

International Symposium
Mednarodni simpozij

Ljubljana, Slovenia / Slovenija,
19–22 August 2026 / 19.–22. avgust 2026
Gosposka dvorana, Gosposka ulica 16,
Mestni muzej Ljubljana, Gosposka ulica 15

19.–22. 8.
2026

*Eighth Symposium
of the ICTMD Study Group
on Multipart Music*

*Osmi simpozij
Študijske skupine
za večglasno glasbo ICTMD*



UNIVERZA V LJUBLJANI
Filozofska fakulteta



aris
javna agencija za raziskovalno
in inovacijsko dejavnost Republike Slovenije



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



Ljubljana, Slovenia / Slovenija, 19–22 August 2026 / 19.–22. avgust 2026
Gosposka dvorana, Gosposka ulica 16, Mestni muzej Ljubljana, Gosposka ulica 15

Eighth Symposium of the ICTMD Study Group on Multipart Music Osmi simpozij Študijske skupine za večglasno glasbo ICTMD

Program Booklet with Abstracts
Programska knjižica z izvlečki

CIP - Kataložni zapis o publikaciji

Narodna in univerzitetna knjižnica, Ljubljana

781.7(082)

SYMPOSIUM of the ICTMD Study Group on Multipart Music (8 ; 2026 ; Ljubljana)

Eighth Symposium of the ICTMD Study Group on Multipart Music = Osmi simpozij Študijske skupine za večglasno glasbo ICTMD : program booklet with abstracts = programska knjižica z izvlečki : 19.-22. 8. 2026, Gosposka dvorana, Gosposka ulica 16 Mestni muzej Ljubljana, Gosposka ulica 15 / [edited by Alma Bejtullahu ... [et al.] ; translations Alma Bejtullahu]. - 1. izd. = 1st ed. - Ljubljana : Foundation Imago Sloveniae - Podoba Slovenije = Ustanova Imago Sloveniae - Podoba Slovenije, 2026

ISBN 978-961-96338-2-3
COBISS.SI-ID 287125763

PROGRAMME / PROGRAM

Wednesday, 19 August / Sreda, 19. avgust

Venue / lokacija: Gosposka dvorana, Gosposka ulica 16

13:00–13:30 REGISTRATION / REGISTRACIJA

13:30–14:00 WELCOME AND OPENING REMARKS / DOBRODOŠLICA IN UVODNI NAGOVOR

14:00–15:00 **Session 1 / Sekcija 1**

**Transformation and Adaptation of Music Transmission /
Transformacija in prilagajanje prenosa glasbe**

Caroline Bithell: Intergenerational and Intercultural Transmission of Georgia's Multipart Singing Heritage: Adaptation, Diversification and Sustainable Practices for the 21st Century / *Medgeneracijski in medkulturni prenos gruzijske dediščine večglasnega petja: prilagajanje, diverzifikacija in trajnostne prakse za 21. stoletje*

Daiva Račiūnaitė-Vyčinienė: The Practice of Singing Lithuanian Polyphonic Sutartinės in the 21st Century: The Transmission and Change of Tradition / *Petje litovskih večglasnih sutartinės v 21. stoletju: prenos in sprememba tradicije*

15:00–15:30 COFFEE BREAK / ODMOR ZA KAVO

15:30–17:00 **Session 2 / Sekcija 2**

Pedagogy, Education, and Modes of Transmission / Pedagogika, vzgoja in načini prenosa glasbe

Sanja Ranković: Transmissions of Multipart Singing in Formal and Informal Education in Serbia / *Prenosi večglasnega petja v formalnem in neformalnem izobraževanju v Srbiji*

Eva Banholzer: Learning to Yodel: Tradition, Fieldwork, and an Unexpected Pedagogical Experience / *Učiti se jodljanja: tradicija, terenska raziskava in nepričakovana pedagoška izkušnja*

Gertrud Huber: Making Music with the Alpine Zither: Transmission of Multipart Music / *Muziciranje z alpskimi citrami: prenos večglasne glasbe*

Venue / lokacija: Atrium of ZRC / Atrij ZRC, Novi trg 2, Ljubljana

17:30–18:30 **Workshop on three- and four-part singing, led by Katarina Šetinc /
Delavnica tri- in štiriglasnega petja, vodi Katarina Šetinc**

Venue / lokacija: City Museum Ljubljana / Mestni muzej Ljubljana, Gosposka ulica 15, Ljubljana

09:00–10:30 **Session 3 / Sekcija 3**
Research and Impact on Safeguarding and Revival / Raziskovanje in vpliv na ohranjanje in revitalizacijo

Shen Yuan: Researching and Reviving an Indigenous 'Amis Multipart Singing Tradition in Madawdaw, Taitung / *Raziskovanje in oživljanje staroselske tradicije večglasnega petja ljudstva 'Amis v Madawdawu, Taitung*

Janika Oras: Can Ethnomusicological Awareness Truly Shape Tradition? Reflections on Seto Multipart Singing / *Ali lahko etnomuzikološko ozaveščanje zares oblikuje tradicijo? Razmišljanja o večglasnem petju Setov*

Sofija Vučičević: Nurturing Multipart Singing Through the Example of the Vocal Group Pređel / *Razvijanje večglasnega petja na primeru pevske skupine Pređel*

10:30–11:00 COFFEE BREAK / ODMOR ZA KAVO

11:00–12:30 **Session 4 / Sekcija 4**
Spaces for Multipart Music as Intangible Cultural Heritage / Prostori večglasne glasbe kot nesnovne kulturne dediščine

Anda Beitāne: Intangible Cultural Heritage Cultural Spaces and the Emergence of New Borders / *Kulturni prostori nesnovne kulturne dediščine in nastajanje novih meja*

Jelena Joković: Trumpet Ensemble Music-Making as Intangible Cultural Heritage of the Republic of Serbia: Challenges of Preservation, Transmission, and Sustainable Archiving of Music, Instruments and Knowledge / *Muziciranje trobilnih ansamblov kot nesnovna kulturna dediščina Republike Srbije: izzivi pri ohranjanju, prenosu in trajnostnem arhiviranju glasbe, glasbil in znanja*

Rebeka Kunej: On Sunday Morning at Seven: The Church Choir as a Space for Multipart Singing / *V nedeljo, ob sedmih zjutraj: cerkveni zbor kot prostor večglasnega petja*

12:30–14:30 LUNCH BREAK / ODMOR ZA KOSILO

14:30–16:00 **Session 5 / Sekcija 5**
Pathways of Transmission / Poti prenosa

Jakša Primorac: Following the Trace of One Influential Historical Multipart Sound in the Northern Mediterranean / *Po sledih vplivnega zgodovinskega večglasnega zvoka v severnem Sredozemlju*

Carolyn Geyer – Andrea Kammermann: Transmission Pathways of Multipart Music in Switzerland: Perspectives from Musical Practice Around Mount Rigi / *Poti prenosa večglasne glasbe v Švici: vidiki muziciranja v okolici gore Rigi*

Eno Koço: A Journey of the Vocal Iso(n) / *Popotovanje vokalnega iso(n)a*

16:30–18:00 BOAT TRIP / IZLET Z BARKO

Friday, 21 August / Petek, 21. avgust

Venue / lokacija: City Museum Ljubljana / Mestni muzej Ljubljana, Gosposka ulica 15, Ljubljana

09:00–11:00

Session 6 / Sekcija 6
Borders and Regions / Meje in območja

Natalia Zumbadze: For the Study of Polyphonic Singing in the Borderline Regions of Georgia / *O preučevanju večglasnega petja obmejnih območij Gruzije*

Tanja Halužan: Trikraljski Zvezdari in the Sutla Borderlands: Dynamics of (Trans)Local Tradition / *Trikralski koledniki ob Sotli: dinamike (trans)lokalnih tradicij*

Magda Pucci: The Polyphonic Borderland: Fulni-ô Cafurnas as Sonic Territory / *Večglasna obmejnost: Fulni-ô Cafurnas kot zvočno ozemlje*

Pouya Mohseni: Mapping Diversity in the Regional Music of Iran / *Kartografiranje raznolikosti v iranski regijski glasbi*

11:00–11:30

COFFEE BREAK / ODMOR ZA KAVO

11:30–12:30

Session 7 / Sekcija 7
Problems of Authenticity and Identity / Problematika avtentičnosti in identitete

Anastasiia Mazurenko: What Is Slovenian Multipart Music Today? In Search of Specifics of Slovenian Folk Music in Competitive Performances of JSKD / *Kaj je danes slovenska večglasna glasba? V iskanju posebnosti slovenske ljudske glasbe v tekmovalnih nastopih JSKD*

Mojca Kovačič: Making a Sonic Borderland through Regional Identity: the case of Bela krajina / *Oblikovanje zvočne meje skozi regijsko identiteto: primer Bele krajine*

12:30–4:30

LUNCH BREAK / ODMOR ZA KOSILO

14:30–15:30

Session 8 / Sekcija 8
Cross-Border and Diaspora Transmission / Čezmejni in diasporski prenos

Baia Zhuzhunadze: Meskhetian Musical Dialect in the Context of Cross-Border Processes (On the Example of the 19th and 20th Centuries) / *Mesketijski glasbeni dialekt v kontekstu čezmejnih procesov (na primeru 19. in 20. stoletja)*

Ardian Ahmedaja: The Question of Borders in the Activity of a Klapa Group / *Vprašanje meja pri delovanju klapske skupine*

15:30–16:30

Study Group Business Meeting / Seja študijske skupine

20:00–23:00

Nights in Ljubljana Old Town International Festival / Mednarodni festival Noči v stari Ljubljani

Saturday, 22 August / Sobota, 22. avgust

Venue / lokacija: City Museum Ljubljana / Mestni muzej Ljubljana, Gosposka ulica 15, Ljubljana

09:00–10:00 **Session 9 / Sekcija 9**
Analytical Aspects and Approaches to Multipart Music 1 / Analitični vidiki in pristopi pri večglasni glasbi 1

Ulrich Morgenstern: “This Goddamned German Accordion”: Aesthetic Evaluation of (Chordal) Harmonic Texture in Times of Stylistic Change / »Ta prekleta nemška harmonika«: estetska ocena (akordične) harmonične teksture v času slogovnih sprememb

Maria Korepanova: The Analysis of Polytextual Polyphonic Improvisations of Besermyans and Udmurts Based on New Multichannel Recordings / Analiza politekstualnih večglasnih improvizacij Besermijanov in Udmurtov na podlagi novih večkanalnih posnetkov

10:00–10:30 COFFEE BREAK / ODMOR ZA KAVO

10:30–11:30 **Session 10 / Sekcija 10**
Analytical Aspects and Approaches to Multipart Music 2 / Analitični vidiki in pristopi k večglasni glasbi 2

Žanna Pärtlas: Rhythmic Structuring in Seto Leelo: Historical Stylistic Layers and Their Relationships / Ritmično strukturiranje v setovskem leelu: zgodovinske in slogovne plasti ter njihove povezave

Valeriya Nedlina: From Single Voice to Sound Space: Overtonal Texture and (Hidden) Multipart Music in Turkic Nomadic Traditions / Od enega glasu do zvočnega prostora: alikvotna struktura in (skrita) večglasna glasba v turških nomadskih tradicijah

11:30 **Closing Remarks / Zaključna razprava**

19:30–23:00 **Nights in Ljubljana Old Town International Festival / Mednarodni festival Noči v stari Ljubljani**

ABSTRACTS / POVZETKI

16

CAROLINE BITHELL

Intergenerational and Intercultural Transmission of Georgia's Multipart Singing Heritage: Adaptation, Diversification and Sustainable Practices for the 21st Century
Medgeneracijski in medkulturni prenos gruzijske dediščine večglasnega petja: prilagajanje, diverzifikacija in trajnostne prakse za 21. stoletje

18

DAIVA RAČIŪNAITĖ-VYČINIENĖ

The Practice of Singing Lithuanian Polyphonic Sutartinės in the 21st Century: The Transmission and Change of Tradition
Petje litovskih večglasnih sutartinės v 21. stoletju: prenos in sprememba tradicije

20

SANJA RANKOVIĆ

Transmissions of Multipart Singing in Formal and Informal Education in Serbia
Prenosi večglasnega petja v formalnem in neformalnem izobraževanju v Srbiji

22

EVA BANHOLZER

Learning to Yodel: Tradition, Fieldwork, and an Unexpected Pedagogical Experience
Učiti se jodlanja: tradicija, terenska raziskava in nepričakovana pedagoška izkušnja

24

GERTRUD HUBER

Making Music with the Alpine Zither: Transmission of Multipart Music
Muziciranje z alpskimi citrami: prenos večglasne glasbe

26

SHEN YUAN

Researching and Reviving an Indigenous 'Amis Multipart Singing Tradition in Madawdaw, Taitung
Raziskovanje in oživljanje staroselske tradicije večglasnega petja ljudstva 'Amis v Madawdau, Taitung

28

JANIKA ORAS

Can Ethnomusicological Awareness Truly Shape Tradition? Reflections on Seto Multipart Singing
Ali lahko etnomuzikološko ozaveščanje zares oblikuje tradicijo? Razmišljanja o večglasnem petju Setov

30

SOFIJA VUČIČEVIĆ

Nurturing Multipart Singing Through the Example of the Vocal Group Pređel
Razvijanje večglasnega petja v primeru pevske skupine Pređel

32

ANDA BEITĀNE

Intangible Cultural Heritage Cultural Spaces and the Emergence of New Borders
Kulturni prostori nesnovne kulturne dediščine in nastajanje novih meja

34

JELENA JOKOVIĆ

Trumpet Ensemble Music-Making as Intangible Cultural Heritage of the Republic of Serbia: Challenges of Preservation, Transmission, and Sustainable Archiving of Music, Instruments and Knowledge
Muziciranje trobilnih ansamblov kot nesnovna kulturna dediščina Republike Srbije: izzivi pri ohranjanju, prenosu in trajnostnem arhiviranju glasbe, glasbil in znanja

36

REBEKA KUNEJ

On Sunday Morning at Seven: The Church Choir as a Space for Multipart Singing
V nedeljo, ob sedmih zjutraj: cerkveni zbor kot prostor večglasnega petja

38

JAKŠA PRIMORAC

Following the Trace of One Influential Historical Multipart Sound in the Northern Mediterranean
Po sledih vplivnega zgodovinskega večglasnega zvoka v severnem Sredozemlju

40

CAROLIN GEYER – ANDREA KAMMERMANN

Transmission Pathways of Multipart Music in Switzerland: Perspectives from Musical Practice Around Mount Rigi
Poti prenosa večglasne glasbe v Švici: vidiki muziciranja v okolici gore Rigi

42

ENO KOČO

A Journey of the Vocal Iso(n)
Popotovanje vokalnega iso(n)a

44

ANASTASIJA MAZURENKO

What Is Slovenian Multipart Music Today? In Search of Specifics of Slovenian Folk Music in Competitive Performances of JSKD

Kaj je danes slovenska večglasna glasba? V iskanju posebnosti slovenske ljudske glasbe v tekmovalnih nastopih JSKD

46

MOJCA KOVAČIČ

Making a Sonic Borderland through Regional Identity: the case of Bela krajina
Oblikovanje zvočne meje skozi regijsko identiteto: primer Bele krajine

48

NATALIA ZUMBADZE

For the Study of Polyphonic Singing in the Borderline Regions of Georgia
O preučevanju večglasnega petja obmejnih območij Gruzije

50

TANJA HALUŽAN

Trikraljski Zvezdari in the Sutla Borderlands: Dynamics of (Trans)Local Tradition
Trikraljski koledniki ob Sotli: dinamike (trans)lokalnih tradicij

52

MAGDA PUCCI

The Polyphonic Borderland: Fulni-ô Cafurnas as Sonic Territory
Večglasna obmejnost: Fulni-ô Cafurnas kot zvočno ozemlje

54

POUYA MOHSENI

Mapping Diversity in the Regional Music of Iran
Kartografiranje raznolikosti v iranski regijski glasbi

56

BAIA ZHUZHUNADZE

Meskhethian Musical Dialect in the Context of Cross-Border Processes (On the Example of the 19th and 20th Centuries)
Mesketijski glasbeni dialekt v kontekstu čezmejnih procesov (na primeru 19. in 20. stoletja)

58

ARDIAN AHMEDAJA

The Question of Borders in the Activity of a Klapa Group
Vprašanje meja pri delovanju klapske skupine

60

ULRICH MORGENSTERN

“This Goddamned German Accordion”: Aesthetic Evaluation of (Chordal) Harmonic Texture in Times of Stylistic Change
»Ta prekleta nemška harmonika«: estetska ocena (akordične) harmonične tekture v času slogovnih sprememb

62

MARIA KOREPANOVA

The Analysis of Polytextual Polyphonic Improvisations of Besermyans and Udmurts Based on New Multichannel Recordings
Analiza politekstualnih večglasnih improvizacij Besermjanov in Udmurtov na podlagi novih večkanalnih posnetkov

64

ŽANNA PÄRTLAS

Rhythmic Structuring in Seto Leelo: Historical Stylistic Layers and Their Relationships
Ritmčno strukturiranje v setovskem leelu: zgodovinske in slogovne plasti ter njihove povezave

66

VALERIYA NEDLINA

From Single Voice to Sound Space: Overtone Texture and (Hidden) Multipart Music in Turkic Nomadic Traditions
Od enega glasu do zvočnega prostora: alikvotna struktura in (skrta) večglasna glasba v turških nomadskih tradicijah

Intergenerational and Intercultural Transmission of Georgia's Multipart Singing Heritage: Adaptation, Diversification and Sustainable Practices for the 21st Century

Medgeneracijski in medkulturni prenos gruzijske dediščine večglasnega petja: prilagajanje, diverzifikacija in trajnostne prakse za 21. stoletje

This paper examines contemporary modes of transmission of Georgian polyphonic singing to different constituencies of learners. In recent years, a nationwide network of 'songmaster schools' overseen by the State Folklore Centre has reinforced the chain of direct vertical transmission from older to younger generations. As part of a parallel economy of intercultural exchange, culture-bearers also transmit their heritage horizontally to amateur singers from across the world who travel to Georgian villages to study at the source. My ethnographic investigation of these trends over several years has included extensive participant-observation and yielded a rich collection of interviews. In this paper I consider the multiple dynamics that come into play between teachers and learners, hosts and guests. What kind of knowledge do teachers operating in these two very different contexts strive to transmit to their students, beyond the musical repertoire itself? How do these aspirations inform their pedagogical methods? What other experiential factors help shape the learning of participants in intercultural exchanges? To what extent have new technologies and modes of connectivity facilitated these interactions? How might the involvement of outsiders contribute to the sustainability of ancestral practices in the 21st century? The success of the initiatives I discuss can be measured not only by a significant increase in musical participation but also by the diversification of the participant demographic and the heightened profile of Georgia's multipart singing traditions across national and social media. The Georgian case would therefore seem to have much to contribute to global models of musical vitality and cultural sustainability.

Prispevek preučuje sodobne načine prenosa gruzijskega večglasnega petja med različnimi skupinami učencev. V zadnjih letih je državna mreža »šol za pevce«, ki jo nadzoruje Državni folklorni center, okrepila verigo neposrednega vertikalnega prenosa znanja od starejših na mlajše generacije. V okviru vzporedne ekonomije medkulturne izmenjave nosilci kulture svojo dediščino prenašajo horizontalno tudi na amaterske pevce iz vsega sveta, ki potujejo v gruzijske vasi, da bi se učili pri viru. Moja večletna etnografska raziskava teh trendov je vključevala obsežno opazovanje z udeležbo in prinesla bogato zbirko intervjujev. V prispevku obravnavam raznolike dinamike, ki se vzpostavljajo med učitelji in učenci, gostitelji in gosti. Kakšno znanje si učitelji, ki delujejo v teh dveh zelo različnih kontekstih,, poleg samega glasbenega repertoarja prizadevajo posredovati svojim učencem? Kako te težnje vplivajo na njihove pedagoške metode? Kateri drugi izkustveni dejavniki vplivajo na učenje udeležencev medkulturnih izmenjav? V kolikšni meri so nove tehnologije in načini povezovanja olajšali te interakcije? Kako bi lahko vključevanje zunanjih udeležencev prispevalo k trajnosti predniških praks v 21. stoletju?

Uspeh obravnavanih pobud je mogoče meriti ne le po znatnem povečanju glasbene udeležbe, temveč tudi po raznolikosti demografske sestave udeležencev in večji prepoznavnosti gruzijskih tradicij večglasnega petja v nacionalnih in družbenih medijih. Zdi se torej, da bi gruzijski primer lahko veliko prispeval h globalnim modelom glasbene vitalnosti in kulturne trajnosti.

Caroline Bithell (MA Oxon, PhD Wales) is Professor of Ethnomusicology at the University of Manchester, UK. Caroline Bithell je profesorica etnomuzikologije na Univerzi v Manchestru v Združenem kraljestvu.

The Practice of Singing Lithuanian Polyphonic Sutartinės in the 21st Century: The Transmission and Change of Tradition

Petje litovskih večglasnih sutartinės v 21. stoletju: prenos in sprememba tradicije

The natural passing on of sutartinės singing from one generation to the next stopped in the first half of the 20th century. Educated people made efforts to continue the practice of sutartinės singing by encouraging local singers and bringing them together in ensembles. In 1958–1959, a comprehensive collection of sutartinės (1,820 pieces) was published, which became the main source for today's sutartinės performers. Sutartinės, which disappeared from villages at the end of the 20th century, became part of stage sutartinės performances in cities. Currently, the sutartinės tradition is experiencing its third revival. New groups of singers are being formed, and new events dedicated solely to sutartinės are emerging (the Aukštaitija region festival Sutarjėla, the republican festival Sutarysma, the Suburtnė marathon, etc.). Public interest in sutartinės is encouraging various new ways of teaching and passing them on. Beginner's guides to sutartinės are being published – books with CDs or QR codes, and archival audio recordings from 1935–1937 are being made available to the general public. On the one hand, various cultural institutions are involved in the transmission of sutartinės. For example, sutartinės are taught at ethnic culture centers in cities, and local Sutartinės centers (related to education, cultural tourism, etc.) are planned to be established in the Aukštaitija region. On the other hand, sutartinės are taught informally in various communities and youth camps, and new communities are being created, such as Sutartinės circles and the like.

In today's society, sutartinės are becoming less of a musical/artistic/cultural phenomenon and more of a social one. A dilemma arises: does singing sutartinės require special harmony, long-term experience of singing together (the traditional concept), or can anyone sing them, without needing special preparation or a special voice (the contemporary view)?

Naravno prenašanje petja *sutartinės* iz generacije v generacijo se je ustavilo v prvi polovici 20. stoletja. Izobraženci so si prizadevali nadaljevati tradicijo petja *sutartinės* s spodbujanjem lokalnih pevcev in njihovim združevanjem v ansamble. V letih 1958–1959 je bila objavljena obsežna zbirka *sutartinės* (1.820 enot), ki je postala glavni vir za današnje izvajalce. *Sutartinės*, ki so do konca 20. stoletja izginile iz vasi, so postale del izvedb v mestih. Trenutno tradicija *sutartinės* doživlja svojo tretjo renesanso. Nastajajo nove skupine pevcev in pojavljajo se nove prireditve, posvečene izključno *sutartinės* (festival Sutarjėla v regiji Aukštaitija, državni festival Sutarysma, maraton Suburtnė itd.). Zanimanje javnosti za *sutartinės* spodbuja različne nove načine poučevanja in prenašanja te tradicije. Izhajajo priročniki za začetnike – knjige s CD-ji ali QR-kodami, arhivski zvočni posnetki iz let 1935–1937 pa so na voljo širši javnosti. Po eni strani pri prenašanju *sutartinės* sodelujejo različne kulturne ustanove. *Sutartinės* se na primer poučujejo v centrih za etnično kulturo v mestih, načrtuje pa se tudi ustanovitev lokalnih centrov (povezanih z izobraževanjem, kulturnim turizmom itd.). Po drugi strani pa se *sutartinės* neformalno poučujejo v različnih skupnostih in mladinskih taborih, nastajajo pa tudi nove skupnosti, kot so krogi *sutartinės* in podobno.

V današnji družbi *sutartinės* postajajo vse manj glasbeni, umetniški in kulturni pojav ter vse bolj družbeni. Pri tem se pojavi dilema: ali petje *sutartinės* zahteva posebno harmonijo in dolgoletne izkušnje s skupinskim petjem (tradicionalni pogled), ali pa jih lahko poje kdorkoli, brez posebne priprave ali posebnega glasu (sodobni pogled)?

Daiva Račiūnaitė-Vyčienienė is Head of the Department of Ethnomusicology at the Lithuanian Academy of Music and Theatre, Lithuania.

Daiva Račiūnaitė-Vyčienienė je vodja Oddelka za etnomuzikologijo na Litovski akademiji za glasbo in gledališče v Litvi.

Transmissions of Multipart Singing in Formal and Informal Education in Serbia

Prenosi večglasnega petja v formalnem in neformalnem izobraževanju v Srbiji

Traditional folk singing in Serbia manifests itself as two-part singing of older and newer village practice, which in rare cases of new singing can also be three-part. The singing of the older rural practice is based on an untempered tonal system, a smaller number of performers of the same gender (two to three) and the consonance of the second as the basic sound support during singing. In contrast to it, newer forms of singing are characterized by a larger number of singers, homophony, usually a tempered tonal system and the dominant role of third and fifth consonances.

Until the end of the 20th century, both performance practices were part of rural social communities, while today they can be found in rare cases. That is why the paper raises the question of the forms of preservation of this way of singing, and especially the transfer of knowledge within the framework of formal and informal learning. Informal learning is represented among the carriers of traditional singing as in rural communities. However, with the development of media and technology, over time it ceased to be part of not only participatory, but also presentation practice. In addition, it is represented as well among groups that interpret neo-traditional music in cities. Although it occurs in both environments, as part of an informal way of acquiring knowledge, often both informal ways differ in the composition of groups, repertoire, learning method and other characteristics related to the transmission of polyphonic singing.

Parallel to this system, in order to preserve different vocal forms, formal learning is carried out within the school system where traditional folk singing has become part of music education since 1995. Therefore, the basic idea of this presentation of the learning process will be to reveal the effect of non-formal and informal education in Serbia in transmitting and preserving rare forms of vocal expression.

Tradicijsko ljudsko petje v Srbiji se pojavlja kot dvoglasno petje starejše in novejše vaške prakse, ki pa je v redkih primerih lahko tudi triglasno. Petje starejše vaške prakse temelji na netemperiranem tonalnem sistemu, majhnem številu izvajalcev istega spola (dveh do treh) ter sekundnem sozvočju kot temeljni zvočni opori. Za novejše oblike petja pa so značilni večje število pevcev, homofonija, praviloma temperiran tonski sistem ter prevladujoča vloga terčnega in kvintnega sozvočja.

Do konca 20. stoletja sta bili obe izvedbeni praksi del podeželskih družbenih skupnosti, danes pa ju je mogoče najti le še v redkih primerih. Zato prispevek odpira vprašanje načinov ohranjanja teh pevskih praks, zlasti prenosa znanja v okviru formalnega in neformalnega učenja. Neformalno učenje je še vedno prisotno med nosilci tradicijskega petja kot v podeželskih skupnostih. Vendar pa je z razvojem medijev in tehnologije sčasoma prenehal biti del ne le participativne, temveč tudi predstavitvene prakse. Poleg tega je neformalno učenje prisotno tudi med skupinami, ki v mestih izvajajo neotradicijsko glasbo. Čeprav se pojavlja v obeh, se ti neformalni načini pogosto razlikujejo po sestavi skupin, repertoarju, metodi učenja in drugih značilnostih, povezanih s prenosom večglasnega petja.

Vzporedno s tem sistemom poteka zaradi ohranjanja različnih vokalnih oblik formalno učenje v okviru šolskega sistema, kjer je tradicijsko ljudsko petje od leta 1995 del glasbene vzgoje. Predstavitev bo zato preučila vpliv neformalnega in formalnega izobraževanja v Srbiji na prenos in ohranjanje redkih oblik vokalnega izražanja.

Sanja Ranković is Full Professor at the Department of Ethnomusicology, Faculty of Music, University of Arts in Belgrade, Serbia.

Sanja Ranković je redna profesorica na Oddelku za etnomuzikologijo Fakultete za glasbo Univerze umetnosti v Beogradu v Srbiji.

Learning to Yodel: Tradition, Fieldwork, and an Unexpected Pedagogical Experience

Učiti se jodlanja: tradicija, terenska raziskava in nepričakovana pedagoška izkušnja

Two or three-part yodelling plays a considerable role in the local expressive culture in the Eastern Alps. In the Styrian Enns valley, the Steiner Sängler, Gretl Steiner (1924–2013) and Heli Gebauer (1926–2007) until now are considered the key figures for the local yodel tradition. With the fieldwork (1999–2003) for my master thesis in Musical Pedagogy, I did not aim to become a performing ethnomusicologist (Bailey 2001). However, my primary research partner Gretl Steiner largely discussed with me analytical issues and emic concepts of how to merge and balance different timbres, how to orient yourself not only in your part but in the whole texture etc. In this process she sporadically initiated teaching/learning situations which later enabled me to occasionally perform with her and with other singers from the Enns valley community who shared their local repertoire in face-to-face scenarios. Audio recordings played an increasing role for the memorization of such live performances at their homes, in taverns and on mountain pastures.

While I am not engaged in the current Austrian »yodel business«, recently a group of international art students twice approached me to hold workshops for performances at the Academy of Fine Arts in Vienna and in Carinthia. As they had no relation to folk music revival and no previous knowledge about yodelling, my teaching methods in some ways were different from traditional learning/teaching settings that I was familiar with from my field interviews, and also from Gretl's way of teaching me. For instance, to give them a first embodied experience, I used isolated chords and other musical elements, not directly derived from the yodels.

In my presentation, I will give a comparison of the three learning/teaching scenarios outlined above with their social preconditions, learning/teaching methods and their artistic and social outcome.

Dvo- ali tridelno jodlanje igra pomembno vlogo v lokalni izrazni kulturi v vzhodnih Alpah. V štajerski dolini reke Enns veljata Steiner Sängler, Gretl Steiner (1924–2013) in Heli Gebauer (1926–2007) še danes za ključne osebnosti lokalne tradicije jodlanja. S terenskim delom (1999–2003) za mojo magistrsko nalogo iz glasbene pedagogike nisem nameravala postati izvajalska etnomuzikologinja (Bailey 2001). Vendar je moja glavna raziskovalna partnerka Gretl Steiner z mano v veliki meri razpravljala o analitičnih vprašanjih in emskih konceptih, kako združiti in uravnovežiti različne barve tona, kako se orientirati ne le v svojem glasu, ampak v celotni teksturi itd. V tem procesu je občasno sprožila situacije poučevanja in učenja, ki so mi kasneje omogočile, da sem občasno nastopala z njo in z drugimi pevci iz skupnosti v dolini Enns, ki so v osebnih srečanjih delili svoj lokalni repertoar. Zvočni posnetki so imeli vse večjo vlogo pri ohranjanju spomina na takšne žive nastope v njihovih domovih, v gostilnah in na gorskih pašnikih.

Čeprav nisem vpletena v sedanji avstrijski »jodlarski posel«, me je pred kratkim dvakrat kontaktirala skupina mednarodnih študentov umetnosti z željo, da bi vodila delavnice za nastope na Akademiji za likovno umetnost na Dunaju in v Koroški. Ker niso imeli nobene povezave z oživiljanjem ljudske glasbe in nobenega predhodnega znanja o jodlanju, so se moje metode poučevanja v nekaterih pogledih razlikovale od tradicionalnih okvirov učenja in poučevanja, s katerimi sem se seznanila med terenskimi intervjuji ter tudi prek načina, na katerega me je poučevala Gretl. Da bi jim na primer omogočila prvo telesno izkušnjo, sem uporabila izolirane akorde in druge glasbene elemente, ki niso neposredno izhajali iz jodlanja.

V predlagani predstavitvi bom podala primerjavo treh zgoraj opisanih scenarijev učenja in poučevanja z njihovimi družbenimi predpogoji, metodami učenja in poučevanja ter njihovimi umetniškimi in družbenimi rezultati.

Eva C. Banholzer teaches at the Musikschule der Stadt Wien and is a member of Vokalensemble GLAS (in Vienna).

Eva C. Banholzer poučuje na Glasbeni šoli mesta Dunaja in je članica vokalnega ansambla GLAS (Dunaj).

Making Music with the Alpine Zither: Transmission of Multipart Music

Muziciranje z alpskimi citrami: prenos večglasne glasbe

This paper addresses the practice of playing and transmitting multipart music, specifically as practiced on the Alpine zither. The zither is organologically predestined for multipart music due to its two playing fields (one with fingerboard-supported strings and the other with fixed, tuned strings).

The non-written tradition is an important feature in the context of Alpine folk music practice (see Suppan 1978, VI). However, zither playing is an ideal example of a musical practice that was characterized by both oral and written tradition early in the development of the instrument into a fully chromatic musical instrument in the middle of the 19th century. These parallel teaching, learning, and performance practices generate and shape a corresponding zither literature, as does the later influence of audio, radio, and television media, the increasing cultivation of folk music and renewal movements in the 20th century, including the opening of archives and conducting workshops, sheet music and audio publications, and the increasing digital access to audio and video recordings, including online instruction, in recent years.

In order to illustrate these developments and transmissions and their effects on contemporary performance practices of multipart music with zither, I will examine selected regional music examples. In doing so, I will emphasize the approach to the interpretive forms of the traditional bearers, voice leading, the listening behavior, the space and the acoustics, as well as the memory and the resources of these performance traditions. A comparison of individual performance with a uniformly standardized concept of performance reveals existing and formative creative potential for a future approach to this musical practice.

I address and discuss this approach in the context of various pedagogical, artistic and academic degree programs in music in which the zither can be chosen as a major subject.

Prispevek obravnava prakso igranja in prenosa večglasne glasbe, zlasti v okviru prakse igranja na alpske citre. Citre so z organološkega vidika primerne za večglasno izvajanje zaradi svojih dveh igralnih polj (melodijskih strun na ubiralki in prostih strun). Ustna tradicija je pomemben del alpske ljudske glasbene prakse (glej Suppan 1978, VI). Vendar pa je igranje na citre idealen primer glasbene prakse, za katero sta bila značilna tako ustna kot pisna tradicija že v zgodnji fazi razvoja instrumenta v popolnoma kromatični glasbeni instrument sredi 19. stoletja. Te vzporedne prakse poučevanja, učenja in izvajanja ustvarjajo in oblikujejo ustrezno literaturo za citre, prav tako pa k temu prispevajo tudi kasnejši vpliv avdio-, radijskih in televizijskih medijev, vse večje ukvarjanje z ljudsko glasbo in preporodna gibanja v 20. stoletju, vključno z odpiranjem arhivov in izvajanjem delavnic, izdajanjem notnih in avdio publikacij ter vse večjim digitalnim dostopom do avdio- in video posnetkov, vključno z izobraževanjem prek spleta, v zadnjih letih.

Da bi ponazorila razvojne poti in prenose ter njihov vpliv na sodobne izvedbene prakse večglasne citrarske glasbe, bom preučila izbrane primere regionalne glasbe. Pri tem bom poudarila pristop tradicionalnih nosilcev k interpretacijskim oblikam, vodenje glasov, način poslušanja, prostor in akustiko ter spomin in vire teh izvedbenih tradicij. Primerjava individualnega izvajanja z enotno standardiziranim konceptom izvajanja razkriva obstoječi in oblikovalni ustvarjalni potencial za prihodnji pristop k tej glasbeni praksi.

Ta pristop obravnavam v okviru različnih pedagoških, umetniških in akademskih študijskih programov na področju glasbe, v katerih je mogoče citre izbrati kot glavni predmet.

Gertrud Maria Huber is Senior Lecturer at the Department of Folk Music Research and Ethnomusicology, University of Music and Performing Arts Vienna, Austria.

Gertrud Maria Huber je višja predavateljica na Oddelku za raziskovanje ljudske glasbe in etnomuzikologijo na Univerzi za glasbo in upodabljanje umetnosti na Dunaju v Avstriji.

Researching and Reviving an Indigenous 'Amis Multipart Singing Tradition in Madawdaw, Taitung

Raziskovanje in oživljanje staroselske tradicije večglasnega petja ljudstva 'Amis v Madawdau, Taitung

The traditional multipart vocal music of the Indigenous 'Amis peoples of Taitung County, Southeastern Taiwan has been studied considerably, but most research on this type of music has long since mostly focused on the traditions of the Farangaw 'Amis in Taitung City (Kurosawa 1973; Lu 1984; Wu 1993; Sun 2001, 2008). However, since individual 'Amis tribes were (and still are) independent, self-governing bodies before the arrival of colonial classification schemes, the musical traditions of different tribes can vary considerably.

Recent years have seen more research on 'Amis multipart music in other parts of Taitung County (Lu and Kao 2012; Hung 2019). This paper will focus on the traditions of the Madawdaw 'Amis Tribe in Chenggong Township, located north of Taitung City. The area in which the tribe is located is traditionally considered to be the crossroads of the broader Southern and Central 'Amis cultural zones, which led to the development of a unique hybrid culture, including music.

Because of broader cultural decline in the past century, traditional multipart singing has nearly disappeared in the Madawdaw Tribe. However, recently discovered archival recordings, songbooks of the tribe's Presbyterian and Catholic religious minorities, and knowledge of the few tribespeople still fluent in this tradition provide the clues for reconstructing this singing style. Through a combination of ethnographic fieldwork, interviews, and archival research, this paper seeks to shed light on this unique, hybrid musical tradition and how it is being revived in the context of broader cultural revival within the Madawdaw Tribe.

Tradicijska večglasna vokalna glasba staroselskega ljudstva 'Amis iz okrožja Taitung na jugovzhodu Tajvana je bila že obširno raziskana, vendar se je večina raziskav o tej vrsti glasbe že dolgo osredotočala predvsem na tradicije ljudstva 'Amis iz Farangawa v mestu Taitung (Kurosawa 1973; Lu 1984; Wu 1993; Sun 2001, 2008). Ker pa so bila (in še vedno so) posamezna plemena 'Amis pred uvedbo kolonialnih sistemov razvrščanja neodvisne, samoupravne skupnosti, se lahko glasbene tradicije različnih plemen precej razlikujejo. V zadnjih letih se je povečalo število raziskav o večglasni glasbi ljudstva 'Amis v drugih delih okrožja Taitung (Lu in Kao 2012; Hung 2019). Prispevek se bo osredotočil na tradicije plemena Madawdaw 'Amis v občini Chenggong, ki leži severno od mesta Taitung. Območje, na katerem se nahaja plemo, se tradicionalno šteje za stičišče širših južnih in osrednjih kulturnih območij ljudstva 'Amis, kar je pripeljalo do razvoja edinstvene hibridne kulture, vključno z glasbo.

Zaradi splošnega kulturnega upada v preteklem stoletju je tradicijsko večglasno petje v plemenu Madawdaw skoraj izginilo. Vendar pa nedavno odkriti arhivski posnetki, pesmarice verskih manjšin prezbiterijancev in katoličanov ter znanje redkih članov plemena, ki še vedno tekoče obvladajo to tradicijo, ponujajo izhodišča za rekonstrukcijo tega pevskega sloga. S kombinacijo etnografskega terenskega dela, intervjujev in arhivskega raziskovanja si prispevek prizadeva osvetliti to edinstveno, hibridno glasbeno tradicijo ter način, kako se ta ponovno oživlja v okviru širšega kulturnega preporoda znotraj plemena Madawdaw.

Shen Yuan is Master's Student in the Graduate Institute of Ethnomusicology at National Taiwan Normal University, Taiwan.

Shen Yuan je magistrski študent na Inštitutu za etnomuzikologijo Nacionalne tajvanske pedagoške univerze na Tajvanu.

Can Ethnomusicological Awareness Truly Shape Tradition? Reflections on Seto Multipart Singing

Ali lahko etnomuzikološko ozaveščanje zares oblikuje tradicijo? Razmišljanja o večglasnem petju Setov

The Seto polyphonic singing tradition, known as *leelo*, is a distinctive substyle of the Finnic oral runosong tradition, characterized by unique and ancient musical features. Due to musical developments typical of the 20th century, the most distinctive features of the older style of Seto multipart singing have gradually faded from the continuous oral tradition. As a counterbalance, the local revival movement of the 21st century has led to increased awareness of the older style and a desire to practise it within the Seto musical community. Seto singers have collaborated with ethnomusicologists to learn the traditional style, and one outcome of this collaboration was a project to develop an original visualisation system for Seto melodies, along with a digital learning tool based on it (<https://www.folklore.ee/setonoot>).

In this presentation, I provide an overview of 21st-century revival practices in the context of the traditional, continuous (though changing) performance practices of Seto *leelo* style, asking whether and how consciously supported learning through ethnomusicological collaboration, along with the dissemination of relevant learning tools and methods, has influenced the tradition as a whole. The analysis is based on materials recorded over recent decades, participant observation, and interviews with members of the Seto *leelo* musical community, representing singing groups with varying degrees of engagement with new learning methods. The processes of change within the tradition are examined from two perspectives: first, from the viewpoint of the tradition as a whole—including singing practices, singers' needs, and attitudes—and second, in terms of the musical characteristics of contemporary multipart singing and the singers' related knowledge and skills.

Setovska tradicija večglasnega petja, znana kot *leelo*, je značilen podstil finske ustne pevske tradicije runo, za katero so značilne edinstvene in starodavne glasbene značilnosti. Zaradi glasbenih sprememb, značilnih za 20. stoletje, so se najbolj značilne lastnosti starejšega sloga setovskega večglasnega petja postopoma izgubile iz neprekinjene ustne tradicije. Kot protiutež je lokalno gibanje za oživitev v 21. stoletju pripeljalo do večje ozaveščenosti o starejšem slogu in želje po njegovem izvajanju znotraj setovske glasbene skupnosti. Setovski pevci so sodelovali z etnomuzikologi, da bi se naučili tradicijskega sloga, eden od rezultatov tega sodelovanja pa je bil projekt razvoja izvirnega sistema vizualizacije setovskih melodij, skupaj z digitalnim učnim orodjem, ki temelji na njem (<https://www.folklore.ee/setonoot>).

V prispevku podajam pregled praks oživljanja v 21. stoletju v okviru tradicijskih, neprekinjenih (čeprav spreminjajočih se) izvedbenih praks sloga Seto *leelo*, pri čemer se sprašujem, ali in kako je zavestno podprto učenje prek etnomuzikološkega sodelovanja, skupaj z razširjanjem ustreznih učnih orodij in metod, vplivalo na tradicijo kot celoto. Analiza temelji na gradivu, posnetem v zadnjih desetletjih, na udeleženskem opazovanju ter na intervjujih s člani glasbene skupnosti Seto *leelo*, ki predstavljajo pevske skupine z različno stopnjo vključenosti v nove metode učenja. Procese sprememb znotraj tradicije preučujem z dveh perspektiv: prvič, z vidika tradicije kot celote – vključno s pevske praksami, potrebami pevcev in njihovimi odnosi – in drugič, z vidika glasbenih značilnosti sodobnega večglasnega petja ter s tem povezanega znanja in veščin pevcev.

Janika Oras is Lead Researcher at the Estonian Folklore Archives of the Estonian Literary Museum, Estonia.

Janika Oras je vodilna raziskovalka v Estonskem arhivu ljudskega izročila pri Estonskem literarnem muzeju v Estoniji.

Nurturing Multipart Singing through the Example of the Vocal Group Pređel

Razvijanje večglasnega petja na primeru pevske skupine Pređel

The multipart singing of the Sarajevo–Romanija region, preserved by the male vocal group »Pređel« from Foča, belongs to the second category of polyphonic forms according to Cvjetko Rihtman's classification, that is, to the type of older rural two-part singing. The term romanijska kajda, officially recognized as an element of intangible cultural heritage, refers to multipart singing practiced across the wider Romanija area and neighboring villages. The aim of this paper is to present, through the example of the group »Pređel,« how traditional singing is transmitted and maintained in a contemporary context, and to emphasize the importance of young performers in preserving vocal heritage and polyphonic singing. Using a qualitative approach and the case study method, the paper analyzes the views and reflections of the group's members, the ways in which they learned the original, archaic style of singing, and the contexts in which traditional singing is nurtured today. Multipart singing of the older rural tradition is characterized by a narrow ambitus and the use of second intervals, while in contemporary settings this traditional practice assumes a new social and cultural function: strengthening awareness of intangible heritage as an integral part of collective and cultural identity.

Večglasno petje iz regije Sarajevo–Romanija, ki ga ohranja moška vokalna skupina Pređel iz Foče, spada v drugo kategorijo večglasnih oblik po klasifikaciji Cvjetka Rihtmana, torej v tip starejšega podeželskega dvoglasnega petja. Izraz »romanijska kajda«, uradno priznan kot element nesnovne kulturne dediščine, se nanaša na večglasno petje, ki se izvaja po širšem območju Romanije in sosednjih vaseh. Cilj tega prispevka je na primeru skupine Pređel predstaviti, kako se tradicijsko petje prenaša in ohranja v sodobnem kontekstu, ter poudariti pomen mladih izvajalcev pri ohranjanju vokalne dediščine in večglasnega petja. S kvalitativnim pristopom in metodo študije primera prispevek analizira poglede in razmišljanja članov skupine, načine, na katere so se naučili izvirnega, arhaičnega sloga petja, ter kontekste, v katerih se tradicijsko petje goji danes. Večglasno petje starejše podeželske tradicije je značilno po ozkem ambitusu in uporabi sekundnih intervalov, medtem ko v sodobnem okolju ta tradicijska praksa prevzema novo družbeno in kulturno vlogo: krepitev zavesti o nesnovni dediščini kot sestavnem delu kolektivne in kulturne identitete.

Sofija Vučićević is Teaching Assistant at the Department of Ethnomusicology, Academy of Arts, University of Banja Luka, Bosnia and Herzegovina.

Sofija Vučićević je asistentka na Oddelku za etnomuzikologijo Akademije za umetnost Univerze v Bani Luki v Bosni in Hercegovini.

Intangible Cultural Heritage Cultural Spaces and the Emergence of New Borders

Kulturni prostori nesnovne kulturne dediščine in nastajanje novih meja

Nine elements inscribed on the Representative List of the Intangible Cultural Heritage (ICH) of Humanity in 2008 included the term »cultural space« in their titles. In 2009, the Suiti Cultural Space in Latvia was the only one bearing such a title to be included on the List of ICH in Need of Urgent Safeguarding. When entering the term »cultural space« into the ICH list browser, the search engine currently identifies 22 elements corresponding to five regions and 25 countries between 2008 and 2024, however the elements explicitly titled »cultural space« are no longer found.

The Latvian National ICH Inventory was established in 2017, following the adoption of the ICH Law in 2016. After the inclusion of the Suiti Cultural Space, three more cultural spaces were added to the Latvian National ICH list in 2018, prior to the adoption of the Law on Historical Regions of Latvia in 2021. According to this law, cultural spaces constitute »the common wealth of the Latvian nation which must be supported and developed at the national level« and »each cultural space not only has the right but also the obligation to nurture and develop its cultural and historical environment and common identity«. In 2022, two more cultural spaces were added to the list, followed by one in 2023 and another in 2025.

The Nīca Cultural Space (2022) and the Bārta Cultural Space (2023) – two neighbouring parishes within a larger multipart singing area called Nīca and Bārta – share many features in their multipart singing traditions. The aim of this paper is to discuss how ever-shifting borders have influenced multipart music practices in this area.

Devet elementov, vpisanih na Reprezentativni seznam nesnovne kulturne dediščine (ICH) človeštva leta 2008, je v svojih nazivih vsebovalo izraz »kulturni prostor«. Leta 2009 je bil kulturni prostor Suiti v Latviji edini s takšnim nazivom, ki je bil uvrščen na seznam nesnovne kulturne dediščine, ki ga je potrebno zavarovati. Ob vnosu izraza »kulturni prostor« v iskalnik seznama nesnovne dediščine iskalnik trenutno najde 22 elementov, ki ustrezajo petim regijam in 25 državam v obdobju med letoma 2008 in 2024, vendar elementov z izrecnim naslovom »kulturni prostor« ni več mogoče najti.

Latvijski nacionalni register nesnovne kulturne dediščine je bil vzpostavljen leta 2017, po sprejetju Zakona o nesnovni kulturni dediščini leta 2016. Po vključitvi kulturnega prostora Suiti so bili leta 2018, še pred sprejetjem Zakona o zgodovinskih regijah Latvije leta 2021, na Seznam latvijske nacionalne nesnovne kulturne dediščine dodani še trije kulturni prostori. V skladu s tem zakonom predstavljajo kulturni prostori »skupno bogastvo latvijskega naroda, ki ga je treba podpirati in razvijati na nacionalni ravni«, pri čemer »ima vsak kulturni prostor ne le pravico, temveč tudi dolžnost, da neguje in razvija svoje kulturno-zgodovinsko okolje ter skupno identiteto«. Leta 2022 sta bila na seznam dodana še dva kulturna prostora, leta 2023 še en in leta 2025 še en.

Kulturni prostor Nīca (2022) in kulturni prostor Bārta (2023) – dve sosednji župniji znotraj širšega območja večglasnega petja, imenovanega Nīca in Bārta – imata v svojih tradicijah večglasnega petja veliko skupnih značilnosti. Cilj tega prispevka je razpravljati o tem, kako so nenehno spreminjajoče se meje vplivale na prakse večglasne glasbe na tem območju.

Anda Beitāne is Professor and Senior Researcher at the Jāzeps Vītols Latvian Academy of Music, Latvia.
 Anda Beitāne je profesorica in višja raziskovalka na Latvijski glasbeni akademiji »Jāzeps Vītols« v Latviji.

Trumpet Ensemble Music-Making as Intangible Cultural Heritage of the Republic of Serbia: Challenges of Preservation, Transmission, and Sustainable Archiving of Music, Instruments and Knowledge

Muziciranje trobilnih ansamblov kot nesnovna kulturna dediščina Republike Srbije: izzivi pri ohranjanju, prenosu in trajnostnem arhiviranju glasbe, glasbil in znanja

The subject of this paper is the research on trumpet orchestral music-making as an intangible cultural heritage of the Republic of Serbia, considering the fact that in October 2020 it was inscribed in the Representative List of Intangible Cultural Heritage. Consideration of this type of music-making as a cultural heritage in Serbian scientific discourse appears in traces (Petrović 2016; Gendžić and Joković 2025), while similar research in Europe and the wider area are more numerous (Gasche 2023; Catala-Perez and Ponce-Herrero 2021). The theoretical framework of this work is based on the research of music making as a meeting of tangible and intangible cultural heritage according to the UNESCO Convention (Brancoveanu 2018), elaborated by the Brazilian ethnomusicologist Tiago de Oliveira Pinto (2016). The hypothesis of this work is that through representatives of educational and professional institutions, such as cultural centers and museums, and scientific institutions, in cooperation with the bearers of this heritage, the practice is implemented in accordance with the list that de Oliveira Pinto set in his study (ibid). The methodology of this work consists of observational-participatory fieldwork, archival work, transcribing performances and a comparative stylistic-performative analysis of the performance of different types of folklore melodies by musical elements in different contexts. The aim of this work is to present to the scientific public the results of the work of the aforementioned institutions and to offer possible solutions to the challenges of preservation, transmission and sustainable archiving of music, instruments and knowledge since it was placed on the Representative List (Sančanin 2019).

Tema prispevka je raziskava glasbenega ustvarjanja v trobilnem ansamblu kot nesnovne kulturne dediščine Republike Srbije, ob upoštevanju dejstva, da je bilo oktobra 2020 vpisano na Reprezentativni seznam nesnovne kulturne dediščine. Obravnava te vrste glasbenega ustvarjanja kot kulturne dediščine v srbskem znanstvenem diskurzu se pojavlja le v sledih (Petrović 2016; Gendžić in Joković 2025), medtem ko so podobne raziskave v Evropi in širšem prostoru številčnejše (Gasche 2023; Catala-Perez in Ponce-Herrero 2021). Teoretični okvir tega dela temelji na raziskavi glasbenega ustvarjanja kot stičišča materialne in nematerialne kulturne dediščine v skladu s Konvencijo UNESCO (Brancoveanu 2018), ki jo je razvil brazilski etnomuzikolog Tiago de Oliveira Pinto (2016). Hipoteza tega dela je, da se praksa prek predstavnikov izobraževalnih in strokovnih institucij, kot so kulturni centri in muzeji, ter znanstvenih institucij, v sodelovanju z nosilci te dediščine izvaja v skladu s seznamom, ki ga je de Oliveira Pinto določil v svoji študiji (ibid). Metodologija tega dela obsega terensko udeležbo z opazovanjem, arhivsko delo, transkribiranje izvedenih del ter primerjalno stilistično-performativno analizo izvedbe različnih vrst folklornih melodij po glasbenih elementih v različnih kontekstih. Cilj tega dela je znanstveni javnosti predstaviti rezultate dela zgoraj navedenih institucij ter ponuditi možne rešitve za izzive ohranjanja, prenašanja in trajnostnega arhiviranja glasbe, instrumentov in znanja, odkar je bilo uvrščeno na reprezentativni seznam (Sančanin 2019).

Jelena Joković is Substitute Music Teacher in elementary and high schools, Serbia.

Jelena Joković poučuje glasbeno vzgojo v osnovnih in srednjih šolah v Srbiji.

On Sunday Morning at Seven: The Church Choir as a Space for Multipart Singing

V nedeljo, ob sedmih zjutraj: cerkveni zbor kot prostor večglasnega petja

Ethnomusicology recognises multipart singing as a distinctive feature of Slovenian traditional vocal practice. While earlier research often focused on secular or ritual contexts of singing (Christian or otherwise) that are part of traditional culture, the presence of multipart singing within church walls was largely overlooked due to the socialist regime's disapproval of studies addressing the sacred. Yet churches have long provided individuals with opportunities for collective musical expression and the enactment of singing as a social practice.

This paper examines how the tradition of choir singing contributes to the safeguarding and transmission of multipart singing within the local community. Under changing social and demographic conditions over the past century, the space for multipart singing in rural Slovenia has considerably diminished and opportunities for collective singing have become increasingly rare. The study focuses on the singers of a church choir who gather and sing every Sunday at seven in the morning during Mass. Drawing on interviews with the singers, I explore their personal motivations for participation and consider whether this regular gathering may be understood as one of the last remaining spaces for the transmission and living practice of multipart singing in the countryside.

Etnomuzikologija obravnava večglasno petje kot značilnost slovenske tradicijske vokalne prakse. Medtem ko so se prejšnje raziskave pogosto osredotočale na posvetne ali ritualne kontekste petja (krščanske ali druge), ki so del tradicijske kulture, je bila prisotnost večglasnega petja znotraj cerkvenih zidov v veliki meri spregledana zaradi nasprotovanja socialističnega režima raziskavam, ki so obravnavale sakralno. Vendar pa so cerkve že dolgo posameznikom nudile priložnosti za kolektivno glasbeno izražanje in izvajanje petja kot družbene prakse.

Prispevek preučuje, kako tradicija zborovskega petja prispeva k ohranjanju in prenašanju večglasnega petja znotraj lokalne skupnosti. V spreminjajočih se družbenih in demografskih razmerah v zadnjem stoletju se je prostor za večglasno petje na slovenskem podeželju znatno zmanjšal, priložnosti za skupinsko petje pa so postale vse redkejšje. Študija se osredotoča na pevce cerkvenega zbora, ki se zbirajo in pojejo vsako nedeljo ob sedmih zjutraj med mašo. Na podlagi intervjujev s pevci raziskujem njihove osebne motivacije za sodelovanje in razmišljam, ali je mogoče to redno zbiranje razumeti kot enega od zadnjih preostalih prostorov za prenašanje in živo izvajanje večglasnega petja na podeželju.

Rebeka Kunej is a Research Associate at the Institute of Ethnomusicology of the ZRC SAZU and Assistant Professor at the Postgraduate School ZRC SAZU, Slovenia.

Rebeka Kunej je znanstvena sodelavka na Glasbenonarodopisnem inštitutu ZRC SAZU in docentka na Podiplomski šoli ZRC SAZU v Sloveniji.

Following the Trace of One Influential Historical Multipart Sound in the Northern Mediterranean

Po sledih vplivnega zgodovinskega večglasnega zvoka v severnem Sredozemlju

In this paper, I intend to show similarities among certain sound structures in five countries of the Northern Mediterranean (Spain, Greece, Croatia, Albania, and Italy), as well as in two neighbouring countries that are commonly not considered as Mediterranean (Georgia and North Macedonia). While researching multipart urban klapa singing, which is perceived as one of the most distinguished Mediterranean sounds in Croatia, I observed similar singings in parts of Greece and Italy. Later, I broadened my research of resembling singing in Spain and Georgia. In Spain, various expressions based on similar sound structures are related to certain historical music transfers between Latin America, particularly Cuba, and the Iberian Peninsula. This intriguing fact reveals some historical paths of the common sound of the so-called »Latino« popular music. Furthermore, I noticed a significant crossover of the above-mentioned Mediterranean sounds with specific Balkan urban music in the compact area of Greece, North Macedonia and Albania. In comparative research of various similar sound structures, many questions can be posed. For example, is it possible to discover where and when this common melodic structure began? Can we trace historical paths of its spreading and merging with various local musics? What cultural status and social dynamics do these sounds express today in rather distant spaces of the Mediterranean, Latin America or elsewhere?

V prispevku prikazujem podobnosti med določenimi zvočnimi strukturami v petih državah severnega Sredozemlja (Španija, Grčija, Hrvaška, Albanija in Italija), pa tudi v dveh sosednjih državah, ki se običajno ne štejeta za sredozemske (Gruzija in Severna Makedonija). Med raziskovanjem večglasnega urbanega klapskega petja, ki velja za enega najizrazitejših sredozemskih zvokov na Hrvaškem, sem opazil podobna petja v delih Grčije in Italije. Pozneje sem razširil svojo raziskavo podobnih pevskih praks v Španiji in Gruziji. V Španiji so različni izrazi, ki temeljijo na podobnih zvočnih strukturah, povezani z določenimi zgodovinskimi prenosi glasbe med Latinsko Ameriko, zlasti Kubo, in Iberskim polotokom. To zanimivo dejstvo razkriva nekatere zgodovinske poti skupnega zvoka tako imenovane »latino« popularne glasbe. Poleg tega sem opazil znatno prepletanje zgoraj omenjenih sredozemskih zvokov s specifično balkansko urbano glasbo na strnjenem območju Grčije, Severne Makedonije in Albanije. V primerjalni raziskavi različnih podobnih zvočnih struktur se lahko zastavi veliko vprašanj. Ali je na primer mogoče odkriti, kje in kdaj se je začela ta skupna melodična struktura? Ali lahko sledimo zgodovinskim potem njenega širjenja in združevanja z različnimi lokalnimi glasbami? Kakšen kulturni status in družbeno dinamiko izražajo ti zvoki danes v precej oddaljenih območjih Sredozemlja, Latinske Amerike ali drugje?

Jakša Primorac is Researcher in the Department of Ethnology at the Croatian Academy of Sciences and Arts, Croatia.

Jakša Primorac je raziskovalec na Oddelku za etnologijo Hrvaške akademije znanosti in umetnosti.

Transmission Pathways of Multipart Music in Switzerland: Perspectives from Musical Practice Around Mount Rigi

Poti prenosa večglasne glasbe v Švici: vidiki muziciranja v okolici gore Rigi

The transmission of multipart folk music in Switzerland often occurs through personal relationships, particularly within families, associations, or musical communities. As part of a research project on musical practice on and around Mount Rigi, qualitative interviews were conducted with musicians and cultural practitioners to explore the role of associations, the support of young musicians, and the impact of an increasingly international audience on local traditions.

Findings show that associations play a central role in passing on musical traditions. They not only provide structural frameworks for musical education but also foster cultural participation and social meaning. While brass music, yodelling, and occasionally alphorn playing are deeply embedded in association structures, instrumental folk music is more commonly practiced in small ensembles, where personal encounters with musical role models and informal learning processes are key. This diversity of transmission forms raises the question of how different musical communities pass on their knowledge of multipart folk music while responding to social, media-related, and spatial changes.

The interviews reveal that Mount Rigi, a historically significant performance site with symbolic meaning for Swiss folk music, serves not only as a stage for musical encounters but also presents logistical challenges, such as accessibility, infrastructure, and the expectations of a diverse audience. They offer insights into the tensions between tradition and innovation, between local rootedness and tourist appeal, and show how musicians reflect on and evolve their practice.

Ultimately, the study asks: What do the interviewees understand by »living musical tradition«—and how can it be sustainably shaped in a changing social and cultural environment?

Prenos večglasne ljudske glasbe v Švici pogosto poteka prek osebnih odnosov, zlasti znotraj družin, društev ali glasbenih skupnosti. V okviru raziskovalnega projekta o glasbeni praksi na gori Rigi in v njeni okolici so bili opravljeni kvalitativni intervjuji z glasbeniki in delavci na področju kulture, da bi raziskali vlogo društev, podporo mladim glasbenikom ter vpliv vse bolj mednarodnega občinstva na lokalne tradicije.

Ugotovitve kažejo, da imajo društva osrednjo vlogo pri prenašanju glasbenih tradicij. Ne zagotavljajo le strukturnih okvirov za glasbeno izobraževanje, temveč spodbujajo tudi kulturno udeležbo in družbeni pomen. Medtem ko so godba na pihala, jodlanje in občasno igranje na alpski rog globoko zakoreninjeni v strukturah društev, se instrumentalna ljudska glasba pogosteje izvaja v majhnih ansamblih, kjer so ključnega pomena osebna srečanja z glasbenimi vzorniki in neformalni učni procesi. Ta raznolikost oblik prenašanja sproža vprašanje, kako različne glasbene skupnosti prenašajo svoje znanje o večglasni ljudski glasbi, hkrati pa se odzivajo na družbene, medijske in prostorske spremembe.

Intervjuji razkrivajo, da gora Rigi, zgodovinsko pomembno prizorišče s simbolnim pomenom za švicarsko ljudsko glasbo, ne služi le kot oder za glasbena srečanja, temveč predstavlja tudi logistične izzive, kot so dostopnost, infrastruktura in pričakovanja raznoliškega občinstva. Intervjuji ponujajo vpogled v napetosti med tradicijo in inovacijo, med lokalno zakoreninjenostjo in turistično privlačnostjo ter kažejo, kako glasbeniki razmišljajo o svoji praksi in jo razvijajo.

Nazadnje študija zastavlja vprašanje: Kaj anketiranci razumejo pod pojmom »živa glasbena tradicija« – in kako jo je mogoče trajnostno oblikovati v spreminjajočem se družbenem in kulturnem okolju?

Carolin Geyer is a Senior Researcher at the Department of Economics, Lucerne University of Applied Sciences and Arts, Switzerland.

Andrea Kammermann is a Senior Researcher at the Music Department, Lucerne University of Applied Sciences and Arts, Switzerland.

Carolin Geyer je višja raziskovalka na Oddelku za ekonomijo Univerze za uporabne znanosti in umetnosti v Luzernu v Švici.

Andrea Kammermann je višja raziskovalka na Oddelku za glasbo Univerze za uporabne znanosti in umetnosti v Luzernu v Švici.

A Journey of the Vocal Iso(n) Popotovanje vokalnega iso(n)a

This study is concerned with the vocal iso(n) (a drone holding-note) repertory used in the oral traditions of the iso-based multipart unaccompanied singing (IMUS) of the Southwest Balkans or more specifically South Albania, North Epirus in Greece and a small part of North Macedonia, as well as in Byzantine chanting. The vocal iso(n) is an important component of these traditions, which are still practised today in the Southwest Balkan region. The study attempts to present evidence on various manifestations of the practice in their particular geographical regions and examines in detail the historical roots of these traditions.

The IMUS repertory is broadly used in the multipart singing with iso of the rural and urban areas of Southwest Balkans and is profane, whereas the Byzantine chanting it is widely practised today in Greek Byzantine churches all over the world. The Byzantine liturgical singing of the Arbëresh Diaspora of southern Italy and Sicily, which has been passed down orally from the 15th century to the present day, as well as non-liturgical singing, is also explored in this paper. The three unaccompanied forms of singing, two of which use the iso(n) (the IMUS and the Byzantine chant) and the third, the Arbëresh, which does not (with some exceptions in recent times), are analysed in separate sections of the paper.

Ta študija se ukvarja z repertoarjem vokalnega iso(n)a (bordunski ton), ki se uporablja v ustnih tradicijah večglasnega petja brez spremljave na osnovi iso (IMUS) na jugozahodnem Balkanu, natančneje v Južni Albaniji, Severni Epiri v Grčiji in majhnem delu Severne Makedonije, pa tudi v bizantinskem petju. Vokalni iso(n) je pomemben sestavni del teh tradicij, ki se še danes izvajajo v jugozahodnem delu Balkana. Študija poskuša predstaviti dokaze o različnih oblikah te prakse v posameznih geografskih regijah ter podrobno preuči zgodovinske korenine teh tradicij.

Repertoar IMUS se široko uporablja v večglasnem petju z iso na podeželskih in mestnih območjih jugozahodnega Balkana in je posvetne narave, medtem ko se bizantinsko petje danes široko izvaja v grških bizantinskih cerkvah po vsem svetu. V tem prispevku je raziskano tudi bizantinsko liturgijsko petje arbëreške diaspore v južni Italiji in na Siciliji, ki se ustno prenaša od 15. stoletja do danes, pa tudi neliturgično petje. Tri oblike petja brez spremljave, od katerih dve uporabljata iso(n) (IMUS in bizantinsko petje), tretja pa, arbëresh, ga ne uporablja (z nekaterimi izjemami v zadnjem času), so analizirane v ločenih poglavjih tega prispevka.

Eno Koço is an orchestral conductor, researcher, and external academician at the Albanian Academy of Sciences, Albania.

Eno Koço je dirigent, raziskovalec in zunanji akademik na Albanski akademiji znanosti v Albaniji.

What Is Slovenian Multipart Music Today? In Search of Specifics of Slovenian Folk Music in Competitive Performances of JSKD

Kaj je danes slovenska večglasna glasba? V iskanju posebnosti slovenske ljudske glasbe v tekmovalnih nastopih JSKD

Within the framework of the project *Identifications of Slovene Music since 1991*, the issue of the national identification of Slovenian music has been studied using the latest digital technologies. The study of folk music within this project, as one of the genres examined, can be considered one of the most controversial, given the current principles governing the dissemination and functioning of various musical genres, which acquire a “complex set of identifiers in the WWW era” and in a “glocalized world.” Relying on the concept of folk and/or national affiliation, often invoking old regional styles, the contemporary folk music performers revive traditions and represent specific features that convey the current idea of what Slovenian music is. The project's aim is to use MIR (Music Information Retrieval), acoustic analysis and musicological approaches to detect common musical features that express the contemporary “Slovenianness” of folk singing tradition.

The corpus for the study is based on archival and online recordings of folk singers' concerts (formerly called “gatherings”) organized by the Public Fund of the Republic of Slovenia for Cultural Activities (JSKD) at local, regional, and national levels, with most recordings coming from national-level events. The competitive principle, as well as the criteria declared by the professional jury, form the basis for understanding how the principles of selecting folk songs and singing are formed within Slovenian society.

Since multipart singing accounts for the majority of performances in the corpus, we trace patterns in musical structures and features that are currently defined by performers and juries as distinctly Slovenian, while the principles guiding the selection of performers and repertoire, stylistic requirements, and the performers' own motivations create an overall picture of Slovenian folklore tradition as it exists today.

V okviru projekta *Identifikacije slovenske glasbe od leta 1991* se vprašanje nacionalne opredelitve slovenske glasbe proučuje z uporabo najnovejših digitalnih tehnologij. Del raziskave, posvečen ljudski glasbi v tem projektu (med drugimi žanri), lahko z gotovostjo označimo za enega najbolj kontroverznih, glede na sedanja načela širjenja in delovanja glasbe različnih žanrov, ki v »dobi svetovnega spleta« in »glocaliziranem svetu« dobiva »kompleksen niz identifikatorjev«. S sklicevanjem na pojem ljudske in/ali nacionalne pripadnosti, ki se pogosto navezuje na stare regionalne sloge, sodobni izvajalci ljudske glasbe z oživljanjem tradicij predstavljajo specifične značilnosti, ki prenašajo sodobno pojmovanje slovenske glasbe. Cilj projekta je s pomočjo MIR (Music Information Retrieval) ter akustičnih in muzikoloških pristopov odkriti skupne glasbene značilnosti, ki izražajo sodobno »slovenskost« tradicije ljudskega petja.

Korpus za raziskavo temelji na arhivskih in spletnih posnetkih srečanj ljudskih pevcev z različnih (predvsem nacionalnih) ravni prireditev JSKD – Javnega sklada Republike Slovenije za kulturne dejavnosti. Tekmovalno načelo ter merila, ki jih je določila strokovna žirija, predstavljajo osnovo za razumevanje, kako se v slovenski družbi oblikujejo načela izbire ljudskih pesmi in petja.

Ker zavzema večglasno petje večino izvedb v korpusu, sledimo vzorcem glasbenih struktur in značilnosti, ki jih izvajalci in žirije trenutno opredeljujejo kot nacionalno slovenske, medtem ko načela izbire zasedb in repertoarja, stilistične zahteve ter motivacija samih izvajalcev ustvarjajo celovito sliko slovenske folklorne tradicije, kakršna obstaja danes.

Anastasiia Mazurenko is Research Assistant at the Institute of Ethnomusicology of the Scientific Research Center of the Slovenian Academy of Science and Arts, Slovenia.

Anastasiia Mazurenko je raziskovalna asistentka na Glasbenonarodopisnem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti v Sloveniji.

Making a Sonic Borderland through Regional Identity: the case of Bela krajina

Oblikovanje zvočne meje skozi regijsko identiteto: primer Bele krajine

This paper examines the politics of regional representation in Slovenian folk music through the lens of sound and multipart singing. Historically, ethnographic mapping and collecting practices in Slovenia produced a framework of ethnographic regions that both reflected and constructed cultural diversity. Early scholars identified regional “sound dialects,” linking musical styles and forms of multipart singing to imagined psychological and geographic characteristics of regional populations. These classificatory systems were later institutionalized through archiving, pedagogy, and staged performance. While intended to document diversity, such frameworks also led to certain border regions being perceived as distinctive through their characteristic musical practices.

Focusing on Bela krajina as a case study, the paper traces how its musical identity, shaped by tamburitza ensembles, the kolo dance, and specific singing traditions, has been repeatedly reinterpreted from early ethnographic recordings to contemporary heritage displays. Drawing on archival sources and recent ethnomusicological critiques, it shows how vocal practices reveal complex negotiations between regional and national belonging. By analysing how notions of regional identity are constructed, the paper argues that Slovenian regionalism in music remains a site where the sonic imagination is continuously negotiated through selective hearing, staging, and canonization.

Prispevek preučuje politiko regionalne reprezentacije v slovenski ljudski glasbi skozi prizmo zvoka in večglasnega petja. V preteklosti so etnografsko kartiranje in zbirateljske prakse v Sloveniji ustvarile okvir etnografskih regij, ki so hkrati odražale in oblikovale kulturno raznolikost. Zgodnji raziskovalci so opredelili regionalna »zvočna narečja«, pri čemer so glasbene sloge in oblike večglasnega petja povezovali z domnevnimi psihološkimi in geografskimi značilnostmi regionalnega prebivalstva. Ti klasifikacijski sistemi so bili kasneje institucionalizirani prek arhiviranja, pedagogike in odrskih uprizoritev. Čeprav so bili namenjeni dokumentiranju raznolikosti, so taki okviri hkrati pripeljali do tega, da so se določene obmejne regije zaradi svojih značilnih glasbenih praks začele dojemati kot posebne.

Prispevek izpostavi Belo krajino kot študijo primera in prikazuje, kako se je njena glasbena identiteta, ki jo oblikujejo tamburaški orkestri, kolo in specifične tradicije petja, večkrat na novo interpretirala – od zgodnjih etnografskih posnetkov do sodobnih predstavitev kulturne dediščine. Na podlagi arhivskih virov in najnovejših etnomuzikoloških analiz prispevek prikazuje, kako vokalne prakse razkrivajo zapletena pogajanja med regionalno in nacionalno pripadnostjo. S preučevanjem, kako se oblikujejo pojmi regionalne identitete, prispevek izhaja iz trditve, da slovenski regionalizem v glasbi ostaja prostor, kjer se zvočna domišljija nenehno pogaja prek selektivnega poslušanja, uprizarjanja in kanonizacije.

Mojca Kovačič is Senior Research Associate and Head of the Institute of Ethnomusicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), and an Assistant Professor at the Postgraduate School ZRC SAZU, Slovenia.

Mojca Kovačič je višja znanstvena sodelavka in predstojnica Glasbenonarodopisnega inštituta Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti ter docentka na Podiplomski šoli ZRC SAZU v Sloveniji.

For the Study of Polyphonic Singing in the Borderline Regions of Georgia

O preučevanju večglasnega petja obmejnih območij Gruzije

Distinguished by the abundance of polyphony types and their highest level of development, dialectal diversity, rich and sophisticated harmony, original principles of development, and various forms of performance, Georgian traditional music is of particular interest for the study of polyphonic singing in the borderline regions of Georgia.

The paper discusses this issue through the example of two ethnographic regions of western Georgia – Achara and Apkhazeti, based on a comparative study of expeditionary audio recordings from different periods.

In the case of the Acharan material, significant changes are evident, indicating the decline of this musical dialect – the loss of its original features and their replacement with foreign, sometimes non-Georgian, elements. This process of transformation is also explained in the work by the influence of Turkish and Russian music, which should not be surprising given the historical relations of these countries with Georgia.

The second case is different. The recordings from the Ochamchire and Gali districts present the commonality, similarity and borrowing of the Georgian and Apkhazian song repertoires, mutual influences, expressed in various components of the musical language, including the form of polyphony. The mentioned features are considered to be the results of the long coexistence and cultural relations of these peoples, the sharing and enrichment of each other's musical traditions.

Gruzijska tradicijska glasba, značilna po številnih oblikah večglasja in njihovi najvišji stopnji razvitosti, narečni raznolikosti, bogati in izpopolnjeni harmoniji, izvirnih načelih razvoja ter različnih oblikah izvajanja, je posebej zanimiva za preučevanje na področju večglasnega petja v obmejnih regijah Gruzije.

Prispevek obravnava to vprašanje na primeru dveh etnografskih regij zahodne Gruzije – Achare in Apkhazetija – na podlagi primerjalne študije zvočnih posnetkov, pridobljenih med raziskovalnimi ekspedicijami v različnih obdobjih.

V primeru ačarskega gradiva so vidne pomembne spremembe, ki kažejo na upad tega glasbenega narečja – izgubo njegovih izvirnih značilnosti in njihovo nadomestitev s tujimi, včasih negruzijskimi elementi. Ta proces preoblikovanja je v delu pojasnjen tudi z vplivom turške in ruske glasbe, kar glede na zgodovinske odnose teh držav z Gruzijo ne bi smelo biti presenetljivo.

Drugi primer je drugačen. Posnetki iz okrožij Očamčira in Gali prikazujejo skupne značilnosti, podobnosti in izposoje med gruzijskim in abhazijskim pesemskim repertoarjem ter medsebojne vplive, ki se kažejo v različnih elementih glasbenega jezika, vključno z obliko večglasja. Navedene značilnosti se štejejo za rezultat dolgoletnega sobivanja in kulturnih odnosov med narodom ter medsebojnega izmenjevanja in bogatitve glasbenih tradicij.

Natalia Zumbadze is Head of the Ethnomusicology Department at the Vano Sarajishvili Tbilisi State Conservatoire, Georgia.

Natalia Zumbadze je vodja oddelka za etnomuzikologijo na Državnem konservatoriju Vano Sarajishvili v Tbilisiju, Gruzija.

Trikraljski Zvezdari in the Sutla Borderlands: Dynamics of (Trans)Local Tradition

Trikraljski koledniki ob Sotli: dinamike (trans)lokalnih tradicij

The Epiphany custom *Trikraljski zvezdari* (Epiphany carolers) occupies a distinctive place in the Croatian–Slovenian borderlands, where cultural and political boundaries intersect. It was once widespread on both sides of the border, and in Croatia particularly in the Sutla valley, where today it endures in only a few localities. Here it involves predominantly male groups, known as *zvezdari*, who carry a star as they move from house to house around the village and sing the trikraljska popevka – a song narrating the biblical story of the Three Kings. While the practice declined during the late socialist period, its revitalization in Croatia since the early 2000s has unfolded almost entirely through local initiatives, in contrast to the more institutionally supported preservation of the related *Trikraljevska koledovanje* tradition in Slovenia.

Drawing on recent ethnographic research conducted in several Croatian localities in the Sutla Valley, this paper explores contemporary efforts to sustain and reinterpret the *zvezdari* practice within shifting sociocultural contexts. The analysis highlights how revitalization operates “from below,” driven by the emotional attachment of local bearers rather than by heritage policy frameworks. Particular attention is given to the cross-border dimensions of the custom, visible both in shared musical features and in the linguistic interweaving of Croatian dialects and Slovenian elements within the *trikraljska popevka*. Ultimately, by focusing on living *zvezdari* practices and the circulation of musical and linguistic forms, I argue that symbolic borders are permeable and provide a fertile ground for examining how local traditions adapt and persist within changing sociocultural frameworks, while sustaining a sense of community and belonging.

Trikraljsko koledovanje je šega, povezana s praznikom Svetih treh kraljev in zavzema posebno mesto v hrvaško-slovenskem obmejnem območju, kjer se prepletajo kulturne in politične meje. Nekoč je bil razširjen na obeh straneh meje, na Hrvaškem pa zlasti v dolini reke Sotle, kjer je danes ohranjena le še v nekaterih krajih. Pri tem sodelujejo predvsem moške skupine, znane kot zvezdari, ki nosijo zvezdo, medtem ko hodijo od hiše do hiše po vasi in pojejo trikraljsko kolednico – pesem, ki pripoveduje biblijsko zgodbo o treh kraljih. Medtem ko je ta običaj v poznejšem socialističnem obdobju upadel, se je njegova oživitve na Hrvaškem od začetka 2000-ih let odvijala skoraj izključno prek lokalnih pobud, v nasprotju z bolj institucionalno podprtim ohranjanjem sorodne tradicije trikraljevskega koledovanja v Sloveniji.

Na podlagi nedavnih etnografskih raziskav, izvedenih v več hrvaških krajih v dolini reke Sotle, prispevek raziskuje sodobna prizadevanja za ohranjanje in ponovno interpretacijo šege v spreminjajočih se družbenokulturnih kontekstih. Analiza poudarja, kako oživljanje poteka »od spodaj«, saj ga poganjajo čustvene vezi lokalnih nosilcev običaja in ne okviri politike dediščine. Posebna pozornost je namenjena čezmejnimi razsežnostim tega običaja, ki se kažejo tako v skupnih glasbenih značilnostih kot v jezikovnem prepletanju hrvaških narečij in slovenskih elementov v trikraljski kolednici. Nazadnje, s poudarkom na živih praksah zvezdarjev ter kroženju glasbenih in jezikovnih oblik trdim, da so simbolne meje prepustne in ponujajo plodno podlago za preučevanje, kako se lokalne tradicije prilagajajo in ohranjajo v spreminjajočih se družbenokulturnih okvirih, hkrati pa ohranjajo občutek skupnosti in pripadnosti.

Tanja Halužan is Research Assistant at the Institute of Ethnology and Folklore Research, Croatia.

Tanja Halužan je raziskovalna asistentka na Inštitutu za etnologijo in folkloristiko na Hrvaškem.

The Polyphonic Borderland: Fulni-ô Cafurnas as Sonic Territory

Večglasna obmejnost: Fulni-ô Cafurnas kot zvočno ozemlje

This paper investigates the multipart vocal tradition of the Fulni-ô people, one of 390 Indigenous communities in Brazil. The research offers an original perspective by examining the Cafurnas not merely as an artistic expression, but as a vital form of cultural resistance and epistemological sovereignty. This study aims to make a significant contribution to the fields of multipart music studies and ethnomusicology by highlighting how these sonic structures are central to sustaining cultural identity and resilience.

In contrast to the unison singing often associated with Brazilian Indigenous chants, the Cafurnas are a three-voice modal vocal style based on parallel thirds, performed in the Yathê language. The performance is characterized by a responsorial structure: a solo singer issues a call with his maraca (shaker), answered by a male vocal group. This texture is enriched by guttural sonorities that imitate animals' cries and evoke the »encantados«—enchanted beings who protect the community, creating a dense sonic fabric.

Unlike the secret Toré ritual, the Cafurnas are accessible to non-Indigenous people, functioning as a "vocal borderland." This music does not simply "articulate" identity; it enacts it. The vocal lines act as a sonic map of Fulni-ô cosmology, where the harmony between voices reflects the community's relationship with its territory, ancestors, and the external world.

Through this case study, we will navigate the complex interplay between cultural borders, knowledge transmission, and the very ontology of multipart music in Indigenous contexts, proposing the Cafurnas as a dynamic and resilient sonic territory.

Prispevek raziskuje tradicijo večglasnega petja ljudstva Fulni-ô, ene od 390 staroselskih skupnosti v Braziliji. Raziskava ponuja izviren pogled, saj se Cafurnas ne obravnava zgolj kot umetniški izraz, temveč kot ključna oblika kulturnega upora in epistemološke suverenosti. Namen te študije je pomembno prispevati k področjem študija večglasne glasbe in etnomuzikologije s poudarkom na osrednji vlogi teh zvočnih struktur za ohranjanje kulturne identitete in odpornosti.

V nasprotju z enoglasnim petjem, ki se pogosto povezuje z brazilskimi staroselskimi pesmimi, je Cafurnas triglasni modalni vokalni slog, ki temelji na vzporednih terciah in se izvaja v jeziku Yathê. Izvedba ima responsorialno strukturo: solist ob spremljavi marace (tresalo) zapoje klic, na katerega odgovori moška vokalna skupina. Teksturo bogatijo grleni zvoki, ki posnemajo živalske krike in prikličejo encantados – očarana bitja, ki varujejo skupnost – ter tako ustvarjajo gosto zvočno tkivo.

Za razliko od skrivnega obreda Toré so Cafurnas dostopni tudi nestaroselcem in delujejo kot »vokalno mejno območje«. Glasba identitete ne le izraža, temveč jo tudi uresničuje. Vokalne linije delujejo kot zvočni zemljevid kozmologije Fulni-ô, kjer harmonija med glasovi odraža odnos skupnosti do njenega ozemlja, prednikov in zunanjega sveta.

Študija primera obravnava kompleksno prepletanje kulturnih meja, prenosa znanja in samo ontologije večglasne glasbe v staroselskih kontekstih ter Cafurnas predstavlja kot dinamično in odporno zvočno okolje.

Magda Pucci is Founder and Musical Director of Mawaca, Brazil.

Magda Pucci je ustanoviteljica in glasbena direktorica skupine Mawaca v Braziliji.

Mapping Diversity in the Regional Music of Iran

Kartografiranje raznolikosti v iranski regijski glasbi

Modern-day Iran is home to many ethnic groups, including Kurds, Lurs, Baluchis, Azeris, Turkmens, Gilaks, and Arabs, each with its own distinct musical tradition. Collectively known as Iranian regional music, these traditions reflect the nation's cultural and linguistic diversity in their structures, rhythms, instruments, and performance styles. Despite this richness, such musical forms remain underexplored from a computational perspective.

This study examines how geographical borders are reflected in Iranian regional music by integrating ethnomusicological insight with computational analysis. Drawing on key ethnomusicological sources and expert consultation, we proposed a layered system for organizing Iranian regional music, grouping related traditions into broader categories and then sorting them into more specific subgroups. Using this framework, we compiled a geo-tagged corpus of annotated recordings and extracted spectral and spectro-temporal features capturing timbral, rhythmic, and tonal characteristics across different regions. Finally, we designed a deep-learning framework to assess whether geographical proximity corresponds to measurable similarities among regional musical traditions.

Na ozemlju današnjega Irana živijo številne etnične skupine, med njimi Kurdi, Luri, Baluchi, Azerbajdžanci, Turkmenci, Gilaki in Arabci, od katerih ima vsaka svojo značilno glasbeno tradicijo. Te tradicije, skupaj znane kot iranska regijska glasba, odražajo kulturno in jezikovno raznolikost naroda, ki se kaže v strukturah, ritmih, inštrumentih in izvedbenih stilih. Kljub tej bogatosti so takšne glasbene oblike z računalniškega vidika še vedno premalo raziskane.

Študija preučuje, kako se geografske meje odražajo v iranski regionalni glasbi, pri čemer združuje etnomuzikološka spoznanja z računalniško analizo. Na podlagi ključnih etnomuzikoloških virov in posvetovanj s strokovnjaki smo predlagali večplastni sistem za organizacijo iranske regijske glasbe, pri čemer smo sorodne tradicije združili v širše kategorije in jih nato razvrstili v bolj specifične podskupine. Z uporabo tega okvira smo sestavili korpus posnetkov z geografskimi oznakami in opombami ter izluščili spektralne in spektro-temporalne značilnosti, ki zajemajo barvne, ritmične in tonalne lastnosti v različnih regijah. Nazadnje smo zasnovali okvir globokega učenja, da bi ocenili, ali geografska bližina ustreza merljivim podobnostim med regijskimi glasbenimi tradicijami.

Pouya Mohseni is a master's student in Music Technology at McGill University, Canada.

Pouya Mohseni je magistrski študent glasbene tehnologije na Univerzi McGill v Kanadi.

Meskhethian Musical Dialect in the Context of Cross-Border Processes (On the Example of the 19th and 20th Centuries)

Mesketijski glasbeni dialekt v kontekstu čezmejnih procesov (na primeru 19. in 20. stoletja)

Since 1901, rich collections of recordings of Georgian traditional music have been preserved in various audio archives of Georgia. Meskhethian songs are among the least frequently recorded items in these collections, and Meskhethian music is therefore one of the least studied Georgian musical dialects. Ethnomusicological study of Meskhethi began only in the 1930s for the following reasons: from the 1830s this border region was the site of a territorial dispute, first between the Tsarist Russian and Ottoman empires, and later between the USSR and Turkey. An in-depth study of Meskhethian folk music was undertaken only in the 1960s by Valerian Maghradze. Most of his field materials consist of monophonic songs and were considered lost for decades. I rediscovered the Maghradze archive, and this material became the main topic of my research.

In researching Maghradze's monophonic recordings, I raise the central question: what was the principal cause of the disappearance of the region's most ancient autochthonous polyphonic style?

The interdisciplinary research conducted for this study indicates that the long-term loss of polyphony is connected with three centuries of Ottoman rule in the region and with the Islamization of the local population. Later the immigration processes were driven by the hostile policies of Tsarist Russia.

In my view, these processes were the principal factors behind the disappearance of the autochthonous musical culture. Since these issues have not previously been studied, the paper attempts to answer the question posed above.

Že od leta 1901 obstajajo bogate zbirke posnetkov gruzijske tradicijske glasbe, ki so shranjene v različnih zvočnih arhivih Gruzije. Med njimi so meskhetske pesmi med najmanj posnetimi, zato je meskhetska glasba eden najmanj raziskanih gruzijskih glasbenih dialektov. Etnomuzikološka raziskava Meskhethije se je začela šele v 30. letih 20. stoletja iz naslednjih razlogov: od 30. let 19. stoletja je bila ta obmejna regija prizorišče ozemeljskega spora med carsko Rusijo in Osmanskim cesarstvom, ki mu je sledil spor med ZSSR in Turčijo. Šele v 60. letih 20. stoletja je Valerian Maghradze izvedel poglobljeno raziskavo meskhetske ljudske glasbe. Večina njegovega terenskega gradiva so enoglasne pesmi, ki so desetletja veljale za izgubljene. Maghradzejev arhiv sem ponovno odkrila jaz, to gradivo pa je postalo glavna tema mojega raziskovanja.

Med raziskovanjem Maghradzejevih enoglasnih posnetkov postavljam osrednje vprašanje: kaj je bil glavni vzrok za izginotje najstarejšega avtohtonega večglasnega sloga v tem obmejnem območju?

Interdisciplinarna raziskava, izvedena v okviru te študije, je pokazala, da je dolgoročni proces izginjanja večglasja povezan s tremi stoletji osmanske vladavine v tej regiji ter z islamizacijo lokalnega prebivalstva. Kasneje so priseljske procese sprožili sovražni ukrepi caristične Rusije.

Po mojem mnenju so bili zgoraj navedeni procesi osrednji dejavnik, ki je povzročil izginotje avtohtone glasbene kulture. Ker takšna vprašanja doslej še niso bila raziskana, je prispevek poskus odgovora na zgoraj zastavljeno vprašanje.

Baia Zhuzhunadze is a researcher at the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire, Georgia.

Baia Zhuzhunadze je raziskovalka na Mednarodnem raziskovalnem centru za tradicijsko večglasje Državnega konservatorija v Tbilisiju, Gruzija.

The Question of Borders in the Activity of a Klapa Group

Vprašanje meja pri delovanju klapske skupine

The group Kllapa Ulqini from the town of Ulcinj in Montenegro was active from 1980 to 2008. Its activity reveals patterns of diverse approaches to the question of borders. This group was part of the *klapa* tradition, a multipart singing practice widespread from Dalmatia in southern Croatia to other areas of southeastern Europe, including Montenegro. Its foundation occurred amongst other things as a demand for entertainment by the tourism industry. The tourists came mostly from Western Europe. The group members were Albanian and Montenegrin music enthusiasts mostly of traditional and popular genres. Until the beginning of the 1990s they were singing in several languages of the former Yugoslavia, based on their diverse backgrounds and in accordance with the cultural policy of the time. At the beginning of the wars in former Yugoslavia the Montenegrin members left the group. Nevertheless, songs in different languages remained part of the group's repertoire.

Its repertory was based mostly on urban and popular songs arranged for singing in four parts. Such a musical structure and way of singing were alien to the traditions with which the performers and many of the community members identified themselves with. The same applies to the use of two guitars and a mandolin and performing particularities on these instruments. In fact, the dichotomy between Balkan and Mediterranean heritage, as the performers put it, has been an essential topic in the discussions both within the group and the community.

Despite all the controversial discussions, the Kllapa Ulqini continues to be a trademark of the musical life of the town even years after its activity ceased. From this viewpoint, discussion on borders makes additionally the inclusion of issues on space and time (chronotope) indispensable.

Skupina Klapa Ulqini iz mesta Ulcinj v Črni gori je delovala v obdobju od leta 1980 do leta 2008. Njeno delovanje razkriva vzorce različnih pristopov k vprašanju meja. Ta skupina je bila del klapske tradicije, večglasnega petja, ki je razširjeno od Dalmacije na jugu Hrvaške do drugih območij jugovzhodne Evrope, vključno s Črno goro. Ustanovitev skupine je med drugim izhajala iz potrebe turistične industrije po zabavi. Turisti so prihajali predvsem iz Zahodne Evrope. Člani skupine so bili albanski in črnogorski ljubitelji glasbe, predvsem tradicijskih in popularnih žanrov. Do začetka devetdesetih let prejšnjega stoletja so peli v več jezikih nekdanje Jugoslavije, kar je izhajalo iz njihovega raznolikega porekla in je bilo v skladu s takratno kulturno politiko. Ob izbruhu vojn v nekdanji Jugoslaviji so črnogorski člani zapustili skupino. Kljub temu so pesmi v različnih jezikih ostale del repertoarja skupine.

Njen repertoar je temeljil na urbanih in popularnih pesmih, prirejenih za štiriglasno petje. Takšna glasbena struktura in način petja sta bila tuja tradicijam, s katerimi so se identificirali izvajalci in mnogi člani skupnosti. Enako velja za uporabo dveh kitar in mandoline ter za posebnosti izvajanja na teh inštrumentih. Dejansko je bila, kot so povedali izvajalci, dihotomija med balkansko in sredozemsko dediščino bistvena tema razprav tako znotraj skupine kot tudi v skupnosti.

Kljub vsem kontroverznim razpravam ostaja Kllapa Ulqini še leta po prenehanju svoje dejavnosti zaščitni znak glasbenega življenja mesta. S tega vidika razprava o mejah dodatno naredi vključitev vprašanj o prostoru in času (kronotop) nepogrešljivo.

Ardian Ahmedaja is Senior Researcher at the Department of Folk Music Research and Ethnomusicology (IVE) of the University of Music and Performing Arts Vienna (MDW), Austria.

Ardian Ahmedaja je višji raziskovalec na Oddelku za raziskovanje ljudske glasbe in etnomuzikologijo (IVE) Univerze za glasbo in upodabljajoče umetnosti na Dunaju (MDW) v Avstriji.

“This Goddamned German Accordion”: Aesthetic Evaluation of (Chordal) Harmonic Texture in Times of Stylistic Change

»Ta prekleta nemška harmonika«: estetska ocena (akordične) harmonične teksture v času slogovnih sprememb

Over centuries, in music ethnographies as well as in historical and comparative music research, debates on multipart music have been surprisingly controversial and sometimes even emotional. In the paper, I will briefly outline ideas of multipart music as a prerogative of the European civilization, concepts of a “true folk song” as monophonic, the proudly presented discoveries of local multipart music in European folk and non-European music since the late 19th century, alongside with some 20th-century tendencies to diminish the significance of (chordal) harmony in styles and genres of traditional music.

In the main part of my presentation, I will focus on controversial debates (within and from outside of musical cultures) on how players use or do not use the chordal-harmonic potential of two musical instruments. The first is the early European accordion with its ready-made chords on the bass side, criticized by educated musicians as “too easy.” The second is the acoustic guitar with its centuries-old opposition of plucking and strumming. In Austria and many other European countries popular folk-like formations borrowed the strumming technique from Rock’n’Roll-derived genres, causing veritable cultural wars.

The paper is based on written sources and field research in Austria and Russia.

Skozi stoletja so bile razprave o večglasni glasbi tako v glasbenih etnografijah kot tudi v zgodovinskih in primerjalnih glasbenih raziskavah presenetljivo polemične in včasih celo čustvene. Prispevek na kratko oriše ideje o večglasni glasbi kot privilegiju evropske civilizacije, koncepte »prave ljudske pesmi« kot enoglasne, ponosno predstavljena odkritja lokalne večglasne glasbe v evropski ljudski glasbi in neevropskih glasbah od konca 19. stoletja, ter nekatere težnje 20. stoletja po zmanjšanju pomena (akordične) harmonije v slogih in žanrih tradicijske glasbe.

Glavni del prispevka se osredotoča na polemične razprave (znotraj in zunaj glasbenih kultur) o tem, kako glasbeniki uporabljajo ali ne uporabljajo akordno-harmoničnega potenciala dveh glasbil. Prvo je zgodnja evropska harmonika z vnaprej določenimi akordi na basovski strani, ki so jo izobraženi glasbeniki kritizirali kot »preveč enostavno«. Drugo je akustična kitara s stoletnim nasprotjem med ubiranjem in brenkanjem. V Avstriji in številnih drugih evropskih državah so priljubljene ljudskemu podobne zasedbe prevzele tehniko brenkanja iz žanrov, ki izhajajo iz rock’n’rolla, kar je povzročilo prave kulturne vojne.

Prispevek temelji na pisnih virih in terenskem raziskovanju v Avstriji in Rusiji.

Ulrich Morgenstern is Professor of History and Theory of Folk Music at the University of Music and Performing Arts Vienna, Austria.

Ulrich Morgenstern je profesor zgodovine in teorije ljudske glasbe na Univerzi za glasbo in upodabljajoče umetnosti na Dunaju v Avstriji.

The Analysis of Polytextual Polyphonic Improvisations of Besermians and Udmurts Based on New Multichannel Recordings

Analiza politekstualnih večglasnih improvizacij Besermijanov in Udmurtov na podlagi novih večkanalnih posnetkov

This paper deals with the unique vocal tradition of two related Finno-Ugric peoples: the Besermians, a small ethnic group living in northern Udmurtia (the Volga-Kama region of Russia), and their neighbors, the Northern Udmurts. The focus of the study is the vocal genre that the Besermians call *krezh'* and the Northern Udmurts call *golos* or *gur*. It is a genre of vocal improvisation in which each performer creates a unique asemantic text while singing, in both solo and collective performances.

The main research material consists of multichannel recordings made during fieldwork in 2017. In ten settlements (two Besermian and eight Udmurt), approximately forty performances were recorded, including fourteen different tunes. The recordings include ritual improvisations, such as wedding and recruitment-related *gur/krezh'*, as well as non-ritual improvisations that can be performed at any time.

The paper's main goal is to describe the polyphonic performance of these improvisations using new multichannel recording technology, which was previously used only rarely. This method of recording allows us to trace the interaction of individual melodic lines within a polyphonic texture and the combination of individual texts within a collective performance. The paper also compares the new data with earlier materials to observe how the tradition has transformed. Although contemporary performances demonstrate a noticeable decrease in musical and textual variability, the genre remains relevant, albeit in new forms. This research is also novel in considering, for the first time, improvisational polyphonic performances of both related peoples, making it possible to identify common features and local specificities of this archaic layer of musical folklore.

Prispevek obravnava značilno vokalno tradicijo dveh sorodnih ugrofinskih narodov: Besermijanov, majhne etnične skupine, ki živi v severni Udmurtiji (regija Volga-Kama v Rusiji), in njihovih sosedov, severnih Udmurtov. V središču raziskave je vokalni žanr, ki ga Besermijani imenujejo *krezh'*, severni Udmurti pa *golos* ali *gur*. Gre za žanr vokalne improvizacije, v katerem vsak izvajalec med petjem ustvarja edinstven asemičen tekst, tako v solističnih kot v skupinskih izvedbah.

Glavno raziskovalno gradivo sestavljajo večkanalni posnetki, narejeni med terenskim delom leta 2017. V desetih naseljih (dveh besermijskih in osmih udmurtskih) je bilo posnetih približno štirideset izvedb, vključno s štirinajstimi različnimi melodijami. Posnetki vključujejo ritualne improvizacije, kot so poročni in naborni *gur/krezh'*, pa tudi neobredne improvizacije, ki se lahko izvajajo kadarkoli.

Glavni cilj prispevka je opisati večglasno izvedbo teh improvizacij z uporabo nove tehnologije večkanalnega snemanja, ki je bila doslej zelo redka. Ta metoda snemanja nam omogoča, da sledimo interakciji posameznih melodičnih linij znotraj večglasne teksture ter kombinaciji posameznih besedil v okviru skupinske izvedbe. Prispevek prav tako primerja nove podatke s starejšim gradivom, da bi opazoval, kako se je tradicija spreminjala. Čeprav sodobne izvedbe kažejo opazno zmanjšanje glasbene in besedilne raznolikosti, žanr ostaja aktualen v novih oblikah. Raziskava je nova tudi zato, ker prvič obravnava večglasne improvizacijske izvedbe obeh sorodnih narodov, kar omogoča prepoznavanje skupnih značilnosti in lokalnih posebnosti te arhaične plasti glasbene folklore.

Maria Korepanova is Researcher at the Estonian Academy of Music and Theatre, Estonia.

Maria Korepanova je raziskovalka na Estonski akademiji za glasbo in gledališče v Estoniji.

Rhythmic Structuring in Seto Leelo: Historical Stylistic Layers and Their Relationships

Ritmično strukturiranje v setovskem leelo: zgodovinske in slogovne plasti ter njihove povezave

While compiling a typology of Seto *leelo* tunes (Pärtlas 2025) – an ancient tradition of multipart singing in southeastern Estonia – I discovered that Seto songs fall into three large groups that differ fundamentally in their rhythmic structure. The presence of different rhythmic organizational principles within a rather small musical tradition indicates the existence of three historical stylistic layers based on distinct rhythmic thinking and structuring.

The first rhythmic system of Seto *leelo* is the oldest. It is based on archaic, single-level rhythmic thinking where metrical pulsation occurs only at the level of short durations (eighth notes) and longer notes are not proportionally related to shorter ones. The tunes in this group belong to older genres, including laments. The second rhythmic system has a two-level proportional rhythm where the basic metric unit is quarter notes that can be divided into two eighth notes. Songs of this layer also mainly belong to older genres. The first and second systems are united by the principle of additive rhythm. The third rhythmic system can be described as a divisive rhythm because the musical form is based on an eight-beat line divided into two equal half-lines, which are then divided into two-beat accented groups. The third system includes many game songs and is obviously the relatively recent stylistic layer of the *leelo* tradition.

This paper will describe the tunes of the three rhythmic systems in more detail. In addition to rhythm, these tunes have other related features. It will also demonstrate the connections between tunes of different systems, providing insight into the historical development of the tradition, the formation of tunes, and their variations.

Med pripravljanjem tipologije pesmi setovskega *leela* (Pärtlas 2025) – starodavne tradicije večglasnega petja v jugovzhodni Estoniji – sem ugotovila, da se setovske pesmi delijo na tri velike skupine, ki se med seboj bistveno razlikujejo po ritmični strukturi. Prisotnost različnih načel ritmične organizacije znotraj precej majhne glasbene tradicije kaže na obstoj treh zgodovinskih stilističnih plasti, ki temeljijo na različnem ritmičnem mišljenju in strukturiranju.

Prvi ritmični sistem setovskega *leela* je najstarejši. Temelji na arhaičnem, enostopenjskem ritmičnem mišljenju, pri katerem metrični utrip poteka le na ravni kratkih trajanj (osmink) in daljše note niso sorazmerno povezane s krajšimi. Pesmi v tej skupini pripadajo starejšim žanrom, vključno z žalostinkami. Drugi ritmični sistem ima dvoravenski sorazmerni ritem, pri katerem je osnovna metrična enota četrtnika, ki jo je mogoče razdeliti na dve osminki. Tudi melodika te plasti večinoma pripada starejšim žanrom. Prvi in drugi sistem povezuje načelo aditivnega ritma. Tretji ritmični sistem lahko opišemo kot delitveni ritem, saj glasbena oblika temelji na osemtakti liniji, razdeljeni na dve enaki polovici, ki se nato razdelita na dvotaktne poudarjene skupine. Tretji sistem vključuje številne igrive pesmi in je očitno relativno novejša stilistična plast tradicije *leelo*.

V prispevku so podrobno opisane pesmi treh ritmičnih sistemov. Poleg ritma imajo te pesmi še druge skupne značilnosti. Raziskava bo pokazala povezave med pesmimi različnih sistemov, ob tem pa bo ponudila vpogled v zgodovino razvoja te tradicije, nastanek pesmi in njihovo variiranje.

Žanna Pärtlas is a Senior Researcher at the Estonian Academy of Music and Theatre, Estonia.

Žanna Pärtlas je višja raziskovalka v Estonski akademiji za glasbo in gledališče v Estoniji.

From Single Voice to Sound Space: Overtonal Texture and (Hidden) Multipart Music in Turkic Nomadic Traditions

Od enega glasu do zvočnega prostora: alikvotna struktura in (skrta) večglasna glasba v turških nomadskih tradicijah

The nomadic Turkic peoples of Eurasia – including Kazakhs, Turkmens, Kyrgyz, Karakalpaks, Yakuts, Tuvans, Khakass, Altaians, and others – are generally known for their solo, monophonic musical traditions. At least officially, most forms of their music-making are classified in academic literature as non-multipart. Even the only choral genre, the wedding *zhar-zhar* songs, features a single melodic line.

However, traditions such as *khomei*, *kui*, *khai*, and *zhyr* rely on textures that may be performed or perceived in a multipart way. I propose to distinguish two principal types of relationships between parts in such textures: *maqam*-like (modal) and overtone. Following the seminal research of Saule Utegaliyeva, one may assume that the further east we go, the more genres with overtone textures we encounter. The quintessence and the purest manifestation of the overtone texture can be found in Tuvan *khomei*.

In this paper, I intend to explore various ways in which overtones are used to create a virtual sound space, and how the interaction between performer and instrument can be understood as a form of hidden multipart music. Overtone textures often inspire contemporary composers to create explicitly multipart works. As case studies, I will present compositions by the Kazakh composers Bakhtiyar Amanjol, Sanzhar Baiterekov, and Jamilia Jazylbekova.

Nomadsko turška ljudstva Evrazije – vključno s Kazahi, Turkmeni, Kirgizi, Karakalpaki, Jakuti, Tuvčani, Hakasi, Altajci in drugimi – so na splošno znana po svojih solističnih, enoglasnih glasbenih tradicijah. Vsaj uradno je večina oblik njihovega muziciranja v akademski literaturi razvrščena kot nevečglasna. Celo edini zborovski žanr, poročne pesmi *žar-žar*, ima eno samo melodično linijo.

Vendar pa se tradicije, kot so *khomei*, *kui*, *khai* in *žir*, zanašajo na strukture, ki jih je mogoče izvajati ali dojemati večglasno. Predlagam razlikovanje med dvema glavnima vrstama odnosov med deli takšnih tekstur: makamskimi (modalnimi) in alikvotnimi. Na podlagi temeljne raziskave Saule Utegaliyeva lahko domnevamo, da dlje ko gremo proti vzhodu, več žanrov z alikvotnimi strukturami srečamo. Najbolj bistveno in najčistejšo manifestacijo alikvotne strukture pa najdemo v tuvanskem *khomei*.

V prispevku poskušam raziskati različne načine rabe alikvotnih tonov za ustvarjanje virtualnega zvočnega prostora in kako lahko interakcijo med izvajalcem in instrumentom razumemo kot obliko skrite večglasne glasbe. Alikvotne strukture pogosto navdihujejo sodobne skladatelje k ustvarjanju eksplicitno večglasnih del. Kot študije primerov bom predstavila skladbe kazahstanskih skladateljev Bakhtiyarja Amanjola, Sanzharja Baiterekova in Jamilie Jazylbekove.

Valeriya Nedlina is Associate Professor of the Musicology and Composition Department at the Kurmangazy Kazakh National Conservatory, Kazakhstan.

Valeriya Nedlina je izredna profesorica na Oddelku za muzikologijo in kompozicijo na Kazahstanskem nacionalnem konservatoriju Kurmangazy v Kazahstanu.

Handwriting practice lines on page 68.

Handwriting practice lines on page 69.

Eighth Symposium of the ICTMD Study Group on Multipart Music: Program Booklet with Abstracts
Osmi simpozij Študijske skupine za večglasno glasbo ICTMD: Programska knjižica z izvlečki

Ljubljana, Slovenia / Slovenija, 19–22 August 2026 / 19.–22. avgust 2026

Edited by / Uredili: **Alma Bejtullahu, Giovanni Cestino, Yannick Wey, Mojca Kovačič**

Programme Committee / Programski odbor:

Yannick Wey, Bern University of Applied Sciences / Univerza v Bernu za aplikativne znanosti

Giovanni Cestino, University of Milan / Univerza v Milanu

Alma Bejtullahu, University of Ljubljana / Univerza v Ljubljani

Mojca Kovačič, ZRC SAZU Institute of Ethnomusicology / ZRC SAZU Glasbenonarodopisni inštitut

Jan Kern, Imago Sloveniae

Nino Razmadze, Tbilisi State Conservatoire / Državni konzervatorij v Tbilisiju

Translations / Prevodi: **Alma Bejtullahu**

Layout / Prelom: **Jana Kumberger**

Issued by / Izdal: **International Council for Traditions of Music and Dance Study Group on Multipart Music /**

Študijska skupina za večglasno glasbo Mednarodnega sveta za tradicije glasbe in plesa

Represented by / Zanj: **Yannick Wey**

Publisher / Založnik: **Foundation Imago Sloveniae – Podoba Slovenije / Ustanova Imago Sloveniae – Podoba Slovenije**

Represented by / Zanj: **Jan Kern**

Print / Tisk: Studio Print

Number of Copies / Naklada: 50

Ljubljana, 2026, first edition / prva izdaja

The symposium is partially funded by the Slovenian Research and Innovation Agency (ARIS) within the framework of the national research programme Folklore and Ethnological Research on Slovenian Folk Spiritual Culture (P6-0111) and the research project Romani Musicians in Slovenia: Social Position, Cultural Practices, and Interactions (J6-50204). / *Simpozij je delno financiran s strani Javne agencije za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS) v okviru nacionalnega raziskovalnega programa Folkloristične in etnološke raziskave slovenske ljudske duhovne kulture (P6-0111) ter raziskovalnega projekta Romski glasbeniki na Slovenskem: družbeni položaj, kulturne prakse, interakcije (J6-50204).*





38. Mednarodni festival

Noči v stari Ljubljani

21.–22. 8. 2026