





21<sup>ST</sup> SYMPOSIUM OF THE  
ICTM STUDY GROUP

MUSICAL INSTRUMENTS

5–8 APRIL, 2017

SARAJEVO — BOSNIA AND HERZEGOVINA

Time	Tuesday 4 April 17	Wednesday 5 April 17	Thursday 6 April 17
09:00 – 09:30		REGISTRATION / OPENING	
09:30 – 11:00	Arrival	<p><b>1A Chair: Gisa Jähnichen</b></p> <p><b>Timkehet Teffera:</b> NEW WAVES IN MUSIC ARRANGEMENTS AND INSTRUMENTAL PREFERENCES: ETHIOPIAN POPULAR MUSIC AND THE SYNTHESIS BETWEEN TRADITION AND MODERNISM</p> <p><b>Ahmad Faudzi Musib:</b> TABOOS AND DEVELOPMENT OF PRATUOKNG REPERTOIRE AMONG THE BIDAYUH OF ANNAH RAIS</p> <p><b>Christian Lewarth:</b> THE HALF TUBE ZITHER KÖMUN'GO AND THE LOCALNESS OF WORLD MUSIC IN SOUTH KOREA</p>	<p><b>2A Chair: Rinko Fujita</b></p> <p><b>Gaila Kirdiene:</b> PERMISSIBILITY OF CERTAIN LITHUANIAN STYLIZED OR FOLKLORE BANDS POSSESSING FIDDLE (FROM THE 1950S UNTIL TODAY)</p> <p><b>Rastko Jakovljević:</b> ALTERING TRADITIONS: TRANSGURING BALKAN FOLK MUSIC AS A SELF-ORGANIZING IMAGE (per Skype)</p> <p><b>Lana Paćuka and Fatima Hadžić:</b> THE PIANO AS A SYMBOL OF A "NEW CULTURE": THE CASE OF BOSNIA AND HERZEGOVINA</p>
10:30 – 11:00		Coffee and Tea break	
11:30 – 13:00		<p><b>1B Chair: Gisa Jähnichen</b></p> <p><b>Vesna Ivkov:</b> ACCORDIONISTS' COMPETITIONS - A FACTOR OF TRADITION OR ACADEMISATION?</p> <p><b>Jasmina Talam:</b> FROM URBAN TO RURAL TRADITION: VIOLIN IN FOLK MUSICAL TRADITION OF BOSNIA AND HERZEGOVINA</p> <p><b>Short first Study Group Business Meeting (30 Minutes): Election results, Proposal of ideas to be discussed during the symposium</b></p>	<p><b>2B Chair: Gisa Jähnichen</b></p> <p><b>Özlem Doğuş Varlı and Mahmut Cemal Sari:</b> THE RE-CONSTRUCTION OF MUSIC TEXT ON A TURKISH FOLK INSTRUMENT, BAĞLAMA</p> <p><b>Kirsten Seidlitz:</b> THE BAĞLAMA – WHOSE INSTRUMENT? TRADITIONS AND CHANGES IN PLAYING BAĞLAMA AMONG MUSICIANS FROM TURKEY IN GERMANY</p> <p><b>Xia Fan:</b> A STUDY ON XINJIANG FRETTED INSTRUMENTS: MUQAM FROM A COMPARATIVE PERSPECTIVE</p>
13:00 – 14:30		Lunch break	Lunch break
14:30 – 16:00		<p><b>1C Chair: Mojca Kovačič</b></p> <p><b>Otgonbayar Chuluunbaatar:</b> MUSICAL INSTRUMENTS AS PARAPHERNALIA OF SHAMANS IN NORTHERN MONGOLIA</p> <p><b>Itsuji Tangiku:</b> TONKORI AND SHICHEPSHIN: A HYPOTHESIS OF THE ORIGIN OF THE SAKHALIN AINU MUSICAL INSTRUMENT "TONKORI"</p> <p><b>Nino Razmadze:</b> THE GEORGIAN "CHONGURI" STRING INSTRUMENT</p>	<p><b>2C Chair: Jasmina Talam</b></p> <p><b>Salvatore Morra:</b> THE MAKING OF THE TUNISIAN 'ÜD 'ARBĪ IN THE 21ST CENTURY</p> <p><b>Gisa Jähnichen:</b> FREE REEDS FOR FREE CITIZENS</p> <p><b>Mojca Kovačič:</b> STREET SOUNDSCAPE: LJUBLJANA'S STREET MUSICIANS</p>
16:00 – 16:30		Coffee and Tea break	Tea break
16:30 – 18:30	Registration	<p><b>1D Chair: Manfred Bartmann</b></p> <p><b>Chinthaka Prageeth Meddegoda:</b> THE STORY OF A FAILED BUSINESS CONCEPT: THE REVIVAL OF DRUM PRODUCTION IN SRI LANKA</p> <p><b>Danka Lajić Mihajlović:</b> GUSLE MAKING BETWEEN TRADITION AND THE MARKET (per Skype)</p> <p><b>Bernard Garaj:</b> A MUSIC INSTRUMENT MAKER AS A KEY FACTOR IN KEEPING AND DEVELOPING MUSIC TRADITIONS OR HOW TO LIVE FROM MAKING TRADITIONAL MUSICAL INSTRUMENTS TODAY</p>	<p><b>2D Chair: Chinthaka P. Meddegoda</b></p> <p><b>Kumar Karthigesu:</b> THE RELEVANCE OF TRADITIONAL SITAR TODAY IN A GLOBALISED MUSIC WORLD</p> <p><b>Carlos Yoder and Manfred Bartmann:</b> MAKING MUSICAL INSTRUMENTS TALK</p> <p>Workshop 1 hour</p>
Evening program		19:00 Concert "Traditional Music"	Free Evening, jam session with some music performed by Carlos Yoder, Chinthaka Meddegoda, Kumar Karthigesu, Manfred Bartmann, Gisa Jähnichen, Özlem Doğuş Varlı and Mahmut Cemal Sari

Time	Friday 7 April 17	Saturday 8 April 17	Sunday 9 April 17
		Excursion	
9:30 – 11:00	<p><b>3A Chair: Timkehet Teffera</b>  <b>Nice Fracile:</b> MAKSIM MUDRINIĆ – THE PIPER, BAGPIPES MAKER AND PIPING INSTRUCTOR  <b>Borisav Miljković:</b> CONTEMPORARY TYPES OF FRULA AS A RESULT OF BORA DUGIĆ'S ARTISTIC WORK  <b>Stjepan Večković &amp; Željka Petrović Osmak:</b> WHAT TO DO WITH THE BAGPIPES TODAY? CASE STUDY OF MUSICIAN AND BAGPIPE MAKER IN CROATIA</p>		
11:00 – 11:30	Coffee and Tea break		
11:30 – 13:00	<p><b>3B Chair: Ahmad Faudzi Musib</b>  <b>Tamara Karača Beljak:</b> HOW WAS THE MYTH CREATED: WHY DO WE LOVE SEVDALINKA SANG WITH THE ACCOMPANIMENT OF AN ACCORDION, TAMBURITZA AND FOLK ORCHESTRA  <b>Huang Wan:</b> SOUNDS, PLACES AND EMOTIONS: A COMPARATIVE STUDY ON TOPSHURS OF WESTERN MONGOLS 'OIRATS'  <b>Liu Xiangkun:</b> MUSIC FROM THE TANG COURT: LIMITATIONS OF AND COMPENSATIONS FOR INSTRUMENTAL SOUND</p>		
13:00 – 14:30	Lunch break	Lunch break	
14:30 – 16:00	<p><b>3C Chair: Nice Fracile</b>  <b>Mirjana Zakić:</b> MUSICAL INSTRUMENT MAKERS BETWEEN LOCAL QUALITY AND GLOBAL MARKET: TRADITION AND INNOVATION IN CONTEMPORARY PRACTICES OF MAKING FOLK MUSICAL INSTRUMENTS  <b>Lejla Džambazov:</b> THE PROCESS OF MAKING TRADITIONAL BREED PIPE MUSICAL INSTRUMENTS  <b>Vida Palubinskiene:</b> TRADITIONAL MUSICAL INSTRUMENT MAKERS IN LITHUANIA: THE SECOND HALF OF THE 19TH CENTURY – BEGINNING OF THE 21ST CENTURY</p>	<p>14:00-15:00  <b>Short second Study Group Business Meeting (60 Minutes): Final discussion, decision about next symposium, introduction of new projects, information about paper submissions</b></p>	
16:00 – 16:30	Coffee and Tea break	Excursion (cont.)	
16:30 – 18:00	<p><b>3D Chair: Bernard Garaj</b>  <b>Guido Raschieri:</b> CULTURAL TRENDS, SOCIAL BELONGING AND MUSICAL INSTRUMENTS: THE PERPETUAL WAVERING OF THE TRADITIONAL SOUND IN A SLICE OF ITALY  <b>Jadran Jeić:</b> FIRST CROATIAN TAMBURA AND OTHER MUSICAL INSTRUMENTS FACTORY «TEREZIJA KOVAČIĆ»  <b>Ruta Zarškiene:</b> SOUNDS OF BRASS INSTRUMENTS: FUNCTIONALITY, AESTHETICISM, MEANING</p>		
Evening program	Concert "Bosnian Composers"	Free Evening	

Departure

1A

Timkehet Teffera; [timkehet.teffera@mdc-berlin.de](mailto:timkehet.teffera@mdc-berlin.de)

### **NEW WAVES IN MUSIC ARRANGEMENTS AND INSTRUMENTAL PREFERENCES: ETHIOPIAN POPULAR MUSIC AND THE SYNTHESIS BETWEEN TRADITION AND MODERNISM**

This paper observe new trends viable in popular music scene of Ethiopia in relations to musical creativity, arrangement, style and form. However, special emphasis is given to the preference of instruments and the permissibility of instrumental sound in society. In doing so, both traditional and Western music instruments will be taken into consideration. It is quite interesting to observe to which extent a new wave of musical creativity, and in this context the increasing fusion of traditional and Western musical instruments, both in songs and instrumental pieces is offered on the local and global music markets, apart from the fact that they are broadcasted and/or disseminated by means of media, i.e. TV, radio and on various internet portals, both nationally and internationally.

My research materials focuses on music albums, including singles of various Ethiopian artists, released within the past five to ten years.

Ahmad Faudzi Musib; [jimusib@yahoo.com](mailto:jimusib@yahoo.com)

### **TABOOS AND THE DEVELOPMENT OF PRATUOKNG REPERTOIRE AMONG BIDAYUH OF ANNAH RAIS**

Having a set of gongs is a symbol of wealth of the Bidayuh. Gongs can be heard during the Gawai festival, celebrated on the 1<sup>st</sup> and 2<sup>nd</sup> June as a sign of gratitude for the results obtained through the annual harvest. The ensemble of gongs is the accompaniment of dance at the open space, the so called 'awah' of the long house, known as 'Kupuo'. There are three levels of tone characteristics derived from the gongs: 'canang', 'satuk' and 'tawak'. Gong music is a taboo, and should not be played for pleasure, especially not during the event of the death of a family member in a Kupuo, or when a family member is giving birth to a new born. Interestingly, in Annah Rais (Padawan, Sarawak), there are tube zithers known as pratuokng which comprise the same tone structure as the Bidayuh gong set, sharing a similar repertoire. Playing pratuokng music is not a taboo as mentioned for gong sets. That means that the musical repertoire is not the primary indicator of the taboo. Regarding this type of permissibility, an experimental study about the pratuokng repertoire is conducted via FM sound synthesis approached as a model. Through audio modulation technique, particularly via frequency modulation, the sum of the sine wave to be made at various amplitudes can be observed. Hence, generating non-harmonic partials of new side bands will establish a 'gong like' timbre. To further enhance the sound design, an envelope generator is used to give the 'gong like' timbre its shape. Finally, trigger points will be used to generate pratuokng music on 'gongs' that does not fall under any taboo.

Christian Lewarh; [letemps24@yahoo.de](mailto:letemps24@yahoo.de)

### **THE HALF TUBE ZITHER KÖMUN'GO AND THE LOCALNESS OF WORLD MUSIC IN SOUTH KOREA**

The half tube zither kömun'go is an instrument closely associated with the national history of South Korea, due to its leading role in court music and music that has been enjoyed by the literati class. While the kömun'go was until recently not much represented outside the traditional music scene, I am focusing in my field research on the local world music ensembles, in which the kömun'go has been modified regarding its materiality, sound and playing style, in order to succeed in new musical roles. World music is itself a relatively new term in the South Korean music world and has become in the last ten years a welcome label for an increasing number of South Korean ensembles participating in South Korean and international festivals. In looking for new musical roles in this genre, the kömun'go players, which have through their education in court and folk music a strong connection to the tradition of the instrument, are also profiting from the expanding of playing techniques that was pursued by their teachers generation. The instrument though still defines much of the possibilities and restraints in its adaption to new musical idioms. This paper will be about the agency of the kömun'go and its players in ensembles of world music, focusing on the ensembles Geomungo Factory, Coreyah and Jambinai. Based on ethnographic research I will follow the question how the kömun'go adds localness to world music repertoire, respectively how the local traditional music repertoire and its playing techniques are newly interpreted within the world music scene.

1B

Vesna Ivkov; [vesnaivkov@yahoo.com](mailto:vesnaivkov@yahoo.com)

### **ACCORDIONISTS' COMPETITIONS - A FACTOR OF TRADITION OR ACADEMISATION?**

The forms of staged representation of the accordion folklore in festivals and competitions is very common. Through research into the propositions and realisation of several international competitions, this paper presents the set requirements and the rate of success in meeting the requirements within their interpretation. Adding to the musical repertoire, it discusses the levels of performance, the way of judging, and the influence of various elements on a further development of these events. This article sublimates the opinions and attitudes of the people involved in the organisation of competitions and festivals, participants of these events and jury members who evaluate the musical performance, with a particular intention of identifying tendencies present in the accordion performance. The relationship between the jury and competitors is mutually interdependent, so the aim of this article is to define the claimed problem areas and to identify the place of the accordion as a musical instrument in festivals and competitions by offering actual suggestions for future improvements.

Jasmina Talam; [jasmina.talam@gmail.com](mailto:jasmina.talam@gmail.com)

### **FROM URBAN TO RURAL TRADITION: VIOLIN IN FOLK MUSICAL TRADITION OF BOSNIA AND HERZEGOVINA**

Following existing sources, the violin appeared in Bosnia and Herzegovina in the second half of the nineteenth century, and was played by travelling Roma musicians. Thanks to its musical and technical capabilities, the violin found its place in musical traditions of Bosnia and Herzegovina very quickly. By the end of the nineteenth century, the violin can be found in different, mostly professional, ensembles which consisted of šargija, tambourine, and even spoons. The repertoire of those ensembles consisted of ballads and sevdalinka, but derived also from other songs in neighbouring countries. It is known that the violin was played in coffee shops (kafana) and at different celebrations. From 1907, even made commercial recordings were made. At the same time, the violin was used as a solo instrument along with urban traditional songs that were performed. That type of practice existed until the 1960s.

In rural musical practice, the violin appears only in the middle of the last century and as the solo instrument along with narrative genres. This type of singing is known as singing "along the thick string" ("uzdebelužicu"). Newer researches show that singing "along the thick string" is certainly the most widely spread genre on the territory of Bosnian Posavina and that it is present among all ethnic groups which live in that territory. Playing on the "thick string" assumes playing on the low g string. The playing technique is very similar to the playing technique of a gusle. At the end of 1960s, the violin found its place in rural ensembles which played "native" music.

This paper wants to point out the importance of the violin in the musical tradition of Bosnia and Herzegovina through explaining unique examples of how one instrument that was exclusively used in urban musical practice found its place in a rural tradition.

#### **SHORT FIRST STUDY GROUP BUSINESS MEETING**

(30 Minutes): Election results, Proposal of ideas to be discussed during the symposium

1C

Otgonbayar Chuluunbaatar; [otgonbayar\\_c@yahoo.de](mailto:otgonbayar_c@yahoo.de)

### **MUSICAL INSTRUMENTS AS PARAPHERNALIA OF THE SHAMANS IN NORTHERN MONGOLIA**

Shamans in Mongolia count only a few musical instruments among their most important paraphernalia. Those are the single-headed frame drum that in Mongolia is only used by shamans, as well as the jaw harp that they play to initiate their séances. Shamans use these instruments in order to enter a trance state that is absolutely necessary for their shamanistic practice. In this context, the instruments are often described as riding animals which are needed for their journeys. Only with their help, an ontological transition to different states of being or heavens can take place. This is necessary in order to make contact during the invocation with the ghosts present there, and get the information needed from them. The musical instruments mentioned above have specific characteristics among certain ethnic groups, and occasionally also show various innovations. Not only for their construction and animation, special

rituals are required, but also if the instruments are damaged or if the shamans owning them have died. The results presented are based on my own fieldwork, carried out in a small, secluded geographical area, just after the democratic transition, as well as most recent ones. The findings show the fundamental change of the social system and its influence on the subject discussed here.

Itsuji Tangiku; [tangiku@let.hokudai.ac.jp](mailto:tangiku@let.hokudai.ac.jp)

#### **TONKORI AND SHICHEPUSHIN: A HYPOTHESIS OF THE ORIGIN OF THE SAKHALIN AINU MUSICAL INSTRUMENT "TONKORI"**

A Sakhalin Ainu musical instrument "Tonkori" is a unique five string instrument, played by picking with fingers of both hands. The origin of Tonkori has been a topic of the debate, as researchers have not found any resemble instruments among northern peoples in the Far East. Traditionally, Ainu language was not standardized in written form, and researchers have had information only since the eighteenth century about this instrument. The first image of Tonkori was drawn in the 1799, and it was already resembling the instrument we know today. Some researchers suppose that Tonkori originated in Japan, and some propose that it came from Russia or West Siberia. However, any of those hypothesis are not convincing, as they don't explain concrete progression and change from the instruments that were supposed to be originated from.

We suppose that Tonkori originated from Circassia, paying attention to the irregularities found in its shape and ways of playing. We try to explain how this instrument could be brought from the western part of Eurasia to the Far East, changing its shape and the ways of playing.

Nino Razmadze; [nino.razmadze@conservatoire.edu.ge](mailto:nino.razmadze@conservatoire.edu.ge)

#### **THE GEORGIAN "CHONGURI" STRING INSTRUMENT**

The Georgian traditional musical instrumentarium includes various instruments in the categories of chordophones, aerophones, and membranophones. Among these, two instruments of the lute type, namely the panduri in east and the chonguri in the west of Georgia, are especially popular.

My paper concerns the Georgian chonguri, which stands out by its original allocation of strings and by certain peculiarities of the performance when compared to similar instruments present in Georgia and adjacent countries.

The chonguri is the most developed instrument in the entire Georgian instrumentarium in terms of its harmonic possibilities and playing methods. It is mostly used as an accompanying instrument for mono-, bi- and tri-phonic songs. While rare, solo tunes (primarily for dancing) also exist. At the beginning of the 20th century, the simplest melodic formulae were recorded; later, techniques were developed by individual virtuoso performers.

I discuss the place of the chonguri in the Georgian instrumentarium, as well as the technology of its manufacturing, the number of strings, musical and performance possibilities, ensemble traditions, the social function and the sacral importance of the instrument. In this report, I present a new tuning documented as well as a critical analysis of the tunings documented in previous literature.

The chonguri is also highly regarded and used (most frequently of all Georgian instruments) by foreign performers, amateurs and researchers of the Georgian folk music.

The paper will be illustrated by photo, audio and video materials obtained by the author during expeditions.

1D

Chinthaka Prageeth Meddegoda; [chinthakameddegoda@yahoo.co.in](mailto:chinthakameddegoda@yahoo.co.in)

#### **THE STORY OF A FAILED BUSINESS CONCEPT: THE REVIVAL OF DRUM PRODUCTION IN SRI LANKA**

In 2013, I visited a drum maker who is living in the outskirts of Kandy, where he put up a workstation of Sri Lankan traditional drums. There he produces mainly gata bera, yak bera, dawl bera, and raban on demand of some government schools, private dance schools and individual professionals of Sri Lankan traditional music and dance. I had an opportunity to videotape the entire process of the drum production and interviewed the drum maker mainly asking questions on the economic, social and aesthetic matters pertinent to his profession. In the year 2014, a project that was funded by the World Bank has attempted to make this production more effective, and to increase the number of drums in a short time using new techniques and machines, so that Sri Lankan traditional drums can be easily promoted throughout the world market. These drum makers living in Kandy were provided new machines, and were trained by professionals to use them. One of these professionals has informed

me that it first went well during the initial time period that the project has been running. However, after one year, he found that the drum makers have given up using new machines and new techniques, but they have returned back to their usual way of drum production.

This paper unfolds the reasons for giving up modifications of drum productions and subsequently discusses how far drum production can be modified. It also explore some contradictions between marketing leaders and aesthetic preferences of drum producers and musicians. By doing so, this paper will contribute with new insights on traditional preferences versus modern marketing strategies.

Danka Lajić Mihajlović; [danka.lajic.mihajlovic@gmail.com](mailto:danka.lajic.mihajlovic@gmail.com)

#### **GUSLE MAKING BETWEEN TRADITION AND THE MARKET**

This presentation will draw attention to the changes in the process of making of the gusle – a traditional bowed instrument, used primarily as an accompaniment of the epic songs. Although one could conclude that this instrument is preserved generally in the traditional shape and function, more attentive approach leads to the observations of the differences between new and older pieces of the gusle. The presentation will be focused on the gusle collection of the Ethnographic museum in Belgrade, pieces from different private collections and the personal fieldwork materials of different gusle makers in Serbia. It will enable the comprehensive overview of the constructional/ergological features over the time, and the comparative analysis of them. The ergological differences will be connected with consequences on the instrument playing technique and sonic features. On the other side, these differences will be discussed as the results of the instruments making processes. The goal is to reveal impulses/stimuli which led to the changes in that process. In other words, the main focus will be on the relations of professionalization of the gusle-making practice, of cultural and music market. Additionally, the presentation will raise questions of the dynamism within Serbian epic tradition, related to the instruments' (making) evolution. (*This paper is transmitted via Skype*).

Bernard Garaj; [bgaraj@ukf.sk](mailto:bgaraj@ukf.sk)

#### **A MUSIC INSTRUMENT MAKER AS A KEY FACTOR IN KEEPING AND DEVELOPING MUSIC TRADITIONS OR HOW TO LIVE FROM MAKING TRADITIONAL MUSICAL INSTRUMENTS TODAY**

The aim of this paper is to highlight the personality of Juraj Dufek as one of the most known and important professional makers of traditional musical instruments in Slovakia. Through his production he stands at a crossroad between regional music traditions and global musical processes characteristic of contemporary forms of musical folklore life as well. As an instrument maker, he gets to a position which is in some way inconsistent, but understandable. On the one hand, due to the excellent quality of his instruments, he can be seen i.e. as one of saviours of the Slovak bagpipe tradition. On the other hand, under pressure to earn a living, he moves away from the traditional principles of the instrument making and access to areas marked by experimentation, innovation, overlapping into historic or other ethnical instruments. This contradiction however does not stop here. As an outstanding active musician who has his students, followers and last but not least buyers his instruments, he influences in several lines, directly and indirectly, music production, irrespective of whether it is associated with an effort to preserve local and regional traditions or flirts with other musical styles, such as world music.

Through the personality of Juraj Dufek, this paper wants to contribute to the discourse on what the diversified image offers a musical instrument making today, even in a country where the traditional (village) music is still very much alive.

2A

Gaila Kirdiene

[gailakirdiene@gmail.com](mailto:gailakirdiene@gmail.com)

#### **CERTAIN LITHUANIAN STYLIZED OR FOLKLORE BANDS THAT INCLUDE FIDDLE AND THEIR CULTURAL PERMISSIBILITY (FROM THE 1950s UNTIL TODAY)**

The aim of this paper is to reveal which ideological, cultural, educational, marketing factors and tendencies have affected typical instrumental formations of the Lithuanian folklore or stylized folklore bands that include fiddle(s) during different periods from the 1950s. In 1955, the traditional instrumental bands took part at the Song Celebrations in some Lithuania's regions for the first time. According

to the Soviet Union's ideology, stylized "countryside" bands were founded and unified just before the Lithuanian National Song Celebration in 1960. They consisted of two or three violins, two clarinets and one or two trumpets, an accordion, a double bass and two drums. Such an extended mixed structure shows links with the Middle-European traditions, and might be considered as a way of Lithuanian cultural resistance against the Soviet chauvinism.

Neither fiddle, nor accordions of various kinds, though widely spread in folk traditions and folklore bands, were acknowledged as Lithuanian folk music instruments until the late 1980s (a piano accordion isn't permitted in folklore bands until today). Other widespread instruments, e.g. the guitar, have been similarly treated. Since the beginning of the 20th century, the guitar was very popular in Lithuanian traditional bands and stringed orchestras. It could be also included into the first folklore bands, founded since the late 1950s. However, seeking to preserve older traditions more ancient instrumental ensembles have been founded since the 1970s. The results of organological investigations on regional features of the mixed bands, first determined by Vytautas Baika in the 1980s, are used as guidelines for the folklore bands.

Since the end of the 20th century, influenced by pop music making and marketing, a manifold assimilation process of the folklore and stylized bands is noticeable in Lithuania, despite any institutional regulations. Though folk fiddling has almost vanished, fiddles are usually present in folklore bands, however often not at the leading position.

Rastko Jakovlievic; [ralfy@yahoo.com](mailto:ralfy@yahoo.com)

### **ALTERING TRADITIONS: TRANSFIGURING BALKAN FOLK MUSIC AS A SELF-ORGANIZING IMAGE**

A rise of the new contextual conditions, in which folk musical performance developed, and where tradition dissolves, individual responses to such change, and transformation of music expression has been a frequent subject of ethnomusicological inquiry. The status of individuals' practice and representation has also played a major role within specific research. However, the investigation of individuals and their music-making, which do not reflect accepted, conventional, affirmed or dominant social and/or music image in recognizable, established ways, frequently led to question norms, values and defining strategies within audience and furthermore scholar interpretations. This investigation brings to the fore cases of folk music in the Balkans, music individuals who defines themselves as traditional performers, trying to negotiate discrepancies between social and cultural norms, individual views, qualifications, and the nature of the tendencies of the musicians to represent themselves differently through music. Using cases of current stakeholders of folk music (both instrumental and vocal musicians from urban and rural parts of Serbia), the insight to this matter will intersect different or even opposed perspectives and narratives, encircling a space between music representation, performers' voice and taxonomies, social understanding and scholarly interpretations in direct and reactive approach. More precisely, it will deal with nuances established on self-organizing narratives, trying to define how individuals imagine and (re)construct their music, expressions, understandings, identifications, politics, social grounds, and what are the perceptions or evaluations of the "others". This will potentially allow to re-examine whether there is a coherent representation of what is believed to be Balkan music and/or what Serbian tradition rests upon giving an insight to its social articulation, consensus, individual self-organization, or proving that such a process is in fact a disordered system. *(This paper is transmitted via Skype).*

Lana Paćuka and Fatima Hadžić; [lana\\_sehovic@yahoo.com](mailto:lana_sehovic@yahoo.com),

[fatima\\_hadzic@yahoo.com](mailto:fatima_hadzic@yahoo.com)

### **THE PIANO AS A SYMBOL OF A "NEW CULTURE": THE CASE OF BOSNIA AND HERZEGOVINA**

Musical life of the Western European type began to develop in the shelter of the immigrant middle class after the occupation by the Austro-Hungarian monarchy (1878-1918). In the process of incorporation of new flows into the sphere of musical life, a considerable role was played by the piano – an instrument that became a herald of new music trends, and then their main carrier. Musical life of Sarajevo took the shape of Biedermeier music culture where music for piano was part of everyday life, and also the main base for development of the music infrastructure. What's more evident is that the piano had become "the main actor" on concert events, entertainment evenings and salon gatherings, organized by

the settlers or national choral societies. Omnipresence of the piano in the musical life was also evident in the professional segments of musical activities, for example piano classes in the first private music schools or the composing activity of the first composers in Bosnia and Herzegovina.

In the next historical period of political development in Bosnia and Herzegovina, i.e. the context of the first Yugoslav community (1918-1941) – the piano, once a symbol of the culture of immigrants, became a symbol of newly accepted culture of the local population. The results of this process can be monitored through a variety of activities where the piano had a prominent place: the establishment of the first subsidized music school, the appearance of the first domestic pianists and piano teachers, and organisation of well visited concerts of piano music of local and foreign pianists. The piano has not been "the imported, foreign" instrument anymore; the piano became a "domestic" instrument – the base for the next step in the development of the Bosnian musical culture.

2B

Özlem Doğuş Varlı and Mahmut Cemal Sari;

[ozlemdogus@hotmail.com](mailto:ozlemdogus@hotmail.com), [m.c.sari@hotmail.com](mailto:m.c.sari@hotmail.com)

### **THE RE-CONSTRUCTION OF MUSIC TEXT ON A TURKISH FOLK INSTRUMENT, BAĞLAMA**

Performance production types are performative behaviors formed by its space, performer's quality and reproduction at every turn. When we try to analyze music through analytical approaches, such as what music represents as a text, what it includes in music-related assessments, in the sound's performance process that occurs with the configuration of the instrument, the factors such as performer, space, time, listener and audience which are the components of this text are important. It is seen that sometimes the melodies produced by the structure of the instruments within the music texts have changed the entire structure of the resulting new performance, when they are performed with a different instrument. The listener and eventually musical text, as well as the performer are included in this change. The new texts that emerged in the performance of the examples of melodies that we have selected from the Turkish Folk Music songs, with the instruments with different structures will be focused within the study. At the same time, when the formation, existence and how it is existed of an instrument is analyzed within the context of performance theories. The performance act assumes the role of symbol and cultural memory carrier that reflects the social relations network, ideological influence and social hierarchy, from its position of a means of the whole.

Therefore, the evaluation of the social and political plan in the formation of Turkish folk music performances will be made along with the reconstructions occurred on the bağlama. The adaptations of the melodies in question on different instruments during presentation will be shown in a practical way.

Kirsten Seidlitz; [kirsten.seidlitz@t-online.de](mailto:kirsten.seidlitz@t-online.de)

### **THE BAĞLAMA – WHOSE INSTRUMENT? TRADITIONS AND CHANGES IN PLAYING BAĞLAMA AMONG MUSICIANS FROM TURKEY IN GERMANY**

The bağlama is an instrument with an ambivalent image in Turkish culture: Whereas the discriminated Alevi minority claims that the bağlama is a symbol of their group identity, the Turkish state promotes it as an instrument which represents the whole nation. Among musicians who emigrated from Turkey to Germany, both views on the instrument were found. The example of bağlama player Kemal Dinç will be in the focus of this paper.

Dinç initiated a discussion on the position of the bağlama within the diaspora community from Turkey living in Germany. He established university chairs for bağlama in Europe, and he is a jury member for the bağlama in one of the most prestigious contests on classical instruments for children and teenagers in Germany – helping bağlama performances as well as teaching which helps him to be recognized as an important part of the cultural life among people from Turkey in Germany.

At the same time, Dinç is a part of the Alevi minority, which reflects the instrument's ambivalent meaning. He is criticizing the "Turk kitsch" often found among Turkish diaspora.

Dinç developed a new style of compositions for the bağlama, aiming at overcoming its traditional limitations and stimulating changes in the construction of the instrument. This opened the possibilities to new composition styles. He engaged making the bağlama being recognized for its manifold meanings.

This study is based on observations of teaching and performing the baġlama in Germany and various interviews.

Xia Fan; [409769992@qq.com](mailto:409769992@qq.com)

### **A STUDY ON XINJIANG FRETTED INSTRUMENTS: MUQAM FROM A COMPARATIVE PERSPECTIVE**

Muqam art is popular in the worldwide sense. Musical instruments used to play muqam enjoy both joint and distinct features in different cultural contexts. The studies on muqam art and muqam musical instruments are limited, further rather unscientific have to be differentiated from, either cultural or one-sided views, and the heterogeneity from the homogeneity in statements. This paper explores the homology of both the terms and the structures of musical instruments by contrasting and comparison between the fretted musical instruments used for Xinjiang muqam and those used in non- Xinjiang areas. The paper consists of three parts. Part one studies not only the relationship between Xinjiang fretted musical instruments and the ancient long lute tanbūr, but also the dasātīn and the fretting of the ancient long lute. Among the stringed instruments, the long lute tanbūr is the first with frets. According to the studies by Curt Sachs and Moustafa Gadalla, there is a probability that the fret arrangements of the ancient long lutes have had partial inclination of microtones. The long lute tanbūr in Persian-Arabian areas passed on the tradition of tanbūr, and in part its dasātīn is passed on through the tradition of the fret arrangements of microtones. In Persian-Arabian tuning systems, the academic discussion of the dasātīn have never stopped. Part two analyzes the religious background of the muqam and its fretted musical instruments trying to find out how the fretted instruments are used by muqam ensembles in Central Asia. Studying the musical background of the muqam music cannot be separated from Islamic culture, and the same is true for the studies on fretted musical instruments. The musical instruments with frets like long lutes, or the series of musical instruments evolved from the tanbūr, are the major muqam instruments and the instruments used in muqam schools in Central Asia and Turkey. Part three probes in a comparative manner. The fretted musical instruments are sharing the homology between Xinjiang and Persian-Arabian areas: first, the probe into the heterogeneity and homogeneity between tanbūr versions and the Xinjiang tanbur, dutar, satar; second, the probe into the terminological connection and similarities and differences in structure between Persian-Arabian rabāb and Xinjiang rawap; and last, the probe into the features of ancient fretting microtones with Xinjiang satar as an example. Although the Xinjiang satar used completely equal temperament fretting in musical practice, there are still many unequal temperaments and microtones to be observed that document a wide variety of the Xinjiang tuning systems.

2C

Salvatore Morra; [morrassa@hotmail.com](mailto:morrassa@hotmail.com)

### **THE MAKING OF THE TUNISIAN 'ŪD 'ARBĪ IN THE 21ST CENTURY**

With the rise of commercial mass media in the twentieth century, mainstream Egyptian music came to be regarded as the dominant style of Arab music, informing musical innovations throughout the Arab world (Racy, 1977; Danielson, 1997; Castelo-Branco, 2002). Within this context began a general standardisation of traditional musical instruments particularly in relation to the 'ūd (lute) — the quintessential Arab urban musical instrument. In Tunisia, the absorption of foreign instruments, such as the so called 'ūd sharqī (the standardised Egyptian type) "replacing" the traditional Tunisian 'ūd 'arbī, has affected the social importance and positions of traditional instruments creating dualities within practices of instrument making. Nevertheless, today the 'ūd 'arbī is still made and played throughout urban Tunisian centers and parts of the North Africa.

This paper focuses on the contemporary making of the Tunisian 'ūd 'arbī, drawings as primary sources on ethnographic interviews of the three surviving Tunisian makers of this instrument: Hedī Bellasfar, Rīdha Jandoubī and Faīsal Twirī, in Tunisia in 2016. In my paper, I work through some of the questions the instrument, and its making, raise, tracing its construction history through the families makers, and exploring the various networks that sustain 'ūd 'arbī building in Tunisia. Accurate observation of luthiers' work of craftsmanship such as: wood, bone ornamentations, rosettes carving, shape design, materials, new electrified models etc. intersects with the investigation of innovations and changes in construction due to the

'ūd sharqī's absorption. It prompts us to reflect critically on some theories of 'ūd 'arbī making in current circulation in Tunisian as well as nuance the various narratives about 'ūd making in the other North African countries.

Gisa Jähnichen; [gisajaehnichen@web.de](mailto:gisajaehnichen@web.de)

### **FREE REEDS FOR FREE CITIZENS**

The mouthorgan used by a number of people in Laos is a good example for the conflict between local qualities and global market.

This paper is to demonstrate multi-layered processes of innovation, differentiation, and repertoire simplification through differently understood modernization that local instrument makers face in present communities of Laos. The Archive for Traditional Music in Laos will serve as the main source of material that was collected in the last two decades by the author and her team. Additionally, the use of the Lao mouthorgan all over the globe among enthusiasts of world music is set into relationship to local developments. Questions on authenticity and cultural perspectivism are taken up to discuss organological issues that reach beyond primary tangibility of free reed instruments. The paper intends to suggest an analytical framework for research approach to technology and community related developments of musical instruments in a globalizing world.

Mojca Kovacic; [mojca.kovacic@zrc-sazu.si](mailto:mojca.kovacic@zrc-sazu.si)

### **STREET SOUNDSCAPE: LJUBLJANA'S STREET MUSICIANS**

Sounds are an integral part of the city and also important for the perception of space and time in the environment which we live in. Sounds of the strict center of Ljubljana city consists of environmental natural and mechanical sounds, sounds of pedestrians, cyclists, cars, birds, bell ringing, music etc. Favorable weather conditions usually stimulate larger number of people to spend the time on the streets, as well as larger number of street musicians can be seen or heard on the streets of the city at that time. They present themselves on streets of the city for various reasons, and it is notable that musicians frequently play at various musical instruments rather than sing. Sounds of street music represent an important part of the city soundscape, and this is being confirmed by residents and visitors to Ljubljana as well. Musicians shape the space and time of the city with their choice of repertoire, choice of musical instruments, their attractiveness, sound velocity, time of playing etc. and hence enrich the touristic offer of the city, which is evident especially during summer months.

In the paper I present an observation of the city soundscape shaped by musicians, observing the conditions and context of their performances, the choice of music or instrumentation, the time and place of their choice for performance, questioning how the urban policy deals with such soundscape, and observe social and economic conditions and reasons for the performances of the street musicians.

2D

Kumar Karthigesu; [kumar.karthigesu@tfa.org.my](mailto:kumar.karthigesu@tfa.org.my)

### **THE RELEVANCE OF THE TRADITIONAL SITAR IN A GLOBALISED MUSIC WORLD TODAY**

As the sitar has reached out to a globalised music arena today, the instrument and its music assimilated into almost every genre of world music in some way, besides being widely used in its traditional setting of the Northern Indian Classical Music (Hindustani Kshastriya Sangeet). This paper will aim at journaling the story of the sitar from the time of its conception to the present, with a comparative study of the instrument's evolution itself, the dynamic range and the tone it produces, as well as the types of music it has been used for. This paper further explores the relevance of particular instrument today, citing examples of attempted 'imitations' of its tone and range using electronic forms of instruments, and other similar acoustic instrumentation, attempting to attest to its continued relevance, and leading on to a discussion of its future.

Carlos Yoder and Manfred Bartmann; [frisia.orientalis@yahoo.com](mailto:frisia.orientalis@yahoo.com)

### **MAKING MUSICAL INSTRUMENTS TALK**

This workshop (60Min) is meant to explore ways of experiential as well as experimental learning using Indian tabla, a bodhran, which is an Irish frame drum, as well as a newly invented East Frisian tea-tin-bow. Both Carlos Yoder and Manfred Bartmann have been involved preparing the forthcoming hybrid CD "Making Music of Speech". They will insights into the making of the audio track "Rökeldoa Dada". The permissibility of these sounds will be discussed by evaluating some of the reactions that occurred in various contexts.

*Key words for this workshop: Experiential as well as experimental learning; sine-wave speech, speech recognition; fundamentals of the Indian tal; Low German mouth music (a pulsation concept).*

3A

Nice Fracile; [nicefracile@gmail.com](mailto:nicefracile@gmail.com)

### **MAKSIM MUDRINIĆ – THE BAGPIPER, MAKER AND INSTRUCTOR**

In traditional music, instrumentalists who have – investing their talent, love and persistence – succeeded to revive and prolong the life of an archaic instrument are true rarities. One of these is Maksim Mudrinić, Serbian bagpiper and maker of this instrument, whose work as an instructor contributed to the establishment of the bagpipe seminars in Vojvodina/Serbia, where students could learn the piping technique. This paper aims at throwing light on the ways in which this gifted enthusiast, bagpipe collector, and promoter of the bagpipes (*gajde*) and bagpipe music in Serbia learned the secrets of building the instrument. Based on field research, audio and video recordings made in the workshop of Maksim Mudrinić, this report offers a brief overview of the ergology of the 'Banat bagpipes', followed by a description of the techniques of crafting its reed, bag, chanter, drone and bellows. Focus will be placed on some changes and improvements of the instrument in terms of its ergology and sound – over various periods in history, as well as the enormous efforts, energy and enthusiasm manifested by Maksim Mudrinić in his intention to pass his knowledge to younger generations, including ethnomusicologists.

Borisav Miljković; [miljkovicborisav@gmail.com](mailto:miljkovicborisav@gmail.com)

### **CONTEMPORARY TYPES OF FRULA AS A RESULT OF BORA DUGIĆ'S ARTISTIC WORK**

In ethnomusicological studies about traditional instruments written so far, ergology as a central topic has not been much in focus of research. Synchronic overviews of one instrument's version shows its presence at one cultural-historic area, described by function of one particular musical context. The main point of this paper is to indicate the conditions and causes under which the current version of frula, as traditional instrument, is changed, gaining its various types. Conditions that are about to be discussed, emanate from music itself, which takes new forms by the virtue of prominent music individuals. Key changes are most evident in the instrument making work of Bora Dugić, one of the central figures when it comes to discussions about the frula, who is also considered as some sort of synonym for this instrument. His instrument making work has greatly changed the attitude towards this cultural symbol of the Serbian music tradition. Although Bora Dugić brought some innovations in making the instrument itself, on the other side he maintained the instrument's recognizable appearance. However, all the instrument making skills Bora Dugić used to improve the instrument are result of Dugić's need to fulfil his artistic expression. Affirmed instrumentalist and virtuoso at first, but also the author of numerous compositions written for this instrument, he is creditable for popularization of frula as an instrument, but also for the development of music which is played on this instrument. This maker – performer connection redefines the context of the instrument's appearance from local to global, as well as its function. The personal identity of Bora Dugić affected the identity of the instrument itself, but also reflects national identity, at least when it comes to frula music.

Stjepan Večković & Željka Petrović Osmak; [zpetrovic@emz.hr](mailto:zpetrovic@emz.hr)

### **WHAT TO DO WITH THE BAGPIPES TODAY? CASE STUDY OF MUSICIAN AND BAGPIPE MAKER IN CROATIA**

A musician plays an important role in the life of an instrument. While some musicians make a living from their music, for other their music is only a secondary source of income or sheer fun. Nevertheless, it is up to the musicians to preserve the tradition of musical instruments in specific regions, whereas their repertoire most typically reflects the specific features of the local tradition.

In the past bagpipers used to play a central role in important annual customs, as well as at important events in folk life such as weddings, funerals, baptisms, and festivities during which they used to play specific music that was normally orally transmitted. Bagpipers were the most highly respected among musicians in Slavonian villages in parts of Croatia at the beginning of the 20th century. Yet, they were subsequently replaced by increasingly popular tamburitza players, and today one can also hear popular music.

The aim of this paper is to analyze the role and the life of musicians who make and play instruments with bags such as bagpipe, dude, and mih in contemporary Croatia. We focus especially on the places where these instrument makers and musicians used to have a very important place in society in the past, for example in Slavonija, on the Island of Cres, Mali Lošinj, Rab, Susak, parts of Istria, and in the northern part of Croatia. In this paper we also deal with methods of preserving knowledge about the bagpipe heritage as presented in museums and how this knowledge is applied in practice. The entire research is a part of the EU project 'European bagpipe educational forum – building EU methodology for preservation, playing and building of traditional bagpipe instruments'.

3B

Tamara Karača Beljak; [tkaracab@gmail.com](mailto:tkaracab@gmail.com)

### **HOW WAS THE MYTH CREATED: WHY DO WE LOVE SEVDALINKA SANG WITH THE ACCOMPANIMENT OF AN ACCORDION, TAMBURITZA AND FOLK ORCHESTRA**

The research presented in this paper emphasizes the role of folk music within the programmes of RTV Sarajevo. Though it was already a few times mentioned, it was rarely sufficiently discussed. Considering the fact that this is still an ongoing issue in Bosnia and Herzegovina, I am convinced that it deserves full attention. During the first years after the Second World War, the entire activity related to folk music, of the then only radio station in B&H, Radio Sarajevo, was developed by the so-called folk music editorial staff. The folk music editorial staff in their early practices performed the systematisation of complete material following this principle: native folklore, improvised folk music, stylised folk music and adapted folk music.

This systematisation has its disadvantages, but it corresponded best to the former practice. As for the performance of sevdalinka, which interests me the most, and which belongs to the improvised music, it was widely present. In the first years, sevdalinka was broadcasted live in the radio programme, with the accompaniment of the accordion duet. The specific features of the accordion duet could be traced through the archive of Radio Sarajevo. A homogenised sound of instruments was preferred - or the orchestra in the function of a consistent accompaniment of the soloist.

During the 1960s, educated musicians began to work at Radio Sarajevo, providing a new dimension and direction to the ways of interpretation of sevdalinka. By adapting Bosnian urban songs to the folk or tamburitza orchestra, a new concept was imposed, a new organisation and pattern often considered to be the only one correct. The adaptation of sevdalinka for singing with the accompaniment of tamburitza, or folk orchestra, led to the creation of clichéd ways of interpretation, or a model, frequently perceived as the only possible. One could say that the manner of radio singing was (un)consciously created. Finally, it is interesting that this aura of "stylish elegance" of folk singing was particularly maintained and naturalised within the large folk orchestras of regional RTV centres.

Huang Wan; [phoebew@126.com](mailto:phoebew@126.com)

### **SOUNDS, PLACES AND EMOTIONS: A COMPARATIVE STUDY ON TOPSHURS OF THE WESTERN MONGOLS 'OIRATS'**

Topshur, also Tobshuur, is a two-stringed lute played by the Western Mongols Oirats (also Oyrads or Ölöds). It is closely tied to the folklore of Oirat peoples and accompanied the performances of the storytellers (Üliger or Jangar), singing, and dancing (Biyelgee or Saburding). It is played by plucking and strumming and features a striking technique 'Tsokhilt' originated from shamanism (Leonard Fox, 1988).

There are several versions of the Topshurs found throughout the Western Mongols Oirats, four representatives of which are Xinjiang Khoshut topshur, Tuvan Torghut Doshpuluur, Kalmyk Torghut topshur and Altai topshur. They come from four geographical areas: Kalmyk, Xinjiang, Tuvan and Altai Range, and vary in construction, for example the shape of soundbox (trapezoid, kidney, triangle and pearl shaped), the material of the string, the fret or fretless of fingerboard etc. They also vary in performing practice, for example the use of 'Tsokhilt' etc.

Existing studies includes Khoshut topshur's distribution (Wang Xiaoyan 2012), 'Tsokhilt' of Khoshut topshur (Zhang Shuran 2013), Mongolian Topshur (Carole Peggs 2001). This paper aims to give a comparative study on the Topshurs from the perspectives of the "sound, place and emotion" based on archival materials, fieldwork interviews (2013-2016), experiences of Khoshut Topshur



performance, and ethnographical informed analysis. I will try to: 1) describe their distribution and difference of categories in construction and performing practice, and 2) try to explain the reason by putting them four into the history of the Oirats, geographical distribution of the Oirat four tribes (Dzungar, Torghut, Dörbet, and Khoshut), the function in performing art genres of storytelling and dancing, and finally intercultural contacts and influences.

Liu Xiangkun; [achorripsis119@gmail.com](mailto:achorripsis119@gmail.com)

### **MUSIC FROM THE TANG COURT: LIMITATIONS OF AND COMPENSATIONS FOR INSTRUMENTAL SOUND**

This paper focuses on Music from the Tang Court by Chinese composer Ye Guohui performed at the closing concert of ICTM 42nd World Conference in Shanghai 2013, as a representative object for the discussion of the permissibility of instrumental sound of other ethnic origin in the composition of a group of Chinese composers. Closely attached to Tang Dynasty tablature Jiuhuizi, transcribed by Laurence Picken, the various instruments in a hierarchy of three layers are added to the frame of classical Western orchestra: China – Guqin; Eastern Asia – Ajaeng; Europe – pipe organ. In addition to this, some “trans-ethnic” instruments including bamboo flute and Piri are used simultaneously. The composer himself claimed in an interview that the appearance of Jiuhuizi’s tune on all instruments of various ethnicities is meant to explore timbral possibilities of all the instruments in order to, first of all, compensate for the lack of colour due to the deliberate mono-tonality; furthermore, this is also his plausible imagination of the intake of various instruments of all ethnicities in the very open Tang Court with the pageantry of all nations offering their court music. Further fieldwork is conducted among three groups of people: composers, music theorists, and the common audience, each covering various ethnicities in China and abroad. Rather concordant results are obtained that the instrumental sound of the other ethnicity enriches the soundscape of this work based on traditional Chinese culture by a Chinese composer to a large extent. However the permissibility of each varies according to the distance of the relationship of their cultural circles: quite high for Eastern Asian and “trans-ethnic” instruments, but the intentionally prominent pipe organ solo near the end is generally considered lowly permissible. This may corroborate the belief that ethnic instrumental sound is an essential carrier of the sense of the musical and ethnic identity.

3C

Mirjana Zakić; [mira.zakic@gmail.com](mailto:mira.zakic@gmail.com)

### **MUSICAL INSTRUMENT MAKERS BETWEEN LOCAL QUALITY AND GLOBAL MARKET: TRADITION AND INNOVATION IN CONTEMPORARY PRACTICES OF MAKING FOLK MUSICAL INSTRUMENTS**

Organological research encompasses a relatively small number of studies examining ergological and technological practices in the diachronic process of folk musical instruments making – the evolution of which follows musical, functional and aesthetic demands in a context of a given time. The performance practices and instruments making mastery of Vladimir Simić (from Belgrade), calls for attention for several reasons. Firstly, he is a prominent folk instrument player, founder and member of the Belgrade vocal-instrumental group “White Linen” (“Belo patno”, 1997), noted for its preservation of the Balkan modal style, especially emphasising musical heritage of Southern and Southeastern Serbia and Macedonia. Secondly, he is a performer renowned for his enviable ability in playing different instruments: kaval, tambura, dvojanke (drone type of the double flute). Lastly, or yet firstly, his mastery in making various musical instruments (kaval, dvojanke, tambura and lute), designates him as one of the few makers of different types of instruments in Serbia. Such experience of twenty years implies gradual development from the traditional way of musical instruments making to innovations in accord with the characteristics of the wider musical milieu the group “Belo patno” interprets, such as specific instrumental sound quality, pop culture-inspired musical arrangements and the demands of the global market.

By using the methodological approach of “subject-centred musical ethnography” (Timothy Rice) considering at the same time Simić’s operating in new contextual situations – performing at “live arenas” and “media arenas”, we can see the work of Vladimir Simić as designating him a place of the creative subject, constituted through the experience and through the effect of the incorporation of social

and aesthetic standards. Also, applying contemporary biographical approach and qualitative research methods, his work can be seen as giving him the position of the visible subject, which means that he is treated as the contributor and the active participant in creating of the results of the above indicated processes.

Lejla Džambazov; [lejladz@gmail.com](mailto:lejladz@gmail.com)

### **THE PROCESS OF MAKING TRADITIONAL BREED PIPE MUSICAL INSTRUMENTS. CASE STUDY: VEHAB HALILOVIĆ, MAKER FROM GODUŠA NEAR VISOKO, BOSNIA AND HERZEGOVINA**

This paper represents a revised version of the previous fieldwork investigation obtained in the village of Goduša near Visoko, in 2005. Furthermore, it was also conducted in many different occasions in order to observe the context in which certain changes occurred during time.

Looking into music history literature, making of traditional musical instruments in Bosnia and Herzegovina is poorly described. Considering that makers play an important role in conserving the musical heritage, this paper renders an insight of the process and its' phases as a whole, in order to better understand the phenomena of old handcrafted methods. This specific case study is located in the village of Goduša near Visoko, where making of breed pipe musical instruments has been family heritage for years, due to the lack of fertile farming land. One of the makers who preserved traditional methods with handcrafted tools of so called *frula* or *svirala jednojka* is Vehab Halilović (born 1948).

In order to follow social demands and meeting commercial needs, Vehab Halilović eventually abandoned the traditional process. However, this paper is followed by video material representing unique and authentic visual representation of the traditional making of breed pipes in Goduša, as it was transmitted to Vehab Halilović by his father and grandfather.

Vida Palubinskiene; [vida.palubinskiene@leu.lt](mailto:vida.palubinskiene@leu.lt)

### **TRADITIONAL MUSICAL INSTRUMENT MAKERS IN LITHUANIA: THE SECOND HALF OF THE 19TH CENTURY – BEGINNING OF THE 21ST CENTURY**

In Lithuania, since ancient times, it was common that kanklės were made by the musicians themselves. Almost every kanklės player was able to make the instrument, mend it, and replace its strings. Most of the submitters had made at least one or two kanklės. Many musicians earned their living from the instrument production. Some kanklės players, having made two or more kanklės, indicated that their main or second profession is an instrument maker. The tradition of kanklės making in Lithuania still continues even today. However, for many years, there are constant changes regarding the kanklės design from rather traditional to modified, and later concert kanklės. Even harps, zithers or klaviklės exist. The examples of instruments show that their modification began around the middle of the nineteenth century.

The production of kanklės is associated with a human’s death. According to Lithuanian customs, it was considered that it was best to make kanklės when a close person or a neighbor dies. Then one needs to go to a large forest, cut the best tree growing in the higher grounds and make the kanklės from its top. If the deceased was mourned deeply, then kanklės made of trees harvested at that time would have a sad, mournful voice and the instrument would sound much better. It is believed that this tradition could be related to the kanklės as a part of the “an escort to the other world” customs.

According to the museum exhibits, historical sources, archival as well as ethnomusicological inquiry materials, it can be stated that in Lithuania, instruments used in the second half of the nineteenth century and up to twenty-first century, have their construction elements and methods of making more or less disengaged from folk traditions, despite the fact of being retained in their traditional forms. This is explained by the influence of the Western European musical culture.

3D

Guido Raschieri; [guido.raschieri@libero.it](mailto:guido.raschieri@libero.it)

### **CULTURAL TRENDS, SOCIAL BELONGING AND MUSICAL INSTRUMENTS: THE PERPETUAL WAVERING OF THE TRADITIONAL SOUND IN A SLICE OF ITALY**

My paper wants to reflect on some themes related with the permissibility of the instrumental sound in society. My survey focuses on the complex historical itinerary of the presence of folk

instrumental practises in Piedmont, a region in northwestern Italy. The aim of the work is to analyse how the instrumental repertoires as well as the musical instruments have enjoyed alternate phases of luck and oblivion in a time frame of over a century of cultural history, with a main attention to the last decades. A first starting point of my reflection can be identified in the last Romantic age and in some operations, even illustrious, of cultured translation of instrumental music forms, with a detachment from the original practises. A second crucial passage is connected with the cultural politics promoted by the Fascist regime which on the one hand sustained some selected forms of instrumental expression as a manifestation of the national spirit, on the other hand it constricted them in standardized models. At the same time some kinds of urban expression arose, inspired by folk patterns and at the request of an increasing music industry. Then, with a build-up after the Second World War, the autochthonous instrumental expressions went through a period of precipitous crisis. The only instrumental tradition which achieved resounding success was that of the accordion, but later it became in turn the victim of a radical rejection. In the meantime the modern folk music revival movements sprang up, aimed at the recovery of a lost heritage, but completely subdued by external instrumental trends. Finally, more recent experiences – the activity of group Musicanti di Riva presso Chieri and the foundation of the Museo del Paesaggio Sonoro – have been able to carefully re-establish a historical and contemporary outline of the organological presences and instrumental practises in the area, promoting in this way a renewal of perspectives in a wide socio-cultural context.

Jadran Jeić; [jadran.jeic@gmail.com](mailto:jadran.jeic@gmail.com)

#### **FIRST CROATIAN TAMBURA AND OTHER MUSICAL INSTRUMENTS FACTORY „TEREZIJA KOVAČIĆ“**

The paper deals with the history of the tambura production in Croatia. In the mid-19<sup>th</sup> century many tambura makers from Sisak and its surrounding area began to improve their craft parallel with the introduction of the tambura as a national musical instrument. One of the tambura makers was Mato Kovačić from Lukavac (Sisak). During the 1870s he moved to Zagreb where he opened a small workshop – at first in Gornji grad (the old part of Zagreb). At that time, he was also working as a city guard. But later, due to numerous orders, he specialised only in tambura manufacturing. In those days everybody wanted to have a tambura as a symbol of a growing national Illyrian Movement (Ilirski narodni preporod). Unfortunately, Mato Kovačić died as a relatively young man, but his wife Terezija Kovačić (born Šimunić near Krapina in Hrvatsko zagorje) overtook the ownership and improved business during the course of time. At the peak of tambura production, the small workshop transformed into a respectable factory with many employees. The yearly production was

3000-4000 pieces of tambura. Apart from the factory, Terezija Kovačić also had a shop in Ilica Street (the main street in Zagreb), where she was selling her tamburas and other musical instruments (zithers, guitars, mandolins etc.) along with musicians' accessories (tricolour straps for tamburas (narodni gajtani), picks, strings, instrument cases). She had also opened a shop in Sarajevo (around 1895). Soon after her husband's death, Terezija married a famous Zagreb sculptor and the owner of an old mill on Medveščak creek, Mirko Koenig. In 1914 Terezija Kovačić died, but her husband continued working with musical instruments until the 1930s, when he gave the factory to a family friend, a young opera singer Milivoj Kučić. After the world crisis in the 1930s, Terezija Kovačić's factory finally stopped working. It was definitively the most important musical instruments' producer of the 19<sup>th</sup> century Croatia.

Ruta Zarskiene; [ruta@liti.lt](mailto:ruta@liti.lt)

#### **SOUNDS OF BRASS INSTRUMENTS: FUNCTIONALITY, AESTHETICS, MEANING**

Historical sources claim that wind and percussion instruments were widely used in the Grand Duchy of Lithuania since the end of the 14th century. Brass instruments became extremely popular in the Baroque period. Representing solemnity, festivity and strength, these instruments were used during great ceremonies of the Catholic Church, on the estates of nobles, and in the army.

At the beginning of the 20th century, after the restoration of independence of Lithuania there was an orchestra of brass instruments almost in every regiment of the army, secular or religious organization. Wedding and christening celebrations, funerals of self-respecting villagers and townspeople were accompanied by sonorous sounds of the brass instruments, played by the brass bands. In Soviet era, amateur-like brass bands, organised by the occupation power by force, were meant to symbolize the “happy”, collective farmer and labourer in creation of communism.

While performing a field research on folk tradition of the brass ensembles, I came across an interesting phenomenon. In the region of Samogitia (Žemaitija), even nowadays, there is a custom to invite brass ensembles to take part not only at the funeral or event held in commemoration of the date of the death, but also while praying near the grave of relatives during the church feasts. Answering the question why brass instruments are needed during prayer, local people gave different views: their sounds are touching; they make one's prayer stonger etc.

In this report, I will attempt to trace the origins of this tradition, as well as to go deeper into its manifestations today. Also, the functions and the meaning of brass instruments will be under discussion.