

# The Past, Present and Future of Ethnomusicology in the Nordic-Baltic Region

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Ahmedaja, Ardian: "From the Research History of Music and Dance in Europe: A "Scandinavian-German expedition" in the former Yugoslavia in 1959"

In 1959, Felix Hoerburger, from the University of Regensburg, initiated an expedition on music and dance among Albanians in the former Yugoslavia. In the Bulletin of the team members, he names it "Scandinavian-German Albania Expedition 1959" (Skandinavisch-deutsche Albanien-Expedition 1959). Based on the expedition's findings, Hoerburger fulfilled a pioneering work, particularly in the study of dance music among those communities. He based his investigations on the idea that "Volkstraditionen" (folk traditions), do not know ethnic, national, or linguistic borders. Hoerburger wrote therefore about music and dance in the domain of the Albanians rather than of Albanian music and dance.

The other team members were Ernst Emsheimer, from the Musikmuseet in Stockholm, his wife, Mia Emsheimer, and Birthe Traerup, who had just finished her studies in music ethnology and Slavic studies in Copenhagen and had been several times in the former Yugoslavia. Birthe Traerup's and Mia Emsheimer's role during the trip was important

inter alia regarding the cooperation with female music and dance makers. Traerup published afterwards on a variety of subjects and continued the research in various communities in the former Yugoslavia until the beginning of the 1980s.

The necessary cooperation with the communist government agencies and people appointed to accompany them during the expedition has influenced the choice of places and people the researchers encountered. Regardless of such limitations, the aim to approach as near as possible to the understandings of music and dance makers is strongly evident.

Considering the particular role of each involved individual, the results of this expedition enable today to also trace the occurred transformations both in the local practices in question and in the research. The more so as joint research initiatives during the cold war have been exceptionally rare in Europe and are hardly noticed in an international context until today.

#### Andersén, Miriam: THE FORGOTTEN FEMALE FIDDLERS – women in popular dance music tradition of 19th century Scania

Women fiddlers are conspicuously absent from the recordings of Swedish 19th c. folk music collectors and Svenska Låtar. In the four volume Scanian part of this monumental edition, 72 chapters are dedicated to men and a single chapter to a woman. The starting point of the project "Skånska spelkvinnor" – or "Forgotten Female Fiddlers" – five years ago was the question: Were there any female fiddlers in Scania in the past?

Since few girls and women had the opportunity to learn an instrument we chose to include different kinds of tradition bearers in the concept of 'female fiddlers'. Certain women were trained fiddlers in the strict sense of the word. Others vocalized tunes in more private contexts. Some could read and write music and have left behind tune books ("fiddler's books").

A particular problem is that the women who do get mentioned in folk music records often are named only in relation to their husbands, sons or employers. Identifying them sometimes requires a great deal of detective work. Contrary to the men, comments about Scanian women's singing or playing styles are scarce in and personal descriptions are extremely rare.

Using as primary sources the edition Svenska låtar Skåne, the archives of Folkmusikkommissionen and Skånes Musiksamlingar, as well as Scanian parish records, this is a work in progress that has revealed a pattern: many fiddlers had

musical mothers and learned songs and tunes from them. Women fiddlers, in their turn, grew up in fiddlers' homes and were taught by their fathers. Thus the women were, in fact, an integrated part of the music tradition of the past.

### Bagheri, Mehdi: Hybridity, Identity and Revivalism in Kurdish Music of Diaspora

This abstract is the condensation of the proposal for my ongoing PhD project for which I am currently in the fieldwork phase in Sweden. There are books, book chapters, and papers about Kurdish diaspora and Kurdish music and in this vast topic, I will narrow the research by focusing on the revivalist orientation among music-actors with regard to identity and the process of hybridization.

The main research questions are a) What is the role of the identity and citizenship in the revival process of Kurdish music in diaspora? b) What are the criteria for the processes of selectivity? c) How do revival attempts lead to hybridization of Kurdish music? d) How does the hybridization of Kurdish music tie up with Kurdish ethnic identity and its negotiation? The methodology for most of the research is qualitative by doing fieldwork/fieldresearch through participant observation. The field is chosen to be Stockholm, as there are many Iranian Kurds living there, and that makes it easier for me to get in to contact with them since I myself come from Iran. I will treat with data gathered via interviews and other qualitative methods by coding them based on themes. Basic to ethnomusicological fieldwork is human relationships and building relationships of trust. This requires considering ethical issues and predicting difficulties as much as possible. For this research ethical issues are regarded in five categories of 1) competency 2) informed consent 3) protection of privacy 4) relationships; and 5) publication according to Kathleen Musante DeWalt and Billie R. DeWalt (2011). The final result of the completed research will be in the form of dissertation for the Universität Würzburg, in which I am a student. However, most part of the field research will be done by October 2024.

### Beitāne, Anda: Changing Perspectives: Experience and Expectation in Latvian Ethnomusicology

"Latvian Ethnomusicology: Past and Present" reads the title of the article by Martin Boiko published in the "Yearbook for Traditional Music" in 1994. This was the first summary of the history of traditional music research in Latvia. Its publication in an international framework was indicative. The Iron Curtain had recently fallen, and ethnomusicologists from Latvia were gradually starting to join the international research community. Three decades later, the research situation has changed both internationally and in Latvia. The aim of this paper is to discuss the paradigm shifts in

Latvian ethnomusicology between the 1990s and 2020s, based on the conceptual couple of experience and expectation (Koselleck) and the future as a research tool.

"Experience and Expectation" was the title of the XXXIV European Seminar in Ethnomusicology (ESEM), which took place at the Jāzeps Vītols Latvian Academy of Music in Riga in 2018. The theme was based strongly on the explorations of this conceptual couple by the historian Reinhart Koselleck. According to Koselleck, experience is the "present past, whose events have been incorporated and can be remembered" and which also contains alien experience conveyed by generations or institutions. Expectation, on the other hand, is considered "the future made present" and is directed "to the not-yet, to the nonexperienced, to that which is to be revealed". In the Latvia of the 1990s, the research paradigm changed gradually from collecting and describing music as an object to explorations of contexts and the anthropological dimension of music. However, the focus was still very much on the past. Today, the focus on ongoing processes of music and dance making and on their creators is steadily gaining ground. This is also a response to the growing role of the dialogical approach in ethnomusicology today, along with the tension between experience and expectation in ever-changing patterns.

#### Brusila, Johannes: Digitalization and folk music: the dissemination of traditions and identities among the Swedish-speaking population of Finland

Digitalization has led to several major changes in the production and consumption of music, but seen from a wider perspective, also on the ways in which music is transmitted and exists in changing sociocultural environments. This is particularly interesting when studying folk music, which, is usually associated with aural tradition and the idea of a specific "Volk" with a distinctive, ancient folk culture.

In my paper, I discuss what these changes mean within the folk music framework of the Swedish-speaking population of Finland. This includes asking what kinds of connections people in the field experience there to be between digitalization and the folk music of the minority. It also touches upon questions such as what dissemination forms and activities today's folk music incorporates, what connections are there between the technological changes and general sociocultural changes, and how are the new practices valued when it comes to for example authenticity and other ideals?

The paper is based on a chapter in a forthcoming anthology of the research project 'The impact of digitalization on minority music: Finland-Swedish music culture as a case study' (The Society of Swedish Literature in Finland).

## Cruz, Gonçalo: The Future of Bagpipes of the Baltic Sea

Bagpipes do not care about state borders. Unlike fauna and flora, musical instruments are not endemic to certain territories of the globe. They have travelled freely in the hands of minstrels, pilgrims, merchants, fishermen and sailors. These instruments accompanied courts, diplomatic entourages, and witnessed royal unions. They have traversed wars, escaped religious persecution and settled within the borders of nations, old and new.

However, in the first half of the 20th century, all bagpipes fell silent in the countries bathed by the Baltic Sea. Revival efforts emerged in Estonia during the 1970s and more recently in Sweden, Lithuania, and Latvia, endeavouring to resurrect their national pipes. Denmark and Norway also briefly expressed interest in the early 1990s, a spark awaiting rekindling.

My ongoing doctoral project at the Sibelius Academy | University of the Arts Helsinki employs a Research-through-design approach, combining historical research, fieldwork, instrument building and playing, all aimed at reintroducing piping to Finland.

As a researcher originating from the opposite periphery of Europe, I've found objectivity easier, mostly detached from Nordic/Baltic identity and the echoes of romanticism, nationalism, and post-WWII geopolitics. My extensive over two-decade immersion in the South European Folk music and bagpipe landscape, made me cognisant that confining research to perceived national borders yields dubious results.

Researching the "Finnish" Säkipilli, meant researching the entire Baltic Sea region – a vast territory in theory, however no bigger than the state of France in practice. This realisation fueled a four-year effort to establish a comprehensive bagpiper network across the region. The openness of people and institutions allowed me to visit the national museums of Finland, Sweden, Estonia, Latvia, and Lithuania, thoroughly documenting and precisely measuring over 60 bagpipes.

The rich historical and cultural diversity among museum bagpipes was surprising, but it was the design disparities between pre and post-revival instruments, that were most striking.

My presentation challenges entrenched perspectives on culture, music, artwork and design objects. It emphasises the pressing need for cross-disciplinary, cross-border collaborations.

The goal is to raise awareness about the Baltic Sea region's forgotten bagpipe cultures, foster discussion, and inspire a re-evaluation of 20th-century music revival efforts.

## Day Kiku, Fock Eva, Kolltveit Gjermund, Rainio Riitta: New developments to the archaeology of sound in the Nordic countries

### Thematic panel

One of the founding members of the ICTM Study Group on Music Archaeology (in 1981, Seoul) was Cajsa S. Lund of Sweden, an international pioneer in this field of research. Especially because of her influence, music archaeology has adopted a wide approach to music, sound, sound tools and soundscapes of the past. In this panel we will follow up, and discuss new research initiatives in Denmark, Norway and Finland.

Although we are not particularly concerned with terminology; our research relates to music archaeology as well as archaeoacoustics. Music archaeology is an interdisciplinary research area seeking to explore problems related to music, musical instruments and sound tools on basis of archaeological materials. Archaeoacoustics, or acoustic archaeology, focuses on the role of sound and soundscapes in human culture, with studies of, for instance, caves, rock art sites, or the acoustic environment as such. The fields are overlapping, and individual researchers and projects sets the agenda. The blurred disciplinary boundaries are notably manifest in the Nordic research tradition that we represent. Since sound is a common ground, a productive way of labelling our work could be the archaeology of sound.

In Northern Europe, our research can only to a limited extent make use of written documents and iconographical representations. We have to base our interpretations on the archaeological materials and their contexts, in combination with ethnographic analogy. We employ an exploratory methodology with practical testing, experiments, combined with pedagogical and artistic activities.

Two ongoing projects form the backdrop of this panel: The Sound of Antiquity / Lyden af oldtiden (DK) is a work in progress: Archeologists, music researchers and musicians have cooperated to exchange knowledge and develop school workshops and new concert formats, approaching the past through contemporary ears.

Sacred Sound and Ritual Soundscapes in Historical and Contemporary Fennoscandia (FIN, N) explores ritual rocks from a previously overlooked perspective of acoustics. The ultimate aim of this research project is to create foundations for a new transdisciplinary field termed 'Cultural Echology' that seeks to understand the agency of sound reflections – echoes, reverberation or resonances – in shaping human perception, cultural concepts and practices as well as engagement with the environment.

The panel will consist of the following four papers:

Eva Fock (Copenhagen, D): From kitchen midden to orchestra pit

Kiku Day (London, D): Exploring sound with materials from antiquity: a performance research

Riitta Rainio (Helsinki, F): "Is there power in the mountain?" Acoustic measurements and archival study of Finnish historical rock sites

Gjermund Kolltveit (Nesodden, N): Where did the fairies play? Some thoughts on landscape, resonance, and folk traditions

Ellestad Laura, Eriksson Karin & Johansson Mats: Ethnomusicology in the Nordic context: reimagining representation, experience and contextualisation in research practice

In the conference call ethnomusicology is defined broadly as "research that deals with any tradition of music and dance, or sound and movement, with attention to the social and cultural environment where the tradition is being practiced". Taking this definition as our point of departure, we explore its implications and discuss possibilities for the future of the field. What does it entail to pay attention to the social and cultural environment? And how do we approach issues of representation in all aspects of our research practice?

We elaborate on these issues along three interrelated conceptual-thematic axes:

- Representation of sociomusical realities: How do we engage with and approach the formation of cultural identities in light of the interplay of global and local flows of musics, people, media, ideologies and technologies?
- Musical knowing and experience: How do we engage with and approach musical concepts and understandings that are largely implicit in musical practices?
- Otherness/alterity: How do we engage with and approach otherness in our research and in the challenges of representing the people we study and learn from?

These conceptual axes pertain to recurring themes in ethnomusicology, notably text/context, emic/etic, and insider/outsider. By considering empirical examples from different geocultural contexts, we take a novel approach to these ethnomusicological issues and present new insights into how they can be applied and reimagined in the contemporary Nordic context.

Eriksson, Karin L.: The folk music research that disappeared?

Within musicological research in Sweden, studies of folk music (instrumental and vocal) have long had a given, if not extensive, place. Some studies have mainly approached the



music itself, such as questions about intonation and variation, while others have focused more on the historical and contemporary contexts that the music has been and is part of. Several methods are used, including archive research, interviews, music analysis and ethnographic fieldwork, to name a few. Folk music research has also long had a close relationship with ethnomusicology, so close that the two fields are sometimes equated.

However, folk music seems to be less and less explored within the field of musicology, while the proportion of studies in related research areas with folk music at the centre has increased. This is particularly true in music education and artistic research. As a result, the character of folk music research in Sweden has changed. New questions are asked, new perspectives are highlighted. Others might disappear.

The presentation starts with an overview of research on folk music including vocal folk music in Sweden from the last 10 years. This overview then forms the basis for a discussion of where research on traditional music is currently conducted in Sweden, from which perspectives and within which research areas. The relationship between ethnomusicology and folk music research is also discussed. Are ethnomusicology and folk music research really “the same thing”?

The main purpose of the presentation is to generate discussion about the place, content, and perspective of folk music research today, with Sweden as a case study. What is being investigated? With what methods and from what theoretical perspectives? Particular focus will be placed on the areas: musicology, music education, and artistic research in music. But the relationship between folk music research and ethnomusicology will also be highlighted.

Fahlander, Thomas: Live and let die. A study on life length among Swedish spelmän born 1840-1885

We can classify the group of spelmän as people with low income, no formal education and problematic drinking habits. As spelman it was impolite to reject alcohol. Timas Hans Hansson (1846-1916) won the spelmäns first competition in Gesunda 1906, reviving Swedish traditional music during the 1900's. Timas Hans lived for another ten years and died at the age of 70. Throughout his life Timas Hans' name could be found in police reports, newspapers about street fights, and social conflicts. He was known as a heavy drinker, however, lived ten years longer than the average individual. In this study the lifespan of 485 men and woman mentioned in Svenska låtar, a collection of 24 books published 1922 - 1940 on spelmän, is compared with the entire Swedish population at the same time. Also a comparison is carried out with aristocratic families, with local fiddlers teams and all athletes representing Sweden in the 1948 Olympic Games in

London. Finally, we compare with all that lived and died in Dalbyn, the village where Timas Hans Hansson drank, played, raised a fortune, got ruined and died leaving nothing except for a musical legacy that still is counted as the peak of Swedish folk music.

Folestad, Staffan & Nilsson, Mats: Contemporary participatory Scandinavian polska dance musicking and dancing. Current ethnomusicology issues – future opportunities

Starting in the concept of danceability we are investigating the field of contemporary polska dance musicking and polska dancing. Danceability is as a dancer's perspective on how the dance music fits his/her needs and wants for to have a good dance occasion. With dance musicking we mean the musicians way to create and meet the dancers' expectations for inspiring dance music.

What differ between dance musicking and concert musicking in the music? What makes a good dance from the point of music? How is this formulated by musicians? What makes good dance music in the eyes and ears of the musician and how does the musician create good dance? What else is important for "a good dance" besides the good dance music?

We interviewed long-term experienced participatory polska musicians, who have played for dance, about how they think about dance musicking. Next, we asked experienced polska dancers what they want from the music and musicians to have a good polska dance experience.

The current issue is that there are two main perspectives that must be clearly defined. First, how dancing and dance music is seen from the music and formulated by musicians. Second how the dances, the movements, are connected to the music and how the dancers talk about the dancing music.

- In the past participatory dance musicking has almost been neglected in research, the importance has predominantly been presentational music.
- At present there is a growing interest in the music-dance relationship, that challenge the dominance of musical perspective over dance in ethnomusicology research.
- In the future, the opportunity is that the researchers can do more studies on the interplay between music and dance, and be more explicit on which perspective that is discussed, the dance/dancers and/or the music/musicians.

## Gay, Leslie: African American jazz in diaspora: The case of Denmark's Rytmisk Musik conservatories

Much recent scholarship contends with longstanding questions about the role of the Americas in shaping African diasporic musics, like jazz. Models of diaspora variously privilege the U.S. as a site of origin (Atkins), decenter Black American musicians in favor of transglobal networks (Johnson), or emphasize patterns of emigration and homecoming (Flores). These debates highlight questions of race, racism, national identities, and global flows. Through ethnographic and historical methods, I consider these questions with respect to an underexplored case study—the institutionalization of jazz into the national identity and educational agenda of Denmark, as pioneered by Astrid Gøssel (1891-1975) and Bernard Christensen (1906-2004).

Known for embedding jazz within Danish educational institutions, Gøssel and Christensen were musicians, scholars, and educators who promoted Black music as intellectually and musically meaningful. The subsequent establishment of jazz conservatories under the rubric of rytmisk musik in the 1980s crystallized Gøssel and Christensen's ideals in celebrating jazz for its musical and social freedoms. Ultimately, their advocacy of jazz established a cultural-racial tension of diasporic articulations that, following Brent Edwards (2003), translates across explicit gaps of difference, that opened doors for Black musicians and jazz, but within problematic stereotypes.

How does a sense of Americanness persist into today's diasporic Danish context? Partly, Denmark's educational ideology connects deeply with African American musicians, many of whom emigrated to, or toured in Denmark. Their presence was valued, yet decontextualized from American legacies of enslavement. Conversely, Danes reimagined jazz as distinct from American identities and origins, especially in education, where Black diasporic musics came to emblemize Denmark's white European nationhood. The introduction and application of these concepts over the last century makes rytmisk musik a near-equal to European art music, influential in media programming and print publications, and within the Danish state's deep support of the arts and its laws governing such support.

## Hansen, Lene Halskov: Fieldwork in ethnomusicological sound archives with interaction as a research object

An understanding of ethnomusicological sound recordings of traditional folkmusicians requires knowledge of the underlying ideology of the time and the archive, and of the collector's purpose (Boström 2016:65-78; Koudal 2004:38-43, 47-48). At the same time, we know that a performance is influenced by the situation, and that an interviewer and the interviewee influence each other. Obviously, the 'informants' are the main

characters in the audio recordings. But it is precisely in the encounter between the two parties that songs and life stories are selected and deselected, and the performances created. But how? I therefore propose the addition of analysing the social interaction between the ethnomusicologist and the 'informant' as a third prerequisite.

Recording in Denmark typically took place in the home of – for example – a singer, rather than as fieldwork in a living tradition that was fading away towards the 1950s at the same time as the tape recorder came into use as a collecting tool. The ideology can be deduced, but Danish collectors have not had a tradition of leaving behind descriptions or reflections on their purpose, the collection process, the results, etc.

With performance and narrativity perspectives, I will discuss how inspiration from ethnographic fieldwork and Clifford Gertz's 'thick description' can provide a basis for observing, listening to and analysing the dynamics, the power relations and the relationship between the two parties and thereby give us a deeper understanding of the emergence, performance and meaning of the collected material, the (changing) purpose, focus and methods of the collector and the possible impact of the interaction on the singer's life. This can lead us towards a missing auditory source criticism aimed specifically at the types of sound recordings in question.

### Harrison, Klisala & Moisala, Pirkko: Sounding Inuit Nunaat - Decolonizing Greenland with Drum Singing

In this paper, we examine how Greenlandic drum singing and the drum itself, qilaat, participate in creating Inuit Nunaat, the land of Inuit, and in decolonizing Greenland. Asserting Greenland—in Greenlandic, Kalaallit Nunaat—as Inuit land emerges from a centuries-long territorial conflict with ethnic Norse, especially Danes. The paper is based on our seven years of research visits and collaborations in Greenland.

Colonization by Denmark began in early 1700s, and over the next several hundred years, formalized assimilation into Danish culture sought to replace Inuit ways of thinking, being and doing. For instance, in early Christian contexts qilaat was called the "devil's instrument." Following decades of Danification made Inuit Greenlanders to feel as second-class citizens, which has caused severe social problems, alcoholism, drug and sexual abuse, and high suicide rates. In 2009, a self-government agreement between Denmark and Greenland was signed, stating these nations as equal partners and Greenlandic as the official language. However, the land is still owned by Denmark, people of Greenland are Danish citizens, and Greenland remains financially dependent on Denmark.

Despite colonial times, drum singing survived as a living tradition in the Northern and Eastern settlements but, during the forced Danification, it was extinguished in West Greenland. Interest in drum singing in the West increased only after the signing of the self-determination agreement in 2009.

We claim that drum singing today frequently sounds Inuit Nunaat, the land of Inuits, who constitute about 90% of the population. When analyzing the status of drum singing, we take up decolonialization as a process involving critical re-thinking and divesting effects of colonial power, be they cultural, administrative, linguistic, cognitive, psychological, or bodily. We ask what drum singing is doing in terms of decolonizing individuals, cultural practices, and the nation.

### Hytönen-Ng, Elina: Embodied knowledge of the lamenter

Lamenting, an old Karelian and Ingrian way to express grief, was studied in the past in folklore studies in Finland. Early researchers at the beginning of the 20th century nonetheless rarely described the corporeality or posture of the lamenter, while some photographs of lamenters do exist. I did in 2020 and 2021 themed interviews with ten people who offer lamenting courses and are active in making laments or participating in the discussions about lamenting. In this paper, I focus on the descriptions that lamenters use when verbalising their embodied experiences. I do this by reflecting on my own experiences of lamenting. In studying the embodied somatic experience this combination of using both interviews and autoethnographical data seems to complement each other while following the ethnomusicological tradition of learning. Yet this combination brings in its methodological challenges that will be further discussed in this paper. As the lamenting tradition has gone through a revival in modern Finnish society and found new creative forms in the contemporary environment, I have learned to do laments and perform them in courses and not through learning them from elderly relatives as traditionally happened. This creates its own ethical questions.

### Ironside, Stuart: The Learning is the Music Making: international applications of non-western music pedagogies

Music Education in the western world exists across a spectrum of one-to-one private lessons, workshop activities, general classroom music education and a curriculum for obtaining various levels of qualifications. While there are many teachers and policy makers who recognise longstanding issues with teaching methods and curriculum planning, there is a vanishingly small consensus on an appropriate course of action. One prominent issue is that of diversity of the curriculum, and yet despite a lot of ink being spilled over the content of the lessons little effort has been made to discuss the pedagogical methods itself.

It seems to me that a solution to this, in the small instance of guitar education, could be found in the pedagogical methods of the hereditary musicians of the West African Mande. Drawing on the work of Green, Duran, Charry and Ong, I will examine the use of the teaching methods used by these musicians through literature review and reflexive ethnography, I will then compare the implementation of these pedagogical methods in two different countries on a small scale, to demonstrate their potential applicability as a change mechanism in music education. I shall compare pilot schemes implementing these non-western pedagogies in a school in North London, U.K. and a school in Tallinn, Estonia; two environments with similar yet divergent approaches to music education and differing relationships with traditional and national music. I will conclude this paper by arguing that it is imperative to look to the methodologies used outside of the west to solve the longstanding issues with our music education methods.

Johansson, Nichelle: Folk musicians, album covers and PR: constructing the Swedish folk music genre through concert practices

Music life in general is imbued with power structures, inequalities and hierarchies – Swedish folk music being no exception. The genre is constructed around established truths and conditions for inclusion and exclusion, supported by long-standing ideas and institutions. Questions of power relations within music life is the foundation of the research program Music, Power, and Inequity (MPI), which is conducted in the musicological research environment at Örebro University, in which this project is a part.

In this paper I will present an ongoing study as part of my PhD project, with the aim to examine how and which ideas are conveyed about the music, through texts and visuals used in marketing of concerts and music albums. This is done through multimodal discourse analysis. In the thesis I have a particular focus on the role of the musician as a position of power, and how the musician legitimizes this position in relation to the norms and values within the genre. The overarching aim of the thesis is thus to examine how norms and ideals that characterize the Swedish folk music genre are reproduced and/or transformed through concert practices, such as promotion and stage talk.

How we talk about music affects how music is practiced and experienced. What is written about concerts and how musicians talk on stage shapes how the audience, as well as the musicians themselves, perceives the performed music – what values are imbued in the music and how it is experienced and interpreted. The musician has the right to speak during the concert event and to directly describe their music in text, visuals and audio before the concerts and in music albums. Consequently, the role of the musician has precedence – i.e. the power – to actively shape how the music is perceived, and these processes constitutes the main interest for this thesis.

## Jonzon, Kristin: Tuning the human voice: A New Model of Tonality Based on the Voices of Northern Singers, Past and Present

This paper is based on my doctoral thesis. It investigates a new methodological approach to the emergence of tonality based on the singers' phrase, a descriptive model for intonation analysis which does not presuppose any stipulated intonation pattern, and the theory of tonality as a dynamic multidimensional continuum. The setting is unaccompanied traditional solo singing in Scotland, Sweden, Poland, and Norway, in which specific performances and musical manifestation are attributed musical and social meaning. The particular area of interest for my analytical attention is the role of timbre and intonation, read as observable phenomena, which when delivered offer meaning and help to create community.

It draws on theory from a number of different disciplines. In voice research and music acoustics intonation is linked to physiology and technique. In ethnomusicology the focus is on music as it is memorised, practiced, and experienced socially. In phenomenology intonation is linked to the singer's embodied experiences. Intonation is viewed as an integral part of singing as an everyday expression within the wider context of society in ethnology and folklore studies, and in analytical musicology aspects of intonation and timbre have been abstracted and measured. In this interdisciplinary field, I especially focus on how intonation can be understood from a production perspective. The results of my fieldwork research, as well as my own introspective singer's experiences, were combined with software analysis from acoustic information from 75 recorded performances of Dansar Edvard Jonsson. This resulted in the descriptive model.

My contribution is not only a study of timbre and intonation as phenomena, but additionally offers a wider scope for an ontological conceptualisation of tonality through the use of a multimodal performance approach.

## Joons Gylling, Sofia: Meeting in tune or dancing past each other out of sync? Challenges and opportunities for Nordic-Baltic networking and co-operation

My presentation is based on gut feelings of dissonances I have had in Nordic-Baltic networking around traditional music. I have spent my professional life as musician, organiser and researcher in networks that involves people and organisations from Nordic and Baltic countries. I got my first training in traditional music in Sweden. In 1994, I moved to Estonia where I studied local musical traditions and carried out sociological field studies in practices with traditional music and dance. I moved back to Sweden in 2013 and worked three years at the NGO Riksförbundet för Folkmusik och Dans until I moved to Finland in 2016. Here I have studied Estonia-Swedish identity

formation with songs as tools as PhD-student at Åbo Akademi and been a member of the board of the Finland-Swedish NGO Folkmusiksällskapet.

As I have spent rather long periods in three different countries, I have had plenty of time to get rooted, learn local languages and establish professional networks. It also means that I often might pass as someone who understands how local communities think of traditional music and evaluate ideas and development directions among colleagues in countries nearby. From this position, I have noticed certain dissonances or grit in the machinery of co-operation between Nordic and Baltic countries mainly expressed not on stage or in publications, but during coffee breaks or in other informal situations.

Taking the risk to be seen as a whistle-blower, I will present some of these dissonances as challenges and draw up sketches of opportunities for future. Topics I will cover are 1) practical meanings of the concepts "Nordic", "Baltic" and "traditional music", 2) musical traditions' roles in contemporary political contexts and 3) work fields of ethnomusicologists.

#### Kanhov, Elin & Sturm, Bob: Why make music with AI? Potentials in ethnographic studies of AI music service users

Boomy.com and suno.ai are two online services advertising music creation with artificial intelligence (AI). At Boomy.com, the user can click a few buttons to create tracks that are then distributed by Boomy.com to various digital service providers (DSPs), e.g., Spotify, Soundcloud, and YouTube. With suno.ai, users can make entire songs with a given stylistic description and their own or randomly generated lyrics, to then download. Who are the users? What are their motives? Can the interactions between community members point to potential values that these "AI music services" have for people aspiring to make music? And how can we study the communities around AI music without disrupting conversations and interactions between users?

In this paper, we explore the potential of (auto)ethnographic methods of studying users of AI music services. When the field is situated online, the methods of studying it need to adapt therein. In our study of these two online music services, we have found it necessary to apply ethnographic methods in ways that do not reveal our identities as researchers, but instead give the appearance that we are bonafide users. In fact, most community members on the social networks associated with these services use pseudonyms, and avoid disclosing protected characteristics, e.g., sex, gender, race, ethnicity and nationality. Through exploring the use of these services we have come to understand the services and the community more from the perspectives of an insider, yet lack direct knowledge of trade secrets. With an autoethnographic approach we also reflect on our own experiences of making music with AI. Through this work we see that



many users of these services find value in working with music in ways that are not apparent from the advertising of the companies, i.e., a streamlined push-button-composition-to-distribution pipeline.

### Kirdienė, Gaila: Insight into the History and Future Prospects of Lithuanian Traditional Instrumental Music Making Research

The presentation focuses on the main trends in Lithuanian traditional instrumental music making research. From the late 19th century to the 1930s, during periods of Lithuanian national revival and the independent Republic of Lithuania, efforts to identify the most characteristic Lithuanian musical instruments and their repertoires were made. First researcher, priest Adolfas Sabaliauskas, in collaboration with a Finnish folklorist Aukusti R. Niemi, notated some music of his native north-eastern Lithuanian region, played specifically on five-stringed Lithuanian zither kanklės and multi-pipe whistles skudučiai (Sabaliauskas since 1904, Slavinskas 1937, Paliulis 1959, Vyžintas 1975, Žarskienė 2003, Palubinskienė 2005 etc.).

During Soviet occupation in Lithuania, examination of autochthonous musical instruments and their music as basis for developments and stylization was stressed. Some historiographies appeared (Baltrėnienė 1972, 1980). Starting from 1969 onwards, fiddle and button accordions (Lith. armonika) music has been studied (Gučas 1969, Baika 1984–2022, Kirdienė since 1987).

From 1989, Romualdas Apanavičius focused on revealing the origins of ancient Baltic musical instruments. His works are based on North European comparative studies in ethnic heritage and linguistics. In 1991, Baltrėnienė and Apanavičius published a handbook of Lithuanian folk music instruments in accordance with European methodology. Recent research on Lithuanian regional identities ranges from the publication of early instrumental folk music recordings (made since 1908) to the evaluation of continuity vs. innovation and interrelation of traditions in changing contexts. Works on folk instruments in church services can be noted (Motuzas 1991–2019, Žarskienė 2006–2023). Recent trends include research of various folklore revival forms (Baika 1989, Apanavičius, Aleknaitė 2015, Kirdienė 2017), instrumental music making by Lithuanian exiles and political prisoners in Siberia, and emigrants to the USA (Kirdienė since 2010, Žarskienė 2020). It remains important to deepen growing interest in archaeological findings (Steponavičienė 2007) as well as proceed with fundamental studies, considering current aspects.

### Leijonhufvud, Susanna: Dispersion and Circularity of Folk music in Roslagen. A case study of a key-fiddler's music in the 19th century

When studying Swedish folk music, the earliest historical source used by scholars in musicology and ethnomusicology is Karl Petter Leffler's book *Om Nyckelharpospelet på Skansen* (trans. Eng. Key-fiddling at Skansen, an outdoor museum of Swedish culture established in 1891 in the heart of Stockholm). In the book, two key-fiddlers from Uppland are presented: Johan Edlund from the parish of Harg and Jonas Skoglund from the Tolfta parish. The book also includes transcriptions of 113 melodies. The aim of employing these musicians and their music at Skansen was to perform old Swedish music. However, the dances and styles identified by Leffler stem from abroad e.g. Poland, Germany, Bohemia, England, and France.

Focusing on the first of these fiddlers – Johan Edlund – the parish of Harg is situated in Roslagen, sharing the water with the Sea of Åland. Throughout history, Roslagen is known for its ship and boat building, and the shipping of timber and iron. The area flourished in the 16th and 17th centuries from its mining, and skilled Walloon and Lancashire smiths immigrated from Germany and Belgium. Roslagen was also during the 18th and 19th centuries a center for sea transports and trades. These trades traversed along the north coastlines of Sweden and Finland, as well as to the capital of Stockholm and other cities of the Baltic coastline e.g. Tallinn, Riga, Memel, and Danzig. There were also long trades to the European continent and other parts of the world like South and Central America and Australia.

This paper presents the node in which ethnomusicology meets the history of shipping in the 19th century, focusing on Edlund's transcribed music. The aim is to show the potential for cultural exchange between people and thereby show how music could have had the possibility of dispersion and circulation. The presentation will show how the folk music presented at Skansen is not necessarily of a national origin, but rather a conglomerate of international influences taking the sea and its travelers into account.

#### Lisniak Inna, Yefremova Liudmyla & Petrovych Olha : Syncretism of Musical and Textual Components: A Computational Exploration of Podillia Ballad Corpora

The ancient ethnographic region of Podillia in Ukraine has a rich heritage of traditional songwriting, particularly characterized by the diversity of ballad melodies. This study examines the characteristic features of ballads from the Vinnytsia region, situated in the eastern part of Podillia and recognized as a pivotal center for folk song development in south-western Ukraine. This research is based on the 2 collections Folk songs of Khmelnytsky region (Yefremova & Dmytrenko, 2014) and Folk songs of Vinnytsia region (Yefremova, 2019). Ballads recorded by Ukrainian ethnomusicologists in the 20th and 21st centuries are studied.

Much like numerous traditional Ukrainian lyric songs, Vinnytsia region ballads have syllable-rhythmic organization of time-dimensional (measurable) type. Applying structural-typological analysis – a cornerstone in Ukrainian ethnomusicology since the early 20th century (Lyudkevych, 1906; Kolessa, 1907; Kvitka, 1922) – our research uses computational methods to delineate the compositional structures of stanzas and rhythmic-melodic types as a percentage ratio. Additionally, we explore the melodic and harmonic features inherent only to the ballad corpus of the Vinnytsia region.

In a comprehensive approach, our research delves into the rhyming and rhythmic system of the text corpus of Vinnytsia region ballads. This involves an analysis of stanza types and syllable count, determination of the last syllable in each line, part-of-speech (POS) tags, and network analysis of rhyme, with particular attention to stress positions in rhyme.

To enrich our findings, we compare the results with our previous research (Petrovych & Lisniak, forthcoming). The comparative analysis covers the ballad corpora from the eastern (Vinnytsia region) and western (Khmelnysky region) parts of Podillia, highlighting the homogeneity or heterogeneity of poetic and musical structures in ballads from one region of Ukraine.

### Lund, Cajsa S.: Ethno-Music Archaeology in Deep Water!

This paper will deal with questions about the sound milieus on board the Royal Swedish Flagship Kronan (the Crown), in its time one of the world's largest warships. She capsized, exploded, and sank off the Swedish island of Öland in the Baltic Sea in 1676. The wreck was found in the 1980s and is since then excavated each summer season by underwater archaeologists. It soon became evident that Kronan is an extremely important find – a Pompeii of the Baltic Sea. With its abundant equipment, its large company, and its hierarchical social structure the ship was a society in miniature.

Among the many thousands of objects that have been excavated so far are several musical instruments and other sound tools, intact or in fragmented form. Both stringed instruments, wind instruments and percussion instruments are represented. There are, of course, several musical instruments from the 17th century that are preserved on land. What is special in this case is that the instruments from Kronan are part of an archaeological find-complex that can, moreover, be exactly dated.

Who played the musical instruments on board and who used the sound tools? For whom was the music and the other sounds intended, which music and what sounds, when, why, how, how far? How did it really sound? Trying to answer such questions about use, functions and the segregated sound milieus on board, music archaeology has initiated a research project where, among others, underwater archaeology, war

history, maritime history, music history, organology, and ethnomusicology cooperate. The project includes the study of Kronan in a larger historical and social context as well as studies of the find contexts on the wreck.

Lundberg Dan, Modin Madeleine, Malm Krister, Eriksson Karin L & Ronström Owe: Ethnomusicology in Sweden. Homeless – and with many homes

## Roundtable

Ethnomusicology in Sweden has never had a clear academic home. Though some musicology students started to take an interest in ethnomusicology in the 1960s and 1970s, no separate subject with its own department institution called "ethnomusicology" was until today never established at Swedish universities. At the same time, Swedish ethnomusicologists have had significant international impact and a strong position both nationally and internationally: Krister Malm was the president of ICTMD 1999-2005; Dan Lundberg the president of European Seminar in Ethnomusicology 2008-2014; Malm's and Wallis' works in the 1980s on the interaction between international music industry and local music activity; the research project Music, Media, Multiculture by Lundberg, Malm and Ronström (2000).

While ethnomusicology has lacked an academic home, Swedish ethnomusicologists have had several homes, a circumstance that in several ways has influenced their perspectives, activities and research objectivities. Since Swedish ethnomusicologists usually have been the only ones pursuing the subject at their university institution, networking and collaboration with colleagues at institutions outside the universities has been important, which has opened for possibilities to work in media and at cultural institutions, as musicians, tour and event managers, in music politics, etc. Academia has thus only been one part of their fields of activities, fields that regularly have overlapped and nourished each other.

Some examples of activities outside the universities are:

- Radio and TV broadcasts, where the Music and the Educational departments at the Swedish Broadcasting Corporation were very important especially in the 1960s and 1970s.
- Documentary phonograms with field recordings accompanied by booklets with extensive commentaries on the label Caprice.
- Seminars arranged by the Swedish Music Museum (Musikmuseet) and the Centre for Swedish Folk Music and Jazz Research (Svenskt visarkiv) in Stockholm.
- Field recording trips organized by the Centre for Swedish Folk Music and Jazz Research and the institution for musicology at Uppsala University in the 1960s to the 1990s.

- Academic courses about World music and Nordic folk music, both at sight and on distance, arranged by Falun Folk music Festival in cooperation with Dalarna University during the 1980s and 1990s.

In this roundtable, we will explore what implications the circumstances outlined above have had for the development of ethnomusicology in Sweden, with special emphasis on themes such as research perspectives, interdisciplinarity, applied ethnomusicology and activism.

Mæland, Siri: Studying traditional music and dance in the Nordic countries, a gap to be bridged?

Coming from the field of Nordic Ethnochoreology, however, also with a degree in Ethnomusicology I will outline if and how researchers in those fields relate to each other in their research articles, as well as my own account of applying multiple approaches and methods in my research. I will talk from the perspective of research on the music-dance tradition pols, and take into account my own fieldwork and research with a specific community that practice this tradition. Is there a need for a methodological account that combines both perspectives, or is the sound and movement analysis, the musicing and dancing perspectives too advanced to be handled from singular researchers?

Nakienė, Austė: The Features of Lithuanian Partisan Songs: Manifestations of Folk Romanticism

This paper is about the songs of the participants of the anti-Soviet resistance that took place in Lithuania after the Second World War. The songs were composed in extraordinary circumstances: when hiding from the invaders, during preparations for fighting, while mourning for the perished friends, and dreaming of freedom. The history of partisan resistance is studied by applying various methods. Researchers are interested in different topics: military organization, building bunkers, everyday life, letters and photographs, romantic relations, etc. The author's input into this research is revealing manifestations of folk romanticism in the partisan songs.

The return of nationalism and romantic idealism in the middle of the 20th century is hardly surprising, since it is natural in the critical period. The songs created during post-war period exalt the beauty of the homeland, and praise the green villages destroyed by the invaders. The native country is portrayed as a beloved girl with a "rue spray in her hair". As the songs were composed by the young people, they remind us not only of war songs, but also of love songs. Their tunes have some similarities with popular marches, foxtrots, and waltzes. More likely, songwriters heard them on the

radio or from gramophone records. One can presume that when Soviet occupation descended on them, the young patriots based their songs on the cultural impressions of independent Lithuania that were still alive in their minds. When creating the songs, they not only saw the views of Lithuania but also preserved the sounds of that earlier Lithuania in their memories. Composition of the new folksongs did not require the forming of a new poetic and musical language, since it was based on the well-known romantic tradition.

### Nyqvist, Niklas: Johan Erik Taklax – Transformations

The paper focuses on number of fiddler tunes, polskas and minuets, played by the fiddler Johan Erik Taklax (1856-1948). These tunes - recorded with a phonograph in the 1930s and transcribed for inclusion in the compilation work *Finlands svenska folkdiktning* (Finland's Swedish folk poetry volume VI A. 2 Older dance melodies (1964) - has been the basis for several new interpretations and arrangements across different formats and contexts. The following works/recordings will be presented in relation to research questions about musical meaning: Pehr Henrik Nordgren's *Pictures of Country-fiddlers* for string orchestra Op. 26; Maria Kalaniemi's and Sven Ahlbeck's recordings of arrangements of Taklax's tunes; the group Lapua - Uusi - Guinea's record *Taklax/Remix* and the group I Fäälän's arrangement of a polska after Taklax on the CD *Three*.

The analysis delves into how the music acquires new meanings when transformed and mediated within different contexts. Source materials utilized for this study include literature, newspaper articles, interviews, and phonograms.

### Petrošienė Lina: Folk Tradition Turns into Cultural Heritage: Instrumental Music in Lithuania Minor (Prussian Lithuania)

The tradition of instrumental music in Mažoji Lietuva (ethnographic region of Lithuania Minor) was recognised as an intangible cultural heritage in 2022 and included in the national register. This tradition is based on valuable descriptions of Prussian Lithuanian Lietuvininkai musical instruments and music-making from the 16th to the 20th century.

In the 20th century, instrumental music in Lithuania Minor culture was not passed down through the usual oral folkloric way and was at risk of being lost. However, in the 1970s, a folk revival movement emerged, followed by the restoration of Lithuania's independence and cultural policies focusing on ethnographic regions. These factors, along with the enthusiasm of local people, provided impetus for the reconstruction and development of this tradition.

In the 20th century, the revival of instrumental music in Lithuania Minor, especially in the Klaipėda region, was strongly influenced by the establishment of the State Conservatory's Klaipėda Faculty. Individuals passionate about the area's culture founded folklore ensembles and trained the leaders of the currently active folklore ensembles. The revival also benefitted from the work of instrument maker Antanas Butkus. He reconstructed various Prussian Lithuanian musical instruments using available written sources and experimentation. For almost four decades, folklore ensembles from Klaipėda, Šilutė, Pagėgiai, and Neringa municipalities have creatively reconstructed and developed the traditional instrumental music-making of Lithuania Minor.

### Seesjärvi, Iris: Unfolding Singer's Shame: Experiences of Shame and Humiliation Among Finnish Classical Singers

In my dissertation, I examine experiences of shame and shame-resilience of Finnish classical singers. I am interested in finding out what kinds of occasions make Finnish classical singers feel shame during their studies and professional career, how these experiences affect the singers, and how they deal with shame related to their singing voice or identity as a singer. Moreover, what is the significance of shame-resilience within the careers of Finnish classical singers? My theoretical framework combines Sara Ahmed's ideas of emotions as cultural constructions and bodily experiences and the affect theory by Silvan Tomkins. The main research data is comprised of 15 interviews with classical singers and 49 survey replies.

In this presentation I explore what kind of experiences and occasions make classical singers feel shame during and before their professional careers as well as during their preceding studies. I propose that a) in the culture of classical singing and music, there are certain power relations, that significantly contribute to singers' experiences of shame, and b) the norms and ideals existing in this musical culture make singers feel shame when not reaching the given norms and standards. I concentrate especially on two themes emerging from my research data: singer's internalized shame and shaming made by authorities. These themes are in many ways interconnected and in mutual interaction: for instance, humiliation will also contribute to a singer's internalized shame.

### Seye Elina & Öhman Nina: From cultural activism to academic networking: 50 years of the Finnish Society of Ethnomusicology

The paper gives an overview of the development of the Finnish Society for Ethnomusicology, that celebrates its 50th anniversary this year. We will focus on how the emphasis of the Society's activities has changed over time. While the early years of

the Society were characterised by 'cultural activism' and a strong commitment to making a difference in the fields of culture and arts in Finland (Järviluoma 2005), today the emphasis is more on promoting and maintaining contacts between researchers. The Society's 30th anniversary serves as a milestone in our analysis, with papers published in an anniversary issue of the Society's journal *Musiikin suunta* that offer perspectives on the developments of previous decades (e.g. Suutari 2005; Heinonen 2005; Kurkela 2005). Drawing on these writings, we map how the Society's activities have changed over its history, and add to the discussion observations on activities of the Society after the turn of the century, which naturally have not yet been mapped similarly to the first three decades. The data used for our analysis include the Society's annual reports, minutes of board meetings and publications.

### Särg Taive, Weaver Iva, Valdis Muktupāvels, Oras Janika, Pärtlas Žanna: Folk music revival in Estonia and Latvia: the role of ethnomusicologists and their networks

Thematic panel

The panel analyses the folk music revival in cooperation between ethnomusicologists, folk musicians, and folklore enthusiasts in Latvia and Estonia since the latter half of the 20th century. The process was initiated by the international folk music revival that had a significant impact in the Soviet Union despite the "iron curtain".

The rationale for creating a joint panel involving Estonia and Latvia lies (despite belonging to different language families) in sociocultural parallels between the two nations due to their geographical neighbourhood and common history, including connection to Livs' culture. For both nations, folk music played a crucial role in constructing and preserving national identity and culture during the periods of Russian Empire and Soviet occupation. Estonian and Latvian ethnomusicology evolved similarly, with mutual influences, representing a branch of European folk music study characterised by a close connection to folk music practice and ethnic identity.

The panel involves four presentations.

Taive Särg investigates the processes behind the resurgence of the folk song *regilaul* (runosong) in Estonian culture during the 1960s-1980s. Alongside the growing number of *regilaul* arrangements in various music styles, even unarranged songs, which had been considered too old fashioned and shamefully 'undeveloped' already in the late 1800s, began to be sung both as presentational and participatory music. Estonian ethnomusicologists, composers and singers played a pivotal role in *regilaul* promotion, whilst the folk song publications essentially influenced the choice of repertoire.



Ieva Weaver takes a network approach to study the history of the Latvian folklore movement (folkloras kustība). The network of the prominent Latvian folklore group "Skandinieki" will be analyzed by focusing on their international links (e.g., with Estonian revivalists) and the loose links with the Latvian archivists and researchers. The underdeveloped relation between "Skandinieki" and the academics points to the changing power dynamics between academics and amateurs during the folk music revival process. The study of the "Skandinieki" network aims to explore the potential of network theory and analysis for a more expanded cross-border research of folk music revivals.

Valdis Muktupāvels will discuss the role of ethnomusicologists in the revival of instrumental traditions in Latvia in the late 1970s and 1980s. In the situation of an increasing wish to introduce more traditional instruments into musical life and of poorly documented instrumental music traditions, the revival enthusiasts developed several approaches based on individual experience, knowledge and intuition, as well as consulting published sources and ethnomusicologists. International contacts and exchange played a significant role in this process, particularly involving actors from Lithuania, Estonia, Finland and Russia.

Janika Oras and Žanna Pärtlas analyse the role of ethnomusicologists in the Seto oral polyphonic singing tradition, included in the UNESCO's World Intangible Heritage List, over the last half century. The influence of Soviet-era state cultural politics, the choices made by ethnomusicologists in recording and representing the Seto tradition and the Estonian folklore revival was replaced by an "internal revival" after Estonia's re-independence, in which conservative intuitive and (neo)creative practices, and the singing community's commission for sophisticated guidance of ethnomusicologists are intricately intertwined.

#### Søyland Moen Sveinung: The Role of Museums in Safeguarding Intangible Cultural Heritage: Musical Instrument-Making Traditions in Norway

In my presentation I will discuss the role museums may play in safeguarding intangible cultural heritage in relation to musical instrument making traditions in Norway.

Traditional instrument making in Norway today faces several challenges. These crafts are typically carried by only a few instrument makers, sometimes just a single individual, which as a consequence makes these traditions vulnerable. Also, there are few possibilities for craftsmen to choose instrument making as part of their formal education. Another impediment to recruiting is the lack of public financial incentives which might enable instrument makers to take on apprentices.

As the national music museum of Norway, the Ringve Music Museum regards it as an important part of the museum's responsibilities to cooperate with instrument making communities in safeguarding and sustaining instrument building traditions in Norway. In my talk I will ask what role museums may play in safeguarding these traditions, with examples from the Ringve Music Museum's current and planned projects within the field. Among these are how, by giving instrument makers access to our collections, our instruments can play important roles as templates or inspiration for instrument makers' own production. Another example will show how museums can serve as a collective memory for instrument building traditions by documenting instrument makers' workshops.

Finally, I intend to present a planned project with the aim of developing new methods for making our instruments more available together with the intangible cultural heritage they represent. The project will be a cooperation between museums, universities, instrument makers and others, both from Norway and other European Countries. We thus hope to challenge our current roles and perspectives and aim to establish lasting partnerships to advance our work within this field.

#### Valo Outi & Haapoja Heidi Henriikka: A Fiddle for everyone? Municipal level decision making and the UNESCO process in the municipality of Kaustinen

In our presentation, we concentrate on the Finnish musical phenomenon Kaustinen fiddle playing and related practices and expressions that have been inscribed to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in the year 2021. In our article we use the Kaustinen fiddle playing as a case study to address the impact of the UNESCO ICH convention and its listing mechanisms. Kaustinen is a small municipality in Western Finland (population around 4100 people). We analyse the impacts of the UNESCO-process in the local scale by examining the municipality's policy making. For instance, in summer 2023, a local politician from the populist far-right political party "The Finns" made an initiative that all babies born in Kaustinen should be given a violin donated by the municipality. Only six years earlier in 2017 members of the same party criticized that the local cultural house, The Folk Art Centre, was too expensive to maintain.

In our article, we analyse the proceedings of the municipality's decision making before and after the inscription between the years 2016–2023. We discuss how the concept of intangible cultural heritage was used in the material: when it appeared in the discussions, by which political parties and in what contexts. We will also discuss how the politicians refer to the UNESCO-status when they make decisions related to culture and its funding. We argue that speeches and initiatives related to intangible cultural heritage increased in the years of planning and achieving the inscription and likewise

after it compared to time before the UNESCO-process started. The notion of heritage thus became more important also for the local politicians when it was noticed on a national and global level.

### Villén, Antti-Ville: Musky music, smelly sounds: issues in olfactory cultural studies

My presentation deals with smells and smelling as ways to produce meaning and knowledge, especially in musical situations. Pop and rap stars alike have their signature fragrances, and occasionally tours, albums and other musical products have been saturated with deliberate odours. While the Icelandic band Sigur Rós have scented candles as merchandise, musicians and audiences all over the world are familiar with the pungent whiffs of sweat after an energetic performance, either on stage or in the mosh pit. Allegedly, composer Richard Wagner experienced many musical sounds as odours.

Yet music and smell are odd bedfellows, regardless of music's undeniably multimodal properties as sound, movement and graphics, to name the most obvious ones. For synaesthetes like Wagner, supposedly, music may induce olfactory and gustatory sensations, and when- and wherever there are organic entities – such as human beings – there are chemical reactions and compounds which are perceivable by smelling. Certainly, species-specific differences abound, yet the notion of poor human olfaction may be a Kantian-Freudian myth rather than a physiological fact.

At issue is, indeed, a sensory hierarchy that is directly implicated in meaning-making and knowledge-production, and where vision and hearing reign, while touch and taste in particular are deemed as corporeal and bestial even. As a chemical sense like gustation, olfaction occupies an unstable position in this hierarchy, yet it is arguably distanced from the production of credible knowledge, whether cognitively by emphasising its affective and experiential qualities, technically by foregrounding mediation and digitisation, or historically by treating smells as a phenomenon of the past.

Whether mediated or performed live, music provides propitious possibilities to interrogate the epistemological hierarchies at stake, as well as the disciplinary politics concerning olfaction as a symbolic and communicative sphere. Thus, at issue is what may be termed olfactory cultural studies.