

Abstracts

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Conference

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From Desperation to Hope:  
The Meanings and Effect  
of Group Singing

November 29 – December 1, 2022  
Estonian Literary Museum, Tartu  
and MS Teams

ELM Scholarly Press, Tartu

The conference is organised by the Estonian Folklore Archives of the Estonian Literary Museum in collaboration with the Centre of Excellence of Estonian Studies and UNESCO Chair on Applied Studies of Intangible Cultural Heritage, University of Tartu.

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# PROGRAMME

TUESDAY, November 29

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**9:00–9:30**                      **Registration**

**9:30–9:45**                      **Opening**

**9:45–10:30**                    **Plenary session**

**Jeffers Engelhardt** *Singing Together, Listening, and Practices of Care*

**11:00–13:00**                  **Session I**

**Anna Caroline Haubold** *'Oh no, Men's Tears do not Flow so Easily!': United through Singing – a Case Study of the Baltic German Song Festivals*

**Olha Petrovych** *The Folk Song 'Oy u Luzi Chervona Kalyna (Oh, the Red Viburnum in the Meadow)' as a Reflection of the Mood of the Nation: Through Centuries of Struggle*

**Siarhiej Makarevič** (online) *Singing in Exile: A Case Study of a Vilnius-Based Belarusian Traditional Singing Group*

**Joonas Ahola** *Sense of Performance, Sense of Belonging: Applied Tradition and its Intended Reception*

**14:00–16:00**                  **Session II**

**Andreas Kalkun** *Seto Women Singing and Speaking about Arranged Marriages and Domestic Violence*

**Susanne Rosenberg** *Folk Song Lab – Improvising Folk Songs*

**Zane Šmite** *Age Related Changes of the Traditional Singing Style: Case Study of the North-Latgalian tolku bolss*

**Celia Roose, Janika Oras** *An Experiment in Teaching the Musical Language of Estonian Traditional Song*

**16:30–18:30**                  **Session III**

**Venla Sykäri** *Creative Textual Processes in the Composition of Rhyming Couplets*

**Jukka Saarinen** *Invariable Tradition? Performance and Variation in Karelian Wedding Songs*

**Kati Kallio** *Effects of Singing Together: Regional Singing Cultures and Poem Type Distributions in Northern Finnic Traditions*

**Liina Saarlo, Mari Sarv, Susanna Mett** *The Language of Sorrow and Joy. Emotional Vocabulary and Formulae in Runosongs*

**19:30**                              **Evening event at the The Song Celebration Museum**

WEDNESDAY, November 30

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9:30–11:30

Session IV

**Martin Boiko** *On a Forgotten Improvisation Practice in Latvian Recitatives teiktās dziesmas*

**Žanna Pärtlas** *Rising and Falling Tonality in Seto Multipart Songs. The kergütämine Technique and its Functions*

**Hans-Gunter Lock** *Gradus ad Parnassum – an International Online Training for Microtonal Singing with 22 Pitches within the Octave*

**Erik Jõks** *Problems and Solutions in the Use of the Estonian Language in Ecclesiastical Community Singing*

12:00–14:00

Session V

**Kinga Marjatta Pap** *Motivations for Hymn Choice. The Hymnal of the 1984 Budapest Assembly of the Lutheran World Federation in Focus*

**Riikka Patrikainen** *Remembering Through Singing with Tears – Interviews as a Context for Performing Greek Death Laments*

**Viliiina Silvonen** *Lamenting and Never Being Alone*

**Ewa Paśnik-Tułowiecka** *Magical Conditions of Lament Performance in China with Reference to Polish ‘Farewell Songs’*

15:00–16:30

Parallel session VI

**Michael Lukin** (online) *Collective Singing in the Jewish shtetl*

**Anastasiya Niakrasava** (online) *Worthy songs. The Role of Music and Singing in Belarusian Protests in 2020*

**Delia Dattilo, Anna Maria Civico** (online) *The Unworldly and Ecological Sense of Social Singing in ‘Temporary’ and ‘Widespread’ Communities*

Parallel session VII (room 202)

**Jaagup Kippar** (online) *Varieerimine lauldes - pillimehe tähelepanekud*

**Kanni Labi** *Imelikud juhtumised Muhu regilauluilmas: „Vana kandle“ valmimise poole*

**Kristi Salve** *O. A. F. Mustonen ja tema raamat „Virolaisia kansanrunoja“*

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17:00–18:30      **Session VIII**

**Taive Särg** *Institutionalisation of Participatory Singing in Estonia during the Last Half-Century*

**Marjeta Pisk** *Singing out the Strange Days*

**Birgitta Davidjants, Marju Raju** *Identity and Mental Health. Case study of LGBTQ+ Mixed Choir Vikerlased*

19:00              **Evening event, closing words  
(for registered participants)**

THURSDAY, December 1 

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9:00–18:00      **Seminar in *Setomaa* (for registered participants),  
*incl.* lunch and the concert of local traditional singers,  
Lummo Kati's *leelo* choir**

**Meel Valk, Mari Kaisal, Triin Vissel** *The Sustainability of Seto Leelo from Singer's Point of View*

# Sense of Performance, Sense of Belonging: Applied Tradition and its Intended Reception

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In this paper, I explore ideas on how folklore, and its implicit associations to communal performance, may be used for influencing and manipulating people. I refer primarily to ideologically charged Soviet Karelian poetry in Kalevala-metre from the 1930s–50s and possibly also other comparative materials from other contexts.

For this purpose, I approach folklore as ideas that have a wider basis than the performer, typically transmitted through a multimodal medium (traditional performance). In such terms, the traditional performance may be perceived to manifest, and symbolize, communal expression. Performing folklore typically takes place in a gathering that consists of a performer and an audience – a group – to which each participant is invited by the performance. Hence, a traditional performance may create a *sense of belonging* within the group.

Multimodality of a traditional performance entails multiple modes in which the piece of folklore is performed. These modes may include, for instance, melody, gestures, text, etc. that often are formally distinguished from everyday modes: they often mark the performance as a folklore performance. Each of these signifying modes, applied to an utterance, may separately indicate and hence, metonymically evoke a folklore performance. In other words, they may evoke a *sense of performance* in the receiver despite the context in which they are received.

In this paper, I discuss how modes of traditional performance may be utilized in communicating messages from beyond the tradition – or, how the modes may be used to disguise a message as collectively upheld (folklore).

# On a Forgotten Improvisation Practice in Latvian Recitatives *teiktās dziesmas*

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The documentary material available for study of the old stratum of Latvian traditional music consists mostly of field transcripts from the late 19th and first half of the 20th century. The quality of transcripts correlates with the ideals, diligence, musical ability, and training of the collectors: the bulk of the material is fragmentary and of a limited informative value. (The few early sound (mostly – phonograph) recordings do not significantly change this condition.) My paper is about an attempt to increase the informative value (*Aussagefähigkeit*) of the old transcripts of the Latvian recitatives *teiktās dziesmas* (literally: the spoken tunes) by projecting onto them of the theory which has resulted from study of the techniques of melodic formation inherent to that style. Two groups of techniques have been identified: the morphological and syntactic techniques, the former consisting of two closely related types: the reciting tone and the pendulum melodics (both of which have several variants), and later including techniques such as variation of (melodic) lines, motivic linking of lines, line-repetition and isolated lines. Some very few transcripts documenting the performance process more extensively (they consist of a larger number of the transcribed melostrophes) show that in the lead-singer's solo-section of melostrophes different techniques were used alternately in the course of a performance, so that this section was permanently changing: the alternation of techniques was a method of improvisation. A procedure of indirect detection of technique change has been developed, and its application showed that this practice of improvisation through technique change was widely known. In my paper, I present both the typol-

ogy of techniques and the examples of technique change as it was used in improvisation, and the procedure of indirect detection of the practice of technique-change in those areas that do not provide transcripts directly reflecting this practice.



# The Unworldly and Ecological Sense of Social Singing in ‘Temporary’ and ‘Widespread’ Communities

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Through multipart singing individuals express their cultural behaviours and build significant relationships between themselves and within the place in which this shared experience take place. While proposing an ongoing, crossed and multi-methodological research we will be questioning how individuals can be aware of spaces/ places by exploring their sound properties, and also how they can express these awarenesses through listening practices and social music. In some participatory music phenomena, singers collaborate, share meaningful daily experiences in the same space/place, develop bonds of friendship, give life to ‘temporary’ and ‘widespread’ communities, creating their own repertoires over time. In some of these contexts the singing can be both a cultural and ecological action, especially when preceded by listening practices. By re-using music materials and blending the singing itself with a peculiar listening training, Anna Maria Civico teaches a heterogeneous group of participants how to explore the surroundings through their own ears and their ‘sound bodily devices’ (phonatory apparatus). Those who take part (whether they are listeners or singers) are invited to move around within the space, in search of various sound sources. During each lab both the teacher and participants enter the fabric and direct experience of human sounds which – to

use Anna Maria Civico's words – 'collaborate with environmental sound phenomena'. The listening practice enables participants to go in search of 'hearpoints' – from which one can 'observe' (*ob-servare* = to consider) sound events as they happen and beyond their own impermanent existence – and to experience individual *and* common imaginaries. In the same contexts, they learn how to combine the production of sounds with the singing of traditional songs of the Mediterranean area (especially Calabrian songs such as *canti a stisa*). These labs usually take place in significant spaces (mainly, but not exclusively, decommissioned places of worship and their surroundings). In these contexts, the social singing is a stimulus to the development of physical and cultural relations between the self and the space/place, where the latter also becomes 'teacher and partner' in the process of social music making.

# Identity and Mental Health.

## Case study of LGBTQ+ Mixed Choir *Vikerlased*

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Music is a powerful tool for regulating emotions and maintaining mental well-being. Making music together connects people, as ‘our music’ creates a sense of belonging and unity. Choral singing has been a common activity among minority and under-represented groups, as well as by people with similar values. In our study, we examine the motivation of the members of the Estonian LGBTQ+ mixed choir *Vikerlased* (founded in 2017), focusing on psychological and identity-political aspects of singing. Furthermore, we look at how the joint singing contributes to the mental well-being of the choir members, both on the individual and group level, including within the choir and as supposedly people with LGBTQ+ identity in Estonian society. More broadly, we look at a globally widespread phenomenon – identity-based music – in a local context, focusing on the concert experience at the LGBTQ+ community’s most symbolic series of events, the Pride Festival in Helsinki. For data gathering, we will use combined methods: participatory observation, a questionnaire and focus group interviews. Results will be analysed globally and locally within the local LGBTQ+ movement history and the Estonian choir movement.

**Keywords:** LGBTQ+, choral singing, group identity, mental health, Pride

# Singing Together, Listening, and Practices of Care

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This presentation sits with the uncomfortable understanding that singing together is not inherently good or uplifting. Yes, singing together can create conditions for inclusion, repair, and social mobilization, but it can exclude, silence, and capture in spaces of social and epistemological violence as well. At different scales, singing together actualizes atmospheres of affinity and belonging through its language and ideologies of voice. But the intimacies of singing together also amplify what it is not – fixations of voice, identity, and language that limit and exclude togetherness. My point of departure here, then, is that singing together is ethically neutral; it expresses the presence or absence of care (Engelhardt *et al.* 2022).

How might we listen for care in practices of singing together? Care for tradition and language is care for tradition-bearers and those who communicate and commune through the gift of singing. But who is excepted from those registers of care? Is singing together, sometimes, a lack of care for others? Is there a third way of encountering singing together beyond the question of care? In this presentation, I think through these provocative questions as they relate to moments of singing together in Estonia, including public protests of COVID vaccination and masking requirements and spaces shared between Estonians and Ukrainian refugees. These moments highlight the complex play of inclusion, intimacy, and solidarity in singing together and, as I suggest, the significance of singing together's correlate – listening together. Listening together can be the space of connection and communication that, at different scales, extends the practices of care shared in singing together to those attending

as listeners. Listening together, then, becomes a necessary correlate to singing together in encounters with voice and a key methodological concern for singers and scholars.

# ‘Oh no, Men’s Tears do not Flow so Easily!’: United through Singing – a Case Study of the Baltic German Song Festivals

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Baltic German male choral societies and song festivals played an important role in the mid-nineteenth century in the creation of a Baltic German sense of togetherness. By bringing together people from different social classes and the three Baltic provinces of Courland, Livonia and Estonia, joint singing was seen as an opportunity to overcome the isolation and disassociation emanating from social stratification and provincialism.

Due to societal, economic, political and cultural changes especially in the second half of the 19th century (e.g. Estonian/Latvian National Awakening, Russification) Baltic Germans had to reposition themselves on the one hand within the Estonian/Latvian-German-Russian triangle of tension and on the other hand between the German Confederation (later German Empire) and the Russian Empire. Class society gradually receded into the background giving rise to an ethnical sense of belonging. As Courland, Livonia and Estonia never constituted an administrative entity, the song festivals had a wide sphere of influence.

In this paper I examine on the one hand the motivation of organizing the Baltic German song festivals which took place in 1857, 1861, 1866 and 1880 alternately in Tallinn (Reval) and Riga. This includes how doubts and external obstacles were overcome. On the other hand, I focus on the emotions evoked by singing together. ‘Was it perhaps the accidental excitement of the moment that almost no

eye remained tearless? Oh no, men's tears do not flow so easily!' (*Zum Revaler Sangerfest 1866*, 13.07.1866). Emotions play an important role in the process of creating a sense of togetherness.

This analysis is based on newspaper articles, (un)published descriptions of the song festivals and archival material of Baltic German male choral societies.

# Problems and Solutions in the Use of the Estonian Language in Ecclesiastical Community Singing

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In the consciousness of Estonian musical culture, the ecclesiastical community song is associated with a chorale sung by a congregation and accompanied (usually musically directed) by the organ. The idea of a final rhyming chorale text in Estonian language, as well as the vast majority of the melodic material, stem from German culture. Research in the past years has brought a new concept to Estonian hymnology: 'language music'. Language music is the interplay of the three characteristics or dimensions or parameters of prosody (duration, loudness and height), their attentive observation; reflection (singly or all together) in the melody and/or application to the composing and/or performance of a particular chant. A recent study titled *Estonian language and the rhythm of chorale tunes* (Jõks 2021) showed convincingly an irreconcilable distinction between German language music and Estonian language music. The specific language music of the Estonian vernacular does not have enough original influence in ecclesiastical singing for two reasons: (1) traditional Punschel-like isometric organ playing quantizes syllables into equal durational categories, and the distortion of the language rhythm makes joint singing too mechanical; (2) the so-called rhythmic chorale tunes (an opposite to isometric tunes) that derive from German or Anglo-American language music distort the rhythm of the Estonian language. In both cases, it reduces language-wise singing and can greatly diminish the narrative integrity of the text. The presentation looks at these two problems on the example of a



couple of songs and offers a solution for the language-wise singing. It also introduces other ways to promote Estonian language communal chanting in the church.

*The research and preparation of the presentation is supported by the Artistic research measure of Estonian Ministry of Culture.*

# Seto Women Singing and Speaking about Arranged Marriages and Domestic Violence

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Popular accounts of Seto culture occasionally mention that it is governed by a kind of matriarchy, i.e. that in the Seto region all decisions are made by women and that they hold the power. A similar narrative has been shared in media interviews by some of today's influential Seto spokespersons. In his book *The Vitality of Estonianhood*, written in exile, Estonian folklorist Oskar Loorits praised Seto women as a paragon of racial purity and non-assimilation, who have for centuries stood steadfastly in defence against Russification like a wall of China.

In contrast to this popular and romantic approach to the past, the historical position of Seto women has been radically different. Up until the beginning of the 20th century, Seto families were patrilineal and women's opportunities for making decisions, movement or self-expression were clearly more limited than those of men. Seto men modernised much earlier than women, whereas women, who lived a family-centred life, preserved the oral tradition to a far greater extent.

Seto women's autobiographical songs are the most numerous among the folklore, collected by the Setos themselves. Professional collectors of folklore gave preference to older songs and paid less attention to contemporary improvisations. A frequently occurring motif in the autobiographical songs of Seto women, written down at the beginning of the twentieth century, is arranged marriages; also, the women sing about unhappy marriages. Allusions to domestic violence and arranged marriages can also be found elsewhere in

the Seto song corpus. We can find mariticide motif in the ancient lyroepic songs and motifs of a violent husband appear in lyrical and wedding songs.

The autobiographical songs are highly poetic, and the fact versus fiction ratio in these songs is by no means unambiguous. The ritual context of the wedding songs, but also the overall poetic form of the song, provided the Seto women the means to express thoughts that were otherwise difficult to talk about. I have argued that autobiographical songs gave women an opportunity to express difficult and tragic themes that were perhaps not openly discussed in daily life.

Over the past decade, I have been doing regular fieldwork in Seto villages both in the Republic of Estonia and in the Russian Federation. On both sides of the border the demographic situation is such that elderly women constitute the majority in the village. In my fieldwork interviewing older women, I have noticed that I have been unexpectedly drawn to discussions about highly intimate topics, including arranged marriages and violent relationships. In the paper, I will examine the motifs of arranged marriage and domestic violence in the songs of Seto women and reflect on my own fieldwork experiences and the intimate and painful topics that unexpectedly came up in interviews.

# Effects of Singing Together: Regional Singing Cultures and Poem Type Distributions in Northern Finnic Traditions

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Several Finnic languages shared a similar poetic metre and system, which probably developed from earlier poetic forms at the time most of these languages were not separated, in interaction with neighbouring language groups. Ever since, there have been processes of differentiation, assimilation and interaction between the groups speaking Finnic and other nearby languages. In Finnic area, the closeness of languages and singing culture made loans and borrowings easy. This means the documented local 19th–20th century poetic culture carries features from a long and complex process of interaction. Some features of singing culture may be hundreds – or even thousands – of years of age while some may be very recent.

Currently, we have 275,274 Finnic texts from Finnish and Estonian archives in the database of the FILTER project (<https://blogs.helsinki.fi/filter-project>). The interdisciplinary project consists of two computer scientists and four Estonian and Finnish folklorists interested in linguistic and poetic variation. The corpus is divided into mostly Southern Finnic (Northern and Southern Estonian; some Ingrian) and mostly Northern Finnic (Karelian, Ingrian, Finnish; Votic) parts, which both include poem type indices covering part of the data.

In this presentation, I concentrate on the Northern Finnic part of the corpus, taking a closer look at some regional poem type distributions: how do they relate to what is known of the history and areal distributions of Finnic languages? As is known, relative languages often do not shape into clear-cut separate categories, but into continuums of dialects that reflect the actual speech communities

and networks of interrelationships. The language and the songs of nearby groups tend to be similar. On the other hand, some features of singing and songs can also be surprisingly enduring. For example, some 17th century emigrant groups from Karelia and Savolax area, when documented during the 19th century, used songs very similar to the areas of their regions of departure.

# Varieerimine lauldes – pillimehe tähelepanekud

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Erinevused esituses teevad loo elavaks. Ühtlasi annavad põhjuse lugu kümneid ja sadu kordi kuulanud või kaasa laulnud inimestel endiselt tähelepanelik püsida.

Otse konverentsi teema – meeleheite ja lootusega – seonduvad pigem muusikaliselt lihtsamad ja samas mõjusamad varieerimised: helistikuvahetus, tempo aeglustus, mitmelt häälelt ühele minek, sõnade vahetamine/rõhutamine, helitugevuse muutus. Need äratavad selgesti tähelepanu ning on ühise vaimu hoidmisel toeks ühiskonnaga seotud murede ja rõõmude juures ning inimvõimete piire kompavates olukordades nagu looduskatastroofid, pikem füüsiline pingutus, väikelapse kasvatamine või suurele unistusele lootuse andmine.

Lauldes või mängides pikema aja jooksul korduvalt sama laulu, tulevad sisse nüansid, mida ühekordsel esitusel ei märkagi, kuid mida esitaja mõnikord teadlikult, mõnikord intuitsivselt lisab. Eri kordadel võib erineda loo helistik, kordused, üldine valjus, saatenootide tempo ja oktav, läbiminevad noodid ja akordid, taustasaate mängimise algoritm. Erinevused sõltuvad need osalt laulja hääle seisukorrast, ruumi akustikast, kasutatavatest pillidest, kaasesinejatest, muusika järgi tantsijatest ja kuulajatest. Vähemasti rahvalikus muusikas jääb lugudesse enamasti piisavalt vabu mõttekohti – näiteks kuidas sel korral saatehäääl lahendada ja kuidas kuulajat selle kaudu mõjutada.

Ülevaate aluseks on ettekandjaga seotud tuhatkond lauluga sündmust mõnekümne aasta jooksul ning vestlused muusikaliste tutvavatega.

### ***Variations in Singing – the Observations of an Instrumentalist***

*Variations in performance make the piece vivid. They also provide reason for people, who listened to or sang along to the song dozens and hundreds of times, to remain attentive.*

*Directly, the theme of the conference – despair and hope – is more musically related to simpler and more effective variations: changing the tonality, slowing the tempo, going from multipart singing to singing in unison, substituting or emphasising words, changing the volume. They clearly attract attention and provide support to keep a common spirit in the face of community’s anxieties and joys, and situations that limit human ability, such as natural disasters, prolonged physical exertion, raising a toddler, or giving hope to a great dream.*

*When singing or playing the same song repeatedly over the years, nuances come in, unapparent from a one-off performance, which the performer sometimes sets intentionally, sometimes intuitively. Or, as a listener, one observes how the key of the piece, the repetitions, the general loudness, the tempo of the accompaniments and the octave, the passing notes and chords, the algorithm for playing the background show, may vary in different singing situations. They depend partly on the state of the singer’s voice, the acoustics of the room, the instruments used, the co-presenters, the dancers according to music, and listeners, but at least in the folk-music field, when playing many times in most tracks, there are enough freedom to think on how to sing the accompanying voice at any certain performance and how to influence the listener with chosen approach.*

*The overview is based on thousands of events in which the speaker has participated over the course of a few decades and conversations with other musicians and friends.*

# Imelikud juhtumised Muhu regilauluilmas: “Vana kandle” valmimise poole

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Pärast Jakob Hurda koostatud kahte esimest “Vana kandle” köidet ja vahepealseid segaseid aegu jätkas monumentaalseeriat Herbert Tampere: III köide (Kuusalu I) ilmus 1938 ja IV (Karksi I) 1941. Järgmiseks oli Tamperel kavas avaldada Muhu “Vana kannel”. 1965. aastal kirjutab ta, et “isegi raskeis sõjatingimustes ././ valmistati peaaegu täielikult ette materjalid V köite (Muhu) jaoks”. Siis aga tõusid prioriteedilt Muhu regilaulude kõrvale Saare maakonnast Mustjala laulud ja kogu “Vana kandle” töö takerdus uutes teaduspoliitilistes oludes täiesti ettearvatult. 1958. aastal kirjutas Rudolf Põldmäe: “Arvestades senist ettevalmistustööde käiku peaks Kirjandusmuuseumi töötajatel käsikirjas valmima esimene Saaremaa laulude köide 1959. a. kestel ja trükkis ilmuma järgneval aastal. ././ normaalse töökäigu korral võiks igal aastal trükkist ilmuda üks köide. Kogu eesti regi-värsilise laulurepertuaari trükkitoimetamine nõuaks 35–40 aastat.” Ent 1974. aastal olid folkloristidel endiselt vaid lubadused: veel selle kümnendi jooksul pidid ilmuma Haljala, Mustjala, Kihnu, Karula-Urvaste, Muhu ja Jõhvi laulud. Haljala köited ilmusid 15, Mustjala köide 10, Kihnu köited 22 ja 26, Jõhvi köide 19 aastat pärast lubatud aega.

80 aastat pärast koostamistöö algust taas Muhu “Vana kandle” juurde asunud, on meil Tampere esialgsest tööst säilinud karto-teegikastid, kus suuremale osale lauludest on määratud tüübi- ja motiivnimed ning tüübid ka sisuliselt järjestatud. Arvutikäsikirjas on praeguseks 1155 lehekülge, 1836 lauluteksti on jagatud esialgselt (Tampere jaotust arvestamata) 454 nimitüüpi. Seega tüüpe on võrreldes viimaste VK köidetega pigem mõõdukalt, tekste aga palju,



kusjuures tekstid on keskmisest märgatavalt pikemad. Peale pikkade pulmatsüklite on selle taga ka hulk jutustava sisuga laule, paljud neist kogutud veel 20. sajandi alguses, keskpaigas ja lõpupoolegi.

Tampere kartoteegis ja Mustjala “Vanas kandles” on eristatud esmalt töö- ja tavandilaulud ning ülejäänud laulud jagatud lüroepilisteks ja lüürilisteks. Eraldi lüroepiliste laulude peatükk on siit-peale kõigis “Vanades kanneldes” peale Kihnu oma. Selles osas, mis laulutüüpe lüroepilisteks loetakse, on aga eri köidete koostajatel olnud üsna erinev arvamused. Tampere näiteks liigitab lüroepilisteks paljud mujal lüürika ossa kuuluvad tüübid. Muhumaal aga on regi-värssides jutustatud mitmeid selliseidki lugusid, mida mujalt Eestist ei leia. Nii on Muhu “Vana kandle” koostamisel üks võtmeküsimusi, kui palju järgida viimase aja suuresti “Eesti rahvalaulude antoloogia” eeskujul põhinevat tüübijaotust ja kui palju selle töö alustaja Herbert Tampere loodud süsteemi.

### ***Wondrous Happenings in the Runosong World of Muhu: Towards the Completion of the Vana Kannel***

*After the first two volumes of Vana kannel (VK; Monumenta Estoniae Antiquae I: Carmina Popularia) compiled by Jakob Hurt and the turbulent times in between, Herbert Tampere continued the monumental series: Volume III (Kuusalu I) was published in 1938 and IV (Karksi I) in 1941. Next, Tampere planned to publish VK of Muhu. In 1965, he wrote that ‘even in difficult war conditions ././ materials for Volume V (Muhu) were prepared almost entirely.’ But then Mustjala songs from Saare County were prioritized instead of Muhu songs, and the whole work for VK was completely unpredictable in the new conditions of academic politics. In 1958, Rudolf Põldmäe wrote: ‘Given the current preparatory work, the staff of the Literary Museum should complete the first volume of songs of Saaremaa in the course of 1959 and publish the following year. ././ in the case of a normal course of operation, one volume could appear in print every year. It would take 35–40 years to print the entire Estonian runosong repertoire.’ However, in 1974 the folklorists still had only promises:*

during the 1970s Haljala, Mustjala, Kihnu, Karula-Urvaste, Muhu and Jõhvi songs would be published. In reality, Haljala volumes were published 15, Mustjala volume 10, Kihnu volumes 22 and 26, Jõhvi volume 19 years after the allotted date.

Taking over the work 80 years after the beginning of the compilation, we have preserved card-files from the tentative work by Tampere, where most of the songs are assigned type and motif names and types are preliminary ordered. The computerized copy currently contains 1,155 pages, 1836 song texts have been divided into 454 original types (not counting the distribution by Tampere). Thus, the number of types is rather moderate compared to the last volumes of the VK, while the texts are many, whereas the texts are considerably longer than average. In addition to the long wedding cycles, there are also a number of songs with narrative content, many of them collected at the beginning, mid and even late 20th century.

Tampere's card-files and VK of Mustjala compiled by him first distinguish between work and custom songs, and the rest of the songs are divided into lyroepic and lyrical songs. Henceforward, the separate chapter of lyroepic songs will be present in all VK volumes except for Kihnu. However, the authors of different volumes have had quite different opinions on what types of songs are considered lyroepic. Tampere, for example, classifies as lyroepic many types that elsewhere belong to the chapter of lyrical songs. In Muhumaa, however, several such stories have been told in runoverses, which cannot be found elsewhere in Estonia. Thus, one of the key questions in the compilation of VK of Muhu is how much to follow the type-division used recently, based largely on the example of Anthology of Estonian Folk Songs and how much to follow the system created by Herbert Tampere, who started this work.

# *Gradus ad Parnassum* – an International Online Training for Microtonal Singing with 22 Pitches within the Octave

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Microtonality is a special direction in Western contemporary music, which opposes different alternative pitch organizing systems to the piano-based 12-tone equal temperament. There is a unique microtonal music community that has spread in the USA, which originates back to the early activities of the composer Harry Partch (1901–1974). Therefore, Western microtonal music addresses the problem, that fixed pitch instruments (e.g. piano, woodwinds) cannot easily play arbitrary pitches, while on the other hand flexible pitch instruments (bowed string instruments) or the singing voice will need specialized pitch training different from the classical music education.

Microtonality in theory and practice was the tentative topic for the Pärnu Contemporary Music Days in 2021, however, due to the corona crisis, the festival eventually had to go 100% online. Instead of the planned workshop a weeklong online ear training and singing activity (named *Gradus ad Parnassum*) took place, together with our colleagues from the US and Finland who we normally would have invited to come physically to Estonia.

After the festival we decided to continue this online singing twice a month on Sundays. Over one and a half year it has been developed from pure technical singing exercises into more and more elaborated vocal pieces composed by the participants using a division of 22 pitches in the octave (instead of 12). This led to the Pärnu Contemporary Music Days in 2022, which turned into a hybrid online

and presence event, with a part of these compositions from the online course where performed in physical presence in a concert in Pärnu. *Gradus ad Parnassum* has been an output for participants with this special interest of microtonal singing, giving the hope that our cultural activities on this field will continue.

## Collective Singing in the Jewish *shtetl*

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Eastern European Jews did not create a developed tradition of collective singing, and used to perform most of their songs solo, in-house. Even the musical accompaniment of the culminating event of the life cycle – a wedding – hardly incorporated collective singing and was entrusted to the *klezmerim* – members of Jewish instrumentalists' guilds. Two genres deviate from this rule: Yiddish folk ballads that were apparently performed for a small audience and allowed for collective singing; and Hasidic *nigunim* – mystical paraliturgical songs, mostly without words, performed monophonically by men.

We will focus on the socio-cultural background for this restraint from collective singing and consider a common source of inspiration for the two exceptions: klezmerim tunes, adapted to the vocal medium. The main reasons for the preference not to sing collectively include: 1) the paucity of collective occupations due to official bans on Jews engaging in agricultural work; 2) a consequent physical and cultural distance from the non-Jewish rural collective song traditions, and thus the formation of separate Jewish musical traditions in small towns (*shtetls*), in the interim between rural and urban soundscapes; and 3) the Jewish religious ban on women singing in the presence of men. The idiosyncrasy of the two traditional repertoires in which collective participation did take place testifies to their evolvement, despite these limitations, in the cultural realm of *shtetl*.

Certain resistance to constant innovation marked the latter in many aspects, although its soundscape included, inter alia, non-Jewish elite music, as well as popular urban tunes. The idiosyncrasy of numerous Yiddish ballads and *nigunim* consists in their musical conservatism – sticking to the modal thinking, as well as

to archaic formal and rhythmic patterns. Given the shtetl dwellers' remoteness from the old rural musical repertoires and their constant exposure to everchanging urban musical fashions, this musical conservatism is puzzling. It is possible that the inspiration by the internal Jewish instrumental tradition was among the main factors driving preservation of older musical layers within the two existing genres of communal singing.

# Singing in Exile: A Case Study of a Vilnius-Based Belarusian Traditional Singing Group

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Following the 2020 Belarusian protests, thousands of people have left the country in order to escape the ongoing wave of brutal repressions. Among other numerous destinations Vilnius (Lithuania) has become a new home for both forced and voluntary migrants. Parting with everyday reality and settling down in a foreign country posed lots of challenges that many of them had never faced before. In order to be able to deal with this traumatic experience a group of enthusiasts turned to traditional singing and formed a singing group.

This presentation is going to explore the evolution of a newly formed singing group through a long-term perspective based on extensive data collected by means of participant observation and interviews with its members. Besides insights gained from other members I will rely on my own reflections as a member of the group as well. The overview of the group singing practice will focus both on personal and collective experience. From the personal side it will explore the members' motivation, how the practice affects them as well as meanings that they generate in the process. Looking at singing as a collective practice I will draw attention to the ways of passing down knowledge within the group, formation of the group's repertoire, the role of the leader as well as aspects that go beyond singing. At the same time, I will touch upon the performing aspect of the practice within a broader social context that reveals the group's intention to deliver particular statements interacting with a wider audience both directly participating in various events and remotely via different communication channels.

# Worthy Songs. The Role of Music and Singing in Belarusian Protests in 2020

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2020 in Belarus was the year of presidential elections. Aliaksandr Lukashenka's presidency, which lasted for more than 26 years, took the form of increased repression against the counter-candidates and the active part of Belarusian society. After the announcement of the preliminary results of the presidential elections on August 9, 2020, the Belarusian authorities began mass repression, and the citizens actively and passively opposed. Following the political analyst Paweł Obstchenko, the events of 2020 in Belarus came to be described as the Belarusian Revolution of Dignity, which had three basic features: a woman's face, a peaceful mood and a singing character.

In my paper, I follow the history of the musical activity of Belarusians from March 25, 2020 until March 25, 2021. The repertoire performed by those contesting Belarusian reality in 2020 were 'worthy songs'. This term, used by the 'Godna' campaign, defines inter alia, a musical repertoire that every conscious Belarusian who wishes their country freedom should know. In my paper I analyse the music repertoire created and performed at that time, sung individually and collectively, I classify the repertoire according to genres and forms of presentation. As places of musical activity, I distinguished: the Internet, peace campaigns with musical accents, trysts of singers of free choirs, publishing activities, concerts in halls on the stage and performances in neighbourhood courtyards.

On the other hand, I am looking at the attitudes of creators and performers. Based on interviews with musicians and statements by participants in musical actions, I answer the question about the importance of music and the role of singing during the 2020 Belaru-



sian protests. Singing was a way for Belarusians to mark their presence, a form of expressing their attitude towards the actions of the regime's authorities and a reaction to the surrounding reality, as well as a form of self and collective support.

# Motivations for Hymn Choice.

## The Hymnal of the 1984 Budapest Assembly of the Lutheran World Federation in Focus

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The Lutheran World Federation (LWF), a global communion of Lutheran churches convenes for an assembly every seventh year. Since 1952, a hymnbook has been edited for each assembly with a repertoire representing the core of Lutheran theology, embedded in the importance of communal singing, mirroring the multiplicity of Lutheran musical traditions worldwide and with a special emphasis on the region in which each assembly is being held.

*Laudamus 1984* is a multilingual hymnbook containing 154 hymns across a variety of musical styles from 10 centuries, in 24 languages. The presentation is built around concrete song examples (preferably with active singing) and attempts at categorising the theological, musical and tactical motifs behind the selection.

Hymn choices inevitably also mirror the social and political developments of the time. The 1984 Budapest assembly, organised for the first time in a Socialist country, was a special event both for the global communion and for the local church. Liturgies carried traces of diaconal theology and the 'peace movement' as a reflection of the state-imposed ideological interpretation. Driven by global participation, assembly events – and the music used – also reflected on current developments such as the apartheid in South Africa or the disarmament movement in East Germany.

Scrutinising the motivations for hymn choice in the LWF hymnbooks of the 20th century and our time is also relevant today. As the speaker is presently leading the International Worship Planning Committee for the 2023 assembly in Kraków, Poland (the first

LWF assembly in Central Eastern Europe since 1984), the historical and logical span of the presentation extends to our time. What are the topics influencing hymn choices today (e.g. pandemic, climate change, Ukraine war)?

Tracing the route a hymn takes through time and space goes beyond the actual hymnbook as the fascinating journey continues towards wider international usage or inclusion in 'national' hymnbooks. As the Lutheran churches in Estonia and Hungary are both in the process of preparing a new hymnbook, criteria for hymn choice are presently being defined. The historical parallels between the fates of our countries – and Central Eastern Europe in general – offer an interesting background for further discussion.

# Magical Conditions of Lament Performance in China with Reference to Polish ‘Farewell Songs’

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Laments are specific ‘farewell songs’ characteristic of rites of passage including both funerals and nuptials. They occur in a very similar form, function and with similar content in different cultures around the world. One of the most important reasons for performing laments in China, besides social ones, was the belief in their protective and exorcistic power. This raises the fundamental research question of whether, in addition to form, content and function, the reasons for performing laments are also characterised by cross-cultural consistency.

The main objective of this presentation is to present the magical conditions for the performance of laments in China and to relate them to funeral laments and selected wedding songs in Poland to show abovementioned cross-cultural similarities.

Several studies have been written on the subject of both wedding and funeral laments in China. The most important of these is *Performing Grief: Bridal Laments in Rural China* by Anne McLaren (2008). The topic of wedding laments has also been raised by Fred Blake (1978 and 1979) while the issue of ritual wailing, on the other hand, was raised by Christoph Harbsmeier (1999). Funeral laments have been written about among others by Galvany (2012).

The approach proposed in this presentation is unique primarily because of its comparative perspective, but also because of its holistic view of lament as a song genre and selected aspects of its genesis.

# Remembering Through Singing with Tears – Interviews as a Context for Performing Greek Death Laments

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In the spring of 2017, I was able to do ethnographic fieldwork and interviews among lament specialists in three mountain villages of Northern Greece together with my Greek husband. My aim was to collect traditional death laments from lamenters who personally knew the practice of Greek death rituals. The genre of death laments is nowadays widely forgotten even in rural Greece; thus, I was fortunate in my search.

During my group interviews, the informants could easily recite the lyrics of death laments or even sing the laments as folksongs, as they are in the Greek context. But when it came to singing the laments with tears – the way this genre is meant to be performed – the context of the interview was momentarily forgotten by the interviewees, and the atmosphere of the situation changed drastically. The performance of death laments evoked painful events and memories.

As the intensity of the performance gradually increased, first by reciting the words, then by singing them and finally by performing the laments with tears, so did the intensity of remembering the past events that were associated with these laments. The pain experienced was present in the lamenters' performance, it was transmitted, and eventually became eased.

'Lament /./ is a genre of memory; mourning in general is an *embodied* practice of memory (Seremataki 1994; Wilce 2009).' If a genre like lament can serve as a powerful means of remembering

and grieving and thus ease the pain of the lamenters, as well as their audiences, what would be the motive for suppressing it? The genre of lament in Greece is marginalized and even silenced.

In this presentation, I reflect on the connection of remembering and laments in my interviews more closely through a few concrete examples. What was it about the process and the context of our interviews that made the performance with tears possible?

# The Folk Song ‘Oy u Luzi Chervona Kalyna (Oh, the Red Viburnum in the Meadow)’ as a Reflection of the Mood of the Nation: Through Centuries of Struggle

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Recent research outlines points of observation of the rifle song ‘Oy u Luzi Chervona Kalyna (Oh, the Red Viburnum in the Meadow)’ (Lanovyk M. and Lanovyk Z., 2005, p. 290; Kobryn N., 2007; Morykvas N., 2005) as a significant phenomenon both in the aspect of historical validity, cultural and artistic meaning, as well as genre variety. Attention has also been paid to the musical and performative variations of this song, projecting the psychological aspects of the influence of singing – in particular, of choral singing – on the mood of the people. This song, as a Ukrainian patriotic march, became one of the symbols of Ukrainian indomitability in the war against Russian invaders. This folk song is 108 years old. In this paper, I trace the historical path of this song which was born in the year marking the beginning of the First World War. It served as an anthem of the ranks of the Ukrainian Sich Riflemen, then again among the rebel units in the stormy 1940s. It was sung by thousands to advocate for the restoration of Ukraine’s independence, at the revolutionary Maidans as well, and now it conveys people’s faith in the victory of Ukraine.

This presentation focuses on the folklore genesis of this song, in which the idea of the historical lyricism (the last two stanzas of the song ‘Razlylysia kruti berezhechki (Steep banks spilled over)’) and the means of expression of deeply heartfelt Ukrainian lyrics were

combined. A kind of musical-poetic fusion (at the almost subconscious level) creates an intimate and familiar image of Mother Ukraine, which requires intercession, protection and support. In times of trouble and war, the gentle image of the viburnum turned into a symbol of the struggle for national independence and liberation from those who seek to oppress Ukraine.

The contribution of the outstanding folklorist and choirmaster Leopold Yashchenko and the 'Homin (Hum)' choir, who returned this song to a full-fledged sound, is mentioned. Trying to revive the song in everyday life, Leopold Yashchenko also introduced such a form of work as Sunday mass singing for all willing. In this paper, I trace the dialogue between historical tradition and modernity of this song and its influence on raising the spirits of the people.

**Keywords:** folk song, Ukrainian Sich Riflemen, folklore genesis, choir.

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# Singing out the Strange Days

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Times of uncertainty have a powerful impact on various social groups. During the recent Covid pandemic, one of the most overlooked but heavily affected groups was youth. Not only did they have to experience a disruption in their growth due to space constraints, but they also had to find new forms of social contact. This was especially challenging for active members of the choirs and music ensembles.

230 young singers and 5 conductors of the Diocesan Classical Gymnasium in St. Stanislav's Institution in Ljubljana (Slovenia) joined together to share their feelings during these days of social distancing and lockdown. Members of all five school choirs recorded a cover version of Strange Days by The Strunts featuring Robbie Williams. Each of the students recorded themselves at home with their cell phones, the band prepared the instrumental accompaniment, and was followed by the final editing of the video and audio parts. In this paper I will present the motivation for this kind of singing together over spatial distances and also show the effects on the singers involved. I will also discuss possible similar examples and differences between them, highlighting the new possibilities of singing together offered by new technologies.

# Rising and Falling Tonality in Seto Multipart Songs. The Technique of *kergütämine* and its Functions

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Changing pitch level (tonality) in traditional unaccompanied vocal music is a widespread but little studied phenomenon (Alekseyev 1986; Ambrazevičius 2014, 2015; Scherbaum & Mzhavanadze 2020). There is a well-known tendency towards gradual upward transposition, but the focus of this study is the much rarer phenomenon of abrupt downward modulation following a gradual rise in pitch regularly practised in the multipart songs of the Seto (South-East Estonia) known as *kergütämine* ('relief'). This study is the first attempt to describe this unusual technique by means of an acoustic analysis of samples belonging to the 'primary' tradition. The main research material is composed of nine songs performed by the choirs of three prominent Seto lead singers, Anne Vabarna (b. 1877), Kreepa Pihlaste (b. 1892), and Veera Pähnapuu (b. 1916). The results of the analysis not only allow a thorough description of this technique, but also enable us to test three main hypotheses regarding the functions of *kergütämine*: (1) as a practical necessity to facilitate singing, (2) as a semantic and compositional device associated with the verbal text, (3) as an ancient custom that should be maintained. As a result of this study, one further explanation is proposed, namely that a rapid pitch rise had an independent aesthetic value along with emotional and ritual functions in the Seto tradition. Thus the role of *kergütämine* was not to restrain the rise but to promote it, giving the choir 'space' for more rapid ascent.

# An Experiment in Teaching the Musical Language of Estonian Traditional Song

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The stylistic features of song performance in older oral song traditions, including Finnic runosong, are inherently different from those of modern (Western) music. In Estonian runosong, which was re-introduced during the folk revival in the 1970s, it is quite common that old words and tunes are sung intuitively using modern style of classical choral singing or pop music. It is rather difficult for the modern singer to intuitively perceive and aesthetically adopt the traditional performance style. Performance style as a complex phenomenon is also relatively complicated to analyse and describe scientifically.

In this presentation, we will introduce an experiment conducted by Celia Roose, aiming to teach some essential features of traditional performance to runosong practitioners. The participants of the experiment were six women in their 30s to 50s, most of them without any specific musical education, but with nearly 10 years of experience in singing runosongs together. In the course of the experiment, the musical variation of the tunes and the word-centred rhythm and tempo of runosong performance were taught on the basis of 20th century archival recordings.

We will describe the teaching methodology used and the musical results of the learning experience. In order to assess the skills acquired by the singers and to understand more generally the needs and possibilities of teaching runosinging as a 'second musical lan-

guage', we also analyse the experience of the singers who participated in the experiment – the motives for participating in the context of the singers' musical biographies and individual reflections on the learning experience.

## Folk Song Lab – Improvising Folk Songs

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This will be a presentation of the findings from a research project titled *Folk Song Lab*. The Folk Song Lab is a platform for improvising folk songs in a collective setting in sessions from the cognitive framework of ballads, lullabies, folk chorales, and herding songs. It is an interactive project for singing, creating, and developing skills together. The group size can vary from smaller groups of 5–6 persons, or larger groups of up to 30–40 participants. During the sessions, everyone contributes by taking turns singing and listening, or improvising simultaneously. The Folk Song Lab explores artistic methods such as *play, risk, mimicry, reorientation, feedback, and real-life situations* to encourage the participant to achieve a flow state and to truly be in the moment or to be in flow.

Susanne Rosenberg is a folk singer and Professor of folk singing at the Royal College of Music in Stockholm, Sweden. The Folk Song Lab research project is supported by the *Swedish Research Council*.

Read more: <https://folksonglab.com/>

# Invariable Tradition? Performance and Variation in Karelian Wedding Songs

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In the northern Karelian areas, the typical way of performing runo-song has been by singing alone. However, communal group singing is known especially in one context; in rituals connected with marriage (proposal, engagement, wedding). The wedding is a multiphase occasion lasting for several days and celebrated both at the home of the bride and of the groom. Its phases contain certain ritual songs which vary regionally but are still identifiable. Uno Harva (1929) has distinguished ten different Karelian wedding poems. These poems belong to certain situations; they are also often titled according to these situations by the local people. For example, the most recorded wedding poem in Viena is known as 'Tulovirsi' ('Song of arrival') which was performed at the groom's home when the groom and his companions arrive with the bride from her home.

According to the data presented to collectors, wedding songs were typically just 'sung together'. Singers of these songs were those who were gathered for the wedding, mainly female relatives and acquaintances of the bride or the groom, though it is often stated that 'anyone' could join the singing. The northern wedding poetry differs from the Ingrian wedding poetry and its performative practices. Songs in Ingria were performed by a lead singer and a choir. In northern areas this kind of singing practice was unknown. In Ingria, the variety of different songs was substantial, and the lead singer had considerable influence on the contents of the song. In northern areas there were less different songs. Leea Virtanen (1968) claims

that improvisation was much less common there, whereas the Ingrian way of performance gave more opportunities for improvisation.

In this presentation I will compare Karelian and Ingrian wedding songs. My aim is to study variation and stability in wedding songs with relation to their specific ways of performance and their functions in the wedding rituals. I will use the database and tools developed for the project FILTER (Formulaic intertextuality, thematic networks and poetic variation across regional cultures of Finnic oral poetry), for analyzing text similarities between versions of the same song and geographic distribution of lines and song types in the area.

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# The Language of Sorrow and Joy. Emotional Vocabulary and Formulae in Runosongs

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The general presumption is that the runosong tradition, especially the Estonian tradition, is by its essence lyrical, as most of the recorded song texts are in 'I'-mode. The lyrical texts are expected to express performers' feelings, and it has been noted that songs are used to express emotions and experiences that are considered inappropriate to express in regular communication. There is another stereotypical presumption about runosongs that its poetic complexities are conditioned by the lack of abstract thinking and respective vocabulary in premodern society, which has caused the abundant use of poetic figures like descriptions, synonyms, repetitions, etc. in song texts. At the same time, it is known that the vocabulary of runosongs depends very much on the constraints imposed by the poetic structure: metre, alliteration, and parallelism.

In our presentation we will explore the possibilities offered by digital technologies that can be used to find something new or more accurate about the emotion vocabulary of runosongs.

First, we will observe the vocabulary of feelings, the formulae formed of them, their variance, and occurrence in different singing areas. To do this, we look at a selection of emotionally denoted and affectively charged words and their collocates in the joint database



of Finnic runosongs (FILTER database). In addition to that, we will try to identify the poetic figures and formulae used to express feelings, their variation and presence in different song regions.

# O. A. F. Mustonen ja tema raamat “Virolaisia kansanrunoja”

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Väike raamat, mis sisaldab 204 laulu (või lugemist) Saare-, Hiiu- ja Muhumaalt, ilmus peaaegu 130 aastat tagasi, aastal 1893 Soome Kirjanduse Seltsi väljaandena. Kirja olid need laulud pandud märgatavalt varem, nimelt 1877. aastal. “Vana kandle” Muhu köite koostamine on äratanud kaua uinunud huvi selle õhukese raamatu, Muhu regivärsside ühe vanema allika vastu.

Kindlasti pälvib O. A. F. Mustonen Muhu “Vana kandle” laulude kogumise ülevaates omaette käsitluse, aga paratamatult jääb see üsna lühikeseks. Seetõttu tahaksin pisut pikemalt kõnelda O. A. F. Lönbohmist (1856–1927), kelle kirjanikunimi oligi O. A. F. Mustonen. See väga mitmekülgne kultuuritegelane väärib meenutamist just Eestis, sest üks kesksemaid märksõnu tema iseloomustamiseks on kahtlemata “estofiil”. Erinevate trüki- ja internetiallikate seas on olulisim olnud Tellervo Krogeruse raamat “O. A. F. Lönbohm. Mies ja maine”, mis ilmus samuti SKS väljaandena 1983. aastal.

Ettekande teises osas vaatlen lähemalt Mustoneni raamatut ja selles avaldatud laule. Nende hulka kuulub mitmete tunnuste poolest väga erinevaid tekste. Koostaja eessõna on lühike, kuid sisaldab ometi huvitavaid vihjeid, mis aitavad mõnevõrra selgitada kogumise ja avaldamispõhimõtteid. Vastust ootavad küsimused puudutavad kogutu representatiivsust üldse ja eraldi Saare-, Hiiu- ning Muhumaa osas. Kuna O. A. F. Lönbohm oli tuttav selleks ajaks ilmunud tähtsamate soome, aga samuti eesti rahvalauluväljaannetega, siis pakuvad huvi tema eeskujud laulude liigitamisel. Omajagu ainet aruteluks pakub küsimus, kas ja kuidas mõistis ta laulutüübi ja -variandi olemust. Kõige muu kõrval on tähendusrikkad ka laulude all toodud sõnaseletused/tõlked.

### **O. A. F. Mustonen and His Book Virolaisia Kansanrunoja**

*This small book, containing 204 songs (or recitations) from Saaremaa, Hiiumaa and Muhumaa, was published almost 130 years ago, in 1893, as a publication of the Finnish Literary Society. These songs were documented noticeably earlier, in 1877. The compilation of the Muhu volume of Vana Kannel has attracted a long-dormant interest in this thin book, one of the older sources of Muhu runosongs.*

*Certainly, Mustonen deserves to have a chapter in the review of the collection of Muhu runosongs in Vana Kannel, but inevitably it falls quite short. That is why I would like to speak a little bit more at length about O. A. F. Lönnbohm (1856–1927), whose writer's name was O. A. F. Mustonen. This very versatile cultural figure deserves to be recalled in Estonia, because one of the main keywords for characterizing him is undoubtedly 'estophile'. Among the various print and internet sources, the most important has been the book by Tellervo Krogerus O. A. F. Lönnbohm. Mies ja maine, which was published in 1983 – also as a publication of the FLS.*

*In the second part of the presentation, I will take a closer look at Mustonen's book and the songs published in it. These include texts that are very different in many respects. The preface of the compiler is short, but still contains interesting clues that help to somewhat explain the principles of collection and publication. The questions waiting to be answered concern the representativity of the collection as a whole, and separately with regard to Saare-, Hiiu- and Muhumaa. Because O. A. F. Lönnbohm was familiar with the most important Finnish, as well as Estonian folk song publications, the examples he followed in the classification of songs present interest to us. Another topic of discussion is the question of whether and how he understood the nature of the type and variant of the song. In addition, the translations and explanations given in footnotes of the songs are also meaningful.*

# Lamenting and Never Being Alone

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Melancholic emotions and the affective power that conveys sadness can be understood as a core of lament tradition in general. It is the element that connects the various lamenting practices in different cultures. Traditionally lamenting is understood as ritual wailing in certain rites of passage, but, for example, in Karelia and Ingria other ritual laments are known in addition to these. In contemporary Finland lament tradition has sprouted into several various forms from performing arts to therapeutic self-expression and healing practices. The background of these contemporary lamenting practices in Finland is in the Karelian and Ingrian ritual traditions and all these new forms and modes of performance relate more or less to the traditional ritual lament practices. The contexts and meanings of lamenting have changed along with modernisation and other social and cultural changes. Nowadays laments are not usually performed within rites, and the beliefs and mythic thinking in the back of the tradition – the world view of a lamenter – can differ significantly from the traditional ones.

In this presentation I examine the experiences and thoughts of a contemporary lamenter about lamenting, emotions and performing alone. The lamenter in this case study is a professional musician and thus a professional performer and artist. She performs laments mostly in concerts or as a hired performer in some special situation. I will discuss the topic, shared emotions and the intersubjectivity of lamenting, from the point of performance and the present audience, the otherworld – especially the *syntyset* – and the tradition. I approach lamenting as an affective arrangement. This concept by Jan Slaby treats emotionally intensive sites of social life as a constellation in which various things and materials – e.g., persons, arti-

facts, spaces, discourses, and expressions – merge into a ‘formation of mutual affecting and being-affected’. In addition to the concept of affective arrangement, I have applied a concept of an affective circle to illustrate the intersubjective socio-material relations that can be distinguished in analysis from the entire constellation.

# Institutionalisation of Participatory Singing in Estonia during the Last Half-Century

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Group singing exists as a diverse set of practices, from the entirely participatory traditions through the presentational activities, and relying on a growing body of evidence, it has a wide range of benefits (Turino 2008, Camlin *et al.* 2020). What place does participatory singing have in the everyday life of Estonians, who started calling themselves ‘singing people’ in the 19th century? In Estonia, there was quite an abrupt transition from a traditional society to a modern one in the 19th century, which brought about the decline of older folklore, and development of choral singing and Western art music. Communal singing of gradually modernising folk songs and folklorised popular songs lasted in families and communities through the 20th century. Revival of older folklore began in the mid-20th century, which comprised both institutional branch of arranged performances and festivals, and informal participatory activities.

The information about Estonians’ singing habits in the 21st century is being collected as part of Estonian Folklore Archive’s questionnaire *Music in my life* of 2022. Based on the first results of the still ongoing work, as well as on other archived materials and media, the following trends can be drawn over the last half-century: 1) in personal (family, friends) sphere, people’s informal group singing seems to have diminished; 2) special public events, such as workshops, rooms, camps, festivals for participatory singing have been started; 3) large song festivals with good opportunities for participatory singing have been organised to address the social and political problems, such as the Singing Revolution, singing for Ukraine; Forest Song Festival; 4) during the corona, a new form of group singing

online emerged; 5) singing in groups, such as choirs and folklore collectives, intended primarily for public performance at concerts, song and folklore festivals, but also on private singing occasions.

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# Creative Textual Processes in the Composition of Rhyming Couplets

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The Finnish *rekilaulu*, semantically composed of two long lines (four half-lines) and sung to four melody lines (a four-line melody or two-line melody repeated twice), is one representative of the international genre referred to as rhyming couplets/quatrains. During the 19th and early 20th centuries in Finnish speaking areas, collective singing events were popular among young people in particular, and comprised of accompanying ring games and dance, expressions of group identity, and reciprocal exchange of arguments, such as mocking songs, in social gatherings (Asplund 2006; Paulaharju 2010 [1932]; Virtanen 1965; 1973).

In a collective couplet tradition, a great number of ready-made units are memorized by individuals, but purposeful variation and the production of new couplets (forehand oral composition, improvisation) is also very common. I have therefore characterized couplets as having a 'double identity' (Sykäri 2011): ready units are usable as such but simultaneously they attract and promote new creation. In this presentation, I will analyze the couplet structure, semantic hierarchy, and formulaic units with the purpose of showing how the collective knowledge of existing units makes even small textual transformations creative acts. While for example epic poems are composed by one singer, and the audience only listens, in short genres like *rekilaulu* the knowledge, exchange and creation of units takes place *between people* in the singing community.



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# Age Related Changes of the Traditional Singing Style: Case Study of the North-Latgalian *tolku bolss*

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From time to time, small farms in the countryside throughout Latvia had to conduct work that required more working hands than a farm was able provide, so neighbours or relatives were invited. This collective labour on the field was called *talka*, but in south-eastern Latvia it was known as Latgale – *tolka*. An integral part of the field work was loud singing, which could be heard from far away. Nowadays, although the tradition of *tolka* has disappeared in its original form, there is still a specific type of song in people’s memories and on the concert stage. In North Latgale it is called *tolku bolss*. The term *bolss* has the meaning ‘voice’: *tolku bolss* can be literally translated as ‘the voice of the *tolka*’.

The singing style of the *tolku bolss* is influenced not only by historical, cultural and social changes, but also by those that occur as a result of aging. Analyzing the recordings (made from 1981–2005) of several North-Latgalian traditional singers with the programs *Sonic Visualizer* and *PRAAT*, a set of style parameters could be established, which are typical for the performance of *tolku bolss*. It covers the onset of the tune (how it starts, at which pitch), breath management, the onset of drone, vibrato, etc. Comparison of the recordings of the same singer over a longer period of time showed changes in pitch selection, vibrato, and phrase lengths.

# The Sustainability of Seto *leelo* from Singer's Point of View

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The Seto are a small ethnos (about 12,000 people) closely related to Estonians and belonging to Baltic-Finnic, and more generally to Finno-Ugric people. Most of the Seto now live in several places in Estonia, about 2500 of them in the Setomaa municipality. Seto *leelo*, a part of Finnic runosong tradition has been transmitted inside the community up until the recent time and was inscribed into the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009.

In our presentation we describe our activities in keeping the *leelo* tradition alive and sustainable: organising the Seto *leelo* singing camp since 2015, preparing the *leelo* website (<https://laul.setomaa.ee>), supporting off-stage singing practices, and other activities that help create a cohesive community connecting different generations. Our activities are based on our interest and love for the unique Seto singing tradition, and also on the understanding that keeping the tradition alive requires purposeful active engagement.

