



Europe: Greece, Spain, Russia, Scotland, Ireland, Hungary, Bulgaria

9

Background Preparation	282	<i>An Inside Look: Morag MacLeod</i>	302
“Classical” versus “Folk”	285	Site 4: Highland Bagpipes	303
Planning the Itinerary	287	Arrival: Ireland	308
Arrival: Greece	287	Site 5: <i>Uilleann</i> Bagpipes	309
Site 1: Greek Orthodox (Byzantine) Chant	288	Arrival: Hungary	314
Arrival: Spain	291	Site 6: <i>Tekerölant</i> (Hurdy Gurdy)	314
Site 2: <i>Flamenco</i>	292	Arrival: Bulgaria	318
Arrival: Russia	297	Site 7: Bulgarian Women’s Chorus	319
Site 3: <i>Balalaika</i> Ensemble	298	<i>Questions to Consider</i>	322
Arrival: Scotland	301	<i>On Your Own Time</i>	323

Lübeck, center of the fourteenth century Hanseatic League, is traditionally entered through the *Holstentor*, a mid-fifteenth century double tower



Site 7

Site 4

Site 6

Site 3

Site 5

Site 2

Site 1

Background Preparation

Exactly what do we mean when we say "Europe"? If a friend were to tell you, "I'm going to Europe this summer," he or she would probably mean "Western" Europe, especially the United Kingdom (casually called Britain), France, Germany, Italy, Spain, and perhaps Switzerland and Austria. When a news reporter uses the term *European Union*, he or she refers not to all European nations but to a specific group of countries (which might come to include Turkey, a country not considered geographically part of Europe). In music history courses, when we refer to "European music," we mostly mean the "classical" tradition of "Western Europe." What, then, is Europe: a political entity, a geographical unit, a cultural area, or all of these things?

There are today some forty-one nation-states that constitute Europe, ranging from Russia, the world's largest country, to miniature city-states such as Monaco and Luxembourg. While forty-one may seem like a high number, before many of the modern nations such as Germany and Italy were created in the nineteenth century, Europe consisted of scores, if not hundreds, of tiny states headed variously by kings, princes, dukes, and so forth. Many of the territories that are now part of nation-states were also successively part of the Roman, Holy Roman, and Austro-Hungarian Empires—though the "unity" of these empires was tenuous at best. During the nineteenth and early twentieth centuries, many nation-states were cobbled together out of linguistically, culturally, and ethnically distinct regions, some following a war (e.g., World War I). This process has recently begun to reverse itself: over the past twenty years or so, many small nations, particularly in central and southeast Europe, have formed after breaking away from larger ones. Even so, there are numerous other ethnic groups that would claim their own nations if they could, including the Basque, the Russyns, and the Vlachs.

In Telgart, Slovakia, the musicians are of Gypsy (Rom) descent, but they continue to play local music similar to that collected by Béla Bartók in the early twentieth century.



Europe is also home to several groups who are not associated with any one region but are spread throughout the continent. One such group is the Rom—also called “Gypsies”—a traditionally migrant people who originated in India. In those countries where the Rom have settled, whether they live in their own communities or are integrated into the mainstream, they have become an important part of the indigenous musical culture. Historically at least, the position of Jews in European society was similar; like the Rom, they were simultaneously insiders and outsiders but were nonetheless important to Europe’s musical life.



Both Roman and Orthodox Christianity along with Islam co-existed in Mostar, Bosnia and Herzegovina, once part of unified Yugoslavia, until the Balkan Wars of the early 1990s, when the famous Turkish bridge (*Stari Most*) over the Neretva River was destroyed; now it is rebuilt

A Croat musician in the historic walled city of Dubrovnik plays the *lirica* (fiddle), an instrument type found throughout the former Ottoman Empire in southeastern Europe as well as in modern Turkey



Sorting out Europe's peoples is challenging, but one possible way to group them is by language family. While most Europeans speak languages that belong to the overarching Indo-European family, some, such as the Finns, Hungarians, and Estonians (members of the Altaic family) and the Basque as well, speak non-Indo-European languages. Most Indo-European languages are members of one of four families: Germanic, Italic (or Romance), Balto-Slavic, and Celtic. In addition, there are at least three Indo-European languages that do not belong to any of these families: Greek, Albanian, and Rom. The table opposite classifies nations according to their primary language; some nations, such as Switzerland and Belgium, have more than one official language, however.

While Ireland is listed in the Celtic category, relatively few Irish people still speak Gaelic. Celtic languages are also spoken (or were until recently) in the highlands and islands of Scotland, French Brittany, Wales, Cornwall in England, and in small pockets elsewhere.

While categorizing European peoples into language groups does help us to understand certain broad strands in European music, it is also essential to understand that none of these strands is isolated. As Hungarian composer and ethnomusicologist Béla Bartók (1881–1945) discovered early in the twentieth century, national musics cannot realistically be considered

Table 9.1 European Countries by Language Group

<i>Germanic</i>	<i>Italic (Romance)</i>	<i>Slavic</i>	<i>Slavic (continued)</i>	<i>Celtic</i>	<i>Independent</i>
Germany	France	Russia	Macedonia	Ireland	Greece
Austria	Belgium	Latvia	Serbia	(in part)	Albania
Switzerland	Italy	Lithuania	Montenegro	Wales (UK)	
Denmark	Spain	Belarus	Slovenia	Scotland (UK)	
Sweden	Portugal	Poland	Croatia	(in part)	
Norway	Romania	Czech Republic	Bosnia- Herzegovina	Cornwall (UK)	
United Kingdom	Andorra	Slovakia	Georgia		
Netherlands	Monaco	Moldova			
Iceland		Ukraine			
Luxembourg		Bulgaria			

self-contained and unique unto themselves. Bartók, an ethnomusicologist before he became a composer, came to understand that Hungarian music, though distinctive, only existed in relationship to the musics of rival neighbors such as the Serbs, Romanians, Bulgarians, and even the Turks, with whom Hungary had long-standing hostilities. National boundaries within Europe have changed so many times over the years that it is all but impossible to think of any area as culturally "pure." On the other hand, it is also difficult to think of all these overlapping regions as comprising one "culture." Bearing this in mind, is it ever reasonable to use the term "European music"? The short answer is, probably not.

"Classical" versus "Folk"

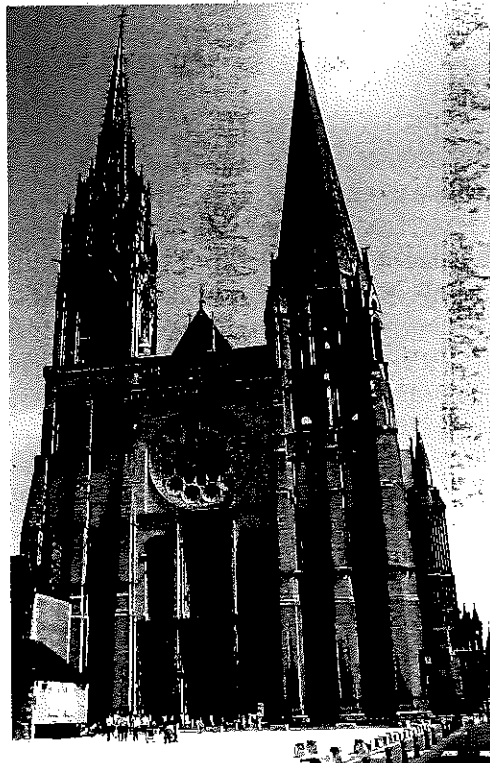
As with music everywhere else in the world, music in Europe is closely connected with notions of nation, region, ethnicity, and social class. The all-too-freely used terms *classical*, *folk*, and *popular* derive from European conceptions of how music exists in society. It is important to realize that these categories exist only in peoples' minds and imply value judgments and hierarchical ways of thinking. The term *classical* refers to what is considered the highest class of music. This music is judged by standards that privilege complexity and "sophistication," and that usually rate a long composition for a large ensemble as a "greater" achievement than a short piece for a small ensemble. Because music scholarship has primarily focused on "classical" music, and music scholars primarily work in universities, music students in universities, colleges, and conservatories worldwide study "classical" music almost exclusively. Consequently, for them "classical music" is European music—and, by the same token, European music is "classical music." Because classical music only flourished where there were wealthy patrons, courts, and aristocracies, much less originated in southeastern Europe or much of eastern Europe or in other places where such support systems and contexts were often missing, such as Ireland, Finland, Portugal, and Greece. The areas formerly under Ottoman Turkish control, some until the early twentieth century, naturally could not develop a "classical" music in the European tradition until they had established their independence.

What the field of ethnomusicology adds to the study of European music is a focus on what is usually designated “folk music,” as well as an “outside” perspective on classical music. *Folk* is a demographic concept based on the assumption that there are “folk” and “non-folk.” What is implicit is an evaluative hierarchy that places “folk music” in a humble position relative to “classical music.” The notion of a “folk”—and by extension of “folk music”—is an outgrowth of Romanticism, an aesthetic orientation that flourished in the latter part of the eighteenth century and throughout much of the nineteenth century. Romanticism originated in the northern sectors of Europe, especially German-speaking areas, and was viewed as an antidote to the domination of “classical” French and Italian culture. Most spoken drama at the time, for example, was in French and most opera was in Italian, even in places such as England and “Germany” (in quotes because Germany as a unified nation did not yet exist). Germanic peoples were made to feel that their culture and languages were inferior to Mediterranean culture and languages—but with the rise of Romanticism they began to assert their cultural independence.

The term *folksong* (*Volkslied* in the original German) was coined by the philosopher Johann Gottfried Herder (1744–1803), who believed that the essence of a culture was in its peasants—whose pure souls were uncorrupted by the Industrial Revolution that had created poverty, pollution, and the destruction of traditional patterns of life. The “folk” were the antidote to the ills of the modern world. This notion stimulated a great deal of field research into northern roots, especially seen in the collecting of folk tales and folk songs. Many of these tales and songs were published in influential collections, such as *Grimm’s Fairy Tales*

and *Des Knaben Wunderhorn* (The Youth’s Magic Horn), the latter a compilation of songs collected from the “folk” by Arnim von Achim and Clemens Brentano early in the nineteenth century. *Folk*, then, is a category that existed only in the minds of “non-folk” advocates such as Herder.

Our view, however, is that European music cannot really be divided into discrete “folk” and “non-folk” categories—there is, rather, a continuum from the music of the “lowliest” villager in Slovakia, for example, to the most sophisticated music of the aristocracy in Paris. Indeed, some of the historical music studied in music history classes as part of the “classical” evolution was originally the music of non-aristocrats. Likewise, in Europe much “classical music” was everyone’s music: reed bands organized by factory workers played excerpts from symphonies, amateur choruses sang excerpts from operas, and player pianos and other automated musical instruments included classical excerpts on their rolls and barrels.



France’s Chartres Cathedral, built by an unknown architect between 1194 and 1260, has mismatched towers

When its regions are considered together and all layers of its music are explored, the musics of Europe are revealed to be incredibly rich. Extensive as the classical orchestral instruments are, their number pales in comparison to the variety of instruments seen at the village level, from medieval survivals to the many exotic instruments that came to Europe from the Middle East via the Ottoman Empire and Moorish Spain. Collectively, the various vocal styles found throughout Europe feature most of the sounds humans are capable of uttering. "European music," then, encompasses everything from lullabies to operas, and its sounds range from the plaintive melody of a shepherd's flute to the power of a massed orchestra or pipe organ.

Planning the Itinerary

Europe consists of so many individual nations—many of which are home to several distinct peoples—that it is impossible in this brief survey to explore more than a few examples of European music. Of necessity, our itinerary must be highly selective.

Though Judaism exists in parts of Europe and Islam is important in the southeast, particularly Bosnia and Albania, and is increasingly significant in France and Germany, Europe is otherwise predominantly Christian—thus, we include some music that is related to Christianity—Greek Orthodox (Byzantine) chant. From Europe's vast array of attractive and sometimes unique instruments, we have chosen two that allow exploration of several broad issues: the Russian *balalaika* and a representative of the *hurdy gurdy* family. Because bagpipes are pervasive throughout Europe—and not just a Scottish phenomenon—including bagpipes is a must. We have chosen two types—Irish and Scottish—in order to contrast two methods of operation. Bulgarian choirs, particularly women's choirs, have been widely noticed outside Bulgaria, as has the Flamenco tradition from Spain, so we have chosen to include discussions of these as well.

Arrival: Greece

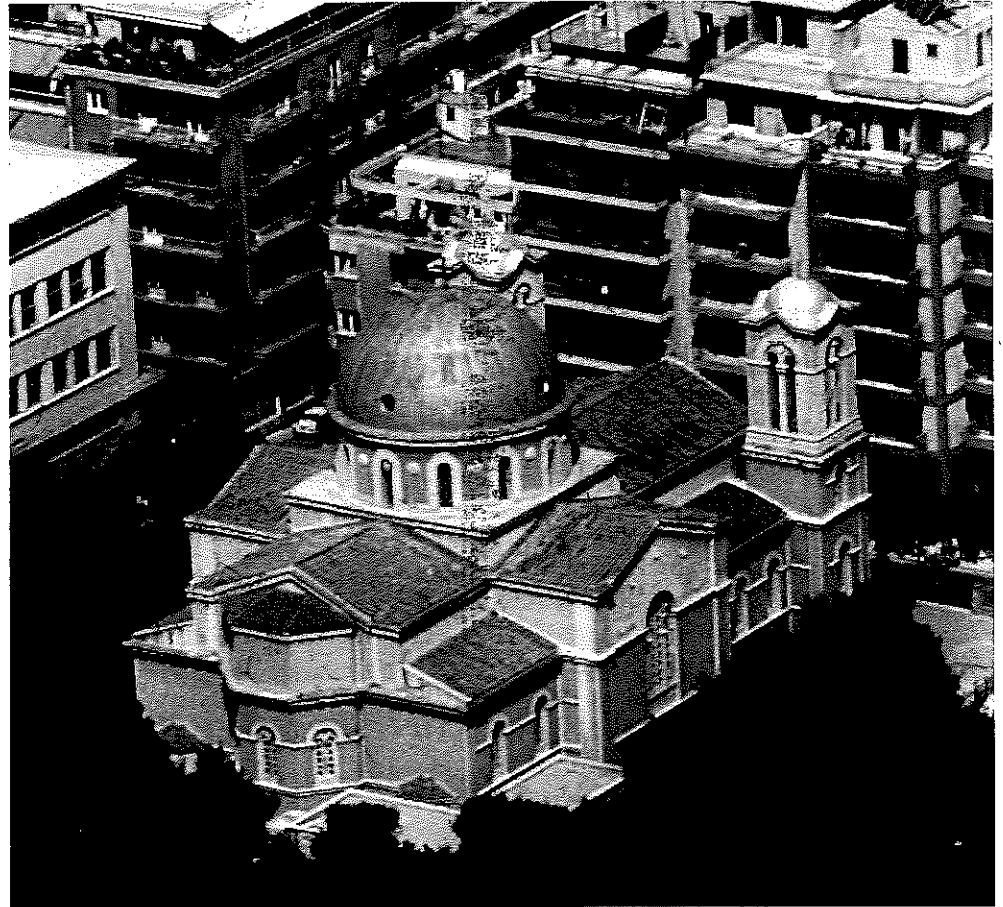
Greece can be considered in two ways: (1) as one of the classical cultures that forms the foundation of Europe; and (2) as a modern nation that shows much influence from its centuries under Ottoman Turkish rule. Classical Greek civilization centered on Athens from about 800 to 300 B.C.E., then spread throughout the Macedonian-Greek Empire of Philip of Macedonia and his son, Alexander the Great, the latter having been responsible for spreading "Hellenistic" culture over a vast area of Central Asia and North Africa. When the succeeding Roman Empire divided into West and East, Greece became part of the latter. After 1453, when it came under Ottoman Turkish rule, Greece was profoundly influenced by its conqueror, and modern Greece, especially in the north; this is displayed in its cuisine, architecture, and musical instruments. While urban Greece is clearly European, the countryside preserves distinctive patterns of architecture, cuisine, life style, animal husbandry, and music-making that reflects a complex history and much earlier traditions.



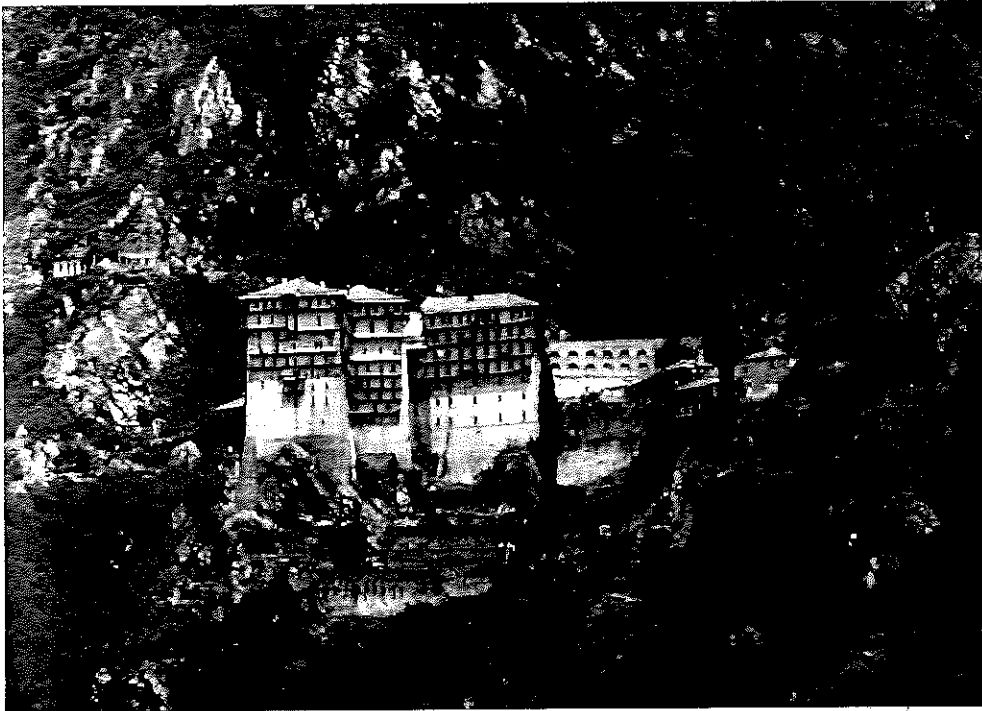
Site 1: Greek Orthodox (Byzantine) Chant

First Impressions. If you were expecting something like the music from movies such as *Zorba the Greek* or *My Big Fat Greek Wedding*, then Byzantine Chant, an austere form of Eastern religious music, might come as a surprise. It is typical of the religious singing of the Greek Orthodox Church, also called the Byzantine Rite, as practiced in Greece. In all voices, the low drone underscores the higher melodic line that carries the text. Together they call up visions of bearded, robed men solemnly singing in an ancient church bathed in the colored light of stained glass windows.

Aural Analysis. In churches where a formal order of service is observed—what is called the *liturgy*—the spoken and sung texts are regulated year round according to church season and feast. Among the most important seasons is Christmas, celebrating the birth of Jesus of Nazareth. The present example is a Greek Orthodox Christmas hymn, the text of which begins “Come, faithful, let us see where Christ was born” and continues saying (paraphrased) “Let us see the manger, let us regard the three wise men who came to honor Him, the shepherds who came to pay homage to the one born of a virgin.” In church perhaps as few



Modeled after early Christian churches in the Eastern Roman Empire, this modern Greek Orthodox church is in downtown Athens



High above the sea on a sheer cliff, the fourteenth-century Monastery of Simonopetra (Simon and Peter) is one of dozens scattered throughout the mountainous Athos peninsula, technically the Monastic Republic of Athos, a roadless enclave belonging to the Greek Orthodox Church.

as two men perform the hymn. Our track was recorded by a small choir supported by the Society for the Dissemination of National Music in Athens consisting of males, the upper octave being performed, not by women (who customarily do not sing in a religious service) but by boys.

The first sound heard—let's call it E for simplicity's sake—continues to be held as the second (and upper) part begins the melody. The lower held part is called a drone. While drones can sound above or below the melody, low drones such as this are a typical feature of Byzantine chant. The melodic part ascends using pitches E, F, G \sharp , A, B, C, D, and the upper octave, E, thus restricting the melodic range of the chant to one octave. Rhythmically, the chant is simple, with only two durations, the longer one being twice the length of the shorter one, creating an overall feeling of duple time, though not rigidly so. About three-quarters of the way through there is a brief passage in which the C becomes a C \sharp , giving the chant a "major" feel—but almost immediately C \sharp begins alternating with C natural, and in the last part of the chant the scale returns to its original form.

The scale heard here does not conform to any standard scale form known elsewhere in Europe. It is neither major nor minor, nor any variant of them. Byzantine chant theory centers around a complex system of modes that provides both scales and a broader basis for melodic composition, a system somewhat like that of the Indian *raga* or Arabic *maqam*. These modes are called *echoi* (singular, *echos*). The scale of the present example is described as *kathisma*, chromatic fourth mode. It is believed that over time the chant became more and more complex melodically, to the point that churchgoers could not understand the words. At some point the chant was reformed through simplification, which the reformers assert is more like its early form.

LISTENING GUIDE



CD 2.12 (1'43")

Chapter 9: Site 1

Greece: Greek Orthodox (Byzantine) Chant

Vocals: Mixed male/female ensemble

TIME	LISTENING FOCUS
0'00"	Vocal drone is established on a pitch slightly below E \flat . The upper voices rise to A \flat .
0'08"	First verse begins. Listen for the continuous drone on E \flat . Note that the melodic line establishes a regular pulsation at a tempo of roughly 104 beats per minute. Observe that the number of pulses for each line is inconsistent. The first phrase consists of ten pulses.
0'13"	Observe that the number of pulses for this phrase consists of nine pulses.
0'18"	Observe that the number of pulses for this phrase consists of eleven pulses. Continue to monitor the number of pulses for each phrase of the text.
1'02"	Listen for the unstable shift to a "major" sounding pitch (B), which then quickly returns to the original mode.
1'16"	The drone pitch drops to an A \flat . Listen for the change in melodic pitches as well.
1'28"	The drone pitch returns to an E \flat .
1'38"	Chant concludes with the drone pitch and melodic voices on A \flat (an octave apart).

Source: "Come, Faithful," from the recording entitled *Byzantine Hymns of Christmas*. Society for the Dissemination of National Music SDNM 101, n.d. Used by permission.

ETHNO-CHALLENGE (CD 2.12): Keep track of the number of pulses used for each line of text. Also, try singing the drone pitches throughout the performance.

Cultural Considerations: Note that only male voices are heard. Following a strict interpretation of Paul's admonition to the Corinthians, "Let your women keep silence in the churches; for it is not permitted unto them to speak" (I Corinthians, 14:34), the early churches forbade women from speaking, singing, or preaching; this is still true in some denominations today. In the Greek Orthodox Church, the leadership is exclusively male.

Today's Greek Orthodox Church represents the survival of the old Byzantine Church, originally centered in Byzantium (later called Constantinople), in modern Turkey. For centuries, the Byzantine (or Eastern) Church was more or less unified with the Western Church under the leadership of the Pope in Rome. In 1054, however, the Eastern Church split off, and from then on a Patriarch based in Constantinople oversaw it. After the fall of

Constantinople to the Ottoman Turks in 1453, Eastern Christianity retreated back into Europe, and as the Turks expanded into southeastern Europe bringing Islam with them, the center of the Eastern Church retreated further to a mountainous peninsula off northern Greece called Mount Athos. Isolated from the Turks and Islam, thousands of monks built marvelous monasteries, many high above the sea and accessible only by dangerous mountain trails. Today the Athos peninsula remains a technically independent religious entity, the Monastic Republic of Athos, administered by the Greek Church; it is mostly lacking roads and other forms of development and is strictly off limits to women. There, a much-diminished number of monks preserve the Church's oldest traditions, including its chant.

This chant is also heard throughout Greece in numerous "Greek Orthodox" churches and in some overseas churches. Byzantine chant, therefore, is one of the oldest continuously living song traditions in the world, linking us directly to the splendor of the old Byzantine churches still seen in modern Istanbul and in other areas of Turkey. The church buildings in which it is heard may be of great interest too. In the northern city of Thessalonika (to whom the Apostle Paul addressed his epistles to the Thessalonians in the Greek Bible's New Testament), chant is still heard in mosaic-filled churches that date back to the fifth and sixth centuries, as well as in exotic-looking churches from the thirteenth century built in Byzantine style. During services, a small male choir stands near the front around a large wooden lectern reading from a large chant book. The congregation takes no part in the chanting, because in this ancient tradition, mass is said *for* the congregants, not by them.

Arrival: Spain

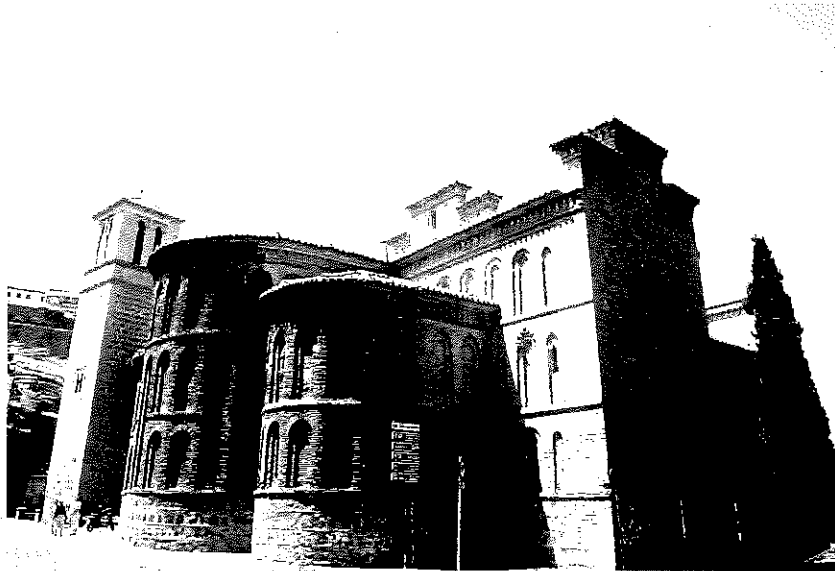
The beaches and bullfights of sunny Spain attract more than forty million visitors per year. The many holy days of the Roman Catholic calendar present numerous opportunities for *fiestas* throughout the country. Perhaps the best known of these includes the "Running of the Bulls" during the Feast of San Fermín celebrations in July in the northern city of Pamplona, reflecting the zest for life that permeates Spanish culture. Olive groves and vineyards are plentiful, especially in Andalusia in the south, where *cantaoras* sing late into the night to the accompaniment of a flamenco guitarist, and *tapas* bars serve wine and piquant delicacies until dawn.

Separated from the rest of Western Europe by the Pyrenees Mountains that form the border between the Iberian Peninsula and France, Spain exhibits a unique blend of European and North African cultural characteristics. The Romans occupied the peninsula for roughly seven hundred years (second century B.C.E. until the sixth century C.E.) before the Christian Visigoths (Germanic peoples) spread into the region, reducing it to a nominal vassal state of Rome. In addition, most cities had a Jewish quarter after the destruction of the great Temple in Jerusalem in 70 C.E. The Moors (Muslims) invaded from North Africa in the eighth century C.E. and occupied much of the peninsula for more than seven hundred years (711-1492), diminishing Roman Catholic influence in Spain and establishing the western front of the Islamic realm.

Arabic dominance began to recede in the eleventh century as the few remaining Christian rulers, encouraged by the Crusades, began to reestablish control of the peninsula. While Muslims, Christians, and Jews had lived in relative peace under Moorish rule, religious fervor came with the re-conquest of Spain, resulting in the infamous Inquisitions



An architectural gem in World Heritage city Toledo, Spain, the thirteenth-century Church of Santiago Church of Santiago del Arrabal is described as Mudejar, a blend of Visigothic Christian (Mozarabic) architecture and Arabic decoration



Flamenco dancers and guitarists perform in a club in Cadiz, Spain (Robert Garfias)



(1478), the expulsion of the Jews and Moors (1492), and the aggressive conversion practices of the Roman Catholic missionaries who followed Spanish Conquistadors to the Americas beginning in the sixteenth century. The Spanish kings soon established Spain as a colonial world power dominating much of the “newly discovered” Western hemisphere.

Until recently Spain, along with Portugal, was the most isolated region of Western Europe. Long years of internal conflict and dictatorial leadership slowed its modernization and political development. Only after the death of General Francisco Franco in 1975 did Spain begin to catch up with the rest of Western Europe, a process hastened by the country’s gradual integration into the European Union. As a result, Spain still retains a strong “Old World” sensibility that is felt less and less in other parts of the continent.

Site 2: *Flamenco*

First Impressions. *Flamenco* is a vibrant music. The powerful voice of the singer, the percussive performance of the guitarist, and the rhythmic clapping and heel-stomping of the dancers as onlookers shout “olé!” create a synergetic experience that propels the participants to heights and depths of emotion that can bring tears of both sadness and joy within the span of a single song. To feel this passion is to understand flamenco, no matter if you hail from Spain or elsewhere.



FLAMENCO

A Spanish musical tradition featuring vocals with guitar accompaniment, characterized by passionate singing and vibrant rhythm.

Young Spanish flamenco dancer playing the castanets (Shutterstock)



Close-up photo of a single pair of castanets (Shutterstock)

Aural Analysis. *Flamenco* includes one of the world's most virtuosic of guitar styles. Guitarists must have incredible dexterity with both hands in order to convey the power and delicacy the style demands. Performers use the fleshy part of the fingers for some sounds, while the characteristic strummed "flourishes" of flamenco and much of the solo work are produced using the fingernails. Percussive accents are commonly added by slapping the face of the guitar to emphasize a melodic passage or articulate a specific rhythm.

The guitar accompanies the *cantaora* (vocalist). The singer can be either male or female, though male performers predominate. The singer frequently sings in the higher reaches of his vocal range. This creates a strained timbre that encourages the sense that he is “giving it his all” by singing to the point where his voice nearly breaks. The heavy use of melisma is also a key feature of the flamenco singing style. The intricately ornamented melismas are intended to have an emotional effect, by making the singer sound as if he is crying, almost wailing, as he empties his soul into song. The lyrical content of flamenco is deeply personal, with death and devotional love, either accepted or rejected, being common themes.

Handclapping (*palmas*) as well as finger-snapping (*palillos* or *pitos*) are common in traditional flamenco performance. These gestures articulate the basic beat, though frequently the onlookers interlock their claps to create a thick rhythmic density that heightens the tension of the music. The dancers also add a rhythmic vibrancy through their toe- and heel-stamping choreography and/or use of castanets, a wooden clapper held in each hand.

Flamenco music generally emphasizes minor keys, and triple meters are more common. Our example follows a twelve-beat pattern divided into two six-beat phrases, which can be heard from the opening guitar chords. The home chord changes on beat 3 and returns on beat 9. The handclaps add syncopation before slipping into an interlocking pattern. The vocalist enters on the ninth repetition of the twelve-beat pattern and sings through three measures. Soon the tempo picks up dramatically as the dancers infuse their own energy into the music. While this particular example does not do so, many *flamenco* performances shift the meter from triple to duple and back to triple frequently within a single song. Rhythmically free passages may be interspersed within a performance.

Improvisation is a key element of *flamenco*, on the part of the guitarist, vocalist, and dancers. While the vocalist generally leads a performance, any of these three elements—voice, guitar, or dance—can change the mood of a performance through shifts in meter, tempo, dynamics, or rhythmic complexity. This stark change in mood is best illustrated in our example by a passage that occurs shortly after the dancers increase their tempo and rhythmic density. In this section, the guitarist plays alone, with the dancers adding occasional foot-stomps and finger-snaps to accent the rhythm. This quieter passage uses a different harmonic progression with a slightly fluctuating tempo. After a solo dance interlude, the performance then slips back to its initial energy level as the tempo increases, the original guitar accompaniment returns, the *cantaora* sings, and the dancers increase their intensity.

LISTENING GUIDE



CD 2.13 (3'50")

Chapter 9: Site 2

Spain: *Flamenco*

Vocals: Single male lead, as well as mixed male/female voices adding commentary
 Instruments: Pair of guitars, handclaps, and foot-stomps

TIME	LISTENING FOCUS
0'00"	Listen for the exhortations of the onlookers and participants.
0'01"	Guitars enter using chords (i.e., harmony). Listen with headphones to hear the clear separation of the two instruments (lead guitar in the left channel and the supporting guitar in the right channel). Note that they begin with a loose adherence to a triple meter with six pulses.
0'06"	Listen for the handclaps, presumably contributed by one of the dancers, and the continued encouragement of the onlookers.
0'13"	Listen for the lead guitar playing a melodic line while the supporting guitar continues to play chords.
0'17"	Listen for the interlocking handclaps as other participants join the performance. Note that the guitarists now play with a more consistent attention to the meter.
0'39"	Vocalist enters. Listen for the extended use of a melismatic text setting.
0'54"	Focus returns to the guitars (and the dancers) as the handclaps continue.
1'02"	Listen for the vocalists' shout, " <i>Arriba!</i> " ("Take it up!" i.e., "faster").
1'04"	The tempo accelerates. Also, listen for the inclusion of foot-stomping by the dancers and the return of interlocking handclaps.
1'24"	Music pauses. Listen for the encouragement of the onlookers and the lead vocalist's praise of the dancers.
1'26"	The tempo slows as the lead guitar performs a solo passage emphasizing a single melodic line in a triple meter. Listen also for the declamations of the onlookers, indicating a new dancer is featured.
1'38"	Finger-snaps are briefly heard.
1'43"	Listen for the foot-stomps, finger-snaps, and handclaps of the featured dancer.
2'05"	Tempo accelerates as the rhythmic density of the dancer's foot stamping increases.
2'11"	Second guitar returns. Guitars now emphasize chords over melodic lines.
2'12"	Vocalist returns.
2'33"	Guitarists stop. Listen for the onlookers' declamations.
2'35"	Listen for the foot-stomping and occasional finger-snaps of the featured dancer.
2'37"	Note the vocalist's announcement of a "solo" section for the dancers.
3'00"	Lead guitars returns. Listen for the acceleration of tempo.
3'04"	Supporting guitar returns.
3'06"	Listen for the increase in the rhythmic density of the interlocking foot-stomping as more dancers appear.

3'15" Listen for the climactic "wailing" of the vocalist and shouts of encouragement from the onlookers.

3'43" Performance concludes, followed by applause and cheers from the onlookers.

Source: "Alegrias," performed by Carlos Lomas and Pepe De Malaga, from the recording entitled *Andalusian Flamenco Song and Dance*, Lyricord LYRCD 7388, n.d. Used by permission, Lyricord Discs Inc.

ETHNO-CHALLENGE (CD 2.13): Perform the interlocking handclapping and foot-stomping with a friend. If possible, find a flamenco dance class in your local area and take a few lessons.

DUENDE

A Spanish word meaning "passion," which refers to an emotional quality considered essential in performances by Spanish *Flamenco* singers.

Cultural Considerations. Many Spanish musicians would likely assert that flamenco is the most passionate music on the planet. While a high degree of musicianship is essential, successful performances are judged according to the level of emotional intensity, or *duende*. Vocalists are expected to pour every bit of their emotion into a performance, whether the intent is to express extreme sorrow or exultation, and the goal is to achieve a state of catharsis for themselves and their listeners.

Flamenco was born in Andalusia, the southern region of Spain. Originally, flamenco featured the voice alone, in a song form known as *cante*. This traditional Spanish style of singing incorporates the strained timbre and heavy use of melisma typical of Arabic vocal traditions, reflecting the more than seven hundred years of Arabic influence in the region. Arabic influence is also reflected in the style's generally vibrant rhythmic activity. *Cante* is typically divided into three forms—deep, intermediate, and light—determined by the subject matter and rhythmic structure. *Cante* performances frequently feature audience participation in the form of handclapping, dance, and vocal interjections.

The earliest evidence of *flamenco* in its modern form dates from the early nineteenth century, when Gypsy (*gitano*) musicians were observed singing the *cante* forms with instrumental accompaniment. The private "jam sessions" of the Gypsy musicians in the bars and brothels of some of the larger cities, such as Seville and Madrid, caught the attention of upper-class clientele. By the 1840s *Cafes cantantes*, clubs devoted specifically to *flamenco* performance, became popular throughout the country. The guitar became the standard accompanying instrument, a choice reflecting both the Arabic emphasis on intricate melodic passages and the European taste for harmony.

While modern *flamenco* is frequently performed on a concert stage, traditional contexts for *flamenco* are much more intimate. The ideal setting is a *juerga*, an informal event in which the separation between musicians and audience is blurred. Everyone participates, if only with clapping and shouts of encouragement known as *jaleo*. These gatherings can happen almost anywhere, on a side street, in a *tapas* bar, at a musician's home, and so on. They usually last late into the night, often until dawn, and are characterized by much laughter and a family feeling.

Flamenco has continued to develop in new ways. Theatrical productions of *flamenco* dance and song are common, and *flamenco* troupes are frequently found on international

tours. Since the 1960s some artists have fused *flamenco* with other music forms, such as jazz and rock, to create popular sounds with a global appeal. Artists such as Paco de Lucía and the Gipsy Kings have helped to widen the audience of flamenco through their innovative compositions, while remaining true to the roots of the music and the spirit of *duende*.

Arrival: Russia

Russia is the largest country on the planet. While more than 80 percent of its territory is in Asia, it is European Russia, the part west of the Ural Mountains, that represents Russia's political and cultural identity to the outside world. The two largest cities, Moscow and St. Petersburg, are the destinations for most tourists, who discover a unique juxtaposition of the architecture of Czarist Russia, with its pastel-colored Baroque-like palaces and onion-domed Russian Orthodox churches, and Soviet Russia (1917–1991), which exchanged color for monumental concrete buildings and statues of steel. Since the dissolution of the Soviet Union in 1991, Russia, still a world power, has striven to transform itself from a totalitarian communist regime to a democratic free market society. This transition has not been easy, but the Russian people are resilient, having dealt with many dramatic political changes in their history.

During the nineteenth and twentieth centuries, Russian nationalism inspired much artistic development, especially in music. Many Russian “art music” composers, such as Nikolai Rimsky-Korsakov (1844–1908), Pyotr Ilich Tchaikovsky (1840–1893), and Igor Stravinsky (1882–1971), are counted among the greatest composers of the last two centuries. While many urbanites of modern Russia would rather consider these composers and their



In Moscow, Russia, St. Basil's Cathedral, built by Czar Ivan the Terrible between 1555 and 1561, sits at the edge of Red Square (Andrew Shahriari)

music as the essence of Russian musical identity, the work songs, *chastushki* (playful songs), and dance tunes of the Russian countryside inspired many of the most revered Russian composers and are in fact more indicative of Russia's distinctive musical culture.

Site 3: *Balalaika* Ensemble

BALALAIKA
A triangle-shaped, fretted plucked-lute from Russia.

First Impressions. The “chattering,” high-pitched sound of the *prima balalaika* is apparent even in a full *balalaika* orchestra, as is heard in our example. This music may remind you of a German Oktoberfest as it has a “polka” feel, but it is distinctly Russian. Though the instrumentation is certainly different, such dance genres are also a staple of Russian folk music.

Aural Analysis. As is typical of musical performance in Europe, harmony is the key musical element. In this case, the major instrument heard is the *balalaika*, the most popular folk instrument in Russia. The *balalaika*'s most distinctive feature is its triangular-shaped resonating body. The instrument can be found in varying sizes, but the most common type is the *prima balalaika*, which has a wooden sound box a little more than 1 foot (30 centimeters) long on each side and a fretted-neck that extends the instrument to nearly 3 feet (91 cm). Most *balalaika* have just three strings. Two strings are tuned to the same pitch or an octave apart, while the third string is tuned to a fourth above the root. The strings are usually made of steel, nylon, or gut and are played with the fingers, though sometimes a leather plectrum may be used.

The *balalaika* was most commonly used as a courting instrument, but also was found among court musicians. Its popularity waned during the early nineteenth century with the introduction of the harmonica, until its cause was picked up by a Russian nobleman, Vasily Vasilyevich Andreyev (1861–1918), who is today nicknamed the “Father of the Balalaika.”

Members of the St. Nicholas Russian Orthodox Church Balalaika Orchestra of Mogadore, Ohio, use instruments in several sizes. In the front row are seen the typical *prima balalaika* in triangular shape and the *domra* with a round body





The bass *balalaika* performed by a Russian street musician (Rex Shahriri)

Andreyev first became intrigued by the instrument after hearing one of his workers play it. In the spirit of Russian nationalism, he promoted the *balalaika* as the distinctive musical instrument of Russia and succeeded in modernizing the instrument so that it could play a classical repertoire. Andreyev had five different-sized *balalaika* created, the largest being the size of a double bass. His ensemble had its debut in 1888 to great acclaim and by 1892 had won the support of the Russian royalty. Afterward his Russian Balalaika Orchestra toured Europe and even visited America.

As is typical of European folk music, the melody is relatively short and repetitive. The double bass *balalaika* plods along with the basic harmonic structure as smaller-sized *balalaika* and *domra* “chatter” out the melody. An accordion helps to fill in the harmony and adds another timbre to the overall sound. Of note is the near absence of “percussion” instruments other than the occasional rattling of a tambourine.

LISTENING GUIDE



CD 2.14 (2'01")

Chapter 9: Site 3

Russia: *Balalaika* Ensemble

Instruments: *Balalaika* (high- and mid-range plucked lute), *bass balalaika* (low-range plucked lute), *domra* (high-range plucked lute), accordion (reed aerophone), tambourine, gourd rattle

TIME LISTENING FOCUS

- 0'00"** Listen for the steady duple meter and absence of percussion instruments. Note that the *bass balalaika* is primarily responsible for articulating the basic pulse as well as the harmonic root.
- 0'06"** First melodic phrase repeats.
- 0'12"** Second melodic phrase with repetition.
- 0'25"** Accordion enters. Listen for a third melodic phrase.
- 0'38"** First melodic phrase returns.
- 0'52"** Second melodic phrase returns. Listen for the syncopated "upbeat" rhythm of some of the chordophones as the performers dampen strings to add an additional timbre.
- 1'04"** Third melodic phrase returns.
- 1'17"** First melodic phrase returns. Listen for the tambourine adding an additional rhythmic element.
- 1'30"** Second melodic phrase returns. Note that the tambourine stops.
- 1'43"** Third melodic phrase returns.
- 1'55"** Note the gourd rattle entering to emphasize the end of the piece.

Source: "Yablochka," from the recording entitled *Eastern European Folk Heritage Concert: St. Nicholas Balalaika Orchestra*, private issue, 2003. Used by permission.

ETHNO-CHALLENGE (CD 2.14): Using numeral or staff notation, write out the pitches and rhythm of the three melodic phrases.

Cultural Considerations. Though polyphonic vocal ensembles are more characteristic of Russian folk music, the *balalaika* has become the distinctive visual symbol of Russian musical identity. The predecessor of the *balalaika* is a similar lute, known as a *domra*, which has a round resonator. The earliest records of the *domra* date to the seventeenth century. The primary performers on the instrument were wandering minstrels and jugglers who performed for weddings, festivals, and other celebratory activities. These entertainers, known as *skomorokhi* ("jesters"), commonly appeared in costume, dressed up as, for example, an animal or a witch, in order to attract an audience.

Unfortunately, the ruling powers of the time issued decrees that put strict restraints on various peasant activities, including the performance of music. In 1648 the czar ordered that all music instruments be burned and decreed that anyone who dared to play music would be flogged and exiled to the outer reaches of the kingdom. The *balalaika* likely developed as a consequence: because it was easier to make a triangular-shaped body than a round one, it could be more quickly made if a musician had been forced to abandon his original instrument for fear of persecution. After the harassment of Russian musicians subsided in the eighteenth century, the instrument became quite popular for its distinctive look and characteristic “chatter-like” sound. The *balalaika*’s name is derived from the Russian word meaning “to chat,” and its sound is intended to contrast with the violin, which is considered to “sing.”

Andreyev encouraged the dissemination of the *balalaika* among the populace by teaching soldiers and common folk to play the instruments, often giving them free instruments. Under Soviet rule, the *balalaika* continued to play a vital role in promoting Russian nationalism, and by the end of the twentieth century, it had regained its prominence as the most popular instrument in the country. Today it is frequently sought after by tourists and is used by *balalaika* “combos,” which are popular in major cities throughout Europe. The film *Dr. Zhivago* (1965), which featured the *balalaika* in its soundtrack, helped to familiarize Western audiences with the instrument.

Our example is performed by an ensemble based in the United States, the Balalaika Orchestra of St. Nicholas Church in Mogadore, Ohio, just east of Akron. Founded in 1985, this group of skilled amateurs performs a variety of folk music from Russia. Russian communities can be found throughout the United States, but that of northeast Ohio is one of the oldest. Indeed, Cleveland is also home to St. Theodosius Cathedral, the oldest Russian Orthodox church in the United States and the church featured in the 1978 film *The Deer Hunter*, which examined the experience of the Vietnam War in the lives of small town Americans. Balalaika orchestras, such as the St. Nicholas Balalaika Orchestra, have become an important means of expressing Russian identity for people in the Russian Diaspora, especially in the United States.

Arrival: Scotland

Although Scotland is often thought of as a country, in reality it has not been one since 1707; rather, it is a constituent part of the United Kingdom (or Great Britain), along with England, Wales, and Ulster (Northern Ireland). During the Roman occupation of Britain—from the mid-first century until the fourth century—what is now Scotland was inhabited by the much-feared but little-known Picts and was considered a fearsome land. To keep the Picts at bay, the Romans built a stone wall from sea to sea across northern England during the 120s C.E.; remnants of this construction, known as Hadrian’s Wall, can still be seen today, though it barely keeps sheep from crossing now.

Scotland was a hardscrabble land for most of its inhabitants, especially those trying to eke out a living in the rocky highlands or the bleak, peat-covered plains of the Hebrides Islands, the areas of “traditional” Scottish Gaelic-speaking highland culture to the west and northwest. People working the land for a subsistence living were sheltered in “black-houses”—sod or stone huts with thatched roofs and little light but much smoke. At the end of the eighteenth century, the English gentry, who owned most land in Scotland, decided

**SCOTLAND**

that raising sheep was more profitable than renting land to small farmers and forced the Scots from their land in what is called The Clearances (1790–1845). Some of the Scots removed from their land died, while many others were forced to migrate. A segment of these Scottish immigrants settled permanently in northern Ireland, while others remained in Ireland for a time, then went on to North America to start a new life. Indeed, the “Scots-Irish” provided much of the backbone of Appalachian culture in the United States, while other waves of migration brought Scottish culture to Canada as well.

Modern Scotland, home of two great cities—industrial Glasgow and learned Edinburgh—is now as prosperous as England. Thanks to “devolution,” the political process by which the United Kingdom’s four regions have obtained local governance, Scotland has been able to redefine itself to a far greater degree than it could in the eighteenth century while under the English yoke. Though many assume that Scots speak Gaelic (pronounced “gao-lick”), a Celtic language, today few do—mostly in the Outer Hebrides—the rest speak English or remnants of an earlier form of Scottish English seen in the poems of Robert Burns.

Morag MacLeod

A N I N S I D E L O O K

I was on the staff of the School of Scottish Studies at the University of Edinburgh, Scotland, from 1964 to 2001. I was appointed as a transcriber of Scottish Gaelic texts and later of music attached to Gaelic song texts, and gradually moved up to the status of Senior Lecturer in Gaelic Song, my position on retirement. During my time at the school, I became very much involved in its series of publications of cassettes and CDs, becoming responsible to a large extent for selection and annotation of items, but especially in the transcription and translation of song texts.

The School’s audio publications have been produced by Greentrax Limited, and the productions with which I was particularly involved were: *Gaelic Bards and Minstrels*, a double CD of William Matheson’s vocal illustrations of two types of poetic meter in Gaelic, seventeen of one, eighteen of the other; *Seonag NicCoinnich* (Joan MacKenzie), a CD of twenty-one songs sung by one of Gaeldom’s favorite singers; and *Clò Dubh Clò Donn*, a collection of popular songs by a variety of singers. I am, however, particularly interested in the unique way of singing the metrical Psalms of David using precenting, or “putting out the line,” which is practiced in Gaelic-speaking congregations of the Presbyterian church in Scotland.



Morag MacLeod,
transcriber and
editor of Gaelic
song

Another of my special interests is *waulking* songs, which were used to accompany the finishing process in the production of Harris Tweed, a cloth made from the wool of black-faced sheep in the Scottish Highlands. The cloth is rubbed and thumped onto a wooden board by the hands of a team of women who use the songs as a way of coordinating the rhythms. These items appear on *Gaelic Psalms from Lewis* (Greentrax, 2000) and *Waulking Songs from Barra* (Greentrax, 1993) respectively. A few years before

retirement, I became editor of *Tocher*, a magazine for publishing items from the archives, with each issue usually focusing on a theme, in Scots, Gaelic, or English. The magazine started life as a quarterly, but teaching and other commitments have made it difficult to get one out in a year. At the same time it is a much more substantial production now.

I now live in Scalpay, a small island that is part of the Hebrides where lovely, varied views of hills, rivers, and the sea compensate for difficulty of access to colleagues, libraries, and other facilities to be enjoyed in Edinburgh. Fortunately, we now have the Internet bringing the world to us.

Site 4: Highland Bagpipes

First Impressions. Most North Americans have heard the Scottish highland **bagpipes** (called “pipes” for short), perhaps at a funeral, or at a festival, and certainly on television. Scotland’s highland pipes have become commonplace for public funerals in the United States, especially those for police and other public officials. If you’ve ever been around someone playing these pipes, you know they are more appropriately played outdoors, because their strident tones can be deafening indoors. As with most bagpipe performances, our example features a highly ornamented melody together with sustained drone pitches. For American events, pipers customarily play “Scotland the Brave” or “Amazing Grace.” Singly or as a band, they stand or march proudly, dressed in colorful kilts, with a *skean dhu* (knife) in their sock and greater or lesser amounts of regalia, depending on whether or not they are connected with the military or police.

BAGPIPES

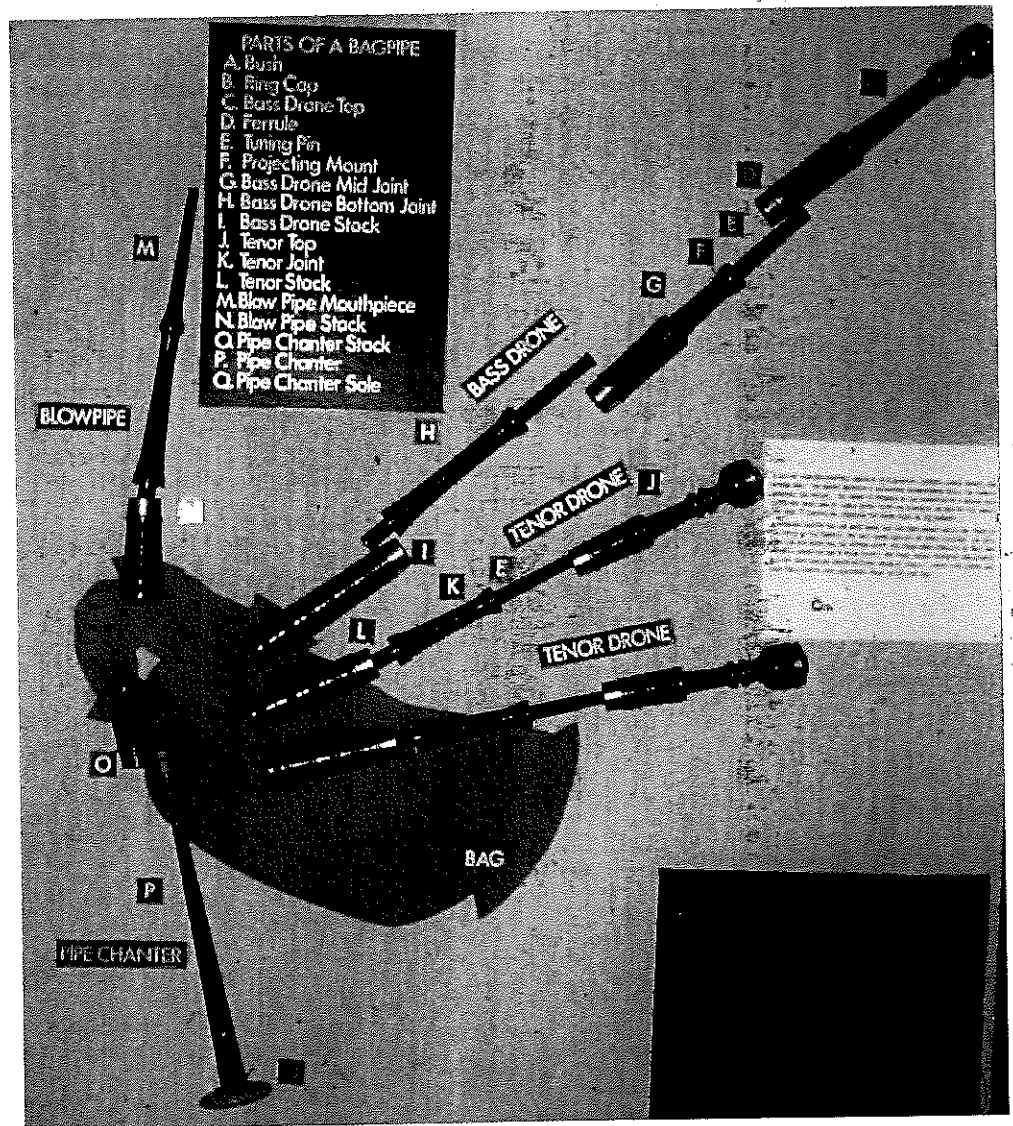
A reed aerophone consisting of an airbag (bellows), *chanter* (melody pipe), and drone pipes.



The medieval stronghold of the Macraes, Eilean Donan Castle in Dornie, Scotland, was reduced to rubble in 1719 by the English and only restored in the twentieth century to become Scotland’s most photographed castle

Aural Analysis. The Scottish highland pipes, called *a' phìob-mhòr* (pronounced “Uh feep vore”) in Gaelic, are just one of dozens of types of bagpipes found throughout Europe, North Africa, and Turkey, though they are the most widely known. European bagpipes can be of two kinds: lung-driven or bellows-driven. The highland pipes are the former and the Irish *uilleann* pipes (see Chapter 9, Site 5) are the latter.

Bagpipes illustrate well the concept of a “folk instrument,” in that all their parts (melodic chanter, drone pipes, and bag windchest) can be made or obtained in both urban and rural areas. The melody line is created on a *chanter*, a wooden pipe with finger holes given voice by a double reed made of cane, which is set in vibration when air passes through it. European double reeds, unlike many of those found in Asia, are not particularly loud,



An “exploded” display of Scottish bagpipe parts in the Pipe Museum on the Isle of Skye off the northwest coast of Scotland

making them difficult to hear in outdoor situations. The pressure necessary to increase volume requires a good bit of lung power. The bagpipe solves these problems with a reservoir of air that is driven through the double-reed pipe and through additional drone pipes with single reeds by arm pressure. The air is stored in a bag traditionally made from the skin, stomach, or bladder of various common farm animals, especially goats and sheep. Cloth—usually a tartan—covers the animal-skin bag to hide its “unpleasant,” if natural, appearance. The apertures—that is, the leg holes—into which the chanter and the three drone pipes are placed were natural to the animal. To fill the bag with air, the player blows into a fifth pipe, which incorporates a non-return valve to prevent the air from escaping when the piper is drawing more breath. When the player inflates the bag through the blowing pipe and squeezes the bag with his left arm, air is driven through the drone pipes and *chanter*, producing the exciting din of highland bagpipe music.

To operate the bagpipes, the player must first fill the bag with air and begin pressing on it. The three drone pipes—one bass and two tenors—are the first part of the instrument to sound, often coming to life with a grumpy-sounding groan. These use single reeds comparable to those used with the clarinet or saxophone, and the pipes are built in sections, allowing the player to tune by lengthening or shortening them (lengthening lowers the pitch, shortening raises the pitch). Once a full, steady drone is achieved, the performer begins playing melody on the chanter, which is a double reed, giving it a different and more penetrating timbre.

The most familiar bagpipe music consists of tunes, such as “Scotland the Brave,” “Mull of Kintyre,” and “Amazing Grace” (which is not known to be Scottish). There is also much dance music for bagpipes, including jigs, reels, marches, waltzes, and even polkas, as well as the famous “sword dance.” Little known but highly developed is the *pibroch* (*piobairèachd* in Gaelic), an elaborate form of theme and variations, in which the “theme” is actually a “ground” (a sort of bass line) rather than a tune. In all cases, the piper embellishes the melody extensively with quick ornamental notes made possible by the motions of the fingers on the chanter. This suggests that ornamenting a melody is as much a physical act as it is a melodic one, since the typical ornaments are remembered more in the muscles than in the brain. Our track includes two polkas, both duple meter dance-like tunes. “The Royal Scots Polka,” heard first, was composed by Pipe Major Willie Denholm of the First Battalion, The Royal Scots, a military pipe band. The second one, called “The Black Watch Polka,” is considered “traditional,” meaning the composer is unknown. The pipe band heard is the multiple world championship City of Glasgow Police Pipe Band, which was formed in 1912 by combining bands from nearby Govan Burgh with that of Glasgow. After 1975 this band was reorganized as the Strathclyde Police Pipe Band, which remains active today.

Virtually all Scottish bagpipe music, including that heard here, is in meter. In some *pibroch* compositions, the tempo may be so slow with such extensive ornamentation that ascertaining the basic pulse is difficult. Individual pipers or, more likely, marching pipe bands are usually accompanied by bass and snare drums. Nearly all highland piping is done outdoors because it is associated with outdoor events, not to mention being quite loud. Some have called the highland pipes the “war pipes,” and claim that pipers led clan troops into battle. Whether this is true or not, the term “war pipes” comes from a misunderstanding of *mhór* (pronounced “vore”), a Gaelic word that sounds like war but means “great.”

PIBROCH

(pronounced *pee-brohk*) A form of Scottish bagpipe music with an extended theme-and-variations structure.

LISTENING GUIDE



CD 2.15 (2'58")

Chapter 9: Site 4

Scotland: Highland Pipes

Instruments: Highland (Scottish) bagpipes, snare drums, bass drums

TIME	LISTENING FOCUS
0'00"	Snare drum rolls begin the performance.
0'03"	Drones sound just before the main melody begins.
0'06"	Opening theme ("Royal Scots Polka") begins (A). Each melodic phrase is four beats with four full measures for the complete melodic line (sixteen beats total).
0'16"	Opening theme repeats (A).
0'27"	Second line begins and repeats (B).
0'37"	Second line repeats with minimal variation (B).
0'48"	Variation of main theme begins (A').
0'58"	Variation of main theme repeats (A').
1'08"	Second line with variation begins (B').
1'19"	Second line with variation repeats (B').
1'30"	New theme begins (C). ("The Black Watch Polka")
1'41"	New theme repeats (C).
1'52"	Second line of new theme begins (D).
2'02"	Second line repeats (D).
2'13"	Third line of new theme begins (E).
2'24"	Second half of third line (E cont.)
2'34"	Final line begins (F).
2'45"	Final line repeats (F).

Source: Highland bagpipes by the City of Glasgow Police Pipe Band, "The Royal Scots Polka" and "The Black Watch Polka" from *All the Best from Scotland/ 35 Great Favorites*, vol.2, CLUC CD 77, n.d.

ETHNO-CHALLENGE (CD 2.15): Research and observe bagpipe performers in your local area. For a real challenge, try constructing your own bagpipe.

Cultural Considerations. The old Gaelic language and culture, part of the larger Celtic culture and family of languages, is typically used to represent Scotland to the outside world. But Scotland also includes the lowlands where a form of English has always been spoken, the English of poet Robert Burns that is so difficult for outsiders to understand. Gaelic culture, to the extent that it survives today, is found in the north and northwest of the "mainland" and in the Hebrides Islands off the northwest coast, including Skye, Lewis, Harris, North and South Uist, and Barra. The health of Gaelic culture depends on the survival of the language, and in recent years, despite efforts to reverse the trend, there has been a steady decline in the number of native speakers. Much of the classic Gaelic culture is now seen only on special ceremonial occasions and in tourist shows.

Inextricably linked to Scotland, the highland pipes serve as a symbol of Scottish identity, both visually and aurally. While it is true that piping was associated with clans and with both martial and festive occasions, the original Scottish musical instrument was not the pipes but the Celtic harp. In early times Scottish culture was an extension of Irish culture, and the harp was the basic instrument of both. Bagpipes are no more intrinsically Scottish than Scotland's other major instrument, the fiddle (or violin). Indeed, the highland pipes can be dated back only to the sixteenth century.

As much as pipes, tartans, and kilts are markers of Scottish identity, it was not always so. Hugh Trevor-Roper has written a fascinating study of the "invention" of Scottish cultural icons published in *The Invention of Tradition*, a collection of chapters edited by Eric Hobsbawm (Cambridge University Press, 1983). There Trevor-Roper traces the history of how all of these now deeply embedded "traditions" came about, including the outright creation of Ossian, allegedly Scotland's greatest poet of the past. While this scholarship challenges deeply held notions of Scottish identity—and there's no doubt this *is* Scotland's identity now—it also suggests that similar processes have happened elsewhere in the world as well.



Scottish highland pipers march for visitors in Portree, Skye, in the Hebrides Islands off the northwest coast of Scotland

In North America the highland pipes have come to be linked with funerals, particularly those of public officials and policemen killed in the line of duty. Pipers and pipe bands routinely play "Amazing Grace," a melody that originated in North America and is not known to be Scottish. Highland pipes have also become associated in North America with St. Patrick's Day, a celebration of Ireland's patron saint. While it is true that Irish police bands have used the highland pipes since the nineteenth century, this association is a stretch. Contemporary popular culture in the United States prefers to blend all Celtic areas together, so that pipes from Scotland can now symbolize Ireland as well. In fact, Ireland has its own pipes, but they are less commonly encountered and cannot be used for marching.



Arrival: Ireland

Ireland, often called the "Emerald Isle," is a mostly rural island generously speckled with castles, monasteries, and great houses, many in ruins. It also boasts the rugged beauty of the western seacoast, including the unforgettable Cliffs of Moher. One of Ireland's most enduring cultural attractions is its music, spanning everything from that played in local pubs by amateurs to sophisticated versions of traditional tunes presented by groups such as The Chieftains who are internationally renowned. Indeed, there has been an explosion of new types of Irish-based music generally labeled "Celtic."

But Ireland was not always a placid locale for music and sheep herding. Over the centuries Ireland endured successive waves of invasions, as the many ruined "round

Celebrated in song as well as visited by thousands of tourists each year, the Cliffs of Moher in western Ireland are among Europe's most dramatic sites (Sean Williams)



towers," roofless, ruined priories, and other fortifications attest. In spite of this fate, Ireland was long one of the most developed and cultured places in medieval Europe, with many great centers of learning, religion, and the arts.

While the Republic of Ireland has been independent from the United Kingdom since 1922 (technically, it was actually formed in 1949), one of its original four counties, Ulster (or Northern Ireland), remains a constituent part of the United Kingdom, a testament to an incomplete revolution. It is nonetheless important to recall that until the twentieth century Ireland itself was not independent and that English speakers far outnumber the fabled Gaelic speakers, who are mostly found in the west of the country. The population of Ireland, around four million today, suffered many sudden declines over its history, caused by disease, war, and famine, to mass migrations, especially to the United States, where there are far more people of Irish ancestry than in Ireland itself.

Site 5: Uilleann Bagpipes

First Impressions. Compared to the Scottish bagpipes, the Irish pipes sound mellower and much fuller with a warmer tone quality. Along with the expected melody and drone, one hears occasional "chords," groups of consonant notes sounded together. If this instrument sounds less martial, it is because the Irish pipes are played indoors for domestic occasions. In fact, you are just as likely to encounter these pipes playing with other instruments, such as the fiddle, banjo, wooden transverse flute, and perhaps even spoons, as to hear them solo.

UILLEANN BAGPIPES

The bellows-driven pipes of Ireland.



(left) Eliot Grasso (the piper heard in the music track) playing the Irish uilleann pipes (Ivor Vong)

(right) Close-up of uilleann pipes showing chanter (right) and drone pipes with regulator levers

Aural Analysis. The Irish pipes, known in Gaelic as *uilleann* (pronounced *ill-en*) and erroneously in English as “union,” are bellows-driven, meaning they have less power than mouth-driven pipes and as a result are played indoors. After the Siege of Limerick (1689–1691), the Irish *Piob Mor*, or warpipe, fell out of practical use. Historically, it was no longer heard of after the Battle of Fontenoy (May 11, 1745) in which the French army dispensed with the Anglo-Dutch-Hanoverian army in the War of Austrian succession. It is possible that the decline of the warpipes in Ireland in the eighteenth century caused a rise in popularity of the non-martial, quieter *uilleann* pipes. The *uilleann* pipes are thought to have originated in Ireland in the mid-eighteenth century and have been played by both men and women. *Uilleann* piping was widespread in Ireland during the years prior to the Great Potato Famine of the 1840s. Pipers stricken with disease and starvation either perished or emigrated, thus causing a decline in *uilleann* piping in Ireland.

An *uilleann* pipe player sits with the bellows on the right hip secured with a belt, the drone pipes lying across his lap. The word *uilleann* is the genitive singular/plural form of the Irish-Gaelic word *uillinn*, meaning elbow, corner, or angle, and was perhaps named so because of the use of both elbows in the playing of the instrument. In pre-Famine contexts, the *uilleann* pipes were not built to any standardized pitch. However, the kind of concert pitch ‘D’ instrument heard in the audio example was first pioneered in Philadelphia around 1875 by the Drogheda-born Taylor brothers, William and Charles, to accommodate the instrument’s use with pianos, accordions, and other fixed-pitch instruments. In 1893, the Gaelic League was founded and strove to revive and “promote values of the Irish folk” by reinstating the Gaelic language and other aspects of indigenous culture including the playing of the *uilleann* pipes. The heated enthusiasm of this movement slowly cooled until the founding of Na Píobairí Uilleann (“The Uilleann Pipers”) in Dublin in 1968, an organization whose primary goal is the promotion of the instrument and its music.

Disassembled for storage, the *uilleann* pipes consist of the bag, the bellows and strap, a chanter pipe, three drone pipes, and—in full sets—an additional three pipes fitted with a series of large metal keys. These additional pipes, called “regulators,” allow the player to produce the chords that are the *uilleann* pipes’ most distinctive feature. There can be anywhere from one to four regulators on a set of *uilleann* pipes. The chanter, drones, and regulators are powered by air sucked in through a bellows under the piper’s right arm, forced through a tube across the piper’s waist, and into a leather bag under the piper’s left arm. Thus, a player must be exceptionally coordinated, having to pump the bellows with the right arm, press the bag with the left arm, play the melody on the chanter with the fingers of both hands, and sometimes press the regulator keys with the side of the right hand. Without doubt, the *uilleann* pipes in their fully developed form are the most complex bagpipes in the world.

Irish music is one of the world’s most developed melodic traditions. The repertory is vast, though numerous individual tunes may be variants of other tunes. Sometimes the same tune is known by different names depending on the region, and sometimes tunes with the same name are musically distinct. Those that are not lyric songs with texts are likely to be one of the several types of dances tunes found in Ireland: namely, the jig (quick 6/8 or 12/8 time), the reel (quick 2/4), the hornpipe (6/8 or 12/8 time), and the polka (quick 2/4 time). Some tunes fall into the major–minor tonality system, but there is a tendency for them to be structurally pentatonic (i.e., to employ a five-tone scale) with the possibility of additional passing notes.

Because Irish traditional instrumental music is often played for dancers, it is typical to play two or more tunes consecutively. The two tunes played on this track, titled "Lilies of the Field" and "Fairhaired Boy," are *reels*. A reel is a dance tune genre in duple meter with two parts of equal length, each part typically consisting of eight measures. Each of the reels on this track, however, is a *single reel*, meaning that there are only four instead of eight measures per A and B part. Because the Irish instrumental tradition is largely an oral one in which tune authorship is not always known, these two reels remain anonymous.

In Irish traditional music, there is both a downbeat (where your foot would normally tap) and an upbeat (subtler and not necessarily acknowledged by all instrumentalists with the same attention). When playing the *uilleann* pipes, grace notes are often incorporated before eighth notes on beats 1, 3, 5, and 7 to communicate the dance rhythm clearly, indicating to a dancer when his or her foot ought to hit the floor.

LISTENING GUIDE



CD 2.16 (1'58")

Chapter 9: Site 5

Ireland: *Uilleann* Bagpipes

Instruments: *Uilleann* Bagpipes

TIME	LISTENING FOCUS
0'00"	Chanter sounds two introductory pitches followed by the main melody of Reel 1 ("Lillies of the Field") and entrance of the drone pitches (A1).
0'06"	Main melody repeats with variation (A2).
0'11"	Second melodic line begins and repeats with variation (B1, B2).
0'20"	Main melody returns and repeats with variation (A1, A2). Listen for the "tapping" versus "sustain" sound of the regulators, as well as changes in chords.
0'30"	Second melodic line returns and repeats with variation (B1, B2).
0'39"	Main melody returns and repeats with variation (A1, A2).
0'48"	Second melodic line returns and repeats with variation (B1, B2). Note the regulators stop during this section.
0'58"	Main melody of Reel 2 ("The Fairhaired Boy") begins and repeats with variation (C1, C2). Note the regulators return.
1'07"	Second line of Reel 2 enters and repeats with variation (D1, D2).
1'17"	Main melody of Reel 2 returns and repeats with variation (C1, C2).
1'26"	Second line of Reel 2 enters and repeats with variation (D1, D2).

1'36" Main melody of Reel 2 returns and repeats with variation (C1, C2). Note the regulators stop during this section.

1'45" Second line of Reel 2 enters and repeats with variation (D1, D2). Note the regulators return. Example ends on sustained chord.

Source: "The Lilies of the Field" and "The Fairhaired Boy," private studio recording by Eliot Grasso, 2011. Used by permission.

ETHNO-CHALLENGE (CD 2.16): Listen through the example and note the timecode reference for each of the "variation" melodic phrases (A2, B2, C2, D2).

Cultural Considerations. If much Irish music seems sad or sentimental, Irish history has provided many reasons for such emotions. Although blessed with natural beauty and generous rainfall, Ireland has experienced more than its share of violence over the course of history, from the Anglo-Norman invasions of the twelfth century, to English Protestant Oliver Cromwell's scorched-earth policy of the seventeenth century. Between invasions there were numerous intertribal battles, as various peoples and clans tried to gain dominance over one another and fought over land and religion. All of this has provided Irish songwriters with more than ample subject matter. The Great Famine that lasted through much of the 1840s not only starved many to death but also drove much of the population—reduced from 8.5 million to around four million in less than five years—from the island to the New World. The Irish population in North America, particularly in places such as Boston, New York, and Chicago, then struggled as a Roman Catholic underclass in a predominantly Protestant nation before eventually rising to prominence and power. While the Irish are widely associated with police work, many of them had to labor in the most menial of jobs before harvesting the fruits of upward mobility. Nonetheless, they were luckier than their compatriots overseas, because Ireland remained impoverished until the late twentieth century, when it became a fast-growing, technologically savvy success story in the European Union.

As already mentioned, the original Irish instrument was the courtly harp, but this fell into oblivion by around 1800. In the twentieth century, there has been a revival of the harp, which was reconstructed on the basis of pictures and written descriptions and inaccurately portrayed as a folk instrument. Besides this and the *uilleann* pipes, there are several other prominent Irish instruments: the fiddle (really just an inexpensive violin), the vertical tin whistle (a kind of metal recorder), the "timber" flute (a wooden transverse flute), and a variety of bellows-driven free reed instruments with keyboards such as the melodeon, concertina, and accordion. Over time several foreign instruments have been adopted, including the Italian mandolin, the American tenor banjo, the guitar, and a hybrid lute derived from the mandolin called *bouzouki* after the Greco-Turkish lute. Percussion is limited to the well-known but recently introduced *bodhran*, a goatskin-covered frame drum played by the right hand using a wooden beater, and a pair of wooden "bones" (possibly borrowed from America along with the banjo), or spoons.

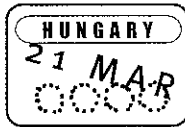
Traditionally, Irish music was played communally for family and friends in various settings, many private. Visitors are most likely to encounter Irish music in a public house (pub), where local musicians gather in their reserved corner in the evening to play for each other, the rest of the pub patrons being casual listeners rather than a formal audience. These gatherings are called "sessions" (*seisiún ceoil*). Because they are informal and ad hoc, the instrumental makeup varies greatly. The Irish pipes are one of the possible instruments found and blend well with the quieter sounds of other indoor type instruments. When an evening event features dancing and a named band, the group is called a *céilí* band; these events are also the most likely context for Irish music in North America today.

Music has become an important element of Ireland's tourist industry, and in areas where tourists tend to congregate, especially in the west, there is a conscious effort to have music every evening during the summer. Nowhere is this more so than in the village of Doolin in County Clare, where enormous, standing-room crowds gather nightly. Visiting musicians may join a session, though there are unwritten rules for participating. Outside the tourist pubs, visitors should request permission before taping or photographing musicians.

With the rise in popularity of all things "Celtic," another kind of music has also arisen that is better described as "pan-Celtic," meaning it sounds vaguely Irish but in fact reflects a variety of influences. This includes such phenomena as varied as Michael Flatley's popular "River Dance" shows and the *cha-cha-cha* version of "Sleepy Maggie."



Donegal musicians gathered outside for a late afternoon session. From left to right: pennywhistle, bodhran, accordion, guitar (Sean Williams)



Arrival: Hungary

Like Hungary itself, the Hungarian people stand astride both West and East. Descended from the semi-nomadic Magyars who originated in the Ural Mountains of present-day central Russia, the Hungarians arrived in the Danube Valley and the Great Plain in the late ninth century. Over time they mixed with Germanic and Slavic peoples, and during the late tenth century they settled into a stable agricultural life under their first king, Stephen. But their location at the crossroads of Europe left them vulnerable to competing armies and subject to invasions. These invaders included the Mongols in the thirteenth century, the Ottoman Turks in the fifteenth, and finally, through marriage and other alliances, the Hapsburgs of Austria in the sixteenth. As a consequence, Hungary remained more oriented toward Central and Western Europe than to the East. Independence was achieved in 1919, but for much of the twentieth century Hungary was dominated first by Nazi Germany and then the Soviet Union. Rural Hungary preserves a lively folk music culture. Budapest is also home to a mature, European classical music establishment, and throughout the country the **Rom** (Gypsies) practice their own forms of music.

ROM (ALSO, ROMANI)

An ethnic group originating in India characterized by a semi-nomadic lifestyle; popularly known as Gypsies.

HURDY GURDY

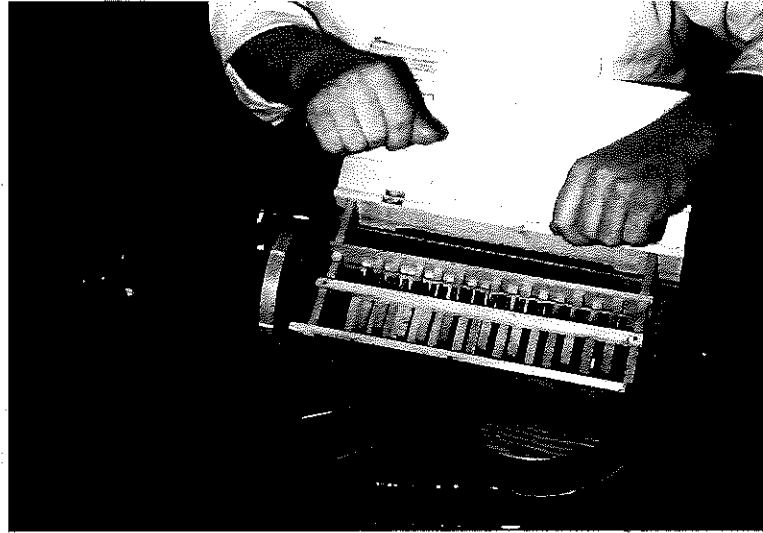
A chordophone common in France and Hungary that uses a wheel turned by a crank to vibrate the strings.

Site 6: *Tekerölant* (Hurdy Gurdy)

First Impressions. With its nasal tone and constant drones, the *tekerölant* (or *hurdy gurdy*) might strike some as sounding like bagpipes. If you saw a hurdy gurdy player—perhaps one of the well-known but little understood “organ grinders”—you would note that he was turning a crank with the right hand and pushing keys with the left. The sheer volume of sound can be deceiving; only one player is required to play this seeming “symphony in a box.” Indeed, a medieval name for the instrument was *symphonia*.



A typical Hungarian village house in Oskü, north of Lake Balaton in central Hungary



Aural Analysis. The *hurdy gurdy* is classified as a chordophone because its sound emanates from three or four strings. Specifically it is a lute, with a slightly differentiated body and neck, the latter being very short and thick. The *hurdy gurdy's* continuous tone suggests that it is a bowed, rather than plucked, lute. Indeed, it is, but its creators have also solved the two biggest problems associated with playing such instruments: bowing smoothly and accurately stopping the strings. The result is the ultimate “user-friendly” instrument, a foolproof fiddle with the added bonus of drones to eliminate the need for an ensemble. Such instruments have a long history in Europe dating back to medieval times, when they were even used in church, but by the eighteenth century they had begun to die out, except for two prominent forms: the French and the Hungarian versions. To some extent both forms have been in continuous use as traditional instruments right up to the present time, and both also played a prominent part in twentieth-century folk music revivals in their respective countries.

To allow for smooth and continuous bowing, the makers of the *hurdy gurdy* installed a resin-coated wheel turned by a crank held in the right hand. The strings are tensioned against the wheel and sound continuously, though some models allow for the disengagement of the drone strings. The melody string is stopped, not by the player's fingers, but by a series of wooden *tangents* (or keys) placed along the bottom side of the instrument so that gravity causes them to fall back after being pressed against the string. Consequently, the *hurdy gurdy* produces both melody and drone as a continuous sound. In addition the player can produce accents by moving into place a “buzzing bridge” that lifts one drone string enough for a buzzing sound to be created when the crank is “jogged” (jerked) as it is turned.

Much of the traditional instrumental music of the Hungarian Great Plain is intended to accompany dance, but players often begin by playing a section that lacks a regular beat before beginning the metrical dance section. The Hungarian ethnomusicologist and composer Béla Bartók referred to the unmeasured section as being *parlando-rubato*, that is, “in speech rhythm,” and to the measured or metrical section as being in *tempo giusto*, meaning “precise tempo,” a phrase suggesting that a regular beat is present.

(left) Sean Folsom, plays the Hungarian *tekerőlant* (*hurdy gurdy*), a cranked chordophone

(right) With the cover lifted, you can clearly see the parts of the Hungarian *tekerőlant* (*hurdy gurdy*)

The track heard here consists of a series of tunes played on an instrument with one melody string and three drone strings, with the drones tuned A, e, a (the A being the tonic). Most of the melodies heard use the scale A, B, c \sharp , d, e, f \sharp , g, a, which is equivalent to the medieval Mixolydian "church mode," but in some passages the c \sharp changes to c, producing the scale A, B, c, d, e, f \sharp , g, a, which has no church mode equivalent.

The track consists of five short melodies played without break, beginning with a *parlando-rubato* "song air." A second "song air" begins when the "buzzing bridge" is activated at 0'25." As the tempo picks up, you hear three "jumping dances" (at 0'58," 1'13," and 1'27"), with the repeat of the last one slowing down slightly. Completing the set is a "fast *czardas*" beginning at 1'59." The *czardas*, with its simple side steps, is Hungary's best-known "popular" dance. The meter is duple, but the phrasing of the fast *czardas* breaks the monotony of 4/4 time. The initial descending phrase, played twice, has four beats. Then follow three phrases of two beats each, producing a phrase with six beats. Thus, the dance shifts phrase groupings from four to six and back.

LISTENING GUIDE



CD 2.17 (2'13")

Chapter 9: Site 6

Hungary: *Tekerölant* (Hurdy Gurdy)

Instruments: *Hurdy gurdy*

TIME	LISTENING FOCUS
0'00"	Drone pitches begin on pitches A–E–a. Listen for the melodic pitches establishing the basic harmony (an A chord, A–C \sharp –E–a) as they move into the melody, using a fluctuating tempo (i.e., <i>parlando-rubato</i>). Also, note the brief sounding of the "buzz" timbre that will be used later to add a rhythmic element.
0'13"	Opening melody repeats.
0'25"	Listen for the change in melody, increased rhythmic density, and faster tempo at a steady rate of pulsation. Also, note the addition of the "buzzing bridge."
0'36"	Second melody repeats.
0'46"	Second melody repeats a third time.
0'57"	Listen for the change in melody, increased rhythmic density, and faster tempo.
1'13"	Third melody is repeated with variation.
1'27"	Third melody is repeated with variation. Listen for the introduction of new pitches in the scale at 1'31."
1'57"	Final section. Listen for the change in melody, increased rhythmic density, and faster tempo.
2'06"	Example fades. Note that the drone pitches have sounded throughout the entire example.

Source: Medley of traditional tunes performed by Sean Folsom, 2003 (private studio recording)

ETHNO-CHALLENGE (CD 2.17): Clap the basic meter throughout to note the use of *parlando-rubato* and changes in tempo.

Cultural Considerations. Although traditional Hungarian music possesses certain distinct instruments and styles, it is better understood as part of a larger central and southeast European cultural sphere. When Béla Bartók began serious field research into Hungarian folk music in 1907, his goal was to isolate those elements that were quintessentially Hungarian. Inspired by Hungarian nationalism, his research was colored by the Hungarian antipathy toward non-Hungarian neighbors, especially the Romanians and Slovaks. To his surprise, however, Bartók discovered that Hungarian music had to be seen in a context that encompassed not only the music of Hungary's immediate neighbors but also the music of central and southeastern Europe as a whole. Owing to the Ottoman Turk influence on Hungarian music, he also conducted further work in Turkey and North Africa.

Bartók's research into "true" Hungarian village music did, however, reveal a side of Hungary that had been hitherto ignored; namely, traditional Hungarian folk music that was distinct from the music of the Rom (Gypsies). During the nineteenth century a number of composers, especially those working in Vienna, had a certain fascination with exotic sounds and styles they considered "Hungarian"; most turned out to be of Rom origin. Franz Liszt, for example, sometimes wrote music in "Hungarian style," such as the *Mélodies hongroises* (1838–1839) and *Ungarische Rhapsodien* (1846–1847)—but most of the sounds he understood to be "Hungarian" were actually Rom. Likewise, German composer Johannes Brahms's "Hungarian Dances" (1880) were really Rom in style. The same was true for most other "Hungarian" compositions of the time, because their encounters with the Rom were entirely in the sphere of urban public music-making where "Gypsies" predominated.



Collecting songs in the village of Darázs (now Dražovce), Slovakia, in 1907, Hungarian ethnomusicologist-composer Béla Bartók has the singers project directly into the horn of a cylinder recording device (De Agostini Picture Library/Getty Images)

Local musicians playing the *citera* zither (left) and *köcsög* friction drum (right) in Bugac, Hungary, a village near Kecskemet on the Great Plain (*Puszta*)



CIMBALOM

A hammered zither from Eastern Europe, commonly associated with Rom (Gypsy) music. Also, the national instrument of Hungary.

The old “folk” world that Bartók revealed has largely disappeared because of the tremendous disruption and displacements of World Wars I and II, changes in national borders, the rise and fall of communism, and, more recently, the modernization that has resulted from Hungary’s joining the European Union. While there are undoubtedly rural areas where ordinary local people continue to play folk music, much of Hungary’s “traditional” music is now revivalist in nature. Young musicians have sought to reenact the old culture of their grandparents by forming strictly old-fashioned ensembles specializing in music that might have been transcribed from Bartók’s field recordings. These ensembles may employ a number of fascinating instruments—some of which are otherwise obsolete—including bagpipes (*duda*), friction drums played by vibrating a wet stick that passes through the membrane (*köcsög*), a zither (*citera*), a large hammered dulcimer (*cimbalom*) played both by Hungarians and by Rom, a struck lute (*gardon*), and long end-blown flutes (*hosszú furulya*).



Arrival: Bulgaria

Bordering Turkey and the Black Sea on the southeast and east, Bulgaria is about as far “southeast” as you can go in Southeast Europe. Modern-day Bulgaria is about the size of Ohio or the country of Guatemala. A part of the Roman Empire from around 50 C.E., the region came to be inhabited by Slavs during the 500s, then was conquered by the Bulgars from the north shore of the Black Sea in the 600s. The Bulgars converted to Christianity and

established the Bulgarian Orthodox Church, an independent body within the greater family of Byzantine (Eastern) churches. After reaching its peak in the 800s, the Bulgarian Empire was conquered by the Ottoman Turks in the 900s and was not free from them until 1878, some 900 years later. Bulgaria's history during the two world wars is too complicated to relate here, but after World War II the country came under communist rule, which lasted until the collapse of the Soviet Union in 1991. Originally an agricultural nation where colorful regional cultures created some of Europe's most attractive and vibrant music, Bulgaria industrialized during the twentieth century, and aspects of its musical culture were reformulated for the stage to serve state purposes during the communist period.

Site 7: Bulgarian Women's Chorus

First Impressions. The singing of a Bulgarian women's chorus is quite striking to first-time listeners because it sounds so forceful and has an unusual tonal quality: it is open-throated and yet pinched, almost reed-like. As different as these characteristics are from the usual warm tones and vibrato of Western European and American voices, this singing is strangely attractive to many people. Perhaps you are already familiar with these sounds from a television commercial or a recording of a performance of arranged folksongs by the group *Le mystère des voix bulgares*. Singing by Bulgarian master Valya Balkanska, accompanied by two bagpipes (*gaidas*) recorded in the Rhodope region was included in the recording sent into space with the Voyager space probe in 1977.



The Bulgarian *gayda* bagpipes clearly show the origin of the bag from a goat or similar animal (Shutterstock)

Colorfully dressed members of the Bulgarian State Women's Choir perform onstage (Jack Vartoogian/ FrontRowPhotos)



Aural Analysis. Work songs are found throughout the world. In some places their rhythm helps coordinate a group activity, in order to make the work more efficient, to sustain it, or to discourage uncoordinated movements that might result in injury. In other places, work songs are simply commentary on the task at hand, as is the case here. This harvest song is from the Shop (rhymes with "hope") region in western Bulgaria, which lies not far from Sofia. Its singers comment on how the sun is coming up earlier and earlier, scorching the fields and making the farmers miserable in the heat. Other songs might focus on any part of the workday, from going to the fields in the morning, to the fatigue experienced at the end of the day.

The singers, all female, divide into two groups. Each group performs a low drone and melody. The drone is established with a quick rising glide at the beginning; the singers call this "following" or "belowing." The other singers perform the melody, rising as high as an octave, but often dwelling on the seventh scale degree, which the singers call "crying out." Throughout our example, there are sudden glides down from the seventh on the sound "eee," a typical trait in Bulgarian singing. Two other characteristics contribute to an intriguing, admittedly "mysterious" quality: the music's non-metrical flow and its use of both the minor second and major second intervals, which create an exhilarating tension with the drone/tonic. When singers perform these close intervals, they seek to "ring like a bell," as the sound is described. You also hear sounds that resemble *ululation* (high pitched and trill like), but they are actually a series of quick glottal stops on a single pitch.

LISTENING GUIDE



CD 2.18 (1'34")

Chapter 9: Site 7

Bulgaria: Women's Chorus

Voices: Female ensemble

TIME	LISTENING FOCUS
0'00"	Listen for the "slide" into the drone pitch (E) by the first group of vocalists.
0'02"	Listen for the melodic voice as it moves away from the drone pitch with melismatic text setting.
0'05"	Listen for the melodic voice returning to the fundamental drone pitch.
0'07"	The melodic voice moves away from the drone pitch again to increase tension and "ring like a bell." Listen for this tension-release process throughout the performance.
0'10"	Listen for the return to the drone pitch.
0'12"	Note that a new group of vocalists have taken over performance of the drone pitch. This occurs throughout the performance. Listen with stereo headphones to note which group of vocalists is performing.
0'14"	Melodic voice moves away from the drone pitch again.
0'20"	Listen for the melodic voice's return to the drone pitch and subsequent departure.
0'22"	First group of vocalists return.
0'34"	Second group of vocalists return.
0'44"	First group of vocalists return.
0'56"	Second group of vocalists return, etc.

Source: "Harvest Song" (originally published on Balkanton BHA 1293), from the CD accompanying Timothy Rice's *Music in Bulgaria: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2004. Used by permission.

ETHNO-CHALLENGE (CD 2.18): Listen for the release of tension when the vocalists sing the same pitch. Create a graphic notation indicating the times when this occurs, as well as when the different groups of vocalist perform.

Cultural Considerations. Bulgaria, because of its specific history and geopolitical location, offers some of Europe's most attractive and colorful music. Long embedded in the Turkish Ottoman Empire, Bulgaria absorbed instruments and stylistic influences from Western Asia, both from the Turks and from the Rom, the latter of whom still provide many of the musicians heard in Bulgarian villages today. In addition to the close harmonies of its vocal music,

Bulgaria is known for its lively and driving instrumental music, often played on the bagpipes called *gaida*. Much of the dance music, especially that of the southwest, matches intricate step patterns to melodies based on “asymmetrical” time units. Instead of using phrases that are evenly divided or consistently in two or four beats, these melodies use a meter in which there is an uneven or asymmetrical grouping of beats, such as $5 = 2 + 3$; $7 = 2 + 2 + 3$; and even $11 = 2 + 2 + 3 + 2 + 2$. Some refer to these meters as “additive,” because the meter is created by adding together two, three, or four short groupings of beats. This instrumental music forms quite a contrast to vocal music of the type we have heard, which is usually slower and unmeasured.

Bulgarian music made a strong impression on Béla Bartók, who did extensive collecting in Bulgaria, especially the southwest region, the area that borders Macedonia, a newly independent nation that was formerly part of Yugoslavia. The complex asymmetrical meters he encountered, recorded, analyzed, and transcribed were usually labeled “Bulgarian meter.” They are especially prominent in such works as his String Quartet Number 5, movement 3; the “Six Dances in Bulgarian Rhythm” from his pedagogical work for piano, the *Mikrokosmos*; and in many of his works with a title including the word “dance.”

In Eastern Europe under communism, music became a potent tool for state expression and control. Because the masses (“peasants”) were privileged under Marxism, their music was sometimes used to symbolize the power and unity of the state. As a consequence most communist regimes in Eastern Europe founded and supported “folkloric” ensembles that represented the nation’s culture both to the internal population and to the world at large. Though staffed by people who in many cases had learned folk music in a “traditional” way, these state troupes were designed to perform arranged music on stage or for television and radio. The intent of their performances was to reinforce state philosophy in some manner, be it subtle or obvious. Many types of Bulgarian music were so treated, including the music of the women’s choruses. Some performers, such as the group known as *Le mystère des voix bulgares*, achieved international recognition through tours and recordings. Because Bulgarian women’s choral singing is so attractive to many non-Bulgarians, it has become one of most prevalent facets of “world music.” Consequently, Bulgarian singing is now performed by many non-Bulgarian groups, used in advertisements to sell goods, and sometimes combined with other kinds of music to create multiethnic “world beat” recordings.

Questions to Consider

1. How is the history of European and Arabic cultural contact revealed through musical characteristics in places such as Spain and Bulgaria?
2. What defines a music as “classical” as opposed to “folk” in the European context? How has “classical” music influenced “folk” music style and performance and vice versa?
3. Drone is especially prominent in many European music traditions. What are some specific manifestations and how does drone relate to the overall sound?
4. Some “folk” instruments are designed to be easy to play but others require advanced

techniques. Discuss examples of European instruments that typify both ends of the spectrum.

5. How are music and musical instruments used to express national identity in Europe?
6. Is language a reliable demarcation of musical style in Europe? Why or why not?

On Your Own Time

Visit the textbook website to find these resources for further exploration on your own.

Greece

Website: The Divine Music Project
<http://www.stanthonyssonastery.org/music/Index.html>

Website: Learn Byzantine Chant
<http://chant.hchc.edu/>

Book: Jeffery, Peter. *The Study of Medieval Chant: Paths & Bridges, East & West*. Rochester, NY: Boydell Press, 2002.
<http://www.boydellandbrewer.com/store/viewItem.asp?idProduct=12131>

Spain

Website: Flamenco World
<http://www.flamenco-world.com/flamenco.htm>

Book: Leblon, Bernard (trans. Sinéad ní Shuínéar). *Gypsies and Flamenco: The emergence of the art of flamenco in Andalusia*. Hatfield, UK: University of Hertfordshire, 2003.
<http://www.herts.ac.uk/about-us/our-structure/subsidiary-companies/uh-press/romani-studies/gypsies-and-flamenco.cfm>

Website: Centro Flamenco
<http://www.centroflamenco.com/about.html>

Website: Paco Peña
<http://www.pacopena.com/>

Internet: Popular Artists from Spain
 Gipsy Kings (France)
 Paco de Lucia
 Camaron de Isla
 Ojos de Brujo

Russia

Website: The Washington Balalaika Society
<http://www.balalaika.org/index.htm>

Book: Prokhorov, Vadim. *Russian Folk Songs: Musical Genres and History*. Lanham, MD: Scarecrow Press, 2002.
<http://www.scarecrowpress.com/Catalog/SingleBook.shtml?command=Search&db=^DB/CATALOG.db&eqSKUdata=0810841274>