



Costin Moisil

“You Have to Sing Them Correctly!” Notation and Performance in Cunțană Chant

The most widespread variant of Orthodox Church music in Transylvania is the so-called *cunțană* chant. Its name comes from Dimitrie Cunțan, who was the first one to notate and print a collection of chants then prevailing in Transylvania (*Cântări bisericesti*, 1890). Cunțan’s volume quickly became authoritative and is still today regarded with high respect by Transylvanian cantors.

Despite their declared attachment to the scores of Cunțan, cantors often distance themselves from the written musical text. What are the differences between the notated and the performed variants of a chant? What role does the score play in the performance? Can present-day performance help in the understanding of the church music of the past? My paper is a work-in-progress which tries to answer these questions.

Nicoletta Demetriou

“With the Ear” or “with the Note”: Orality and Notation among the Fiddlers of Cyprus

This paper discusses how the fiddlers of Cyprus – folk musicians of a professional class that has now all but died out – learned music in the first half of the twentieth century. These musicians’ apprenticeship usually lasted between six months and a year. Within that space of time, men (this was an exclusively male professional class) with no prior knowledge of music had to learn the entire repertoire that accompanied the rituals connected with the traditional Cypriot wedding, as well as several entertainment pieces. Some teachers taught “with the ear” (i.e. by ear, or aurally), while others preferred to teach “with the note” (i.e. by note, using staff notation). Drawing on material from interviews with fiddlers, this paper discusses both these teaching methods, their advantages and disadvantages, and also looks at the effect of notation on the musicians’ practice, after learning “with the note” became the norm.

Richard Widdess

Orality, Writing and Music in South Asia

In South Asia, orality and literacy have co-existed continuously and symbiotically for at least 3,000 years. Writing has been employed for numerous purposes, from accounting to the preservation of sacred, literary or technical texts, but until recently it has not enjoyed the prestige and ubiquity that it has had in the West. Memory in South Asia has traditionally been regarded as a superior vehicle for wisdom, less vulnerable than perishable palm-leaf or paper. Even when written down, texts are often recited, chanted or sung, in other words orally performed, preferably from memory, rather than read silently. The objective in this paper is to consider the implications of orality for music in South Asia, and the relationship of written texts—song texts, music notation,



and music theory – to musical performance.

William Tallotte

Sa ri gamaka. Notation et pratique de l'ornementation dans la tradition karnatique

The *sargam* notation is a syllabic notation used in south Indian art-music (i.e. karnatic) to write down melodies – from the simplest didactic exercises to the most complex compositions. As a solmization system of melodic notation, it lacks (in its written form at least) of information relating to performative issues, especially to micro-melodic movements, that is, ornaments (*gamaka*). Hence, a pupil cannot sing or play correctly a piece from a score without the help of his teacher (*guru*); the result, due to the absence of ornamentation, would simply sound ‘flat’, ‘tasteless’, ‘without dynamism’. This article, with references to history, performance practice and schema theory, discusses the relation between notation and ornamentation in present-day apprenticeship.

Jaakko Olkinuora

Movement, Emotion and Speech: the Influence of Stage Performance on the Rhythmical Interpretation of French Baroque Opera

This presentation discusses the rhythmical interpretation of French Baroque opera. Modern performance practices have been dominated by a well-regulated rhythmical approach. However, according to the written testimonies from the Baroque period (e.g. Bénigne de Bacilly and Jean-Léonard Le Gallois de Grimarest), rhythmical interpretation was rather free and the use of *rubato* was encouraged to emphasize the different emotions expressed by text and acting.

The interest of studying an operatic scène from this perspective is demonstrated with practical examples from Jean-Baptiste Lully's opera *Isis* (1st act, 1st scène) from 1676. The composition, indeed, is interpreted through acting, declamation, gesture, and with a more elastic and less notation-bound rhythmical performance.