

Street Music and Narrative Traditions

International Conference of the Kommission für Volksdichtung

Palermo / May 22 - 26 / 2017

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M o n d a y, M a y 2 2

16:00 - 20:00

INTERNATIONAL PUPPET MUSEUM ANTONIO PASQUALINO

ARRIVAL AND REGISTRATION

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T u e s d a y, M a y 2 3

9:00

PALACE OF THE NORMANS - SICILIAN REGIONAL ASSEMBLY

MATTARELLA ROOM

WELCOME & OPENING REMARKS

GIOVANNI ARDIZZONE

(President of the Sicilian Regional Assembly)

FABRIZIO MICARI

(Rector of the University of Palermo)

MARIA CONCETTA DI NATALE

(Director of the Department of Culture and Society)

FRANCESCO FORGIONE

(President of the Federico II Foundation)

IGNAZIO E. BUTTITTA

(President of the Ignazio Buttitta Foundation)

JANNE VIBAÆK

(Honorary President of the Association for the Conservation of Folk Traditions)

THOMAS A. MCKEAN

(President of the Kommission für Volksdichtung)

PANEL SESSION

Street Singers between Tradition and Modernity I

Chair: LUISA DEL GIUDICE

THOMAS A. MCKEAN

(Elphinstone Institute, University of Aberdeen, Scotland)

Hip-hop Ballads Made Anew on the Streets of Aberdeen

MARIJA KLOBČAR

(Research Centre of the Slovenian Academy of Sciences and Arts,
Institute of Ethnomusicology, Ljubljana, Slovenia)

“My Name Is Blind Nežče...”

Blind People as Itinerant Mendicant Singers in Slovenia

GIROLAMO GAROFALO

(University of Palermo, Italy)

The Blind Singers in Palermo

SERGIO BONANZINGA

(University of Palermo, Italy)

The Blind Street Musicians in Eastern Sicily

12:00

VISIT TO THE CAPPELLA PALATINA

INTERNATIONAL PUPPET MUSEUM ANTONIO PASQUALINO

13:30 Lunch

15:00

SICILIAN PUPPET THEATRE

Duel between Orlando and Rinaldo for their love of Angelica

15:45

PANEL SESSION

Ballad Routes and Complexity I

Chair: ÉVA GUILLOREL

SIMONA DELIĆ

(Institute of Ethnology and Folklore Research Šubićeva, Zagreb, Croatia)

*An International Traditional Ballad from the Croatian
Mediterranean Region and a Sword Dance Moresca*

ARBнора DUSHI AND HOXHA ARBEN

(Institute of Albanology, Prishtina, Kosovo)

Memory that Travels: A Ballad on the “Path to Nowhere”

MARJETKA GOLEŽ KAUCIČ

(Research Centre of the Slovenian Academy of Sciences and Arts,
Institute of Ethnomusicology, Ljubljana, Slovenia)

Infanticide: From Life into Ballad and Literature

VISAR MUNISHI
(Institute of Albanology in Prishtina, Albania)
“Aga Hasan Aga”, Another Romeo and Juliet

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Wednesday, May 24
INTERNATIONAL PUPPET MUSEUM ANTONIO PASQUALINO

9:00

PANEL SESSION

Ballad Routes and Complexity II

Chair: MATILDA BURDEN

RUTH PERRY

(Massachusetts Institute of Technology, Cambridge, USA)

Anna Gordon’s Ballad Repertoire and Gender in Early Modern Scotland

SARA BELL

(Sandhills Community College, Pinehurst, USA)

My Heart Sings to Me:

Lament, Identity, and Memory in the Performance of “Rine Rine”

SIGRID RIEUWERTS

(Johannes Gutenberg-Universität, Mainz, Germany)

Collecting Chapbooks and Anecdotes: Sir Walter Scott’s ‘hobby horsical’

10:30 Coffee Break

11:00

PANEL SESSION

CIARA THOMPSON

(The TradSong Research Cluster, Irish World Academy
of Music and Dance, University of Limerick, Ireland)

The Mason’s Word – Balladry Within Lullabies

WILLIAM DONALDSON

(Massachusetts Institute of Technology, Cambridge, USA)

The Ballad and the Border:

The Question of Authenticity in the Construction of Scottish Tradition

YLBERZA HALILI

(Institute of Albanology of Prishtina, Albania)

Context, Text and Texture of the Ballad “Hikmete”

GERALD PORTER

(University of Vaasa, Finland)

No Longer Street Heroes.

Narrative Songs of the Demobbed Soldiers of World War I

13:00 Lunch

14:30

PANEL SESSION

Music and Soundscapes of Urban Political Action

Chair: SERGIO BONANZINGA

ÉVA GUILLOREL

(Université de Caen Normandie, France)

*Chansons de charivaris, rituels urbains
et procédures judiciaires dans la France d'Ancien Régime*

MARIA HERRERA-SOBEK

(University of California, Santa Barbara, USA)

*Donald Trump and Cyberspace Corridos:
The New Balladeering of the Twenty-First Century*

STEFANO MONTES

(University of Palermo, Italy)

Flashmobs and Guerrilla Gigs: Is There a Narrative Tradition?

BARBARA CRESCIMANNO

(Independent researcher and teacher, Tavola Tonda
Traditional Music and Dance School, Palermo, Italy)

*The Bal-Folk Movement in Palermo:
Collective Dance Practices and Socio-Cultural Identity Dynamics*

LUISA DEL GIUDICE

(Independent scholar, Los Angeles, USA)

Beating the Drum: Italian Traditional Music Advocacy in the Diaspora

17:00 Coffee Break

17:30 Concert

TRIZZI RI DONNA

Songs and dances of Sicilian Female Tradition

BARBARA CRESCIMANNO (voice, dance, frame drum), TERESA FERLISI (voice, guitar),
VERONICA RACITO (voice, dance), MICHELE PICCIONE (Sicilian bagpipe)
With the students of the Tavola Tonda Traditional Music and Dance School

18:15 - 20:00

WALKING TOUR OF PALERMO

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Thursday, May 25

INTERNATIONAL PUPPET MUSEUM ANTONIO PASQUALINO

9:00

PANEL SESSION

The Marketplace: From Broadships to “Virtual” Public Squares

Chair: THOMAS A. MCKEAN

DAVID ATKINSON

(Kommission für Volksdichtung, London, England)

Street Ballad Singers and Sellers, c.1730–80

ASTRID NORA RESSEM

(National Library, Oslo, Norway)

A Broadside Producer Targeting the Seasonal Fishery of Cod

TERESA CATARELLA

(Technische Universität, Munich, Germany)

The Ambiguous Narratives of mundus inversus Broadships

DELIA DATILO

(Independent scholar, Cosenza, Italy)

“Frog Went A-Courting”:

An Example of Folk Song Transmission, from Broadside to iTunes

11:00 Coffee Break

11:30

PANEL SESSION

Roots and Routes: Performative Aspects and Contexts I

Chair: INGRID ÅKESSON

INCORONATA NADIA INSERRA

(University of Hawai‘i at Mānoa, Honolulu, USA)

From the Street to the Stage and to the Workshop:

Campania’s Tammurriata Folk Song Tradition Reinvented

SIMONA FRASCA

(Independent scholar, Naples, Italy)

The Porous Song: the case of Tammurriata nera

ROBERT BOUTHILLIER

(Université Laval, Québec, Canada)

***La ville, les médias et l’émergence d’une nouvelle
tradition chantée en Amérique francophone***

13:00 Lunch

15:00

PANEL SESSION

Street Singers between Tradition and Modernity II

Chair: DAVID ATKINSON

HANS KUHN

(Australian National University, Canberra, Australia)

Beggars and Buskers, Orphans and Jews:

Songs about Marginal Figures in Nineteenth-Century Denmark

GIOVANNI VACCA

(Independent scholar, Rome, Italy)

“Sentite che ve dice er Sor Capanna...”: The Latest Street-Singer in Rome

JUDITH R. COHEN

(York University, Toronto, Canada)

Adultery, Conversion and Fires:

Shared Themes of Yiddish and Judeo-Spanish Ballads

NANCY McENTIRE

(Indiana State University, Terre Haute, USA)

“The Street is my Studio.”

A Portrait of a Contemporary Street Musician in Salt Lake City (Utah)

17:00 Coffee Break

17:30 Concert

Sacred and Profane Songs in the Sicilian Tradition

GIOVANNI DI SALVO (voice), MELCHIORRE DI SALVO (Sicilian bagpipe)

GIUSEPPE GIORDANO (voice, guitar), and SEBASTIANO ZIZZO (violin)

19:00

BUSINESS MEETING

20:00

FOOD, WINE & MUSIC

OPEN MIC EVENING FOR CONFERENCE PARTICIPANTS

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Friday, May 26

INTERNATIONAL PUPPET MUSEUM ANTONIO PASQUALINO

9:00

PANEL SESSION

Street Performances: Sacred and Profane I

Chair: GERALD PORTER

OGHENEVWARHO GABRIEL OJAKOVO
(University of Alberta, Edmonton, Canada)

***From Studentship to Itinerant Musicians:
Life of Almajiri in Zaria Metropolis***

EMANUELE TUMMINELLO
(University of Palermo, Italy)

Outdoor Singing and Dancing in Upper Svaneti

SIMONA D'AGOSTINO
(University of Palermo, Italy)

A Carnival Quadrille in Sicily

OLIMBI VELAJ
(Aleksandër Moisiu University, Durrës, Albania)

***Serenada, from Streets to the Stage:
The Case of Korça's Serenada***

11:00 Coffee Break

11:30

PANEL SESSION

DANIELE ZAPPATORE
(University of Rome "La Sapienza", Italy)

New Urban Soundscapes: Angklung Buskers in Yogyakarta

FELICE CEPARANO
(Museo etnomusicale "I Gigli di Nola", Nola, Italy)

The Music of the Feast of the Gigli of Nola and the "Nolan popular market"

ANNA L. WOOD
(Association for Cultural Equity at Hunter College CUNY, New York, USA)

Made in Italy: Harmony in Contrary Motion

CHRISTINE F. ZINNI
(State University of New York at Brockport, Batavia, USA)

***Ethnography as Storysinging: the Italian Diaspora,
Italian American Street Music and Cantastorie in Western New York State***

13:30 Lunch

15:00 - 17:00

PANEL SESSION

Roots and Routes: Performative Aspects and Contexts II

Chair: SIGRID RIEUWERTS

ARDIAN AHMEDAJA

(University of Music and Performing Arts, Vienna, Austria)

“Albanian Soul” and the Question of the Adaptations of Local Music

INGRID ÅKESSON

(Centre for Folk Music and Jazz Research, Stockholm, Sweden)

Music and Dance as Narrative Elements in the Work of a Regional Theatre

KEIKO WELLS

(Ritsumeikan University, Kyoto, Japan)

Sanshō-Dayu, or “Princess Anju and Prince Zushiō”: The Theatrical Tradition in Ningyō-jōruri (Puppet Plays) and Kabuki (Classical Dance-and-Music-Drama)

E. WYN JAMES

(Cardiff University, Wales)

A Welsh Interlude

17:00 Coffee Break

17:15 - 19:15

PANEL SESSION

Street Performances: Sacred and Profane II

Chair: MARJETKA GOLEŽ KAUČIČ

MATILDA BURDEN

(University Museum, University of Stellenbosch, South Africa)

The Meaning of “Meaning” in Analysing Sacred Folksongs in Rural Afrikaans Communities

DAVID MARKER

(Independent researcher, New York, USA)

Performing the Novena in Monreale and Palermo

MARIA RIZZUTO

(University of Rome “La Sapienza”, Italy)

The Chant of the “Resurrection of Lazarus” in the Streets of Piana degli Albanesi and Santa Cristina Gela

GIUSEPPE GIORDANO

(University of Palermo, Italy)

Ritual Calls in Some Villages of Western Sicily

19:30

CLOSING RECEPTION

ABSTRACTS

ARDIAN AHMEDAJA

“Albanian Soul” and the Question of the Adaptation of Local Music

In the break of the New Year’s Concert of the Vienna Philharmonic Orchestra in 2015, a documentary film dedicated to the 150th anniversary of Vienna’s Ringstraße was broadcast. It began with “Albanian Soul”, a musical piece based on features of local practices in Albania, a début in the context of this concert with a worldwide audience. In the general jubilation among Albanians, several questions could not be heard and much less discussed, mostly connected with the adaptation and presentation of local music, the instrumental ensemble unfamiliar in the context of Albanian music, and the “clean” performance style unlike that found in everyday practice. Local music in the context of “art music” was known long before Joseph Haydn’s adaptations of Scottish and Welsh folksongs and go beyond Luciano Berio’s folksong arrangements. But while such works have become part of the international concert repertoire, it is scarcely known what happens with “borrowed music” in other cases and what the source communities think of the adaptations and their presentation. These questions will be at the forefront of this paper, which examines the diverse connotations a piece of music might acquire, ranging from “soul” to “street” music.

INGRID ÅKESSON

Music and Dance as Narrative Elements in the Work of a Regional Theatre

This paper concerns the musical and dramatic practice of a Swedish regional theatre, whose basic policy and aesthetics for more than twenty years have been narration through music and dance, in combination with ritual and stylized elements, and strong visual effects. The company, *Västanå teater*, is based in an area rich in cultural history, folklore, traditional music and dance, oral narrative traditions, and famous authors. By interweaving mythical stories from different cultures with choreography grounded in lively, regional traditional dance music, with dramaturgic elements from, for example, Chinese theatre, and extended regional cultural work, the company has established a unique position in Sweden. The repertoire has included Shakespeare’s *A Midsummer Night’s Dream* and Mozart’s *Zauberflöte*, as well as several new productions based on novels by the area’s 1909 Nobel Prize winner, Selma Lagerlöf, in whose books local tales and folklore, as well as music, play an important role. I will give some examples of, and discuss, the company’s concept of “narrative theatre”. In what ways are musicians and music a driving force in the plays? Where are the songs? How is dance used as a narrative device? What is the role of this ensemble in the revival of folk narrative traditions in Sweden, and what kind of public square are they trying to create?

DAVID ATKINSON

Street Ballad Singers and Sellers, c.1730–80

The definition in Johnson’s *Dictionary* of 1755 of a ballad singer as “One whose employment is to sing ballads in the streets” misses out the key point that a ballad singer was also likely to be a ballad seller. It is rare in contemporary sources to find much acknow-

ledgement that such singers were actually part of the commercial fabric of the country. Instead, ballad singers and sellers are most often classed with rogues and vagabonds. Yet one scarcely has to look far among the imprints of broadside and chapbook ballads of the period to find advertising announcements offering to supply chapmen and pedlars with old ballads and new songs, chapbook histories, patters, godly books, prints, patent medicines, and so on and so forth.

This paper surveys what can be gleaned from a range of contemporary sources, including records relating to the law and criminality, reports in the periodical press, inferences that can be drawn from the ballad trade itself, and references in works of a broadly literary kind. The period c.1730–80, the time span for this study, was one of economic growth, population increase, agricultural and industrial innovation, the extension of the road network, and the expansion of literacy, but it was also a period of growing social polarization. Thus, two very different perspectives need to be kept in mind when thinking about ballad singing and selling in eighteenth-century England.

SARA BELL

My Heart Sings to Me: Lament, Identity, and Memory in the Performance of “Rine Rine”

“Rine Rine” is a song in the repertoire of the Gruppo Arbëresh di Chieuti, a collective of musicians dedicated to performing in their native Arbëresh, an Albanian dialect spoken in small enclaves across southern Italy for over 500 years. Traditionally performed as a village ritual to mark a festival called *Vallje*, the song contains a rich collection of linguistic, musical, and symbolic motifs that operate as a parable for the yearnings that divide generations, highlighting the vast rift that separates Chieuti’s young Italian speakers from their Arbëresh-speaking parents. Discursive elements at play in the song’s lyrics allow collective narratives of longing and belonging, history, nostalgia, and sense of place to be enacted and reasserted each time the song is performed, while the stylized poetics of song encode a distinctive linguistic and cultural character. For a language that is threatened by obsolescence, this is of enormous value to its speakers and those members of the community who relate to it only as a vestige of the past. Using “Rine Rine” as a point of departure, this paper examines how songs transmit linguistic and cultural markers of Arbëresh identity and serve to illuminate Chieuti’s position as a community poised in the moment of language shift.

SERGIO BONANZINGA

The Blind Street Musicians in Eastern Sicily

In Sicily, the street music was primarily entrusted to a class of professional singers and players called *orbi* (“blind”). In 1661 *orbi* gathered in Palermo at the brotherhood of the Immaculate Conception under the protection of the Jesuits, marking their first official appearance in the historical record. The testimonies of the activity of *orbi* between the 18th and 19th centuries offers a detailed account of both their repertoire – composed mainly of sacred songs, but also of *storii* (“narrative songs”), *canzuni* (“songs”), ditties and dance music – and their performative contexts. For instance, they were called to perform at religious celebrations, weddings and convivial events, serenades, and performances of the Sicilian puppet theatre (*Opera dei pupi*). The blind players usually perfor-

med as a duo: a violinist and a player of *citarruni* (small three-stringed bass or adapted cello, in the twentieth century gradually replaced by the guitar). These street musicians – not all necessarily blind – were particularly active in the widespread dissemination of devotional poems of ecclesiastical origin in the Sicilian dialect.

This important musical tradition is widely documented for Palermo but was not as well studied in Messina and Catania, the main cities of Eastern Sicily. This presentation will consider historic and contemporary evidence of *orbi* activities in this area, with a special attention for devotional celebrations and puppet theatre performances.

ROBERT BOUTHILLIER

La ville, les médias et l'émergence d'une nouvelle tradition chantée en Amérique francophone

Depuis les premières collectes de tradition orale francophone au milieu du 19^e jusque tard au 20^e siècle, la plupart des folkloristes collecteurs de chansons ont obéi à un réflexe assimilable à la «loi de la périphérie». En recherchant essentiellement des chansons auprès de personnes âgées habitant en régions rurales et en dehors des circuits économiques et culturels dominants, on a défini le répertoire de tradition orale en l'assimilant aux chansons conservées en milieu paysan. À quelques sous-catégories près, on trouve très peu de chansons composées après le 18^e siècle dans les deux catalogues qui rassemblent ce qui est aujourd'hui considéré comme traditionnel par les spécialistes francophones du genre. Or, entre les 16^e et 18^e siècles, la ville, la rue et l'imprimé ont pourtant joué un rôle majeur dans l'élaboration et la circulation de tout un pan de ce répertoire «labellisé» folklorique. Les mêmes phénomènes ont continué d'influer sur le fait chansonnier ; mais parce que ces mécanismes se sont exercés sur un temps plus court et, médiatisation oblige, avec une portée souvent plus grande, il y a chez certains de profondes réticences au fait d'inclure dans le répertoire considéré comme traditionnel, nombre de chansons plus récentes (19^e–20^e s.) issues de l'urbanité et circulant aujourd'hui dans de nouveaux espaces d'oralité. Quelques exemples tirés de collectes récentes effectuées au Québec et en Acadie permettront d'examiner l'influence de ces nouveaux vecteurs de circulation dans l'élaboration d'un nouveau répertoire, et de discuter du paradoxe consistant à ne considérer comme folklorique que ce qui est ancien.

MATILDA BURDEN

The Meaning of "Meaning" in Analysing Sacred Folksongs in Rural Afrikaans Communities

"Meaning" is a challenging term to apply to an equally challenging term such as "folksong". Without plunging into the depths of true philosophical rhetoric, I would like to explore "meaning" in the context of sacred folksongs. The first essential aspect of definition is to understand whether we are defining things or words (Ogden and Richards 1985: 110). In the process of defining the term "meaning", should I stick to the word, or do I additionally attempt to define the thing itself? In the paper I will suggest that, in this case, where I want to apply the term "meaning" to a category of folksongs, it is necessary to define both. But, as Ogden and Richards also point out, all definitions are essentially *ad hoc*. "They are relevant to some purpose or situation, and consequently are applicable only over a restricted field..." (1985: 111). If Thaddeus Metz says that it will not do merely

to say that “meaningful” refers to something that is “important” or “significant”, that its existence “matters”, or that it “has a point” (2013: 18), then it is all the more important to investigate in which way sacred songs sung by rural Afrikaans speaking communities, have meaning today.

TERESA CATARELLA

The Ambiguous Narratives of mundus inversus Broadsheets

One of the most ancient and universal topoi of popular imaginary is that of *mundus inversus*, the “world turned upside down”. This talk will discuss this motif as represented in some selected broadsheets from the European tradition of the early modern period. The visual components (engravings or woodcuts) illustrate a farcical or absurdist reversal, such as animal-human, men-women or child-adult, usually accompanied by a short caption commenting on the scene. In these tropes of inversion, the normal order of the world is overturned: the king walks and the vassal rides, the man spins and the woman carries a sword, the ox ploughs and men pull the plough. Using Mikhail Bakhtin’s concept of the “carnavalesque” as a point of departure, I will discuss how the ambiguity and multiplicity of signifiers at the intersection of image and text provide insights into the universal appeal and enduring popularity of this widely disseminated graphic genre.

FELICE CEPARANO

The Music of the Feast of the Gigli of Nola and the “Nolan popular market”

This paper investigates the supply-and-demand aspects of the music associated with the Gigli which takes place in Nola each June, together with the lack of fixed pricing, as well as specific places of distribution. It will examine the popular market for this music, its role in folk memory: from the B-side of 45” commercial recordings devoted to the retrieval of older songs of this music tradition, still alive, and of the sheet music of this festival music. It will trace the Nolan music industry’s history as told through the documents held in the ethnomusicological museum I Gigli di Nola: from the recording of a *figliola* singing, the first-ever recording production of the feast of the Gigli dating back to the 1910s, to Gigli CDs produced in 2017.

JUDITH R. COHEN

Adultery, Conversion and Fires: Shared Themes of Yiddish and Judeo-Spanish Ballads

Judeo-Spanish (Ladino) and Yiddish songs are rarely considered in relation to each other, and even more rarely in the context of ballads. These two Jewish traditions differ from each other in vernacular language, as well as in geographic, social, and cultural situations, but are part of the same widespread Jewish mishpakhá, Hebrew for family. After a brief overview, three shared ballads are examined, exemplifying the pan-European ballad canon, a theme which expresses a major concern of a community, and a modern broadside tradition. These are: 1) Judeo-Spanish and Yiddish versions of a pan-European ballad often known as “Our Goodman” in English and “La adúltera” in Spanish; 2) the conversion of a daughter to another religion (Islam in the Judeo-Spanish ballad and Christianity in the Yiddish one); 3) ballads of two tragic urban fires of the early twentieth century which especially affected local Jewish communities: the Great Fire of Thessaloniki (1917) and the Triangle Factory fire in New York City (1911). In the

latter case, while the “penny ballad” which emerged shortly afterwards was in Yiddish, many young Italian immigrant women also perished. Shared and differing themes, perspectives, and performance styles will be examined in each case, as a preliminary step toward a much wider study. Musical examples will be included, both excerpts from early recordings and live performance by the presenter.

BARBARA CRESCIMANNO

The Bal-Folk Movement in Palermo.

Collective Dance Practices and Socio-cultural Identity Dynamics

The *Bal-folk* phenomenon has exploded in Palermo, as it has elsewhere: spontaneous public dance events in the streets, autonomously run by citizens, to take part in dances from the traditional or neo-traditional folk repertory. Rooted in the history of the transnational folk revival and closely linked to the phenomenon of ‘*mazurka klandestina*’, the *bal-folk* movement calls to mind other contemporary civic movements that attempt to re-appropriate public space. But whereas in most such movements the audience usually remains passive, during a *bal-folk* happening it becomes the protagonist and creator of the event. Technological advances in virtual public space allow folk dance lovers to communicate in an affordable, efficient, and democratic manner before finally getting together in the “real” street. The movement is characterized by its open-mindedness and inclusivity towards different social classes, ages, and ethnic backgrounds, the autonomous and responsible use of urban spaces without any official institutional regulation or support, the willingness to reanimate and creatively reinterpret traditional dances, and the unconditional socio-economic accessibility, with a broader desire to “build” or “become” a community. Counterculture, civic movement, urban revolt, or hedonistic communitarianism, the *bal-folk* movement seems to seek answers to certain challenges of contemporary life, such as the search for post-political and post-ethnic communities, or the quest for alternative political, economic, and communicative models.

SIMONA D’AGOSTINO

A Carnival Quadrille in Sicily

At Carnival time, a particular type of quadrille (*cuntradanza*) is organised in the streets of Balestrate, a coastal village in the province of Palermo. A group of masked men participate in several performances along the streets of the village and they are led by the coryphaeus (*capu*), which simultaneously directs and dances. Unlike in other known forms of quadrille, the one who “controls” the dance in this case uses exclusively gestures and is the only one to perform “barefaced”, while the other dancers wear veils. Although all dancers are male, the characters of ladies and *sciavalè* (knights) are clearly recognizable by their distinctive costumes. The choreography involves a succession of highly structured movements that still leave room for improvisation, allowing dancers to show off their strength and dexterity through acrobatic movements. The quadrille of Balestrate therefore displays a dual nature: on one hand the life energy wasted through excessive gestures and the consumption of food at the end of the performance, while on the other emphasising social connections and structural order through the harmonious figures of the dance.

DELIA DATTILO

“Frog Went A-Courting”:

An Example of Folksong Transmission, from the Broadside to iTunes

“The Frog Went A-Courting” is a British folksong dating back to 1548 and classified as a Scottish nursery rhyme. The pioneers took it to North America where it was passed down from generation to generation partly thanks to African-Americans. At the end of the nineteenth century it was registered and published both as a written document and a recorded song. It was included in various ethnographic collections and in several folk music compilations from 1919 to today. There are dozens of different versions that exemplify a variety of ways traditional repertoire are passed on: through orality and literacy as well as through the record industry and the internet. It was originally connected to domestic contexts where it was known for its educational message, as well as its function as a traditional lullaby. Over the course of the twentieth century, it reached the record industry (*cf.* Chubby Parker, 1928; Bob Dylan, 1992; Burl Ives 1949, 1960; MacColl/Seeger 1957, etc.), and it recently reappeared within nursery rhyme compilations (sometimes in digital formats). Most of these examples include instructive illustrations re-establishing the original educational purpose. My analysis focuses on this hundred-year-old path and, in particular, examines how the song spread through specialized record companies (such as race records and the folk music compilations) in order to reconstruct a possible evolutionary process of the lyric, the music, and the performance within the Anglo-American folk repertoire in the nineteenth and twentieth centuries.

LUISA Del Giudice

Beating the Drum: Italian Traditional Music Advocacy in the Diaspora

In the 1990s, I wrote about the “missing” folk revival among post-WWII Italian immigrants to Toronto, and committed myself to the cultural-political goal of diffusion, publication, and public programs around Italian folk culture among the descendants of Italian immigrants in North America (“Italian Traditional Song in Toronto: From Autobiography to Advocacy,” *Journal of Canadian Studies*, ed. Pauline Greenhill, Gary Butler (special issue on folklore), 29 (Spring 1994), 74–89). This paper reviews this three-decade long journey in university teaching, public programming, along with personal reflections on this activity as an Independent Scholar. Engaged in field research, writing and presentation of the oral culture and history of Italians – bridging Italy, Canada, and the USA – this multiplicity of roles, audiences, and goals, has allowed for a wide-ranging approach to the folk revival, the culture of Italians as immigrants and in Italy, and the interplay between center and periphery, two of the poles experienced by all migrants. What did traditional music, a private heritage largely negated and publically ignored, represent to diaspora Italians? Why is there a missing link between the politics of the folk revival in Italy and in the diaspora? When and how did it finally arrive, and what forms did it take in such milieu? What means were employed to link with the discourse and activity occurring in Italy? And with what results? This paper will also offer personal reflections on a professional life of advocacy devoted to this goal.

SIMONA DELIĆ

*An International Traditional Ballad from the Croatian Mediterranean Region
and a Sword Dance Moreška*

This paper will analyse a Croatian Mediterranean international ballad type, “Mare Sifted a Basil”, in comparison with another European types (such as the Sephardic “El Rapto de Elena”, the Catalan “El Rey Marinero”, or the the Italian long ballad “Scibilia Nobile”), and with the sword dance *moreška* from the Croatian island, Korčula. My analysis begins with anthroponymic curiosity: the female name Jelena in one version of the ballad from the collection of Stjepan Mažuranić (1907), appears also in the Sephardic “El Rapto de Elena”, spread in the Jewish communitites in the Eastern, as well as in the Western Mediterranean (in Greece, Turkey, Morocco, though not in Sarajevo in Bosnia and Herzegovina).

The plot in Croatian versions deals with the abduction of the maiden and her enticement aboard ship. Another Croatian ballad, on the theme of a girl’s ransom and the motif of a sweetheart dearer than a brother, is connected with these Mediterranean song traditions. Mediterrenean ballads (Italian or Catalan, for example) feature the Moor or the Turk as the abductor, whereas the Croatian tradition uses neutral names (Ivo, for example). It seems that, in this case, Croatian ballads are not the result of fragmentation of longer ballads of the “Scibilia Nobile” type. A sword dance *moreška* in the island of Korčula (2006) reminds us of the plot and theme of these ballads, though it inverts the dominant role of a ballad woman.

WILLIAM Donaldson

The Ballad and the Border:

The Question of Authenticity in the Construction of Scottish Tradition

The recent publication of Edinburgh University Press’s Andrew Lang edition is a reminder of the leading role Lang played in the Victorian controversy over the authenticity of Sir Walter Scott’s *Minstrelsy of the Scottish Border* (1802–3). This was itself part of a larger argument about the authenticity of Scottish tradition as a whole and the identity claims that sprang from it. These had been subject to attack by English critics from the time of James Macpherson onwards, reaching new heights during the ballad wars of the nineteenth century, as Scots and English scholars, the latter led by Frederick Furnivall and William Chappell of the Ballad Society, struggled to establish their own as the dominant tradition. This paper locates the debate within Scotland itself, focusing on the contested preeminence of the Borders as the *locus classicus* of the ballad, and considers how the concept of a “Border” has continued to influence the debate as we see in David Buchan’s influential study *The Ballad and the Folk* (1972).

ARBORA DUSHI AND HOXHA ARBEN

Memory that Travels: A Ballad on “Path to Nowhere”

Population movements, migration, and travel, be they coerced or voluntary, are manifested in experience. As such, they take place in the memory, which we then feel compelled to share with others through narrative. According to Astrid Erll, “travelling memory” describes the continuous movements of cultural memory, people, contents, and practices, across and beyond time and space. Sometimes it is the song, even more than the story, which preserves memory, especially that which travels and which we take with us

wherever we go. What carries a travelling memory better than a song? What is a singer of stories?

In this paper, we discuss a folk ballad sung by generations of Kosovar Albanians who migrated to Albania. For almost fifty years, they were unable to return to their homeland because of the political border between Albania and Yugoslavia. The song, “Kush ma i pari bani more djal’ gurbetin?” (“Who is the first who made Gurbet?” – Gurbet is a Turkish word used in Balkan which means “a foreign land”; it is used to denote a protracted stay abroad, far from home to work), describes in detail the longing, hardships, and suffering of those who left their native land behind. Framed by the discipline of oral history, Alistair Thomson’s concept of “moving stories”, and the memory studies of Alessandro Portelli, we see how collective memory is built and preserved through this song.

SIMONA FRASCA

The Porous Song: the case of Tammurriata nera

“Tammurriata Nera”, written by E. A. Mario and Edoardo Nicolardi, has almost always been performed ignoring the dynamics in the score, and with the addition of extraneous parts, to the point that the song, as routinely performed, has been transformed into something very different. My analysis reveals how this discrepancy has arisen from the way the music of oral tradition affects a written text. Over the years, “Tammurriata Nera” has assimilated to a model of popular origin, “canto sul tamburo”, with the interpolation of verses and existing nursery rhymes. These interventions demonstrate inter-social permeability because, in this ongoing interaction of language and performance, the song preserves and transforms a specific musical act derived from geographical contexts of reference.

GIROLAMO GAROFALO

The Blind Singers in Palermo

The memory of blind devotional musicians, the *orbi*, is still alive in Palermo. Until few decades ago, *triumfi* and novenas were deeply significant dates in the calendar of traditional devotion and the music of the blind street-singers was the most significant feature of this aural ritual. The *triumfu* was a feast of thanks organized in honour of a saint from whom a grace was received. In this instance, the *orbi* were singing the story of the saint in front of an *altarinu* (little altar) richly adorned with flowers, plants, and fruit, on which was placed the sacred image. The most frequently celebrated ceremony was that in honour of the Patron Saint Rosalia, but there were *triumfi* for each of the most venerated saints within the popular tradition. The most important were Saint Rita, Saint Joseph, and Saint Antonino. Special *altarini* were prepared and carefully adorned. The devoted instructed the *orbi* to sing, with remuneration, during the nine days before the feast. Christmas, the Immaculate Conception, *i morti* (All Souls’ Day), *l’armi r’i corpi decullati* (the souls of the beheaded bodies), Our Lady of Sorrows, Our Lady of the Assumption, and Our Lady of the deep sea, Saint Joseph and Saint Antonino, were among the most popular novenas.

There were other moments suited to devotion during the week: Monday for the souls of the beheaded bodies, Tuesday for the Holy Souls, Wednesday for Saint Joseph, Thursday for Saint Rita, Friday for the Crucified. From January to March, on Saint Giuseppe’s Seven Wednesdays the *orbi* sang the life of the Saint, his seven *duluri* (Sorrows), and his miracles. During

the Holy Week they used to perform the *Passio Domini nostri Jesu Christi*. Today, the forms of popular devotion have partly changed and the last street singers have disappeared. Neither the novenas nor the *triumfi* of the *orbi* are celebrated anymore. But some precious sound examples of this rich repertoire still remain, the most significant of which were collected in the 70s by Elsa Guggino and feature the voices of Rosario Salerno (*Zu Rusulinu*) and Angelo Cangelosi (a violin player and guitar player respectively), partially published in recorded anthologies. The last of Palermo's blind singers was Fortunato Giordano, whom I recorded in the 80s.

GIUSEPPE GIORDANO

Ritual Calls in Some Villages of Western Sicily

On the eve of some religious festivals, groups of singers – mainly members of secular confraternities – still use process in several villages of Western Sicily, singing a particular repertoire of traditional songs, sometimes accompanied by musical instruments. The ritual structure and devotional function remain constant: the song is repeated along a prescribed route, just before dawn to wake up devotees and to invite them to participate in the celebration of obligation. The festive background, typical of these mobile rituals, contrasts with the penitential aspect of the “calls” of Holy Week, in which the sorrow around Christ's death is marked by monophonic formulas focused on the story of the Passion and interspersed with the “tables” (the wooden bells), or by long trumpet rings and specific drum rhythms.

Despite the social and cultural changes in even the smallest hinterland villages of Sicily, these rites have a persistent vitality, as noted by ethnographers and local historians, and particularly by musical transcriptions included in the *Corpus of Sicilian Folk Music* by Alberto Favara.

MARJETKA GOLEŽ KAUČIČ

Infanticide: From Life into Ballad and Literature

The motif of the unwed mother who kills or rejects her child, and is punished for it, is known in folksong tradition throughout most of Europe. This paper returns to the issue of why and how this particular motif or ballad type is so frequently found in both the Slovenian and wider European ballad tradition. The fact that infanticide is a basic and archetypal motif that comes from the reality of life, powerfully anchored in European cultural memory, as well as one that continues to be an integral part of world folk heritage, is also demonstrated by European literary reworkings of the motif, from Johann Wolfgang Goethe's *Faust* to Jean Paul Sartre's *No Exit*.

This analysis of selected literary works explores the adaptations the motif has undergone in Slovenian literature from Jožef Žemlja's epic poem “*Sedem sinov*” (Seven Sons, 1843) to Svetlana Makarovič's “*Zibelka*” (Cradle, 1973). The author will explore the concept of the mother and child in patriarchal society and the idea of the “bad and good mother” through the psychoanalytic theories of Freud and Lacan. The author demonstrates that the motif is timeless and nationless, and that it continues to undergo new reworkings, creating new cultural dynamics and continuing to enrich our cultural heritage.

ÉVA GUILLOREL

*Chansons de charivaris, rituels urbains et procédures judiciaires
dans la France d'Ancien Régime*

Une exploration attentive des fonds d'archives judiciaires permet de repérer bon nombre de procédures criminelles liées à des charivaris dans différentes villes françaises aux 17^e et 18^e siècles. Les plaintes, interrogatoires et dépositions de témoins mettent en avant l'importance du bruit et des cris dans ces rituels festifs organisés le plus souvent par des jeunes gens à l'occasion de mariages ou remariages considérés comme mal assortis. Il est plus rare de trouver des mentions de chansons, voire des couplets de chants composés ou interprétés au cours de charivaris, et ce répertoire a très peu été recueilli par la suite lors des grandes enquêtes ethnographiques du 19^e siècle. Cette intervention propose d'explorer l'intérêt des procédures criminelles pour étudier ces pratiques de chansons urbaines dans leur contexte au cours des deux derniers siècles de l'Ancien Régime français.

YLBERZA HALILI

Context, Text and Texture of the Ballad "Hikmete"

Albanian history is a story shared among Balkan countries and not only. Great drama of population in specific historical circumstances has created many ballads and songs, among them are the songs for the migrants. In certain historical periods Albanians were expelled from their lands and were forced to move in different countries such as Turkey, Bosnia, etc. Some of the emigrants underwent a process of assimilation mix with the Bosnians who were united because of religion, but not the Slavic language.

The ballad of "Hikmete" is one of the many popular songs featuring the fate of a displaced Albanian. The fears of assimilation and loss of identity is the primary motif of this song. Hasan Fazlija is the protagonist of this ballad, who went in exile in Bosnia from Kosovo, and who marries a Bosnian woman, while experiences in the tragic manner the marriage of his daughter's desire to marry a Serbian. At the end of the song the Albanian kills the Serbian but also kills his daughter.

In this paper we will try to address some of the key elements that characterize this song such as as the theme, motifs, structure, and figuration. There will also be viewed with a comparative point of view, also the parallel world of the ballad in folk songs and film.

MARIA HERRERA-SOBEK

*Donald Trump and Cyberspace Corridos:
The New Balladeering of the Twenty-First Century*

Corridos, or Mexican ballads, are part of the centuries-old tradition of street singing. Men and women sang the latest news or tragedies in the second half of the nineteenth century, the twentieth century, and even today street singers continue to delight the public with their musical performances. I submit that the reason for the corrido's longevity is the flexibility of the genre in incorporating multiple types of thematic material as well as its flexibility of form and structure. An additional characteristic is its ability to adapt to new technologies such as the radio, vinyl records, tapes, television, and CDs. My study analyzes the Donald Trump corridos which surfaced in cyberspace as soon as he uttered the infamous words denigrating Mexican immigrants when announcing his candidacy for president of the United States last year. Cyberspace, in the form of websites such as YouTube, offers corrido

writers and singers a new medium through which these ballads are quickly disseminated. I posit that cyberspace is the new “streetspace” in which corridos are performed.

INCORONATA NADIA INSERRA

*From the Street to the Stage and to the Workshop:
Campania’s Tammurriata Folksong Tradition Reinvented*

This paper investigates the post-1990s revitalization of Southern Italian *tammurriata* folksongs from the Campania region of Southern Italy, as it contributes to the reinvention of a folk music tradition, from street music to staged and workshoped musical performances. Developed as a rural song tradition, *tammurriata* is performed by peasants and intended as courtship or work songs; it is also performed within the church space in honor of local Madonna festivals. Thus, *tammurriata* expresses a strong rural and religious worldview, evident from their themes and imagery. Moreover, *tammurriata* songs allow for a high degree of improvisation on the part of the singer, who is able to show off his/her skills both as a singer and a composer.

In moving from the street, or church square, to the stage and the workshop, *tammurriata* songs are less frequently performed by peasants and increasingly by more or less young urbanites, who often approach the rural and religious world of the songs from a secular perspective. I argue that while the lyrical component of most *tammurriata* songs is largely preserved by the new performers through repetition, the improvisational quality of performance is often replaced by codification. In turn, this process leads these new generations to think of *tammurriata* in “cultural heritage” terms.

E. WYN JAMES

A Welsh Interlude

Although dramatic dialogue has been a feature of Welsh literature from its earliest dawnings, drama in any developed sense does not really come of age in Welsh until the twentieth century. However, the eighteenth century witnessed a flourishing of a type of amateur folk play called an *anterliwt* (derived from the English word, “interlude”), which was frequently performed in fairs and markets, with a waggon or a makeshift platform serving as a stage. These plays followed a traditional structure which included a plot involving the stock characters of the Fool and the Miser, who may have had their origins in the morality plays of the late medieval period. Another characteristic of these metrical plays is that the spoken verse was interspersed with eight or nine songs in popular Welsh ballad metres. These songs sometimes came to have a life of their own, separate from their original context. Indeed, in some cases they were being performed and printed many decades after the demise of the *anterliwt* as a genre in the early nineteenth century. This paper will examine the development, traditional structure and characteristics of the *anterliwt*, with particular reference to examples of songs that survived in popular culture after its demise.

MARIJA KLOBČAR

“My Name Is Blind Nežče ...” Blind People as Itinerant Mendicant Singers in Slovenia

This paper will explore the importance of music for blind itinerants in Slovenia, as well as to outline the social norms and social needs which enabled them to survive by music. Blind itinerant singers were considered to be Others, their social position defined

by the street, and singing was often their only income. As peripatetic mendicant singers, they shared the street with other people from the margins of the society, beggars and Romani, for example. On the other hand, music also enabled them to overcome marginalization. Blind singers were also considered to be Other by transcribers of the folksong tradition; as people from the margins of the society, they did not conform to academic notions of what bearers of Slovenian folksong tradition should be. Nevertheless, there is ample evidence of their presence and of their creativity, testament to their legacy in Slovenian culture, and indicative of the need for wider understanding of the power of folklore studies.

HANS KUHN

***Beggars and Buskers, Orphans and Jews:
Songs about Marginal Figures in Nineteenth-Century Denmark***

The Danish songs discussed in the presentation are not recorded street calls or street songs, but songs written in their name by members of the educated middle class sympathizing with them. Denmark, at the time, still had colonies in the Caribbean, in Africa and India, so a black man was not an unusual sight in Copenhagen. Jews were not allowed to practise a trade or own land, so their songs would be appealing to people's charitable feelings. There were street sellers and street singers, and orphanages were erected for children. But some songs were inspired by such figures on the stage rather than in the streets, such as the Savoyard boys who swept chimneys or presented tame animals from their home region in the streets of Paris, in Danish plays translated from French.

DAVID MARKER

Performing the Novena in Monreale and Palermo

This paper offers a first-person account of performing the Novena through singing and playing the *zampogna* "a chiave" in Palermo and Monreale, Sicily. I examine the current status of this historic tradition in contemporary Sicily with close attention to the challenges and difficulties of maintaining an oral cultural expression in changing and modernizing contexts. A thorough analysis is also made of the cultural and religious significance of the Novena and how the performers' embodiment of this tradition engenders spiritual and devotional beliefs among the population for whom they perform. Finally, firsthand experience of the physical process of engaging in this tradition provides an accurate and detailed testimony of what one experiences and encounters when engaging in this tradition. From the standpoint of an Italian-American outsider's perspective, this paper provides unique and critical insight of an obscure and profound devotional music practice in rapidly changing social and cultural contexts. The presentation includes photographs and video made by the author while participating in December 2016.

NANCY MCENTIRE

Hip-hop Ballads Made Anew on the Streets of Aberdeen

This paper looks at how a young Aberdonian artist is using contemporary song forms to continue Scotland's centuries-old relationship with song as a "vital form of communication" (Merriam 1964). Oral traditions, and Scottish ballad traditions, have long been valued for their didactic significance, Stanley Robertson's "steppin steens o knowledge",

providing archetypes of moral education and intellectual progress for young and old alike. With the radical social changes of the last half century, the social structure around the performance of these ballads – close-knit extended family groups together in physical proximity – has all but disappeared. What, then, in contemporary musical culture, has become of that creative urge to communicate through song? Through interviews with Jack Hughes, a young composer in the city of Aberdeen, I will explore the content of his songs – topics, perspectives, issues – as well as their structure in relation to classic hip-hop and to traditional Scottish song forms.

THOMAS A. MCKEAN

Hip-hop Ballads Made Anew on the Streets of Aberdeen

This paper looks at how young Scottish Travellers are using contemporary art forms to continue a centuries-old relationship with song as a “vital form of communication” (Merriam 1964). For more than fifty years, academics and folk revival enthusiasts has associated Scottish Travellers with the classic ballad and narrative traditions (Henderson, Munro). Within the culture, these same oral traditions have long been valued for their didactic significance, Stanley Robertson’s “steppin steens o knowledge”, providing archetypes of moral education and intellectual progress for young and old alike. With the breakdown of the Travelling lifeway since the 1930s (and, of course, the introduction of broadcast media), the social structure around the performance of these ballads and stories – in close-knit extended family groups together in physical proximity – has all but disappeared. What, then, in a musical culture like that of the Scottish Travellers, has become of that creative urge to communicate through song? Through interviews with Jack Hughes, a young Traveller in the city of Aberdeen, I will explore the content of his songs – topics, perspectives, issues – as well as their structure in relation to the classic ballad, the Corrido (Herrera-Sobek), hip-hop/rap (Chang) and other contemporary forms.

STEFANO MONTES

Flash Mobs and Guerrilla Gigs: Is There a Narrative Tradition?

This paper looks at two phenomena: flash mobs and guerrilla gigs. I analyze them comparatively, stressing differences and similarities in their conceptions and practices. Flash mobs can be considered to be a new phenomenon which includes both dance and street music. Organized through internet communication, performances pop up in public spaces and are unexpected, short and temporary, often with a political or demonstrative aim, and an underlying aesthetic dimension. What is crucial with flash mobs is that, though they are based around dance and music, they can have important social consequences, such as the rearrangement of urban spaces and interference with the stream of passers-by. Guerrilla gigs are concerts, which, like flash mobs, take place unannounced in unpredictable places by bands performing for a short time, without the usual announcements that characterise regular concerts. Sites can include subway stations, building roofs, or parking lots. Guerrilla gigs are based on an absence of typical publicity and on rapid preparation. “Music” and “streets” are basic elements in both flash mobs and guerrilla gigs, but other social and cultural factors account for their contemporary significance.

VISAR MUNISHI

“Aga Hasan Aga”, another Romeo and Juliet

Somewhere, in rural Albania, a love affair is supposed to have taken place, a love at first sight between two young people belonging to different religions and social classes. Hindered by the circumstances, the young couple promise to get married when they grow a bit older. However, the local conservative mindset of the time controversially requires the boy to get engaged to another girl. As a sign of rebellion against this act, as well as in the name of loyalty to his love, he commits a tragic act of suicide. His girlfriend follows his path, ending her life with suicide as well. Thus, the destiny of a powerful love ends tragically.

The song, “Aga Hasan Aga”, contains universal themes, but also content and musical features from the environment where it was created and continues to exist. Considering that the motif is known worldwide, this song’s Albanian treatment, and comparisons with motifs from other cultures, makes for an interesting and intriguing analysis.

The goal of this paper is to make links and comparisons with analagous creations found and well-known around the world. At the same time, this song will be presented as a special/different creation when it comes to its musical aspect (accompanied by the Albanian chordophone instruments, the Çiftelia and the Sharkia, and, in the last few decades, by other tempered instruments and rhythmic accompaniments), and its relationship with the audience in the context of Albanian society in Kosovo.

OGHENEVWARHO GABRIEL OJAKOVO

From Studentship to Itinerant Musicians: Life of *Almajiri* in Zaria Metropolis

Developing from the late nineteenth-century Qur’anic School, the *Almajirai* (Qur’anic pupils) play a crucial role in developing Islamic sacred musical performance in northern Nigeria. Their activities gave rise to the *Bandiri* musical genre. Trained in a particular kind of music, well suited to street and social performance, the *Almajiri* have created a niche for themselves as Islamic street musicians who perform for their patrons during graduations, Islamic festivals, weddings, house warmings, etc., and are also instrumental in the propagation of Islam. In this study, I examine the origin and development of *Almajiri* musical traditions in Zaria, northern Nigeria, and how the Sufi order (*Kadiriyya*), with which this practice is closely associated, influenced the development of the *Bandiri* musical genre in Nigeria. My examination of this musical practice will build on earlier studies of musical innovation (*Bid’ah*) (Jean-Francois Bayrt 1993, Brian Larkin 2002, and Michael Frishkopf 2008) in this musical tradition. Using participant-observation and interviewing, I examine the philosophy behind the *Almajiri*’s adoption of music as a means of entertainment during their studies.

RUTH PERRY

Anna Gordon’s Ballad Repertoire and Gender in Early Modern Scotland

This paper analyses the gender relations at the heart of the ballad repertoire of Anna Gordon (later known as Mrs Brown of Falkland), and dissects the usual characterisation of that repertoire as “magical” and “marvelous”. Attention is given to the context in which these ballads were transmitted within Anna Gordon’s own family, as well as the social conditions of the North-East of Scotland, where these ballad variants flourished. I speculate about an early cognatic kinship system in this part of the world.

GERALD PORTER

No Longer Street Heroes. Narrative Songs of the Demobbed Soldiers of World War I

At the end of the First World War in 1918 and 1919, millions of men and women were demobilized and returned to their home countries. What they found was a hero's welcome on the one hand and, on the other, destitution. My paper focuses on the circumstances of begging for bread by demobbed soldiers, and suggests that their narratives belong with the canonized narratives of *The Odyssey*, "Trois Garçons Maréchaux", and the earlier discourses of blood, violence, lost identity and broken tokens associated with making war. The difference is that these street singers were often never even named by those who recorded them, and their songs are only now beginning to be identified and valued as testimony to their abandonment after the War. The surviving songs and appeals were not usually self-histories, except, of course, in performance, where personal narratives were expected. They were often borrowed and adapted from previous conflicts, or included handouts appealing for help. I have followed recent work on the Europeana WWI website, which shows how oral material and its performance context can still be recovered.

ASTRID NORA RESSEM

Broadside Producer Targeting the Seasonal Fishery of Cod

Theodor Rose was one of Norway's most productive and active broadside producers and salesmen in the nineteenth century. He was a powerful singer, and he used his voice and marketing skills whenever he sold his prints in one of his stalls, or while visiting a crowded tavern. He was quite purposeful in his song publishing, as well. One of his target groups was coastal inhabitants and, more specifically, the enormous numbers of people gathering during the seasonal fishery in northern Norway each year from January to the end of April. Since before the Viking Period, and even to today, Lofoten has attracted fishermen from far and near for the seasonal spawning cod. The nineteenth century was the Klondike of the sea with up to 32.000 active fishermen meeting there, in addition to cooks, merchant men, illusionists, prostitutes, liquor sellers, musicians and broadside salesmen. This paper will discuss the seasonal fishery in northern Norway in the nineteenth century as a marked place for broadsides and entertainment in general and in particular the highly commercial and determined Theodor Rose.

SIGRID RIEUWERTS

Collecting Chapbooks and Anecdotes: Sir Walter Scott's 'hobby horsical'

This paper will explore the oral and the literate culture in Sir Walter Scott's influential ballad collection, the *Minstrelsy of the Scottish Border* (1802-30). It is well-known that Scott had collected chapbooks and anecdotes from early childhood and it was this 'hobby horsical pursuit', as he called it, that eventually led to the publication of the *Minstrelsy*. In my paper I will focus on Sir Walter Scott's work as collector and editor of ballads and anecdotes. I will try and identify the relationship of his published version of a ballad to the sources and parallels available to him and thus provide insight into the oral and the literate culture of Scotland at a critical point of transition between the two. By drawing on my work for the forthcoming first critical edition of Sir Walter Scott's *Minstrelsy of the Scottish Border*, I would like to offer a comprehensive overview of Scott's source material as well as a critical evaluation of his ballad editing in light of today's thinking on orality and literacy.

MARIA RIZZUTO

The Chant of the “Resurrection of Lazarus” in the Streets of Piana degli Albanesi and Santa Cristina Gela

Piana degli Albanesi and Santa Cristina Gela are two of the five Arbëresh villages in Sicily. Among the rituals that characterise Easter time, the rite of Lazarus, celebrated the Friday before Palm Sunday, is very relevant. The rite is an itinerant ritual during which a chant in the Arbëresh language is sung, telling of the miracle of the resurrection of Lazarus. At the end of the chant, there is the traditional “request of the eggs” to the devotees who welcome the group of musicians and singers within, or at the door of, their homes. Both villages use an identical melody and an identical poetical text, which consists of ten quatrains of mixed lines (quinari, senari, and seven). If the chant’s poetic-musical structure is the same, the ritual context is very different. This difference can be seen in the fact that, while in Piana degli Albanesi the Greek-Byzantine liturgy is still fully vital, the Latin liturgy has been imposed in Santa Cristina Gela, even if some elements of the original culture still remain.

CIARA THOMPSON

The Mason’s Word – Balladry Within Lullabies

A young mason, Jamie, is promised to the beautiful Mary. She longs to know the secrets of Masonry and is seduced by Jamie’s charming glances around disclosing the Mason’s secrets. With Mary becoming pregnant, her father presents Jamie with a hefty dowry. Jamie emerges with the best deal, acquiring not only riches, but also Mary’s love, a future child, and Masonic secrets intact! It is hard to imagine that a night-visiting ballad of love, seduction, and mischief would represent a salient aspect of lullaby singing, so much so as to be included in the Grove’s *Music Online Dictionary* entry for “lullaby”, which states that, “The use of ballad fragments has been noted especially in European and North American traditions: the Irish night-visiting song *The Mason’s Word*, for instance, has been used as a lullaby” (2017). This is corroborated by accounts of notable traditional singer, Eddie Butcher, singing this song as a lullaby for his children (ITMA, 2017, Shields, 1981). How is it that this song – with its erotic themes and lyrics – could be considered an acceptable lullaby? Are there other lullabies that duplicate such concepts? What characteristics are there in ballads that can make them attractive lullabies?

EMANUELE TUMMINELLO

Outdoor Singing and Dancing in Upper Svaneti

Svaneti is a territory situated in the north-west of the transcaucasian State of Georgia, divided into Upper and Lower Svaneti. The singing style is based on the overlapping of three voices: *modzakhili*, *mtkmeli*, and *bani* (first, second, and third). I will introduce two musical cases that I focused on during a period of fieldwork in some villages in Upper Svaneti: the songs danced in the round (*perkhuli*) and the funeral chant (*zari*). The *perkhuli* proceeds through circular patterns, in the form of a semicircle or circle depending on the song that is sung by a minimum of five singers. The *perkhuli* are performed on special days of celebration, inside or outside houses and near places of worship. The verbal texts narrate historical facts and personalities, stories of skilled hunters, etc. The *zari*, on the contrary, does not have a fully meaningful text, as it is based on simple

expressions of “grief”, *woj* or *hoj*. The *zari* is sung as much for the dead as for the living. It informs, reminds, and warns, and is performed only by men outside the house of the deceased, on the way to the cemetery, during the burial.

GIOVANNI VACCA

“Sentite che ve dice er Sor Capanna...”: The Latest Street-singer in Rome

At the beginning of the twentieth century, street musicians helped modern song to find its way to popularity. In Naples and Rome, as “posteggiatori”, they went around public places singing songs written by a new generation of professional songwriters. Not all of them, though, lent themselves to the cause of making this late Romantic, middle-class taste hegemonic: Pietro Capanna, “Sor Capanna”, was an itinerant singer and guitar player who lived and worked in Rome; hidden behind his big black sunglasses, always at the street corners, Capanna used to sing “stornelli” about political and current events (often beginning with the line “Sentite che ve dice er Sor Capanna”: “Hear what Sor Capanna is saying to you”), and sell broadsides of his songs. The popular and successful actor, Ettore Petrolini, used to sing Capanna’s *stornelli* in his own shows. Capanna constantly satirized political power, railed against the morals of society and was often in trouble with the law. He died in poverty in 1921 and is now largely forgotten. This presentation intends to deal with his repertoire and his legacy, sketching the portrait of this extraordinary artist, the last traditional street singer and storyteller in Rome.

OLIMBI VELAJ

Serenada: From the Street to the Stage (The Case of Korça’s Serenada)

Serenada is very popular genre in the Albanian southeast city of Korça. Since the latter half of nineteenth century, this kind of song has been very important for every generation in the city. In this paper, I aim to describe how *serenada* emerged here and how the tradition developed, examining its key elements and its originality. Korça’s geographic situation and the effects of emigration have been strong influences. We will see how performance styles changed in the late twentieth century, as it came to be sung more by women, in late 80s, and how after 1990 its traditional performance started to vanish, being replaced by stage instead of street performance. I will examine the history of some important singers and their stories, and the social and cultural circumstances in the city that led to the changes. Nowadays, *serenada* is not sung in the street, but is spread around Albania and in all regions where Albanians live in the Balkans and in the wider diaspora.

KEIKO WELLS

Sanshō-Dayu, or “Princess Anju and Prince Zushiō”. The Theatrical Tradition in Ningyō-jōruri (Puppet Plays) and Kabuki (Classical Dance-and-Music-Drama)

The Japanese religious folk ballad, “Sanshō-Dayu” (Sanshō the Bailiff), is a combination of two legends, one of a young princess and another of her brother, a prince. The princess sacrifices life for the prince, while he endures trials to become a man of status. It has been sung and chanted by travelling singers since the fourteenth century. During the seventeenth and eighteenth centuries, “Sanshō-Dayu” was arranged in folk-dramas such as “gidayu” (a chanted theatrical narrative) or “ningyō-jōruri” and Kabuki. “Sanshō-Dayu” variations provide a fascinating case study of how a folk narrative can survive for cen-

turies, evolving along with changes in society, economy, and media. This paper focuses on how the heroine and hero are depicted using Buddhist folklore for character development. The heroine, Anju, is a sacrificial lamb, a virgin mother to her brother Zushiō, and a symbol of compassion. Zushiō, an archetypal hero of a patriarchal feudal society, wanders in the wilderness, and finds restoration of his royal status by virtue of courage and divine intervention. The narrative tradition emphasizes the mythical story of Anju, while the theatrical tradition is interested in the adventure and human drama of Zushiō's tale, depicting in Anju a powerless human maiden tossed about by masculine warrior society.

ANNA L. WOOD

Made in Italy: Harmony in Contrary Motion

Armonia (harmony) and *accordo* (accord) are/were social and musical ideals amongst Italian tradition bearers, particularly in the Central and Southern regions. What does this mean? Not *precisely* unison or harmony—*diversarum vocum apta coadunatio*, or divers voices closely joined together to produce unison, chords, progressions, etc. – or in the social aspect, unanimity, unison, synchrony, consensus, accord, mutual understanding, and agreement. If one examines various of kinds of instrumental and vocal music produced by small ensembles in Central and Southern Italy, one will find that a more apt reading of the aforementioned terms would be, in musical parlance, polyphony, often of a difficult and labored, or unexpected variety. In social terms, this is harmony to a balance maintained through a game of sparring back and forth in improvised and formulaic *battute* (witty ripostes), wisecracks, double entendre anecdotes, etc., which amuse as long as they do not get out of hand, which can happen at any moment. My paper will explore this topic, mentioning numerous instances of tension between the desire to “harmonize” and that of expressing individuality, contrary motion, and competition against one's collaborators in various musical and social situations, both embedded in the music and its production, and manifested in the behavior and physical attitudes of the performers. I argue that such “contrary motion” has produced certain musical effects at the popular level that are unique in Europe, and give South-Central Italian music its peculiar qualities of fascination and surprise. This is an exploratory effort and thus I would value the commentary from Italian colleagues.

DANIELE ZAPPATORE

New Urban Soundscapes: Angklung Buskers in Yogyakarta

In 2008, several groups of buskers from Banyumas (Central Java), belonging to the poorer classes of the local population, have begun to migrate toward Yogyakarta to find a livelihood, occupying various public spaces, performing in ensembles, asking for tips. These musicians were inspired by a performative practice typical of their region, associated with the use of a specific organic, characteristic for the presence of autochthonous bamboo idiophones such as *angklung* and *calung*. Formerly used by several Javanese rural communities within ritual contexts related to agriculture, during the twentieth century these instruments have been re-functionalized, becoming part of a national circuit which revolves around promotion and spectacularisation of local cultural objects and practices. The phenomenon has rapidly spread, arousing an urban audience's interest and stimulating many young Yogyanese buskers, who have tried to enter these

formations or to found new ones. This has generated competition between buskers for the busiest urban sites, forcing local institutions to regulate their activity. The *angklung* bands draw mainly from several hybrid genres of Indonesian popular music (sometimes even from cosmopolitan repertoires), selecting and revisiting the most successful songs through their personal and innovative expressive language. In doing so, they perform an important metacultural function, re-mediating popular music while promoting their own cultural capital. The presence of these complexes is stimulating the retrieval of an “immediate mediation”, a distinctive feature of live music production, as opposed to the “noise bombing” to which urban listeners are daily subjected. The sound of *angklung* has enhanced the Yogyanese urban soundscape, becoming a *soundmark* able to give color to a passive, opaque, extremely monotonous acoustic environment.

CHRISTINE F. ZINNI

Ethnography as Storysinging: The Italian Diaspora, Italian American Street Music and Cantastorie in Western New York State

From serenading individual lovers to performing at ritual masquerades and feasts of the patron saints, the story of street music, musicians, and bands provides an important lens into the history, communal life and ways of being in Italian-American immigrant communities in the Americas. This performance of culture has been especially pertinent in shaping the soundscape of rural and urban towns in upstate New York, whose combined Italian-American population is one of the largest in the United States. Through images, narrative segments of video documentaries containing the music(s) and spoken word(s) of Italian musicians and singers whose ancestors emigrated from Central and Southern Italy, this presentation offers an impressionistic collage of the Italian-American soundscape in western New York State and its development, from stringed instruments to button and piano accordions, to more recent performances of southern Italian songs among Italian communities in karaoke venues. Based on twenty years' experience of work documenting and recording folk art and performances, the presentation posits how the ethnographer can serve as a modern day storysinger or *cantastorie* using digital and/or virtual means to present the stories behind the music(s) to local communities as well as to international audiences.

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