



**International  
Council for  
Traditional Music**

**Joint Annual Meeting of the Hungarian  
and Austrian National Committees in the ICTM**  
*Budapest, 27–29 May 2016*

# **CURRENT PROJECTS AND METHODS IN HUNGARIAN AND AUSTRIAN ETHNOMUSICOLOGY**

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**A FOCUS ON YOUNG  
RESEARCHERS**

**BOOKLET OF  
ABSTRACTS**



Dear Delegates,

the primary objective of this meeting is to get acquainted with each other and to pave the way for possible collaborative research in the future. Therefore, contributors either based in Hungary or Austria, or with relevant relationships to local institutions present their current research projects, providing a focus on methods and methodology, situated in the fields of ethnomusicology, cultural and trans-cultural music studies, or ethnochoreology. Methods and methodologies include, but are not limited to techniques of field research and data acquisition, relational issues among researchers and research associates, data structuring and analysis, contextualisation, knowledge transfer and retransfer, outcomes and sustainability, and educational or artistic applications of research findings.

We specifically encourage young researchers and PhD students in order to make their projects known among regional specialists, and to provide a setting suitable for establishing networks with interested colleagues.

The meeting is hosted by the Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences, Táncsics Mihály utca 7, 1014 Budapest, Hungary (E-mail: [info@zti.hu](mailto:info@zti.hu); Website: <http://www.zti.hu/default.htm>; Director: Pál Richter, PhD).

the organizers

János Sipos and Bernd Brabec de Mori

*Representing the Hungarian and Austrian  
National Committees in the ICTM*



Margitsziget sétahajó

Angelo Rotta rkp.

Bem rkp.

Batthyány tér

Gyorsköcsi u.

Osalogány u.

Fazekas u.

Csalogány u.

Csalogány 26 Étterem

Hátyú u.

Csalogány u.

Hátyú u.

Csalogány u.

Hátyú u.

Csalogány u.

Margit krt.

Várckü.

Margit krt.

Szent István tér

Krisztina krt.

Sztehlo Gábor rkp.

Bem rkp.

Batthyány tér

Iskola u.

Donát u.

Toldy Ferenc u.

Toldy Ferenc u.

Szabó Ilonka u.

Hunyadi János u.

Szabó Ilonka u.

Sztehlo Gábor rkp.

Bem rkp.

Székely u.

Iskola u.

Donát u.

Toldy Ferenc u.

Szabó Ilonka u.

Hunyadi János u.

Sztehlo Gábor rkp.

Bem rkp.

Fő u.

Kapucinus u.

Szűgyeg u.

Hunyadi János út

Csónak u.

Hunyadi János út

Tarnok u.

Úri u.

Lovász út

Logpóli u.

Lovász út

Logpóli u.

Attila út

Logpóli u.

Attila út

Krisztina krt.

Krisztina krt.

Krisztina krt.

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# CONFERENCE PROGRAM

## Friday, May 27

11:00 Opening speeches  
Pál Richter, János Sipos, Bernd Brabec de Mori

11:15 **KEYNOTE ADDRESS**  
Lujza Tari – Retrospection and Looking Ahead  
(chair János Sipos)

12:00 **PAPER SESSION 1 – ARCHIVES AND KNOWLEDGE**  
(chair László Felföldi)

János Fügedi: A Knowledgebase of the Hungarian  
Traditional Dances

Mátyás Bolya: From Wax Cylinders to Online Courses.  
Options of Publishing Ethno-musical Materials Through  
the Example of the Repertoire of a Hungarian Folk Instrument

Barnabás Manó Kukár: Archive Film Preservation  
and Digitalization in the Institute of Musicology RCH HAS

13:30 *Lunch break*

15:00 **PAPER SESSION 2 – THE TANGO-DANCEABILITY OF MUSIC  
IN EUROPEAN PERSPECTIVE** (chair János Fügedi)

Mattia Scassellati: The Italian Influence on Tango Argentino

Christopher Dick: Motion Capture Research for  
Music Dance Interrelationship

Kendra Stepputat: Tango Argentino in Europe.  
European Tango in Argentina?

- 16:30 *Coffee break*
- 17:00 **PRESENTATION OF RECENT PUBLICATIONS BY ICTM MEMBERS**  
 Book and DVD presentations by Márta Rudas,  
 Kendra Stepputat, Gerda Lechleitner, Pál Richter,  
 Thomas Nußbaumer, János Sipos and Bernd Brabec de Mori
- 19:30 Concert by Students of the Liszt Ferenc Music Academy  
 (org. by Péter Árendás)

### Saturday, May 28

- 9:00 General assemblies of national committees
- 10:00 *Coffee break*
- 10:30 **PAPER SESSION 3 – APPROACHES AND METHODS**  
 in Ethnomusicology (chair Bernd Brabec)
- Nora Bammer: Experimenting with Transmission Tools  
 for Shuar Traditional Song
- Babak Nikzat: Constructing Identity Through Revaluation of  
 Indigenous Cultural Forms. A Case Study on Pop-bandari Music
- Marko Kölbl: Crying for the Dead.  
 Methodology and Theory in the Frame of Minority Research
- János Sipos: 30 Years Among Turkic People
- 12:30 *Lunch break*

14:00 **PAPER SESSION 4 – APPLIED AND EDUCATIONAL PROJECTS**  
(chair Gerda Lechleitener)

László Felföldi: Educational Programs for Researchers in the  
Field of Ethnochoreology and Dance Anthropology in Hungary

Karin Bindu: The Project “Intercultural Mobile Music Lessons”

Lin Wei-Ya: Maataw: The Floating Island. Performing  
Eco-Criticism for Tao People through an Artistic  
Application of Research Findings

Bernd Brabec de Mori: How to Exhibit Sound in a Museum.  
A Current Project in Genève

16:00 *Coffee break*

16:30 **PAPER SESSION 5 – FOLK MUSIC RESEARCH**  
(chair János Sipos)

Katalin Lázár: German and Hungarian Traditional Games  
and Plays

Klára Erdélyi-Molnár: Research on the Stylistic History  
of Slovakian Folk Songs in Nógrád County

Kata Riskó: Some Problems on Verbunk Melodies  
and Their Historical Sources

Ulrich Morgenstern: Folk Music Research at the  
University of Music and Performing Arts Vienna

18:30 Evening program or free

## Sunday, May 29

9:00 PAPER SESSION 6 – REGIONAL DANCE RESEARCH  
(chair Sándor Varga)

Szandra Csuri: Dance Life of Kide Village in Borsa Valley

Dóra Kovács: Gender Oriented Dance Research  
in a Transylvanian Village

Vivien Szőnyi: Dance Anthropological Research in Moldva.  
The Case Study of Magyarfalu village

Sándor Varga: Dance and Space. Proxemical Investigations  
in Transylvanian Villages

11:00 *Coffee break*

11:30 PAPER SESSION 7 – URBAN MUSIC AND MODERNIZATION  
(chair R. Fujita)

Javier Silvestrini: Plena in San Juan, a Musical and  
Social Phenomenon in the Urban Areas of Puerto Rico

Anna Székely: Evaluation Processes of Three Hungarian  
Folk Dance Competitions. The Question of Authenticity

Cornelius Holzer: Globalized Flamenco.  
Between Preservation and Separation

13:00 Closing discussion

14:00 *Lunch*

# PRESENTATIONS OF RECENT PUBLICATIONS BY ICTM MEMBERS

Friday, May 27, 17:00

Bernd Brabec de Mori (2015): *Die Lieder der Richtigen Menschen. Musikalische Kulturanthropologie der indigenen Bevölkerung im Ucayali-Tal (Westamazonien)*. 781 pp., incl. DVD. Innsbruck: Helbling Academic Books.

Bernd Brabec de Mori, Matthias Lewy and Miguel A. García (eds., 2015): *Sudamerica y sus mundos audibles. Cosmologías y prácticas sonoras de los pueblos indígenas*. 276 pp. Berlin: IAI and Gebr. Mann Verlag (presented by Bernd Brabec de Mori).

Gerd Grupe (ed., 2013), *Ethnomusicology and popular music studies* (Grazer Beiträge zur Ethnomusikologie 25). Aachen: Shaker Verlag (presented by Kendra Stepputat).

Sandra Hupfauf (2016): *Die Lieder der Geschwister Rainer und 'Rainer Family' aus dem Zillertal (1822–1843). Untersuchungen zur Popularisierung von Tiroler Liedern in Deutschland, England und Amerika* (Schriften zur musikalischen Ethnologie 5), ed. by Thomas Nußbaumer, 248 pp. Innsbruck: Universitätsverlag Wagner (presented by Thomas Nußbaumer).

Helmut Kowar, Gerda Lechleitner, and Christian Liebl (eds, 2015), *International Forum on Audio-Visual Research – Jahrbuch 6*, Vienna: Verlag der ÖAW (presented by Gerda Lechleitner).

Pál Richter (ed. in chief, 2012), *Anthology of Hungarian Folk Music – complete digital edition*. Budapest: FolkEurópa and HAS Research Centre for the Humanities (presented by Pál Richter).

Pál Richter and Lujza Tari (eds, 2015): *Multipart Music. Individuals and Educated People in Traditional Multipart Music Practises*. Proceedings of the Third Symposium of the ICTM Study Group for Multipart Music, 540 pp. Budapest: MTA BTK Zenetudományi Intézet (presented by Márta Rudas).

Kendra Stepputat (ed. 2013), *Performing arts in postmodern Bali. Changing interpretations, founding traditions* (Grazer Beiträge zur Ethnomusikologie 24). Aachen: Shaker Verlag.

János Sipos and Ufuk Tavkul (2015), *Karachay-Balkar Folksongs*, 427 pp., Budapest: l'Harmattan; <http://kyrgyzfolksongs.egora.hu/> (presented by János Sipos).



# **ABSTRACTS**

in alphabetical order

## MÁTYÁS BOLYA

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*Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences, bolyam@moldvahon.hu*

### **From Wax Cylinders to Online Courses. Options of Publishing Ethno-musical Materials Through the Example of the Repertoire of a Hungarian Folk Instrument**

The first publication of a notation of a zither playing appeared in 1907: Kodály Zoltán published his transcription of the zither piece, with a short but concise explanatory text, almost incidentally. A few years later, in 1916 Kodály recorded a zither playing from Nagyszalonta on a wax cylinder, the first in Hungary. Fifty years passed, until Bálint Sárosi published the theoretical basics of zither notation, which are still valid today. Another fifty years have passed since that time, and we find the notations on the internet, organized into a database, with a complex search engine, playable recordings, amended with keywords on playing techniques, and with didactical notes: this time it is the online course of the Department of Folk Music of the Liszt Academy.

What kind of options does modern technology offer for the online publishing of folk music materials today? Can a portal like this serve both scientific and educational purposes? We are looking for answers to these questions, while walking through the exciting borderlines of research, education, and performing art.

## NORA BAMMER

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*Institute of Musicology at the University of Vienna,  
bammernora@hotmail.com*

### Experimenting with Transmission Tools for Shuar Traditional Song

*Uwí*, the Chonta palm (*Bactris gasipaes*), is related with life, fertility, abundance and the annual cycle of the Shuar in Southeastern Ecuador. The celebration of *Uwí* is a ritual of connectedness and is a pillar for strengthening Shuar identity in El Kiim, a Shuar village in Southeastern Ecuador. Unfortunately, knowledge of *Uwí* related songs and dances, which are crucial factors in this tradition, is about to evaporate into the pressuring influences of Ecuador's much acclaimed "plurinationality", disappearing generations, religion and economic developments. There are only few knowledgeable elders left in El Kiim, who are able to sing and dance the *Uwí* repertoire and the pressure on them to support this tradition with all their strength is growing. On the other hand there is also an increasing gap between the orally transmitted knowledge and available written material from anthropological research. Interested Shuar individuals born approximately after 1950 often generate their knowledge about Shuar traditions through a mixture of orally transmitted knowledge and published research. Younger generations receive typical national education, which changes their way of learning. Especially Shuar song needs to be translated to this current auditive and educational perception, combining indigenous consciousness with available technology and written learning aids. In my research on Shuar song and singing I took part in recordings incentivated by the Shuar elders themselves, using field recordings and the researcher as mediators to transfer and multiply musical knowledge. This spontaneous experiment could be used for further projects among the Shuar in El Kiim to safeguard their singing tradition. In this presentation I would like to discuss this shifting knowledge transfer related to Shuar singing traditions and the advantages and disadvantages of research related transmissional tools.

## KARIN BINDU AND YASEEN MOHAMMADI

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*karin\_bindu@hotmail.com*

### **Project “Intercultural Mobile Music Lessons”**

The project “Intercultural mobile music lessons” took place at the music school in Rechnitz from March until December 2015 as part of the project “Burgenland musiziert”. The project created by myself for young asylum seekers from Afghanistan, Somalia, Pakistan and other areas as well as for young people from Austria basically consisted of music lessons, guest speakers and performances with the Worldband, being a rotating cast of four to six young asylum seekers from the House of Youth Rechnitz.

The content of the project covered on the one hand introduction into western notation by teaching simple melodies on flutes and xylophone in combination with specific rhythmic exercises from different cultural traditions on Djembe drums, bass drums, frame drums and small percussion. On the other hand lessons were held to inform about organology of instruments, playing techniques and musical backgrounds of minorities living in that Austrian region. Training of intercultural interaction and curiosity, group dynamics and creation of new music structures have been additional aims of that project.

Another important part of that project was to promote the participants in singing songs from their home countries. Few of those combined with melodies introduced by guest speakers from Croatia, India, Afghanistan and Austria were taken into simple musical and rhythmical arrangements and played by the Worldband on various events with flutes, Hazara Dambura, Indian tablas, djembe drums and bass drums. We played at the opening of the Diakonie Forum in Oberwart, on the stage of human rights at the Danube Island Festival in Vienna, at Lalish Theatre in Vienna, during the summer academy of the Austrian “Volksliedwerk” in Gmunden and for a refugee festival in Fürstenfeld (Styria).

Events with guest lecturers were open for participants of all areas to increase networking and transcultural encounter. All lecture notations were collected in print form, enclosed pictures and sound files on a CD, which were distributed to all participants in the end of the project.

## **BERND BRABEC DE MORI**

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*Institute of Ethnomusicology at the University of Music and Performing Arts,  
Graz, bernd.brabec@kug.ac.at*

### **How to Exhibit Sound in a Museum. A Current Project in Genève**

Today, ethnographic museums have to deal with legacies inherited from the colonial project. Different strategies, like source community integration and research-based didactics, are applied in order to critically recognize said legacies. This paper discusses a project envisioned at the Musée d'Ethnographie de Genève (Switzerland) which uses sound installations for transmitting both indigenous traditions and processes of social change. The temporary exhibition presented is about the Amazon lowlands and their people.

Selected ethnomusicological and anthropological field recordings from the early 20th to the early 21st century are assembled into a sequence of sound stories which are rendered as an one-hour-composition and played back through a complex array of loudspeakers installed in the exhibition room. How can such sound stories contribute to a deeper understanding of indigenous thought among lay people who visit the exhibition? Can such an understanding contribute to a more sustainable future for indigenous groups and their cultural self-representation?

## **SZANDRA CSURI**

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*Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences, szandra.csuri@gmail.com*

### **Dance Life of Kide Village in Borsa Valley**

The Borsa valley region is situated north from Kolozsvár (Cluj-Napoca) in Transylvania. According to the ethnographical literature, it comprises nineteen settlements, most of them with a Romanian majority. The significant Hungarian-populated villages are Kide (Chidea), Csomafája (Ciumăfaia), Kolozsborsa (Borşa), and Válaszút (Răscruci) Kide, Csomafája, Kolozsborsa and Válaszút.

My main research questions are: Did dance life create a tighter network between the Hungarian-inhabited villages in this region? In terms of dance, do the villagers also involve other major dialects, such as the adjacent Mezőség or Kalotaszeg?

The starting point of my research is Kide and the dance life performed in this village. The methodological basis was given by participant observation and conducting semi-structured interviews. I tried to explore the dances, the dance events and the connections to the other villages through dance (eg. marriage areas). The aim of my presentation is not only to draw up the connections in a possible micro-region, but also to present the dance life of a small region.

## CHRISTOPHER S. DICK

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*Department of Ethnomusicology, University of Music and Performing Arts  
Graz, [chris@dancetangomusic.com](mailto:chris@dancetangomusic.com)*

### **Motion Capture Research for Music Dance Interrelationship**

In the panel: The Tango – Danceability of Music in European Perspective

Trying to understand the intricate relationship of movement and music demands knowledge of all its constituting parts on several levels of granularity. From the overall form of the music, to the smallest rhythmical facet, each aspect defines how dancers realize the sound and move. Especially in the field of dance the factors determining this connection can happen within fractions of a second. To understand these events and how musical parameters let dancers recognize music as 'danceable', Motion Capture (MoCap) can help by capturing movement in 3D space together with the music. This allows to reconstruct a performance down to the level of microseconds, which then can be re-related to musical parameters. In what ways MoCap technology can support ethnomusicological research, and what kind of problems arise with movement analysis in the special case of tango argentino, will be the topic of this presentation.

## KLÁRA ERDÉLYI-MOLNÁR

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*Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences, erdelyi.molnar.nyhaza@gmail.com*

### **Research on the Stylistic History of Slovakian Folk Songs in Nógrád County**

The paper outlines the subject of the author's research: the problem definition, the antecedent researches of the topic, the preceding and the future workflows. The analysis of a couple of melodies will illustrate how diversified and interesting this topic is.

The comparative and historical research of folk melodies goes back about a hundred years. The social and political circumstances of the 20th century forced Slovakian and Hungarian ethnomusicology to develop in separate directions, despite the fact, that Hungarian- and Slovakian-speaking population lived closely together in some areas of the Carpathian Basin for a thousand years. So closely, that these areas' ethnomusicological heritage shall be considered largely common.

Until now, very little attention has been given to the folk songs of the Slovak population living in Hungary. The present research seeks to apply the diverse aspects and methods of both Hungarian and Slovakian ethnomusicology. A given area's Slovakian songs will be compared with the same area's Hungarian ones and the written historical sources. In the course of this work we might learn more about both the Slovakian and the Hungarian folk songs, as well as our common ethnomusicological heritage.

### **Educational Programs for Researchers in the Field of Ethnochoreology and Dance Anthropology in Hungary**

The presentation focuses on the process of establishing educational programs for dance researchers in Hungary. Choreomundus (launched in 2012) investigates dance and other movement systems as Intangible Cultural Heritage within the broader contexts of Ethnochoreology, the Anthropology of Dance, Dance Studies, and Heritage Studies. The program is offered by a consortium of four universities from Norway, France, United Kingdom and Hungary, recognised for their leadership in the development of innovative curricula for the analysis of dance. Choreomundus focuses on fieldwork and formal analysis of movement, and engages with a variety of theoretical and methodological frameworks. The program develops an appreciation of dance that is comparative, cross-cultural, applied, and embodied, and gives students tools for making sense of intangible heritage within a culturally diverse world.

The program aims to provide practical skills to observe, analyse, document, and evaluate dances. It equips students to analyse dance as knowledge, practice, and heritage and to promote different modes of knowledge transmission adapted to local contexts. A broader aim is to equip students for global challenges and cultural encounters. The program is based on the MA courses accredited on English language by the Ethnology and Cultural Anthropology Department of the Szeged University in 2011. The specialisation on dance folkloristics and dance anthropology in Hungarian language was established first on BA then MA levels in Szeged University in 2005. It offers detailed knowledge about the theories and methods of dance research in general with special attention to traditional dances. The aims, aspects and field of interests mirrored in the curriculum of the courses are similar to that of those of the joint, international course – the Choreomundus.

## JÁNOS FÜGEDI

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*Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences, janos.fugedi@zti.hu*

### **A Knowledgebase of the Hungarian Traditional Dances**

A Knowledgebase compiled during the recent year with the support of the Hungarian Research Fund publishes the complete metadata of the Traditional Dance Archive in the Institute of Musicology (Research Centre for the Humanities, Hungarian Academy of Sciences) through a system of cross-connected databases. The databases of Films, Dances, Photos, Manuscripts, Dance Notations and Motifs provide the metadata of the items registered in these collections. Two of them, Dances and Motifs, make the documents themselves available. Further databases complete the Knowledgebase to facilitate research and gaining information. Dance Tunes presents the published melodies, and as a first step it includes the complete material of the monograph series on the *ugrós* dance type. Dance Rhymes provides an online classified collection of short, rhythmic lyrics with special function to be shouted during dancing. The Connection database eases orientation among the material by location and date of research. A Lexical database explains mainly the dance names and some notions connected to the practice of traditional dance and it helps getting information on the main personalities of traditional dance. The Knowledgebase also includes a Bibliography database, a list of studies and books on the subject, representing the results of research on Hungarian traditional dances acquired during the past 80 years.

All databases can be searched by different criteria. The presentation introduces examples of how the interrelated connections help discovering all available background information about the items in the main collection.

## CORNELIUS HOLZER

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*Institute of Folk Music Research and Ethnomusicology, University for Music and Performing Arts Vienna, Austria, corniholzer@yahoo.de*

### **“Globalized Flamenco. Between Preservation and Separation”**

I will present my dissertation project with the title Flamenco Fusion – emergence and reception of hybrid musical projects in Spain in the second half of the 20th century from their protagonists’ point of view. Especially from the 1950s onwards, the Flamenco genre was subject to various dichotomous developments of traditional revaluation and fusion. This circumstance can be attributed to the influence of globalization, or more precisely to an americanization, which in this context can be understood as a political and economic dominance of the United States over Europe during the Cold War. While Spain suffered under the Franco regime at this time the US was experiencing the emergence of the Anglo-American counterculture of the 1960s or for short the “hippie movement”. On one hand, a renewed appreciation of many Flamenco styles which had almost been forgotten arose, finally leading into a traditionalist revival movement. On the other hand, mostly young Flamenco artists sought new ways of musical expression within the genre through the fusion of traditional Flamenco music with Jazz and Rock music.

I will also present the forthcoming research project Flamenco-Archeology: The Pachón archive in Seville. This project related to his dissertation concerns the digitalization and analysis of the private Flamenco archive of the well-known Flamenco producer Ricardo Pachón. In the 1960s increasing numbers of young Americans came to Andalusia in order to become familiar with the art of Flamenco. They not only took lessons but also experienced unique gatherings with now legendary personalities from the Flamenco scene and documented them with high quality recording devices. These unique recordings make up a large part of Ricardo Pachón’s archive and represent a treasure to be discovered.

**MARKO KÖLBL**

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*Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts, Vienna, koelbl-m@mdw.ac.at*

## **Crying for the Dead – Methodology and Theory in the Frame of Minority Research**

In this paper I will expound the epistemic approach for my PhD thesis on Burgenland-Croatian and Croatian laments. The Croats of Burgenland – the easternmost Austrian province in the Hungarian border region – are an autochthonous minority, whose settlement dates back to the 16th century. The ritual tradition of funeral lament, musically stylized crying for the dead, is contextualized with the lament traditions of the minority's places of origin, Croatia and Herzegovina.

I aim to discuss methodological and theoretical approaches between my academic socialization and other scholarly influences. This includes ethnomusicological minority research – the analysis of hegemonic power structures and music's significance for marginalized groups; interdisciplinarity – the inclusion of "other" discursive systems as a means to gain perspectives; a redefinition of comparative approaches; concepts and experiences of fieldwork between classical models and laments' challenging disposition; as well as musical transcription and analysis referring to Viennese traditions of folk music research.

Finally I will address my positioning within the understandings of theory in ethnomusicology, reflecting my interest for theories originating outside disciplinary boundaries and the use of "ethnomusicological theory", using the example of theories on death and mourning, theories on lament and poststructuralist concepts of gender performativity.

### **Gender Oriented Dance Research in a Transylvanian Village**

The results of Hungarian research connected to folk dance have not yet dealt with women and gender studies. The main ideas of my presentation are to demonstrate past (incomplete) investigations and to review my own data gathering in detail.

The topic of my doctoral dissertation is the research of gender roles in a Hungarian village's society and its dance tradition, located in Transylvania. If we are thinking about dance as a symbolic system, which includes the community's knowledge of norms concerning sexuality, we have to presuppose a distinction of female and male symbols, as well as their existence independently from each other. In my investigation I make an effort to solve these symbols, and try to discover how gender symbols appear in within a given society. In order to allow the appreciation of social gender roles in the act of dancing and in its respective symbolic system, we have to reveal them within the community, more narrowly even within households, and among the relational system of persons conforming it. In the course of this task, cognition and training of children, sexuality values, and domestic violence may appear to be relevant in order to understand the system.

## **BARNABÁS MANÓ KUKÁR**

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*Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences, kukarmano@gmail.com*

### **Archive Film Preservation and Digitalization in the Institute of Musicology RCH HAS**

The paper presents the process for film preservation, from special mechanical handling of footage, via a scanning process, to the several levels of restoration work. The technology of a professional film scanner capable of digitizing 16 and 8 mm films with 2K resolution will be highlighted with examples that are compared to other methods of preservation. Several picture enhancing possibilities will be shown, such as the one for stabilizing frame trembling, scratch cleaning, dust removing, picture sharpening and enhancing clarity. Since early recordings used different rotation speed for austerity measures, frame-per-second correction is also taken into consideration. The presentation also discusses the usefulness of a variety of digital video formats and questions of long time digital storage.

### German and Hungarian Traditional Games

The complexity of traditional games is underlined by the fact that they can be systematized according to different points of view. However, the complete material could be ordered only according to a system of types that has been used without significant changes since 1990, including all kinds of games and plays from making a rag-doll to pair-selecting games. These are the levels of the type system: A type means the variants of one game. The types containing similar elements are gathered into type groups, while type groups, being similar from a certain viewpoint, are gathered into blocks. Certain types can be divided into subtypes.

What are the advantages of using the type system? It uncovers the relation among certain games, and it is useful in finding the use of traditional games in our days: games using implements help to acquire handling of different implements, games of movement to acquire convenient movements, games of intellect to learn to use different intellectual abilities, pair selection games help emotional education.

With the help of type system developed on the basis of Hungarian traditional games, one can study traditional games of other European peoples, too, and as a result, similarities and differences of games of different peoples may be revealed. Probably, American, Asian and African games can be analyzed using similar approaches, since children have to acquire certain abilities – quickness, skilfulness, inventiveness, handling of implements, self-discipline, socialization – everywhere. However, this question shows the need for further studies.

With the help of the type system and a convenient amount of German games, similarities and differences can be found among German and Hungarian games and plays. This work has just begun, and both populations can presumably profit from a more intense collaboration in the course of the project.

WEI-YA LIN

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*Franz Schubert Institute and Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts, Vienna, lin@mdw.ac.at*

## **Maataw – the Floating Island: Performing Eco-Criticism for Tao People through an Artistic Application of Research Findings**

This paper is about the dance theatre production *Maataw – the Floating Island*, a production by the Formosa Aboriginal Song and Dance Troupe (chi. 原舞者) based on the indigenous Tao's singing and dancing traditions. The Tao (chi. 達悟 or Yami 雅美) are one of the sixteen recognized indigenous groups in Taiwan, who live on Orchid Island (chi. Lanyu 蘭嶼) southeast of the main island of Taiwan. Their language is orally transmitted. The traditional music of the Tao consists primarily of songs. Through singing, they transmit their history, views of life, and taboos. Like among many other indigenous societies, keeping the balance between the ecological environment and human society is one of the most essential perceptions of value in their tradition.

Since the 1950s, many policies have been undertaken by the Taiwanese government, aiming to support “development” and “modernization” for ethnic minorities. Consequently, the Tao veered away from their traditional religion and practices, as for example by using the economic and monetary system imposed by Taiwan since 1967, and in 1971 the island was opened for tourism. In 1980, an “intermediate deposit” for “weak” radioactive waste was established on the island, with many scams and close cooperation between the Taiwan Power Company and the government. In 2009, radioactive substances were found outside of the dumpsite on Orchid Island.

In order to consistently integrate indigenous tradition into contemporary arts, such as in the production *Maataw*, it is feasible to apply anthropological and ethnomusicological methods during the creative processes of composition and choreography. Which problems emerge in such an endeavour, and which strategies can be applied? How does the production *Maataw* interpret the Tao's past, and how can political issues be transmuted into movements and sounds? These questions will be addressed and discussed in my paper.

## ULRICH MORGENSTERN

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### **Folk Music Research at the University of Music and Performing Arts Vienna**

Due to several reasons, Volksmusikforschung and Vergleichende Musikwissenschaft/Ethnomusikologie in German-speaking countries frequently are considered to be different yet overlapping fields of research. For a long time, academic Volksmusikforschung was carried out in the framework of Germanistik and Volkskunde. In Austria, folk music research was established as a musicological subdiscipline at the Music academies of Graz (Walther Wünsch, 1964) and Vienna (Walter Deutsch, 1965), and at the Mozarteum in Salzburg (Josef Sulz, 1988). Nevertheless, research remained in a close relation to extra-academic discourses and agendas of Volksmusikpflege.

Central issues of Austrian folk music research, beginning with Friedrich Salomon Krauss (1859–1938), fit well in the European framework: Structural analysis of music and texts, historical reconstruction, methods of fieldwork, functional context, emic concepts and folk terminology. The main sources of research in Austria were field work and local musical manuscripts.

The paper will present current folk music research at the Institute of folk music research and ethnomusicology of the University of Music and Performing Arts Vienna in historical and methodological context. Its central topics are:

1. Folk music of Austria and the Alpine region between local traditions and revitalisation (as top-down agendas and grass root movements in different rural and urban contexts).
2. Folk instrumental music of Europe. Social and artistic history of musical instruments, instrumental styles and repertoires.
3. Traditions of multipart music in Europe. Local manifestations, terminology, multipart music as a result of social and artistic interaction.

## BABAK NIKZAT

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### **Constructing Identity Through Revaluation of Indigenous Cultural Forms. A Case Study on Pop- bandari Music**

During the 1960s, because of Iranians' great enthusiasm for Western culture, Iranian pop music was strongly influenced by Western commercial music, and it was frowned to use elements from regional music traditions. Since the 1980s, however, various causes, such as the growing Western interest in "oriental culture" and Iranians' renewed interest in their own culture, have led to new marketing strategies for pop music. As a result, elements of regional and classical Persian music are now being consciously integrated into pop music, as for example *bandari*, a traditional ensemble consisting of a bagpipe, singer and drum from southern Iran. In its original context, this ensemble played on festive occasions.

This project aims firstly at examining this style in its cultural context, secondly, at examining the process of its integration into pop music from a sociocultural perspective, and thirdly, at musically analyzing "bandari-pop" by comparing its structures to those of traditional genres. Such a comparison makes it possible to trace the process of adaptation and alteration of the original musical elements under the influence of Western music. This is an example of how new commercial music genres emerge as hybrid forms, through the fusion of regional and pop music, and become a means of establishing identity.

### **Some Problems of Verbunk Melodies and Their Historical Sources**

In some cases it is difficult to decide if a tune collected during field-work should be classified into the categories of traditional folk music or popular urban music. This problem is particularly relevant for instrumental folk music, which had been performed by more or less professional players who tried to approach urban musicians. The difficulty is increased by the fact that, mainly in the earlier field-works, it was often not indicated what role the recorded tune had played in the local tradition. Historical sources can help to solve the problem, but the mere existence of historical parallels of folk tunes collected in the twentieth century does not provide enough information. It may reflect on the interest of educated people in folk music, preserving a relic of the real folk music of that time. However, it also may be a memory of an urban trend of the era that might have been learned by folk musicians as a proof of their virtuosity. In other cases, historical sources may reflect that the tune was living both in urban and folk tradition, but in the twentieth century could only survive in folk culture. This paper will illustrate, with the help of examples of a single type of Hungarian instrumental folk music, the relations of folk and urban tradition that can be reflected by historical parallels of twentieth-century folk tunes.

## **MATTIA SCASSELLATI**

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### **The Italian Influence on Tango Argentino**

In the panel: The Tango – Danceability of Music in European Perspective

From the end of the 19th century to the beginning of World War I, large numbers of people from Europe decided to leave behind a struggled existence and poverty in order to seek new opportunities on the American continents. Especially the area of the delta of Río de la Plata attracted a high percentage of Italian migrants. Most of them settled down in Buenos Aires, the city of the tango, a phenomenon nowadays spread worldwide. Their presence in this area undeniably shaped its sociocultural circumstances, including language, architecture, literature, and music. Since very little research was done about this topic, the aim of my MA thesis is to focus on the Italian influence in the process of the creation of tango at the beginning of the 20th century underlining possible musical connections to Italian folk music. Positive results could offer new insights about the origins of tango turning the spotlight on an essential part of Argentinean history that is Italian immigration. In my presentation I will expound the structural content of my MA thesis and illustrate the current state of research.

## JAVIER SILVESTRINI

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### **Plena in San Juan – a Musical and Social Phenomenon in the Urban Areas of Puerto Rico**

“Plena in San Juan” is an ongoing dissertation project in the field of ethnomusicology. Plena is an Afro-Caribbean musical genre, that has been part of the urban musical traditions of working-class neighborhoods throughout the Caribbean island of Puerto Rico since the early 20th century. San Juan, the island’s capital city, offers a cosmopolitan setting in which the plena still thrives today as part of the fast paced way of life. Plena combines a fixed rhythmical structure, which is played on frame drums called *panderos*, with lyrics that convey an uncensored, critical and bold message about the reality of everyday life, and the struggles of people. Its purpose is not only to convene people to gather in mostly public spaces in order to sing, dance and play together, but to create awareness for a specific cause, issue, fundraising or to protest against current political problems. Participation is very important for the plena. One who attends any of these *plenazos* (plena meetings) is expected to sing and take part.

In my dissertation, I am analyzing how and if the music changes according to the context and social-setting in which it is performed. My goal is to contribute to the understanding of the plena as musical genre by studying the multiple settings in which plena exist, within a limited area of the city of San Juan. I use the theoretical framework of urban-ethnomusicology to explore questions of music and race, music and identity politics and music and masculinity. The project is based on conducting and analyzing extensive fieldwork that includes interviews with musicians, observations, video recordings of different kinds of events and settings.

## JÁNOS SIPOS

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### 30 Years Among Turkic People

Hungarian prehistory displays a peculiar duality of language and music: the language belongs to the Finno-Ugric family, while several pre-Conquest strata of the folk music are connected to Turkic groups.

Intrigued by this phenomenon, Hungarian folk music researchers launched into comparative examinations quite early. In with the noblest traditions, investigations authenticated by fieldwork have been going on to this day parallel with theoretical research.

At the beginning, the main goal of this research series was to explore the eastern relations of the Hungarian folk music, which gradually broadened into the areal folk music research of the multi-ethnic Volga-Kama-Belaya region. I further expanded it into the comparative investigation of diverse Turkic-speaking groups living over the vast Eurasian territory. In the meantime, the study of Hungarian prehistoric connections was also going on.

The long-term goal of my research is to systematize and compare by musical criteria the folk songs of Turkic groups and ethnicities living around them. In this paper I give a short account on this long research series summarizing some of the results, and also showing some video examples recorded in different parts of Asia.

## KENDRA STEPPUTAT

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### **Tango Argentino in Europe – European Tango in Argentina?**

In the panel: The Tango – Danceability of Music in European Perspective

Tango Argentino as a socially practiced dance and music culture has been established in Europe roughly 100 years ago. It made its way from Argentina to Paris, further on to all major European capitals and beyond, causing the creation of new music and dance styles like the ballroom tango or Finnish tango. The tango argentino also had a strong impact on fashion vogues, and its images and klischees have become a steady part of European popular culture in the 20th and 21st century. The term “argentino” signifies of course that this dance and music culture was born and nurtured in Argentina, in particular in the capital Buenos Aires. Yet, on many levels, historically, socially and culturally, European influences have shaped the genesis and development of the genre. In fact, a constant back and forth between Europe and Argentina of tango trends and vogues is recognizable.

In this presentation, I want to show, that a research focus on tango argentino as practiced in Europe gives fundamental insights into the current international state of tango argentino practice. The main focus of my presentation will be on the tango development in the late 20th and early 21st century, taking into consideration tango tourism both to Europe and to Argentina as well as international social network structures among tango dancers that connect both places into a dynamic whole.

## LUJZA TARI

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### **Keynote Speech – Retrospection and Looking Ahead**

Over the course of my career, as a researcher, and as a scientific secretary of the Institute of Musicology (1988–1994), further as chair of the Hungarian ICTM National Committee (1996–2007), I had both a direct and indirect opportunity to follow the various events that connected Hungarian ethnomusicology to the international scene, and built scientific relationships with different countries and organizations. Building these relationships would have been impossible without the foundation established by Bartók, Lajtha, Kodály and Rajeczky over long decades.

Within this process, the relationship with Austrian researchers was especially significant when the ICTM's Historical Study Group was jointly chaired by a Hungarian and Austrian between 1967 and 1989, namely by Benjamin Rajeczky and Wolfgang Suppan. Suppan, like Walter Deutsch, personally did a lot to ensure that the internationally known Hungarian ethnomusicology was not forgotten and left behind the iron curtain.

Keeping a tighter working relationship, and reconnecting the parties is still an actual matter, especially because unfortunately little had materialized from the tasks that Rajeczky drew up in 1965 in his study “Common tasks of Austrian and Hungarian ethnomusicology”. This is adding to the value of our current meeting: alongside generic topics, it is a great opportunity to discuss and agree common objects in ethnomusicology.

In addition to the historical overview, the presenter would like to bring forward some proposals for such tasks as well.

## SÁNDOR VARGA

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*University of Szeged, Department of Ethnology and Cultural Anthropology  
and the Institute for Musicology of the Research Centre for the Humanities of  
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### **Dance and Space. Proxemical Investigations in Transylvanian Villages**

Based on my observations in the “Mezőség/Cîmpie” area (Transylvanian Plain, Romania) since 1994, I would like to demonstrate that the local dance-proxemics operate as a communication system, which symbolizes important social roles. I would like to illustrate my investigations concerning ethnic, economic, gender, and status relations in the villages with the help of short video-scenes. In addition, I will examine the effect that the spatial organization and proxemics of various dance types have on their formal and structural character, and consequently on the creative process of the dancers.

I argue that this combination of the formal-structural approach of the dance folkloristics and the “ethnosemiotic” approach of dance anthropology provides new possibilities for Hungarian dance research.

**ANNA SZÉKELY**

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## **Evaluation Processes of Three Hungarian Folk Dance Competitions. The Question of Authenticity**

The aim of this presentation is to give an insight about the concept of authenticity in relation to Hungarian folk dance competitions and the evaluation process of the examined contests. I will demonstrate these insights through three different types of folk dance contests where the applicants had to present an “authentic”, or “genuine” performance in front of a chosen jury. The investigation includes the following competitions: the “*Tedd ki a pontot!*” (“Put on the dot!”) International Male Dance Competition, the 0–24 Choreographers’ competition, and the Folk Dancers’ National Representational Stage. Each context shows diverse forms of understanding the concept of *authenticity*.

## **Dance Anthropological Research in Moldva. The Case Study of Magyarfalu village**

I started my ethnographic research in 2012 in Moldavia, a part of Romania, amongst the Moldavian *Csángo* people, a Roman Catholic group of Hungarian origin. In my presentation, illustrated with a case study of Magyarfalu (Arini), I would like to give a description and an interpretation of the effects of migration to Western Europe and to Africa on the dance culture of the village. I would like to answer four main questions: a) What are the reasons standing behind the migration as a new life strategy in the families of Magyarfalu? b) What kind of sociocultural changes happened in the local community through the migration? c) What kind of effects are cast on the local dance culture because of the transnational life forms and the contact with another culture? d) How can the community adapt to these changes and effects? During my analysis, I would like to present my topic in an emic approach, in the way of how local people think.



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