerned with how the data is interpreted. Robust examination of preexisting recordings of performances and interviews, newspaper articles, letters, manuscripts, and other primary resources held in archives and museums allows for the expansion of knowledge—literally the potential to unlock knowledge once only available to a select body of researchers. In this presentation, we focus on the methodological role of digitization in transforming the meanings of collected sources and conclude with examination of some pedagogical implications, particularly those pedagogies that seek to create meaningful dialogues via repatriation and forge conduits that bridge both research-based accounts and cultural memories of the past into the present.

Andreas Meyer, Germany

### **Music and Museum Display – A Textual Approach**

The International Council of Museums (ICOM) defines a museum as an institution “which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (<http://icom.museum/the-visibility/museum-definition/>). These processes, which are often referred to as “museumisation”, give the collected object a certain meaning different from what it had before it was brought into the museum. An object is hallmarked as cultural heritage when it is incorporated in a museum’s catalogue (Ternhag 2006: 3f). A musical instrument for instance might be considered a symbol or an icon of an era, an ethnic group, a family of instruments etc. In an exhibition, the objects often convey thematic contents by being combined with other exhibits. The meaning of each object depends on the narrative the curator wants to tell and on interpretations of the visitors. Collecting, representing and perceiving the “heritage of humanity” in museums are therefore very individual acts. To illustrate this in more detail, I would like to present some results of museum research I carried out together with a group of students. The analyses are based on terms and methods of semiotics and narratology.

#### Reference

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Ulrich Morgenstern, Austria

### **Folk Music Revivals and Historical Sources (Concepts and Strategies). Perspectives from Germany, Russia, and Austria**

The paper will deal with the relationship between different cultural memories and sources, meaningful to folk music revivals (in the broadest sense) in Germany, Russia, and particularly in Austria. It will be shown how revivalists use sources of different types, in accordance to their aesthetic concepts as well as in dependence of the data material at hand.

Institutionalised or at least organised folklorism is based on more or less fixed repertoires, promoted in song books, collections of instrumental tunes and further instructional literature. Such canonisation (with all its ideological implications) may provoke counter-movements that use historical sources for their own representation of the musical past.

In Western Germany the left wing of the *Jugendbewegung* and later the *Deutschfolk* movement used Wolfgang Steinitz’s “German folk songs of democratic character” for their social-romanticist agendas. In the 1970ies in Austria as well as in the former Soviet Union folk music revivals, focusing on living traditions, posed a serious challenge to the canons of the organized *Volksmusikpflege* resp. the aesthetics of socialist *fakelore*.

In the Soviet period only few sound recordings of traditional music were allowed to be published and the access to phonogram archives was limited. Thus, for Russian revivalists data from their own fieldwork became the basic source of their repertoires. Austrian revival musicians also widely used field recordings – combining them with handwritten music scores of the 19th century (an important and extremely rich source type in Austrian folk music research). Even today many contemporary folk musicians are very well familiar with local idioms, for instance with the specific modes of articulation of the *Ländler* rhythm. In this situation written sources, published and archival, can provide a profound base for a much diverse and vivid musical practice.

Ieva Pāne, Latvia

### **Consolidating the knowledge and experience of individual collectors in the study of traditional music of South-West Kurzeme**



In the Archives of Latvian Folklore there is a considerable number of collections of Latvian traditional music (notations, transcriptions, recordings), initially gathered by individual collectors and gradually integrated in Archives. Unfortunately, the reflection of knowledge and individual experience attained in field can be found in these collections only as short remarks. Nevertheless, different other sources – mostly written accounts of collectors revealing individual field experiences, do comprise more information.

While researching traditional music of a particular region of Latvia - South-West Kurzeme and intending to form an in-depth knowledge about dynamic of musical tradition, all data regarding functional contexts, local connections and possible origination of melodies, were combined and examined.

In my paper, I intend to give an insight in processes of integration of individual collections in the Archives of Latvian Folklore in past, and reveal the way in which expressions of different individual cultural memories, when consolidated, can be used in ethnomusicological research and formation of comprehensive knowledge about musical tradition.

*Rui Raposo, Portugal*

**"And now for something completely different."**

Progress in Information and Communication Technologies (ICT), and its place in society impels us to gain awareness and discuss, in trans-disciplinary contexts, what its role may be in world in which the importance of information, participation and collaboration is constantly stressed and suggested as key issues towards the co-creation and sharing of knowledge. It's no longer a question of what it can do for us, but rather what we can do with it. Among the innumerable contexts of use, which have been capable of integrating ICT in its activities, ethnomusicology has looked towards ICT as a solution for some essential activities such as: collection, preservation, research, exhibition and education. At the Aveiro branch of the Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET MD) current practices have focused on trying to take some research done in ethnomusicology to a new level by adopting, within its projects, current technology trends such as Web 2.0 services and tools and participatory culture. These issues have set the pace for several projects, which focus on collecting multimedia resources and ethnographic information and, through the aid of technology, collaboratively building a shared online archive capable of making the most of trans-disciplinary teamwork and the participation of online communities. Some outcomes already achieved have enabled us to comprehend the advantages of the use of these solutions in relation to issues such as, dialogical practices in ethnomusicology, the role of collective intelligence in knowledge co-creation and the potential of such tools for preservation of collective memories. With the aid of specialists in the Information Sciences area we have also tackled problems related with interoperability of databases built and norms used and shared by different institutions such as libraries, museums and archives. This paper will present an overview of some of the ongoing projects and the methodology and concepts adopted for integrating technology within current research.

*Laurisabel Maria de Ana da Silva, Brazil*

**What to Bring In My Memory: Women in Jazz, Memories and Orality**

**Abstract:** In this paper, which represents a part of my dissertation, I will discuss how to analyze and reflect on music in the absence of physical sound files, a situation that occurred during the course of my work. So, to do it, the memories of women and men who participated directly or indirectly in jazz groups that played in the city of Salvador, Bahia, and known as jazz-bands in other parts of the country were used. Some of these women, mostly black, could not participate in these sets as instrumentalists, but they could make it as singers, as determined by the present research. This feature helped form a content of diverse musical memory than that experienced by the men, who

could also perform the function of instrumentalists. This diversity can be analyzed from the social markers of difference (Louro 2003; Mota 1999; Cardoso 2012), namely gender, race, ethnicity, social class, sexuality and generation. This can also be discussed from the perspective of sociology of absences (Santos 2002). Women who have not participated in jazz as singers, but merely witnessed this performance also contributed to the analysis of the repertoire used by these musical groups. These women formed their memories generally maintaining an "acousmatic" relationship (Mello 2006) with jazz by listening without being able to see the performances.

**Key words:** jazz, ethnomusicology, memory.

## II Panels

### 1. Panel

#### **Traditional music from Cameroon and Gabon, 1907-2013**

**Panel organizer: Susanne Fürniss, France**

This panel addresses the production of knowledge about societies living in a particular geocultural area and their inscription in the time through the diachronic study of three Central African musical cultures: the Mabea from South Cameroon, the Fang living in an area covering Cameroon, Equatorial Guinea and Gabon, and the Tsogo of Gabon. The contexts of recordings made in the field or thousands of miles away in the colonial capital, the different personalities, interests and competences of the collectors, the regional variants that have been recorded, the gaps both in the recordings and in the documentation, are some of the criteria which are taken into account in the diachronic comparison which takes its starting point in different European sound archives : *Berlin Phonogramm-Archive*, Collection CNRS-Musée de l'Homme (Telemeta), IRD-ORSTOM.

The papers will illustrate research results in the domain of the study of the Tsogo's *Bwete*-ritual, of the repertoires for xylophones among the Fang, and of the vocal repertoires of the Mabea.

Panel participants:

**Susanne Fürniss:** Recordings of the Mabea people: different places, same time (Cameroon 1908 and Berlin 1909)

**Claire Lacombe:** Fieldwork in Archives: a methodological approach of the Fang's xylophone music through sound archives (1908-2000)

**Emeline Lechaux:** When Past and Present Hold a Dialogue through Music. The diachronic comparison of *Bwète* ceremonies (Gabon)

#### **Recordings of the Mabea people: different places, same time (Cameroon 1908 and Berlin 1909)**

*Susanne Fürniss*

The *Berlin Phonogramm-Archive* hosts wax cylinders with music from Mabea of the town of Kribi at the South-Cameroonian Atlantic coast. They have been recorded by two collectors, Georg August Zenker and Erich Moritz von Hornbostel. Zenker was a botanist and farmer who worked for the German colonial administration before settling on his own account as a plantation owner near Kribi. Founder of the actual Cameroonian capital of Yaoundé, he lived in a small town near Kribi until the end of his life.

In 1908 he recorded ritual and recreative music, canoesongs, two dance repertoires and masksongs of the initiation ritual *ngi*. On the other hand, Erich Moritz von Hornbostel has recorded Mabea songs sung *a cappella* in Berlin by an inhabitant of Kribi, Jakob Malapa, who had had the opportunity to travel to Germany. The recording situations are completely different, one collector recording in Cameroon among the Mabea and having a deep knowledge of their culture, whereas the other one only hears snippets of Mabea music through solo versions of collective songs, without having any experience with an African culture. Still, in both cases, the contextual information which

accompanies the recordings hardly exists, and the question of the limits of these historical recordings is of equal relevance for both collections.

Thus, it was necessary to bring these recordings back to Kribi in 2012 and 2013 in order to establish or to confirm the identifications and to collect ethnological and musicological background information. My interaction with Mabi musicians and notables brought to evidence that most of these recordings document former states of now changed repertoires, even when the social context still exists. My talk establishes equivalences with actual practices and shows that the repertoires of 1908 are less "lost" than it might appear.

**Fieldwork in Archives: a methodological approach of the Fang's xylophone music through sound archives (1908-2000)**

*Claire Lacombe*

This talk concerns a diachronical study of traditional xylophone music from the Fang people of Central Africa, analyzed through historical sources and mainly sound archives kept in European institutions. One of the most important questions was to explore the degree of knowledge one may achieve on the mere bases of historical sources. This question is a particularly relevant challenge in the domain of musical analysis: what can we understand from the emic musical system without the help of the bearers of the tradition? Finally, my study evaluates the changes and persistences (? stability?) of this music, as it appears through hundred years of recordings: sixteen wax cylinders collected by Tessmann in the German Protectorate of *Kamerun* in 1908 and hosted by the *Berlin Phonogramm-Archive*, five magnetic tapes recorded by Sallée in Gabon in 1966 hosted by Telemeta and fourteen published recordings released until 2000.

My talk will present the methods I used for gathering this corpus and for the musical analysis which is especially based on comparison, including previous analyses conducted by the collectors. Then I will discuss the validity of the hypotheses deduced from these musical and historical sources and present deductions from the comparison with other Central African xylophone traditions in order to shape out the musical and contextual elements of this tradition which have been maintained and those which have changed during the last hundred years.

**When Past and Present Hold a Dialogue through Music  
The diachronic comparison of *Bwétè* ceremonies (Gabon)**

*Émeline Lechaux*

The *Bwétè* is an initiation society that exists in many populations in Gabon. In anthropological and ethnomusicological literature, the questions of the origin and dissemination of the *Bwétè* are often discussed, through the restitution and analysis of the endogenous discourses. However, no study deals with its history through both the analysis of the sound material and the comparison of recordings made at different times.

Working on the Telemeta-platform at the Research Center of Ethnomusicology (Nanterre) on the archives that the ethnomusicologist Pierre Sallée (1933-1987) has collected, I make a *field of archives* from an *archived field*. I question these sound and written documents in the context of a new research, including them in another project than Sallée's one. Conducting my own fieldwork in the Mitsogo population and gathering recent documents about *Bwétè*, I am thus able to explore the history of this ritual repertoires over a period of forty-seven years.

How can we study and compare different individual cultural memories and expressions from different times in order to increase knowledge about *Bwétè* history? It will be shown that the use of these sources as *musicological objects* is particularly relevant to make past and present dialog. For instance, this angle of approach can shed light on the social context in which a sound recording was collected.

To illustrate my point, I will present some results of the diachronic comparison of two *Bwétè* ceremonies recorded in 1968 and 2001, in the Mitsogo population.

## 2. Panel

### **TELEMETA: Resources of an online archive of ethnomusicological recordings**

**Panel organizer: Marie-France Mifune, France**

The sound archive CNRS – *Musée de l'Homme*<sup>1</sup> represents a collection of about 5000 hours of commercial and unpublished sound recordings of traditional music from all over the world. It covers the period from 1900 to 2013. The French Research Center of Ethnomusicology (CREM, CNRS) currently digitizes these collections, works on the documentation, the preservation, and the dissemination of the archives to a global audience.

Telemeta is a multimedia web platform giving access to this huge collection of recordings. This platform is the starting point for two types of studies: in the domain of culture knowledge and in the domain of the development of scientific tools. On one hand, this cultural heritage allows for diachronic studies on individual cultures or geocultural areas, shading light on the history and changes of musical cultures. On the other hand, new tools for musical analysis are developed thanks to the digital resources of the platform. The French ANR program DIADEMS aims to create computer tools to index automatically the ethnomusicological archives. The application of automatic analysis to ethnomusicological recordings open up new research perspectives and challenges in ethnomusicology. It needs the redefinition of ethnomusicological analytical concepts and contributes to a refined general musicology.

#### **Panel participants:**

**Joséphine Simonnot:** Sound Archives, Ethnomusicology and New Technologies

**Marie-France Mifune:** Diadems Project: Automatic Indexation of Ethnomusicological Archives, Issues and New Challenges

**Jean Lambert:** Between Singing and Speaking: the Categorization of Sung-Spoken expressions in Arab Culture in the Light of Sounds Archives.

### **Sound Archives, Ethnomusicology and New Technologies**

*Joséphine Simonnot*

Researchers in humanities work with a wide range of documents such as pictures, sound recordings and videos. The temporal nature of audio-visual materials used in these fields raises special issues. Because they are used for research, they must be both well preserved and also easily accessible. Because they are sound files, they must also be managed in such a way as to provide their associated metadata, since these data provide key information about the context and significance of the recordings. In addition, it is important to be able to visualize the sound in order to navigate through the files, as they are not as easily accessible as text or image documents.

The multimedia web platform TELEMETA, based on open-source software, offers access to the audio archives and associated metadata of the CNRS – *Musée de l'Homme* archive. Today more than 22,000 sound files have been included with about 7,000 recordings with full access.

The mission of this project is twofold: to meet the specific needs of sound archives, and also to meet the demands of the research field, which often requires many specific skills and kinds of information (multimedia and information technologies, analytical tools, local contextual knowledge, ethnomusicological perspectives, etc.). The main purpose is to provide an easy and efficient indexation of sound files for researchers. This is also a way to cross borders, to get local populations

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<sup>1</sup> The Musée de l'Homme belongs to the National Museum of Natural History (Paris).

involved in working on their own cultural heritage and to offer resources to ethnomusicologists around the world.

The next step is the French ANR program "DIADEMS" (Description, indexation, annotation of ethnomusicological documents and sounds) which started in 2013. This project aims to include analytical tools developed by various computer labs in order to improve the semantic search engine and to help the indexation of the sound recordings.

**Diadems Project: Automatic Indexation of Ethnomusicological Archives,  
Issues and New Challenges**

*Marie-France Mifune*

The automatic indexation is a recent fundamental question in the development of huge databases in scientific research. The French ANR program "DIADEMS" aims to create computer tools to index automatically the ethnomusicological archives of the Center of Research in Ethnomusicology of Nanterre and the National Museum of Natural History (France).

In ethnomusicology, this project of automatic indexation will allow the researchers to access to the huge collection of audio recordings and to use these data in a new perspective thanks to new computer tools developed on the multimedia web platform Telemeta.

The innovation of this project is the automatic indexation of the recordings directly from the audio signal. The aim of DIADEMS is to index different sound categories through the analysis of their acoustic parameters. The implementation of the indexation tools requires a close collaboration among ethnomusicologists, acousticians, archivists, computer engineers specialized in the processing of the audio signal and experts in the development and creation of multimedia.

For this paper, I will show how the development of indexation tools in an interdisciplinary collaboration leads the ethnomusicologists to question their own analytical tools and fundamental concepts. I will describe the different issues encountered during the definition of analytical categories such as "speaking voice" and "singing voice". These categories are traditionally used in automatic processing of the voice but are not really defined. How can these categories based on the characterization of the audio signal be relevant for ethnomusicological studies? What can ethnomusicology contribute to the definition of these categories?

How can the use of these indexing tools for archives lead us to new research perspectives and new challenges in ethnomusicology?

**Between Singing and Speaking : the Categorization of Sung-Spoken expressions in Arab Culture in  
the Light of Sounds Archives**

*Jean Lambert*

Within the framework of the interdisciplinary project DIADEMS for automatic indexation of the sound archives of the CNRS-Musée de l'Homme, the question rose as to define more particularly the limits between spoken and sung expressions, deconstructing the Western categories as "chants", "recitation", "*recto tono*", on both modal and rhythmic levels. The ethnomusicological perspective adds the attempt to include in these reflections more or less equivalent vernacular categories of several cultures. In the Arab-Islamic culture, for example, these categories refer to diverse forms of prayer and religious expressions.

A diachronic and compared study through archive material allows to feed this questioning. This conducted us to an in-depth redefining of the analytical concepts of ethnomusicology, as well as a better evaluation of the distance which separates them from the vernacular conceptions, which are themselves in constant evolution.

### 3. Panel

#### **19<sup>th</sup> century Hungarian “folk musical” historical sources and their survival: examples to the Individual memory – collective history as an interface and meeting-point**

**Panel organizer: Lujza Tari, Hungary**

The early collection of Hungarian folk songs under the influence of the enlightenment, and especially of Herder, was predominantly similar to the European documentation of literature and language in general after the first call for folk song collection in 1782.

However, simultaneously there existed a practice of former centuries, the compilation of favorite tunes, songs and instrumental pieces for the use of the compiler him/herself. Such collections were issued at the end of the 19<sup>th</sup> century, too, though due to the growing amount of printed music published by Hungarian music-publishers working from the end of the 18<sup>th</sup> century on, this fashion went out of mode.

As the terms „folk song”, „folk music” were unexplained yet, these collections contained all kind of melodies expanding from peasant songs to popular art songs, which were living as oral tradition of higher social stratas (in the Hungarian scientific terminology: communal songs), furthermore art musical pieces, fashionable contemporary and foreign dance tunes.

The publication of these than other collections started already in the first half of the 19<sup>th</sup> century. In the second half of the 19<sup>th</sup> century a new way was taken with the intention to create a universal collection of Hungarian songs. Thanks to librarial researches of Zoltán Kodály at the beginning of the 20<sup>th</sup> century begun their getting together and their comparison with the material of the modern folk songs collection.

Along the tradition of historical approach of Hungarian folk music studies, all three leading researchers (Bartók, Kodály, Lajtha) payed attention to the question, if the published tunes, which often were connected to a place name, can be regarded as authentic melodies due to the repertoire of later fieldworks.

The collections lighten to musical styles of the different periods, characteristics of different social groups and their typical songs; the earlier, the new and unto their characteristic repertoire. Individually, but mainly collectively they also capitally reflect to the era of their origin. They simultaneously represent old and new tunes, a few peasant melody and more that of the citizens or noblemen, songs of different traditions of different schools, ecclesiastic songs and fashionable foreign music. Although the collections offer few information of the true peasant music of the 19<sup>th</sup> century, thanks to the various mosaics a relatively clear picture is presented about the typical popular music, sung by more or less all social groups in the era. Furthermore, the accompanying letters of the collections when being sent after 1828 to the Academy, and the introductions of books reflect the ideas which inspirated the collectors: the national idea which generally came into prominence in Europe in the same era, ethnical consciousness, and intention to draw the attention to the importance of conserving collective treasures.

#### **Panel participants:**

**Lujza Tari**

**Kata Riskó**

**Klára Erdélyi-Molnár**

Mentored by Lujza Tari three further researchers will present these phenomena.

**Lujza Tari** summarizes the features of folk music collections arosen in the first half of the 19<sup>th</sup> century, and she distinguishes three sorts of them.

The aim of the appeals from 1806 and onwards to collect folk songs or instrumental music was the conscious save and institutional archivalization of collective cultural treasures, and keeping them alive widely by publication. The privat collections which were made partly for the calls were the basis of the text- and music collection of the ‘Scientist Society’ working at Pest from 1825 (from 1833 as Hungarian Academy of Sciences). Many text and notated collection got in thanks to the academical projekt of folk songs collection between 1832-44, and they based the collection of texts

which was published as 'Folk Songs and Tales' in three volumes by János Erdélyi in 1846, 1847 and 1848. This publication represents what about folk poetry was minded in the era.

Other works, for example that of Gábor Mátray from 1828-29 and László Kelemen from 1828-44, are independent from call for collecting, but they emerged from the same idea.

At the end of the 1820s the collection of music of 'verbunkos' tradition started due to an individual initiation, and at 1832 the first publications were issued.

From the 1840s on publications of fashionable popular, folk-like art songs accompanied by piano and that of instrumental pieces arose. These presented a new opportunity to emerge a new collective repertoire, whose pieces appeared in publications of the end of the century as „folk songs”.

**Kata Riskó** will analyze the duality of individuality and collectivity on the largest collection of the 19<sup>th</sup> century, namely the seven-volumed 'Complete Collection of Hungarian Folk Songs' published by István Bartalus between 1873-96. Like other compilers of the era, Bartalus made a selection among the tunes what he knew, but he published both folk songs and popular art songs; he often modified folk tunes, too, accordingly to the typical rhythm and melody of popular songs, or he changed these special tunes in order to accompany them with a classical musical piano part. However, Bartalus's oeuvre is a particularly important one in researching the 19<sup>th</sup> century stage of Hungarian folk music, due to his aim of collecting all tunes from peasants (who already also knew popular songs in the era), his marking also the provenience of the tunes; the fact, that he published songs from many parts of the Hungarian speech area, and that he himself travelled in his homeland, Northern Hungary and in Transsylvania, where he first published several special archaic song type from; and at all the extent of his work: 840 tunes.

**Klára Erdélyi-Molnár** will present the song collection of Károly Színi *The Hungarian folk songs and their melody*. This book was published in 1865 and it was unique in its time, as it shows the monodic melodies without any piano accompaniment. This collection has been chosen of many publications from the 19. century, because the author – according to his prolog and collecting the national Anthem, which was born middle of 19. century and like other national melodies, and other songs, which were still used in the beginning of 19. century but meanwhile partly forgotten - precisely wanted to highlight the song tradition of collective consciousness and the importance of saving this tradition.

In his collection there are nevertheless songs preserved in the oral tradition from different wider folk strata and the new folklorisations as well – e.g. folk art songs, which were written based on the poems of the most important Hungarian poet of the age, Sándor Petőfi.