



Conference

# The Symbiosis of Singing, Playing and Dancing in Traditional Music: Historical and Contemporary Perspectives

November 25–27, 2024  
Estonian Literary Museum, Tartu

Abstracts

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# Program

Day 1 **MONDAY** November 25

- 9:00–9:30 Registration and Welcome Coffee
- 9:30–10:00 Opening Remark  
Welcome from the Organising Committee  
Director of the Literary Museum Piret Voolaid
- 10:00–11:30 **Session 1:**  
**The Interaction between Singing, Playing Instruments, and Dancing in Traditional Music**  
**Juhan Uppin:** The Playing Style of the Thumbpick *Kannel* in the Context of Newer Estonian Folk Music  
**Melita Ivanovska and Gordana Taseva-Ilievska:** Slobodanka Miteva's Singing Style as Influenced by Injevo's *Gajda*  
**Susanne Rosenberg:** *Trallning*: Using the Voice as a Dance Music Instrument in Swedish Folk Music
- 11:30–12:00 Break
- 12:00–13:00 **Session 2:**  
**Vocal Techniques and Traditional Singing Styles in Folk Music**  
**Zane Šmite:** How to Sing *Garo ē*  
**Halyna Pshenichkina:** Ukrainian Traditional Songs Performed by the Lithuanian Group Namysto: Problems of Revival
- 13:00–14:00 Lunch Break

14:00–16:00 **Session 3:**

**Vocal-instrumental Folk Music**

**Kadri Allikmäe:** The Musical Patterns of Torupilli  
Juss: Variations in the Bagpipe Playing of Juhan  
Maaker

**Hanna Miina Kivisäk:** Analysis of Estonian Fiddling  
Singers' Accompaniment Based on Five Archive  
Recordings

**Inna Lisniak:** Interpretations of Ukrainian Epic Songs  
by Bandura Player Halyna Menkush

**Ewa Paśnik-Tułowicka:** The Role of Musical  
Instruments in the Oral Performance Genres of  
Chinese Tradition and Modernity

16:00–16:30 Break

16:30–17:30 **Session 4:**

**Contemporary Folklore Practices**

**Iryna Sikorska and Antonina Azarova:** Function and  
Forms of Presentation of Ukrainian Musical Folklore  
in the Baltics and Scandinavia

**Eero Peltonen:** How to Create a Charm for a  
Healing Ritual

17:45–18:35 **Extra Event: Workshop** Halyna Pshenichkina.  
Traditional Ukrainian Christmas-Time Rituals and  
Songs

19:00 Reception in the Tartu Town Hall

Day 2 **TUESDAY** November 26

9:00–10:40 **Session 5:**

**Entanglements of Singing, Music, and Dance**

**Heritage in Tourism** Moderators: Kristin Kuutma (UNESCO Chair, UT), Pekka Huttu-Hiltunen (Singing Heritage Route Association), Janika Oras (ELM)

**Astrid Selling:** Who is the Owner of a Tradition? The Social and Monetary Value of the Maysinging Tradition in Southern Sweden

**Sofia Joons** The Estonian-Swedes' Song and Dance Festival: A Combination of Community Building, Branding, and Cultural Tourism

**Helen Klvik:** Seto *Leelo* and its Role in Tourism, or Vice Versa?

**Lea Wierd Borak:** "I Draw the Line at Racism": Nationalism Anxiety in Danish Singing Culture

10:40–11:00 Break

11:00–12:00 **Round Table:**

**Heritage in Tourism** Participants: Lea Wierd Borak, Pekka Huttu-Hiltunen, Sofia Joons, Kristin Kuutma, Helen Klvik, Janika Oras, Astrid Selling, Triinu-Liis Tarros

12:00–12:30 Break

12:30–14:00 **Session 6:**

**Linguistic and Cultural Expressions in Ukrainian Folklore**

**Olha Pavlushenko:** Concepts of ‘Family’ and ‘Marriage’ in the Archaic Folkloric Creativity of Ukrainians

**Inna Horofianiuk:** Handwritten Folklore Texts as a Reliable Source of Linguofolkloristics

**Olha Petrovych, Inna Zavalniuk, Valentyna**

**Bohatko:** Vocatives in Podillia Region Folk Songs: A Computational Study

14:00–15:00 Lunch Break

15:00–16:30 **Session 7:**

**Exploring Estonian Folk Music: From Traditional Forms to Contemporary Analysis**

**Žanna Pärtlas:** Seto *Leelo* Tune Typology: Creating an Academic and Applied Electronic Resource

**Anneli Kont:** Parallels of Traditional Music across the Gulf of Finland: Kuusalu in North Estonia and the South-East Coast of Finland

**Taive Särg, Leanne Barbo:** About the Name of the Estonian Folk Dance *Labajalg*: Parallels in Neighbouring Cultures and Occurrences in the Runosong Database

16:30–17:00 Break

- 17:00–17:45 **Workshop:**  
**Tradition Meets Tech: Digital Tools for Learning Multi-part Seto *Leelo***  
Janika Oras and Meel Valk; Hans-Gunter Lock, Mari Palolill, Žanna Pärtlas, Tanel Torn and the Lummo Kati Leelo Choir
- 18:00 **Traditional Music Concert**  
Seto singers from the Lummo Kati *Leelo* Choir  
Estonian folk instrumentalist Juhan Uppin

Day 3 **WEDNESDAY** November 27

- 9:00–17:00 **Field Trip Seminar: One Region, Three Cultures in the Peipsi Shore Area** including lunch and traditional music (Registration required)

# The Musical Patterns of Torupilli Juss: Variations in the Bagpipe Playing of Juhan Maaker

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Before the 19<sup>th</sup> century the bagpipe was almost the only instrument that played at dances, weddings, fairs, group work meetings and other social gatherings in Estonia. Yet we know very little about how the tunes were actually played. My paper analyses the musical form of the last traditional master of the Estonian bagpipes, Juhan Maaker (1845–1930), known as Torupilli Juhan or Torupilli Juss, from the island of Hiiumaa. The paper is based on my Master's thesis "The Musical Patterns of Torupilli Juss: Variations in the Bagpipe Playing of Juhan Maaker" (2024).

For the analysis of musical form, I constructed a special colour-based method that allowed me to visualise the structural units of musical pieces, such as motifs, parts, and playthroughs similarly to how ethnic belt patterns are visualised for handicrafters. The aim was to outline the structural patterns the musician used in performance, and visualise them in a way that today's players could understand Torupilli Juss's musical thinking and apply a similar style of creative playing.

As a result of this research the following musical patterns present in Torupilli Juss's playing style became evident:

- 1) Juhan Maaker did not have a fixed way of playing his tunes, but rather he created a general form for each piece every time he performed it live;



2) he varied the parts of the tune richly (I identified them as bundles of motifs) by placing them next to each other freely, without any coherent system: once he played one bundle of motifs only once, another time he played it twice or three times, or changed the order within the piece, etc;

3) he varied the inner structure of the parts greatly by changing the number and/or order of motifs in a bundle (from two to eight) by looping the first or the first two motifs, by borrowing a motif from another part of the tune, by leaving some motifs out or by inventing a random motif (mainly at the end of the part);

4) he varied every motif of the same kind such that there are only a few motifs that he repeated throughout the tune in exactly the same way.

Thanks to this research I also created a tune based on the motifs of the research material.

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Allikmäe, Kadri 2024. *Mustrid Torupilli Jussi muusikas ehk Juhan Maakeri pillimängu variatsioonid* (The musical patterns of Torupilli Juss: Variations in the bagpipe playing of Juhan Maaker). Magistritöö. Tartu Ülikooli Viljandi Kultuuriakadeemia. <https://dspace.ut.ee/items/cbca109-7247-4da8-b35d-85ce37b2cd46>

# “I Draw the Line at Racism”: Nationalism Anxiety in Danish Singing Culture

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This paper presents preliminary results from an ongoing research project on Danish communal singing culture. The Danish tradition for communal singing took off during the 19<sup>th</sup> century as part of larger nation-building efforts. To this day, there is a general perception in Denmark that singing is at the core of national culture. As many as 60% of adult Danes perceive communal singing as a Danish tradition (Agersnap et al. 2023). In contrast to other cultures with strong singing traditions, such as the Baltics (Šmidchens 2014), Danish singing culture tends to deemphasise the musical product in favour of the social process of singing together. The omnipresent, quasi-untranslatable Danish word *fællessang* (literally ‘commonsong’) connotes a strictly participatory performance; that is, there is no distinction between singers and listeners; everybody present is expected to sing along (Turino 2008). This makes *fællessang* distinct from choral singing.

Perhaps partly prompted by the accent on the social aspect, there seems to be an overly optimistic view of Danish communal singing, which is generally perceived to afford transcendence of social and cultural borders and forge a sense of community among all Danes (Borčak 2020). Yet, a recent survey by our research team contradicts this instinctual assumption by showing that as many as 22% of Danes dislike singing with others for various reasons (Agersnap et al. 2023). Currently, I am delving

into those reasons in an ongoing, large-scale research project. Using interview and observation I am exploring the viewpoint of the 'non-singer', a social profile rarely heard in public discourse.

In my paper I will present preliminary findings suggesting that among the principal motivations for disliking or feeling unnerved by Danish communal singing is a feeling that one could term 'nationalism anxiety'. In other words, the non-singer perceives communal singing events as full of discomforting national-romanticist undertones. I will show that even in the absence of national themes in lyrics or paratexts, the sheer bodily conformance produced through joint singing is perceived by a large number of people to function as an ideological performance.

## References

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# Handwritten Folklore Texts as a Reliable Source of Linguofolkloristics

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Linguofolkloristic examines how folklore is expressed and transmitted through language, particularly focusing on linguistic features embedded in folk texts, songs, and traditions. European linguofolklorists (Sierociuk 1990; Bartminski 1973; Khrolenko 2010) proves the heuristic value of folklore texts as a source of information about language. In Ukrainian studies (Arkushyn 2010; Horofianiuk 2013; Hrytsevych 2018; Danyliuk 2007) there have only been attempts to understand folklore as a source of linguistic research, in particular dialectological analysis. The purpose of our research is the analysis of folklore and local history funds in the Vinnitsia region State Archives as a source of Podillian dialectology.

The archives contain documents and materials from famous folklorists, ethnographers, and local historians in Podillia. These materials will contribute to expanding the understanding of the peculiarities of the distribution and functioning of dialect phenomena in the folklore of Podillia.

In total, I analysed more than 4,500 manuscript sheets in the format of a school notebook, which is only part of the large archive of such folkloric manuscripts held in this institution. The texts of Ukrainian folk songs, fairy tales, and proverbs recorded in the Vinnitsia region between the 1940s and 1970s by local ethnographers Mariia Rudenko, Yevdokiia Horb and Nastia Pry-

siazhniuk are the subject of analysis of this paper. It is established that these folklore texts are rich in the phonetic, lexical, morphologic and syntactic peculiarities of the Podillia dialect.

The paper examines published song texts and compares them with their manuscript versions to determine whether printed folklore texts can serve as a source for studying the linguistic features of the dialect.

In Soviet Ukraine, a book titled *Pisni Podillia: zapysy Nasti Prysiazhniuk v seli Pohrebyshche. 1920–1970 rr.* (Myshanych 1976) was published which includes the songs from the manuscripts mentioned above. A comparative analysis of the texts of one song “Chrezvez sinechki vishnevyi sad” (Through the entryway is a cherry orchard), from a manuscript by Nastia Prysiazhniuk and from the book *Pisni Podillia* confirmed seven phonetic, lexical and grammatical changes by the editor. This proves that only authentic manuscript texts with an exact reproduction of a certain dialect have an extraordinary value and become a source of dialectological studies.

In general, the researched manuscripts from the folklore and local history funds at the Vinnytsia region State Archives present the original features of the Podillia dialect, and therefore can be valuable and reliable sources for studying the dynamics of the Podillia dialect and its role in formation of the Ukrainian literary language.

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# Slobodanka Miteva's Singing Style as Influenced by Injevo's *Gajda*

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This paper explores the traditional singing style of the village of Injevo, North Macedonia. It highlights the symbiotic relationship between instrumental styles specifically relating to the *gajda*, and the singing style characteristic to the local dialect of the Macedonian language.

The singing style in Injevo demonstrates a profound connection to the *gajda*, a traditional bagpipe, with its unique tones and melodic patterns mirrored in the vocal expressions of the villagers. The intricate ornamentation and singing exclamations (*узбууу*) reflect the *gajda's* distinctive musical characteristics, illustrating a deep-seated cultural interplay between voice and instrument. The exclamations usually come at the end of calendar ritual songs.

Focusing on a case study of Slobodanka 'Botka' Miteva (1843–1918), Injevo's most renowned singer, the paper delves into how her father's *gajda* playing profoundly influenced her vocal style. In her interview, Miteva frequently mentions her father, one of Injevo's greatest *gajda* players, emphasising the impact of his

music on her singing from the earliest age. This relationship underscores the transference of musical elements from the *gajda* to her vocal performances.

Through analysis of Miteva's singing, the paper reveals specific ornamentation and exclamations that parallel the *gajda's* melodic lines and phrasing. This examination highlights how the vocal style in Injevo is not just influenced by, but intricately intertwined with, the *gajda's* musical nuances, creating a rich tapestry of cultural expression in the region.



# Estonia-Swedes' Song and Dance Festival: A Combination of Community Building, Branding and Cultural Tourism

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The first Estonia-Swedes' song and dance festival was held in 1933. After 80 quiet years, festivals have been organised on a regular basis since 2013. I have been artistic leader for the festival twice, in 2013 and 2024. In 2013, the main goal was to reconstruct the 1933 festival. When I was asked to work with the festival almost two years ago, it had not only been organised twice more, in 2016 and 2021, but also developed into a platform where both Estonia-Swedes living in Estonia and Sweden, and people interested in Estonia-Swedish culture from Estonia, Sweden and Finland could meet and network.

Today, the aim of the festival is to make many different sorts of Estonia-Swedish culture, such as choral singing and traditional music and dance, visible, audible and understandable to those without skills in Swedish or Estonia-Swedish dialects. As not all Estonia-Swedes in Estonia born during the Soviet occupation or after 1991 have Swedish or Estonia-Swedish dialects as their mother tongue, the need for the festival to be thoroughly bilingual (or even trilingual) comes from within the community. The main expectation for the festival is that all Estonia-Swedes should be able to recognise their own culture on stage. Another expectation is that the program should also be performable for singers, musicians and dancers from Estonia, Sweden and Finland. An underlying wish is that visiting collectives from Sweden

and Finland should recognise their own musical culture in the program. And as if this were not hard enough, the program should also be enjoyable and interesting for the audience.

One could say that my job as artistic leader has been to support cultural heritage processes within the community and to help brand and promote Estonia-Swedish organisations and areas of Estonia previously inhabited by local Swedes. In my presentation, I will show how we worked with different parts of the program and analyse feedback from participants, people in the audience, and the media. The leading question is whether it is possible to work with internal cultural heritage processes, branding and cultural tourism at the same time.

# Analysis of Estonian Fiddling Singers' Accompaniment Based on Five Archive Recordings

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The paper focuses on a rare phenomenon in Estonian folk music: the combination of singing and fiddle playing. Although both singing and fiddling have an important place in the Estonian tradition, the combination has been rather the exception. In the last 10 to 15 years, this combination has been increasingly practiced in the folk music scene. From my experience as a trained fiddler, I know that using the fiddle to accompany singing is challenging, requiring a lot of practice and precise intonation, as the fiddle is more of a melodic instrument rather than a harmonic instruments such as the Estonian diatonic accordion (Est. *lõõts*, bellows) and the *kannel* or *zither* (Fin. *kantele*, Rus. *gusli*, Lit. *kokle(s)*, Lat. *kanklēs*).

The research examines how folk-singing fiddlers shaped the fiddle accompaniment to their songs, using five archival recordings as examples.

The research questions were as follows:

- What are the means by which the folk fiddler shapes his fiddle accompaniment to a song?
- To what extent is this accompaniment different or similar to the melody being sung?

The research work “Syngje og spile fele ti’: Introducing a Tradition of Fiddling and Singing in Norway”, by Norwegian singer and fiddler Johanna Seim (2020), served as the theoretical model for the study

I compiled a list of Estonian fiddlers and singers whom I found on the archive recordings simultaneously fiddling and singing (in the collections of the Estonian Literary Museum’s Estonian Folklore Archives). I selected one song from each of the singing fiddlers, transcribed them and analysing the composition of the accompaniment to the song.

As a result of the work, it became apparent that the accompaniment was mainly composed to be played in unison with the song melody, adding melodic and rhythmic variation, sometimes creating polyphony, and using open strings and double notes. The accompaniment used many techniques specific to violin playing. In two songs interludes were added and in one piece the accompaniment featured a notably different melody from the song. The rhythmic and melodic variation, interludes, and double notes created exciting musical layers producing more complex results than I originally expected.

The results of the work and the notations provide material that can be used for further research on Estonian folk fiddlers and folk music practice. In the future, it would be interesting to transcribe all of the archival recordings in order to perform an in-depth analysis and identify more tendencies in folk fiddle accompaniments to singing.

## References

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# Parallels of Traditional Music across the Gulf of Finland: Kuusalu in North Estonia and the South-East Coast of Finland

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Is it possible to assume that a piece, and with it the dance, moves from one culture to another as a whole? Such reuses can happen today, when music or dance moves from one cultural space to another, written or otherwise documented. Up to the 19<sup>th</sup> century, the transfer of musical material happened orally, and the material was incorporated into an existing cultural tradition. The presentation highlights parallel traditional instrumental performances on both sides of the Gulf of Finland. The topic has not been explored before between Estonian and Finnish cultural traditions. This type of research illuminates the adoption and spread of cultural influences and is necessary for both cultures.

A total of 180 different archival records of fiddling and the dances that went with them are known from the time prior to World War II from the Kuusalu parish coast (Kont-Rahtola 2011: 106–107). In these areas, every dance is accompanied by an instrumental piece by the same name. In many cases, informants have noted that a pieces originate from Finland. My archival work aimed to find matches for the Kuusalu pieces on the south-east coast of Finland. I defined the area of study in Finland as broader than the immediate opposite coast of Kuusalu, since fishing and coastal trade links were geographically wider: the coastal municipalities from Porvoo to Vironlahti were included. I

searched through materials in both Finnish-speaking and Swedish-speaking archives and in early publications issued by these archives.

As a result, I found parts of pieces that were common on both sides of the Gulf of Finland. Most of the instrumental pieces and dance repertoire from both coasts are different however, due to timing and criteria of data collection: compared to Estonia, the collection of material in Finland has been sporadic and sparse. The results point to a transfer of cultural influences and also highlight the crucial role of collecting and archiving for the cross-cultural research of traditional music.

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## Seto *Leelo* and its Role in Tourism, Or Vice Versa?

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The polyphonic singing tradition of the Seto, called Seto *leelo*, is one of the main pillars of Seto culture. Inscribed on the UNESCO list of Intangible Cultural Heritage, it has become one of the activities that draws tourists to the region.

Historically, Seto *leelo* was a tradition that was practiced, not presented. With the emergence of touristic interest in traditional singing, Seto *leelo* has undergone a change, facing a challenge to accommodate itself to the cultural and time-related limitations of audiences. How can a balance be found between maintaining traditions and catering for the needs of tourism? How much is the community willing to bend its tradition-based values to meet the needs of tourism? What is the role of tourism in maintaining the values related to traditional singing?

# Interpretations of Ukrainian Epic Songs by Bandura Player Halyna Menkush

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The presentation is devoted to Ukrainian epic songs and their transformations and interpretations in the performances of singer and bandura player Halyna Menkush (b. 1944).

The Ukrainian epic system includes *bylynas*, *dumas*, historical songs, ballads, and chronicle songs (Hrytsa 2016). *Bylynas*, *dumas*, and historical songs belong to the heroic epic and are closely related to important historical events in Ukraine. Ballads and chronicle songs cover everyday events in the life of the Ukrainian people. During the Soviet regime, the artificial concept 'Soviet folklore' was developed to create multinational folklore in the Soviet republics of that time (Kyrchiv 2010). This approach denied the natural development of Ukrainian musical folklore and threatened its uniqueness and identity.

The unnatural development of song folklore in the Soviet period also affected the epic genre. Traditional performers were made to write *dumas*, historical songs with politically appropriate ideological content later used for Soviet propaganda as 'folk' epic songs. Some traditional bandura players who disagreed with the narratives of the Soviet authorities found themselves in the underground. At the same time, professional Ukrainian composers created large-scale vocal and instrumental compositions based on the stylistic principles of folk *dumas* and with a pronounced national flavour. These songs combine lyricism and



heroism. Due to the complexity of these songs and the danger of prosecution, they were hardly ever performed. One of the few performers who included epic songs in her repertoire was Halyna Menkush (Lisniak 2019). The performer has mastered some traditional and professionally composed *dumas*. She learned *dumas* through recordings and from sheet music. Epic songs traditionally belonging to men's repertoire have taken a leading place in the Menkush repertoire.

The presentation will examine how the traditional epic genre in Ukraine changed under the influence of the socio-cultural context of the 1960s and 1980s, how the bandura player Menkush interpreted epic songs, and why she began to perform songs traditionally thought to be part of the men's repertoire. It will also discuss the singer's contribution to the popularisation of this genre, and share facts from her creative life that she could only reveal in interviews after Ukraine gained independence.

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# Seto *Leelo* Tune Typology: Creating an Academic and Applied Electronic Resource

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In a long-term study of a folk song tradition, the ethnomusicologist usually accumulates observations about the similarities and differences between the tunes, the degree of their kinship, the style strata and their connections with the extra-musical functions of the songs, as well as the style and content of their verbal texts. As a result, some scholars come to the idea of organising their observations and creating a systematic overview of the tradition's musical repertoire, on the basis of which it is possible to make hypotheses about the historical development of the tradition. The best form for such a generalising study is the compilation of a typology of tunes.

Tune typology is a discipline-specific task and method of research in ethnomusicology that is connected with the variable nature of the oral musical tradition. There are various methodological approaches to this task which depend on the specifics of the musical style under study. In this paper I will discuss the specifics of compiling a typology of tunes in a polyphonic song tradition, using the example of the polyphonic songs of the Seto people (who live in south-eastern Estonia). The method is based on the phenomenon of harmonic rhythm observed in Seto songs. The paper will present the ongoing project of compiling a typology of Seto polyphonic songs (so-called Seto *leelo*), its general concepts, the methods of multi-level grouping of songs and some

perspectives for interpreting the results of the typological study. The intention is to publish this typology of Seto tunes in the form of an electronic resource that will have both academic value and practical application.

# The Role of Musical Instruments in the Oral Performance Genres of Chinese Tradition and Modernity

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This presentation explores the pivotal role of musical instruments in the oral performance genres within Chinese tradition and modernity, focusing on how these instruments enhance narrative storytelling, cultural transmission, and artistic expression. Chinese oral performance encompasses many forms and has a rich history in which music intertwines with the spoken word, creating a multifaceted artistic experience.

Traditional Chinese musical instruments such as the *pipa*, *erhu*, *dizi*, *xun* and different kinds of percussion instruments not only provide melodic and rhythmic accompaniment but also serve as symbolic extensions of the narrative, emphasising emotional nuances and enhancing the dramatic arc of performances. These instruments, with their unique timbres and expressive capabilities, contribute significantly to the atmosphere and emotional depth of the performances, making the storytelling more immersive and impactful.

In contemporary settings, not only are old traditions being revived, but a certain kind of modern music, evolved from a traditional base, can be observed. The fusion of electronic sounds and traditional instruments reflects the dynamic evolution of Chinese oral performance art, catering to contemporary tastes while preserving the essence of the traditional narrative

style. This modern adaptation not only broadens the appeal to younger audiences but also allows for innovative reinterpretations of classical stories, thus ensuring the continuity and relevance of this cultural heritage.

This presentation will examine case studies of prominent performances and analyse the musical compositions and arrangements employed. It will highlight the ways in which both traditional and modern musical instruments facilitate a dialogue between the past and the present, illustrating how they sustain the vitality of Chinese oral performance genres in a rapidly changing cultural landscape. Ultimately, this exploration underscores the enduring significance of musical instruments as both cultural artifacts and dynamic tools of expression in the realm of Chinese oral tradition and modernity.

# Concepts of Family and Marriage in the Archaic Folkloric Creativity of Ukrainians

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This study employs a scientific linguistic approach, emphasizing ethnolinguistic (Zhaivoronok 2007; Hrytsenko 2022) and cognitive linguistic perspectives (Bartmiński 2009; Wierzbicka 1992). This is because the language is dualistic, a product of the intellectual efforts of many generations within an ethnosocial community and a universal means of organising and preserving information about the world for the descendants of a particular ethnic group and, more broadly, for humanity as a whole.

The impetus for the conceptual analysis of words as representations of fragments of the national worldview arose from observations of how individuals or communities assign meaning to specific words. These meanings are shaped by various extralinguistic factors, such as universal human values, socio-historical conditions, intellectual levels, emotional states, the significance of the concept according to national evaluative standards, and its ethnopedagogical and broader ethnocultural influence on collective consciousness.

The research aims to conduct a linguistic analysis of the conceptual constructs of family and marriage in Ukrainian ethno-mentality, focusing on the oldest ethnocultural texts, particularly calendar ritual songs such as carols and *shchedrivky*, and family ritual wedding songs. The material for this study consists of archaic folk songs that have been collected and published in the anthologies *Zolotoslov: Poetychnyi kosmos Davnoi Rusi* (Moskalenko 1988), *Zironka yasna na nebi siiiie: Koliadky ta*

*shchedrivky, zapysani na Rivnenshchyni* (Kovalchuk 1993), and *Kalendarni pisni Velykoi Volyni: Zbirnyk narodnykh pisen* (Stoliar-chuk 1997).

The use of conceptual analysis has revealed the established meanings of the content of the studied concepts, which define the ethnocultural traditions of Ukrainians in their understanding of the significance of family for the existence and functioning of society as a whole, the status of women and the role of men in the family, parent–child relationships, the foundations of family wellbeing, moral-ethical norms of marital life, and so on.

The study of Ukrainian folk texts allows us to conclude that a characteristic feature of the Ukrainian family in ancient times was a tendency towards matriarchal structures: the husband or father did not dominate family life, while the woman or mother was always at the centre. This, combined with women’s commitment to monogamy, reinforced monogamous family structures.

Another key aspect of the study was the analysis of the conceptual meanings of the original folk symbolism.

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# How to Create a Charm for a Healing Ritual?

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I lectured recently about old Finnish and Karelian charms in my home town Joensuu, Finland. After the lecture I was asked how to create a charm for a sick dog. I suggested something, and my proposal was well received. However, my answer was based just on random ideas that popped into my mind.

So in order to be more prepared for that kind of questions I decided to study different ways to connect the healing qualities of old charms with other areas of my interest: Jungian psychology, the arts and Nordic mythologies.

In the paper I will introduce a charm from Karvia, western Finland (1930). It is called *Kynnen vihat* (lit. 'Wrath of the fingernails') and was originally used against the reddish and itching skin abscess, related to scratching with nails. When the 'wrath' appeared, the nails had to be cut and burned. Ashes were rubbed on the skin and "Take off your dog" was repeated three times. Then soil was fetched. The rest of the ashes were put on the soil and covered.

I chose to research this short charm because it is connected to a particular healing ritual that I am able to perform, experience and look at closely.

The presentation

1) describes my experiences while creating and performing the healing ritual;

- 2) reflects my experiences on the healing tradition and new ways of healing;
- 3) suggests ideas on how to update and use old charms and rituals in modern times.

# Vocatives in Podillia Region Folk Songs: A Computational Study

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Ukrainian folk songs, as repositories of national cultural heritage, contain a significant collection of linguistic features, particularly in the realm of vocatives, that contribute to the expressive and emotional depth of the music. Utilising computational methods, this research examines the semantics and structure of the vocatives in Podillia region folk songs to explore their role in social communication, shaping interpersonal relationships, conveying emotional nuances, and reinforcing cultural identity within lyrical narratives. The corpus of folk songs is based on the *Pisni Podillia: zapysy Nasti Prysiazhniuk v seli Pohrebyshche. 1920–1970 rr.* collection (Myshanych 1976).

The historical significance of the Podillia region, which emerged as a distinct area in the mid-14<sup>th</sup> century, provides a context for understanding the cultural and linguistic diversity embedded in

its folk traditions. The region's complex history, influenced by various rulers – Hungarian, Polish, Lithuanian, Turkish, Russian, and Soviet – has made its folk songs a reflection of various historical epochs and cultural interactions. The Podillia dialect, a member of the south-western dialect group, played an important role in the formation of Standard Ukrainian, providing a diverse range of examples for studying how vocatives function in the Ukrainian colloquial language (Matviias 2008).

The vocative case, historically threatened by linguistic policies aimed at aligning Ukrainian and Russian, has been preserved and defended by Ukrainian linguists (Vykhovanets and Horodenska 2004; Horpynych 2004; Hryshchenko 2002; Skab 2002 and others) as a distinctive grammatical category. This exploration of the vocative structures in the corpus of Podillia region folk songs reveals their linguistic functions, for example naming the addressee, expressing emotions, and evaluating various aspects of the addressee's identity. The study identifies common structural types across semantic groups, demonstrating the intricate symbiosis of language and music in the preservation and expression of cultural identity.

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# Ukrainian Traditional Songs Performed by Lithuanian Group *Namysto*: Problems of Revival

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The historical and mental affinity of the Ukrainian and Lithuanian peoples is favourable for mutual creative cooperation. After the outbreak of full-scale war in Ukraine, the existing interest of the Lithuanian intelligentsia, musicians, and folklorists in Ukrainian traditional music increased considerably.

One of the most prominent results of such cooperation is the *Namysto* folklore ensemble established in Vilnius, which authentically, i.e. in possibly original style, performs Ukrainian traditional music and thus continues the traditions of the best revivalist groups in Ukraine. In 2019, several Lithuanian youth enthusiasts laid the foundations for the formation of the group, with Vera Venckūnaitė – its first manager, an ethnomusicologist, ethno-singer, pedagogue, and presenter of folklore events – taking the initiative. At present the collective consists of young Lithuanians of various professions who are united by their love for Ukrainian traditional music and understanding of its value.

An impetus for the professional growth of the ensemble came from the arrival of the author of this paper to the ranks of this collective, and its first public performance coincided with the first anniversary of the Russian invasion of Ukraine (February 24, 2023). The first public success and a clear ideological direction

of the ensemble's creative activity determined the desire of the collective's members to continue and deepen their knowledge of traditional Ukrainian music.

Currently, the ensemble's repertoire includes songs from various genres that other Ukrainian folklorists and I recorded during expeditions to various ethnographic regions of Ukraine. These are ritual (wedding, winter cycle *koliadka*, *shchedrivka*, spring *vesnianka*, summer *kupalo*, harvest songs), social-life songs (Cossack, chumak, soldier, recruit songs), historical, family cycle songs, etc. *Namysto*, which recreates traditional singing methods, preserves the stylistic features of the folklore from various regions of Ukraine, for example dialect, texture, voice timbre, and melismatic subtleties. Particular attention is paid to the intricacies of rendering the melodies of polyphonic songs with a complex structure. Solo songs (mainly summer field work songs) performed by particular ensemble members become quite a challenge.

This paper will address the challenges of interpreting such a repertoire in its original style.

# *Trallning*: Using the Voice as a Dance Music Instrument in Swedish Folk Music

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In Swedish tradition, the most common way to play for couple dancing is solo playing on the fiddle. When playing for dancing, the fiddler uses the instrument's idiomatic characteristics to articulate the meter and timing, e.g. turning the bow and altering the pressure and speed of the bow to emphasize different kinds of articulation. All of this makes the music danceable and helps communication with the dancing couples.

But there is also a tradition of using the solo voice as an instrument for couple dancing, called *trallning*. An interesting question is how the idiomatic features from the fiddle have been translated into the voice and how idiomatic features are used in dance music and communication with the dancing couples. In *trallning*, the language and different syllables function as a resource for articulation, and the breath can be considered to function like the bow. This paper presents an original investigation into, and presentation of, typical features used in *trallning*, including individual *trallare* as well as a map of general idiomatic features used by the voice in communication with dancing couples.



# About the Name of Estonian Folk Dance *Labajalg*: Parallels in Neighbouring Cultures and Occurrence in the Runosong Database

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*Labajalg* is a group of Estonian folk dances in triple meter with distinctive rhythmic patterns and steps that have several variations. The word *labajalg* is an anatomical term that refers to the area of the forefoot and midfoot. *Labajalg*, thus 'foot dance', is a symbiotic genre that combines instrumental music, dance, and singing. Given that *labajalg* has been widely known especially in northern and western Estonia and on the islands (Kapper 2020), and has parallels in other cultures, it is quite unusual that a counterpart to its name has not been found in other languages.

This paper focuses on the term *labajalg*, but also touches on the musical and dance aspects referred to, juxtaposing them with the similar phenomena of the Estonian border areas. Parallels to *labajalg* were sought in other cultures by exploring three areas:

1) similar dances and music, for example the *polska* and *oberek* share similarities with the *labajalg*;

2) phonetically similar words, for example *laba* in Latvian means 'good' or 'right'; *laba deja*, 'good dance';

3) words with similar meaning, for example *labajalg* in German is *Vorfuss*; in English forefoot; in Swedish *framfot*, and historically also *för-fot* (SAOB 2024).

The Estonian-Swedes on the Pakri islands of the northern coast of Estonia had dances called *fårr-fot* which resembled *labajalg* in terms of movement, music, and function. They were wedding ritual dances, combined with some songs, in triple meter. Söderbäck (1940: 239) interpreted the word *fårr-fot* as *tvåfot* ('double step'). *Fårr-fot* step is translated as 'Pakri labajalg-step' by Lepason (2007: 6) and as 'sheep step' (Swedish *får*, 'sheep') in oral tradition of Estonian revivalists. Although the word *fårr-fot* does not exactly match *för-fot*, the similar sound and tradition invites further consideration of their relationship.

In the Estonian runosong database (ERAB), which also contains some other song genres including *labajalg* dance songs, the word *labajalg* in the sense of a dance appears, mainly in the comments on *labajalg* songs, and sometimes in newer song lyrics. In runosongs, the word *labajalg* refers to a body part.

The dance is very close to walking. There are not many good visual data on the dancing, as the tradition disappeared from most of Estonia before videotaping was possible. The interpretations of some written descriptions are the basis of stage folk dance versions of *labajalg* that also influence the style of the revived tradition. Some video documents from Ruhnu and Kihnu island and short extracts from Lääne county show two main styles. The tradition of the Pakri islands is especially rich and information plentiful as there are sound recordings spanning 90 years, and the tradition still has bearers in this area. It seems that on the islands the tradition has adapted more to newer music styles where the triple metre is expressed more, and the dance moves are more clearly in the three-part metre. The older *labajalg* style is less 'bouncy' and closer to walking, while the music is less accented.

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# Who is the Owner of a Tradition?

## The Social and Monetary Value of the Maysinging Tradition in Southern Sweden

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Maysinging is a tradition that has spread throughout Europe and is connected to the start of the summer, traditionally given as 30 April to Midsummer. It has a variety of expressions, but can broadly be described as a Christian tradition that celebrates the Virgin Mary month of May, as well as a profane celebration of nature's richness and fertility. Or a combination of both.

The Maysinging tradition in southern Sweden is geographically connected to the Old Denmark landscapes (Halland, Skåne and Blekinge). But the tradition can also be seen as part of the begging traditions that took place throughout the year, with singing, festivity marches, masks, etc. All with the purpose of letting young people, in return for amusement, 'beg' for food or money.

The Maysinging tradition in Blekinge disappeared during the decades after World War II. In 2012 we decided to make an effort to restart the tradition, and since then have been practicing the tradition in the village of Järnavik. "We" are the youth leaders who started an NGO called Folk Practice Academy together with Estonia and Poland (as part of the Baltic Sea Inter Cult international project promoting the development of traditional music among young people, funded by the EU LEADER programme). Our objective then was to revive an extinct tradition for the origi-

nal inhabitants as well as teaching and engaging those who had moved in recently. However, we discovered that the tradition was not in fact actually dead.

People came out on their porches with eggs in their hands and sang along with us. The tradition was still there, but they didn't have a structure to practice it.

In my presentation I want to show some changes we have found necessary to implement. What I will talk about is a very personal tradition that must be close to individuals to function.

I also want to invite the conference to discuss a tradition that originally seems to have had the function of glueing society together by entertaining its members. We found ourselves with an audience of summerhouse owners, summerhouse renters and campers. The purpose of the tradition partly moved towards entertaining temporary visitors without knowing if it would be the same audience from one year to the next. But is this new perspective actually enough to keep the tradition alive? Do we as singers get what we want, apart from keeping the tradition alive? To what degree does a mutual 'owner contract' for the tradition exist between singers and audience?

# Function and Forms of Presentation of Ukrainian Musical Folklore in the Baltics and Scandinavia

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Ukrainian musical folklore is an important part of both national and global intangible heritage. This paper presents the results of a study on the bilateral 'horizontal' relations between Ukraine and Denmark, Estonia, Finland, Latvia, Lithuania, and Sweden. The study was conducted in the Department of Musicology and Ethnomusicology at the Maksym Rylsky Institute of Art Studies, Folkloristics and Ethnology as part of the work on the collective monograph *Ukrainsko-zarubizhni muzychni zviazky* (Ukrainian–foreign musical connections) (Sikorska, forthcoming). We aimed to systematise and generalise the collected factual information and trace the historical journey of Ukrainian musical folklore to the Baltic and Scandinavian territories, as well as its various forms of expression in different countries in the region.

We assume that the first documented contacts occurred around the 19<sup>th</sup> century (Nudha 1989). Initially, these contacts were made through writers, followed later by 'travellers', i.e. professional musicians who lived in Ukraine for some time.

The social cataclysms of the 20<sup>th</sup> century led to the mass migration of the Ukrainian population. As a result, migrants who are carriers of Ukrainian musical folklore have integrated it into

everyday life. They often participate in amateur folklore and ethnographic groups and conduct public concert activities. Typically, their repertoire consists of Ukrainian folk songs in a modernised form.

At the end of the 19<sup>th</sup> century Ukrainian singers began to tour in the Baltic region, with increased activity during the Soviet period, particularly during celebratory days of culture, grand choral festivals, etc. However, the process differed significantly in Scandinavian countries, where mainly Ukrainian emigrants toured. Choral singing, a shared passion among Ukrainian and Baltic peoples, fostered participation by both children's and adult choirs in choir festivals, where Ukrainian folklore was performed in an academised form.

With Ukraine gaining independence and the establishment of bilateral diplomatic relations, the presentation of Ukrainian musical folklore in Scandinavia and the Baltics reached a qualitatively new level and intensified significantly. This development was driven by the touring activities of various ethnographic ensembles, groups performing revived (such as *Drevo* and *Volodar*) or arranged folklore (*Shpyliasti Kobzari*), and soloists (including *kobza* players Vasyl Nechepa and Taras Kompanichenko, as well as singer Nina Matvienko (1947–2023), etc.

Russia's invasion in February 2022 led to a mass migration of Ukrainians to the West, including thousands of Ukrainian musicians, among them our colleagues ethnomusicologist and bandura player Inna Lisniak, and ethnomusicologist and singer Oksana Nikitiuk.

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## How to Sing *Garō ē*

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One of the ancient forms of polyphony, bourdon polyphony, is tremendously important to the Suiti community in the Alsunga region, western Latvia. This type of singing – with a *saucēja* (caller), an *atlocītāja* (a repeater) and *vilcējas* bourdon singers who with the *atlocītāja* hold a single tone on the vowel *ē*, then at the end of the melostroph change to *o*) – has remained a continuous tradition. *Garais ē* ('*garo ē*' in the accusative case), to translate it literally, means prolonged use of the vowel *ē*. A recitation-type melody with variations and with different types of bourdon is used on various occasions such as baptism, wedding, collective labour, etc. The Suiti community is very proud of this phenomenon. In honour of this, the International Bourdon Festival was held this year for the sixth time, where I was invited to manage a workshop of bourdon singing. I became emotional because it seemed strange to manage a workshop in a place where the singers of the local community have learned this style by singing together with older singers in families or ensembles. I had to find another perspective. Especially since there is no research on the performance style of bourdon. Suiti singers are relatively well documented – there are records from the 1930s to the present day. Using digital tools (VoceVista, Sonic visualiser), a comparative analysis of bourdon singing was accomplished. A comparison of the recordings of different Suiti singing groups and ensembles over a longer period of time showed the changes in the performance of bourdon singing.



# The Playing Style of the Thumbpick Kannel in the Context of Newer Estonian Folk Music

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The recently revitalised 'thumbpick' technique of *kannel* playing (an ancient Estonian string instrument closely related to the Finnish *kantele*) exemplifies the preservation of the playing techniques of the older small *kannel* (Est. *väikekannel*) and the adaptation of these techniques to the newer (zither-type) *kannel*. In the second half of the 19<sup>th</sup> century, the archaic covering technique was sometimes used to play accompanying chords typical of the newer folk music tunes in Estonia. In contrast, playing the small *kannel* with a 'thumb ring' (Est. *päkaraud*, *pöidlaraud*; German *Daumenringanschlag*) in Estonia, as well as the newer (larger) form of the instrument, derives from German zither playing.

The main forms of the newer *kannel* (i.e. the various folk *kannels*, including the thumbpick *kannel*) developed primarily in southern Estonia. The music associated with these instruments belongs to the cultural tradition of that area, which historically included northern Latvia, a region where the thumbpick *kannel* was also common. The thumbpick *kannel*'s musical style shares many similarities with other modern Estonian folk instruments, particularly the hand harmonica, especially in terms of rhythm and harmonisation. The performance style of the newer folk music as a style of the time was to a large extent affected by a function of the music in that the repertoire predominantly con-

sisted of dance melodies and song tunes. The thumbpick *kannel* and its playing technique also exemplifies the pursuit of a louder sound for dancing and for playing over the din of a party.

## Workshop

# Tradition Meets Tech: Digital Tool for Learning Multi-part Seto *Leelo*

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In the workshop, we will present an alternative music notation system for learning Seto traditional multi-part *leelo* singing and a digital learning tool based on this system that will be published on the Seto Singing Heritage website ([laul.setomaa.ee](http://laul.setomaa.ee)) by the end of 2024. We will learn together some Seto songs

using alternative notation and hear how the songs learned using this method are performed by the Lummo Kati Leelo Choir from Setomaa.

The workshop is part of the Teaching Seto Polyphonic Singing Using Alternative Notation artistic research project, funded by the Estonian Ministry of Culture. The creator of the music notation software that serves as the basis for the digital learning tool is Tanel Torn.

Lummo Kati Leelo Choir members: Maris Andreller, Marika Keerpalu, Karmen Kukk, Helen Külvik, Katrin Nikolajev, Mari Palolill, Triin Rätsep, Päikeriin Salm, Liis Samuel, Iti Toom, Meel Valk.









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