

ESTONIAN JEW`S HARP STORIES

The reproduction and restoration of melody-play tradition

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INTRODUCTION

The jew`s harp is a small and common musical instrument, which can be found all over the world. The history of the Estonian jew`s harp can be traced back to the beginning of the 13th century, when the first jew`s harps were found in Otepää Hill Stronghold (Otepää linnamägi), Tartu and Tallinn (Tõnurist 1996:114). Thanks to its mystical sound and impressive performance techniques, a jew`s harp is one of the best-known ancient traditional instruments. Nowadays one can find the impressive sound of the jew`s harp being used in film music, especially in nature movies. It`s a pity to say, but at present there are very few musicians in Estonia who can actually perform melodies on the jew`s harp and who know the jew`s harp performing traditions.

The idea for my MA research grew from my study visit to Norway in 2000, where I studied at Telmark University in the Faculty of Traditional Arts, in Rauland. My tutor in jew`s harp playing was Ånon Egeland. There I got acquainted with the Norwegian jew`s harp traditions and the more I studied it, the more I felt an urge to find an answer to the question: are there still left some jew`s harp recordings from ancient masters in Estonian archives? Could the tradition be restored with the help of these recordings?

Returning to Estonia in spring 2001, I did a research on that topic in the Estonian archives and explored the musical materials available there. The findings showed that during the period 1922 -1981 there are recorded 47 musical pieces from traditional jew`s harp players (See Appendix 1), which are stored in the Estonian Literary Museum`s Estonian Folklore Archives (further referred as ERA).

My skills in playing the jew`s harp which I acquired in Norway and further studies of that musical instrument at University of Tartu Viljandi Culture Academy gave me a good foundation of imitating the jew`s harp players and analyzing the musical pieces.

I would like to express my greatest gratitude to my Norwegian tutor Ånon Egeland who taught me to play Norwegian musical pieces on a jew`s harp and lead me on the way of investigating the Estonian jew`s harp tradition. Also I would like to thank my other adviser Ragnhild Knudsen!

I pay my respect to Krista Sildoja and Helen Kõmmus whose previous research about the same topic have set a good example for doing musical analyses of the current research (Sildoja 2004, Kõmmus 2005).

The aim of this research:

In Estonian traditional music, instrumental music is the least explored area. The aim of this research paper is to introduce to the readers the music of a small inhabitant group, which can not be heard in person anymore. This research focuses on the traditional music, which was performed in the beginning of 20th century and which can be called historical by now.¹

The inducement of the present research was the need to bring into consciousness that the jew`s harp has actually been a solo musical instrument with fine playing techniques, also used for creating melodies which can be imitated.

The main aim of the current research is to investigate the reproduction rules of musical pieces performed on the jew`s harp; and, especially to discover the unwritten rules performers are following playing their musical pieces and forming melodies.

And least but not least, the aim is to spread the notation of musical pieces among Estonian musicians to broaden their active musical repertoire.

Traditional music is orally transmitted. It is influenced by many different factors among which some are permanent and some are variable from performance to performance. Some of the factors could be classified as reproduction rules. Even though the process through which the folklore is produced, it is connected to an empirical realm and makes it somewhat difficult to explore.

The problem of this research:

The question is that - do those kinds of unwritten rules exist at all? Can I find those rules by analysing the recordings?

I would like to find out the differences between the players own interpretation versus traditional ways of performing. Is it possible to find individual style elements while analysing different players?

¹ Historical traditional music is a term, which was proposed by Heikki Laitinen (1991: 64), as to make a distinction between the different stages of a multifunctional term of traditional music. The aim is to differentiate nowadays traditional music from the historical traditional music of traditional peasant culture.

Why and when have these musical pieces been performed? It would be interesting to discover if the musical pieces are learned by heart or they are just re-created during each new dancing situation.

On purpose I will leave out the findings dealing with context and background information of performance traditions because these have been dealt with in previous research. Due to the limited volume of the research paper, the concrete physical and acoustical descriptions of musical instruments will be not discussed.²

Hypothesis of this research:

One can look at traditional music as an historical document or work of art and for sure these musical creations are worthy to be named like that. Do we have the right at all to reproduce the historical document and work of art and can we be sure while doing this the musical piece will not lose its value? Maybe it would be reasonable to consider the position that what is gone is gone and must leave a place for the future? If being for that kind of attitude, we could leave all the musical archives unexplored and not even make a slightest attempt to reproduce or restore the work of art.

As the earlier definitions of folklore pointed out, its one main criterion was that it was orally transmitted. This is no longer a primary feature because the tradition can spread now through audiotapes, pictures or signs and its accessibility does not demand a hands-on combat with concrete performers but can be for example virtual, etc.

I started the current research by listening to the audiotapes in archives and tried to select the musical pieces, which could be imitated. The main criteriaa of the selection was the audibility of the melody in the musical piece. There are no words to describe how the jew`s harp sounds and it is hard to describe how it is played. The jew`s harps playing needs an individual cognition because one cannot see how the notes are formed. This is the task of each individual to find these notes using personal cognition. The melody is created due to changes in the oral cavity.

In order to restore the historical jew`s harp performance, it is essential to listen to the archive recordings and try to reproduce them. The tunes, where the melody is not

² fond M 234:1 Pulst, August. Mälestusi muusika alalt. Tallinn – Merivälja 1961-67. Käsikiri. Eesti Teatri- ja Muusikamuuseum;

Tampere 1975; Tõnurist 1996; Suits 2007

heard is impossible to re-perform. This precondition narrows my research criterion to the musical pieces, which after listening can be re-performed, and tunes written in notes and analyzed.

Among a total 47 jew`s harp musical pieces, I have chosen 20 items, where the melody is audible and therefore can be later transcribed, analyzed and reproduced. These clearly audible musical pieces belong to five authors and were recorded during 1922-1938.

The research consists of two parts: theoretical and practical.

The aim of the theoretical part is to compose a correct note material based on the existing archive recordings and do the analyses explaining the rules of reproduction. I tried also to find differences and similarities between the performing manners of various performers. Krista Sildoja describes the performing manner as the way in which the performer uses different performing methods to play tunes (Sildoja 2004: 28).

The practical part of the research concentrates on the restoration and reproduction of jew`s harp performing tradition. To achieve this goal I studied all the pre-analyzed jew`s harp melodies trying to imitate as closely as possible the original performers.

Methods of this research:

For to analyze and compare the melodies, it is essential to concretize them for some how with structure and the notation layout. And for that I use ethno-musicological methods, especially for the melody analyzes which consists of the music analyzed and its reproduction. As the aim of the music collectors was at this time only the recording of musical pieces, less information is left about the collecting context, the emphasis in current research also focuses on musical material. In order to compare different musical pieces, I made musical transcriptions of 20 pieces, which formed the base of the analysis (See appendix 3).

The analysis and description of jew`s harp musical pieces is done according to the book *Theory and Method in Ethnomusicology (1964)* by Bruno Nettl (Nettl 1964: 131–203) in addition the ethnomusicology course material composed by Taive Särg is used (Särg 2006). As to Bruno Nettl, the final aim of musical description is comparative analyzes.

The aim of the current research is to examine the performing manner of the jew`s harp, which consists of analyzing melody tonal resources, ornaments, rhythm, form and variation. In the chapter 3 describing the performing methods of jew`s harp performers, I

bring out the similarities and differences among five jew`s harp players. For making distinctions close attention is paid to the music itself through the research method known as *bi-musicality*.³ Mantle Hood the founder of this research method has pointed out how important it actually is to explore the music through personal experience – he suggests to learn to play the music because only that way the most trustworthy data can be obtained about music.

The research data has been collected quantitatively by systematizing musical pieces. I have done several schemes to compare different musical aspects. In describing the jew`s harp musical pieces the systematical method combined with intuitive method is used.⁴ It helps to complete a thorough examination by paying attention to the most important features. The research method based on bi-musicality suggests to explore the music through playing it itself or through dancing or singing so the most trustworthy data about music can be obtained.⁵ The jew`s harp musical pieces analyzed in the current research paper have been studied and reproduced by myself to get the most personal impression about the music, and that kind of intuitive method enables me to spot the tiniest details of the music, which otherwise would be left unnoticed by ordinary exploration.

The first chapter gives an overview about the history of the Estonian jew`s –harp tradition, defines the most common terms used in describing the jew`s-harp performing, a general overview of traditional music investigations and traditions in Estonia is also added.

The second chapter is an introduction to the subject matter. The focus is on analyzing and describing the transcribed musical pieces. The general build up rules and characteristics of jew`s harp musical pieces are given. Hereby I`ll try to answer the question – what features are permanent and which one are variable in jew`s-harp musical pieces.

³ *bi-musicality* - is the research method of foreign music, which is based on acquiring the foreign music in foreign settings, where this music is in active use (Hood 1971: 315).

⁴ In order to systematically analyze a certain amount of aspects chosen, a set of principles is determined in one or several musical pieces holding the common features. The intuitive approach aims to bring out the most distinctive and expressive special features with the help of visual and audio assertion (Nettl 1964: 135–137).

⁵ By the research data of Bruno Nettel (1968:4) as Mantle Hood first introduced his conception of bi-musicality in the article „The Challenge of bi-musicality“, which was published in the magazine *Ethnomusicology*, 1960, (4), pp. 55-59.

The third chapter contains a brief musical analysis of the second chapter. In this chapter, I summarize the data gathered by analysing jew's harp performers performing styles. Also, the individual analyzes of each single musical piece heard from archive audiotapes performed by different performers, taking in account the regularity.

The summary gives the overview about the work done during research and data gathered.

The appendixes give the additional information: appendix 1 contains all recorded audio data about Estonian jew's harp musical pieces, appendix 2 contains the transcriptions of jew's harp musical pieces, appendix 3 contains analyzes data about jew's –harp performing techniques and appendix 4 is a complimentary CD with the subject matter of current research.

The present research can be viewed as an introduction to further scientific research made in the field of jew's-harp music and instrumental music. The topic can be further investigated according to different counties of Estonia. For example, one can gather the melodies from one county or region and trying to determine the distinctive features of this particular area looking for motive or style similarities etc. Also another possibility for research is to investigate the repertoire of the jew's harp performers and as the ancient performer usually played more than one musical instrument at time, the comparison in what instruments the same musical pieces have been played, can be done. Further research can also examine how the performer builds his musical pieces on different musical instruments compared to jew's –harp. One possibility is to make also musical and in-depth analysis and measuring. Thanks to the advanced computer technology it is possible now to measure also the length of sounds, which will give a good overview about rhythmical micro-level in musical pieces.

1. GENERAL PART

1.1. *A historical overview of researches about Estonian traditional instrumental music*

The most important question to be asked in the context of the current research paper is: how can traditional music be explored and how has it been done so far in ethnomusicology?

Antecedents, in the beginning of 19th century the Estonians had been living for centuries as serfs under the ruling of Baltic-Germans, belonging to the part of Russia starting in 1719. Their music existed as an oral tradition and has not been affected by the combats with neighbouring cultures. That is why in the Estonian traditional music can be found a distinctive amount of archaic features common to the Balto-Finnic ancient culture. The foreign invaders had a sense of superiority over Estonians and they doubted if the Estonians were at all capable of living independently and creating cultural inheritance (Särg 2005: 17-18).

Beginning in the 17th century the traditional music was influenced from Central and Western Europe. This influence made the appearance of new songs and musical pieces. By the end of 19th century basically a new formation of national music replaced the old one.

In historical documents dating back to 19th century the Estonian music was described and mentioned mostly by non-native or Germans and the aim was to describe the Estonians as a nation or to record their history.

Until the end of 19th century in some places of Estonia, the old and new traditional musical appearances co-existed, and then some new ways of performing music also started to appear. During the times of idealistic cooperation many choruses and brass bands were established. The party traditions belonging to the part of different societies and corporations replaced the previous youth traditional dance parties and round dances, which had held alive thus far the musical instruments performing and oral singing traditions. The great change in national traditions took part during World War I, after which the traditions transformed radically. The international estrade and recreational music was prevailing everywhere and gramophones became popular both in countries and towns. Gramophone records replaced the previous singing traditions. Radio shows began spreading unforeseen

music possibilities. The various forms of pop-music overruled the archaic traditional music backwards. All the signs were indicating that the times of national music were finished. World War II seemed to decide finally the fate of national music. Estrada music had taken over the position and meaning of traditional music. The national music was performed at that time to some extent by elderly people (Rüütel 2005: 20).

The Estonians had in addition to above- mentioned factors, some more specific political reasons, which stemmed from the urge to oppose to the pressure coming from ruling authorities that tried to spread Soviet culture and Russianization. The cultural ideology was oriented towards blending the different nationalities and creating a new quality, which results would have been the united Russian speaking and Russian minded Soviet nation. The Soviet culture should have been socialist in plot and national in form. In spite of all this, that kind of interest widely spread, because this was the only legal and acceptable way to be engaged to traditional national culture, wear the national costumes (these by the way were the symbol of national identity) etc. It was not a big deal that the real essence of traditional culture was too re-framed and guided by strict rules (Rüütel 2005: 20).

Based on existing data, one can claim that during the course of a century gradually the amount of traditional music pieces decreased in the repertoire of village orchestras. The archaic musical pieces remained only in the repertoire of very few musicians. The more the traditional music was losing its influence, the more it was replaced by new, mainly, international origin, Central-European popular music (Tõnurist 1996: 121).

At the end of 1980s and in the beginning of 1990s in Estonia the search for alternatives to the Soviet times, village orchestras were started. The so-called social need for expression of national identity appeared. There were several reasons, which caused people to turn back to the traditional music and traditional songs. This is a social-psychological phenomenon with broader influence.

Society nowadays causes the crises of personal and social identity. That is why all individuals and groups have to rediscover their identity or recreate it (Niedermüller 1992: 109).

The interest in folklore arose all over the world during 1960`s-1970`s. The identity crises and alienation caused by the technical advancement, industrialization, rapidly growing migration and urbanization appeared to a less or greater extent in all societies. The human being started to long for something natural and simple, the search for one's historical roots was important. In Estonia, this longing was represented by green way of

life – people wanted to move from city to countryside, a lot of family reunions and back home days were organized, long ago forgotten local and national traditions were rediscovered. All these events were actually the part of one process – the traditional movement became an essential part of cultural-ecological movement and identity search (Rüütel 1998: 17).

In a fashion followed the European influenced newer music (rhymed verse songs, newer dances and melodies) together with different trends like transition formed round dances (Särg 2005: 20).

The establishing of Tartu University Viljandi Culture Academy (further referred as TÜVKA) traditional-music department started to influence the appearance of professional traditional musicians in the public arena. The styles of traditional music broadened, the knowledge about traditional music performance and singing styles improved. A lot of ancient traditional music was restored with the help of archive materials. The educational advancement opened the way of forming two separate music groups – the professionals and the amateurs.

Starting in 1953, a group of American ethnologists tried to pursue the way proposed by Merriam concentrating on the foreign culture as actively performing musicians. The leader of this group is Mantle Hood. The basic hypothesis of that group is that music can be compared to language; and therefore having a long enough contact with local music, the music culture of a place could be acquired, and so it is possible to become bi-musical (Hood 1971: 315).

Intentional, bi-musical approach to instrument performing began for the students of Tartu University Viljandi Culture Academy in an ordinary mode- their task was to learn to perform musical pieces in the traditional way. However, by that time the ancient orally transmitted musical instrument tradition had been vanished already. The student's aim was to recreate the repertoire of the ancient musical instruments. A good example was taken from Nordic universities, where the traditional music is taught both by listening to the old archive audiotapes. As that type of process has not been used for a long time in Estonia, there is very little research on that topic.

If some general anthologies about traditional songs had been published, then research about traditional music pieces played on instruments would have been explored and published less. Nevertheless the traditional musical instrument performing has survived in many fashions and cultural changes, and it has remained alive even until now (Rüütel 1989: 3).

1.2. Researches of traditional instrumental music

The scientific research of traditional instrumental music in Estonia began when the very first transcriptions were done. The pioneering researcher, who started the detailed musical notation of instrumental musical pieces, was Eduard Oja. In 1929, he gathered in Läänemaa, a great amount of different traditional musical pieces played in various musical instruments.⁶ Also Herbert Tampere's brother Arnold Tampere has done a great deal in musical notation of instrumental musical pieces, who during the period 1939 -1940 transcribed from audio materials many different performances by various artists (Sildoja 2004:8).

The largest volume of all publications is the book by Herbert Tampere: „Eesti rahvapillid ja rahvatantsud“ (1975), which contains over 200 instrumental musical pieces (Tampere 1975). Another important research was done by Urvi Haasma „Eesti sokusarve viisidest“ (Haasmaa 1976) and Airi Liimetsa's research „Viulipalade muusikaline vorm eesti rahvatraditsioonis“ (Liimets 1988). A valuable contribution to the research on Estonian traditional instrumental music has been done by Igor Tõnurist, who has been published numerous articles in different collections. Tõnurist's approach is very instrument centered giving a complete overview about the structure of the musical instruments, their names, performing techniques, usage, history and areas to which they spread and also about the formation of traditional musician groups and performers (Tõnurist 1996).

There are very little researches completed about the Estonian musical instruments performing traditions. One reason for that is perhaps the pre-condition that a researcher must know how to perform the musical instrument in order to experience the instrument and then due to personal involvement and experience reliable results can be gained. Hereby I give an example of collections made by Krista Sildoja „Pärnumaa viiuldajad I“ (1997) and „Pärnumaa viiuldajad II“ (1998) and the master's thesis from the same author about the violin performing tradition in Estonia. To this list can be added research done by Katrin Valk about the melodies structure played on Setu flat zither. Both is performed the research of the instrument they can play (Sildoja 2004; Valk 2006).

⁶ The above-mentioned transcriptions have been published in the book by Ingrid Rüütel “Our Repertoire” in series of a collection “Estonian traditional instrumental traditional music I: The instrumental traditional music from Pärnu and Lääne County collected by Eduard Oja in 1929.

In addition to the above-mentioned research there are some studies made by Tartu University Viljandi Cultural Academy Traditional Music Faculty students. These are Marju Varblane seminar paper „Urvaste viuldajad Otto Hiiop ja Kristjan Joakit ning nende repertuaar“ (Varblane 2007), Astrid Böning's diploma work „Vassili Sepa kandle mängutehnika kirjeldus“ (Böning 2002) and Cätlin Jaago's „Eesti torupillilugude vormianalüüs“ (Jaago 2002).

1.3. The Jew's harp history in Estonia.

The following overview is based on Igor Tourist's research „Parmupill Eestis“ (Tõnurist 1996 lk.114-124).

Estonians are only one nation among many who have their own jew's harp performing traditions. Other countries with a jew's harp tradition are spread from British Isles to Chukchi Peninsula in the East and to Indonesia in the south. The history of Estonian jew's harp can be traced back starting from the beginning of 13th century and from this period can be dated also two jew's harps found in Otepää Hill Stronghold (Tõnurist 1996: 114). These two findings cannot be considered for sure to be Estonian origin because in the beginning of 13th century the German fortress was built in the same place.

What can be sure is that Estonians played the jew's harps found in the ruins of old Lehmja village (Harjumaa) in 16th-17th century, also the jew's harps were found in Tallinn, Tartu and Pärnu areas during 14th through the 18th centuries.

In Estonian villages the jew's harp performing tradition started to spread in 19th and 20th century, mostly in Northern and Western Estonia. These dates must be addressed with caution because some findings say that jew's harp was well known while the others claim the opposite. The role of jew's harp in Estonian musical instrumentation was quite modest because it had to compete with such classical musical instruments such as the bagpipe, zither, violin and accordion. One can assume that in the earlier times when the newer musical instruments were not so widespread, the role of jew's harp was more prominent. The jew's harp was like an „aid“ to musical instruments, even though many good jew's harp performers could be found at that time. But this above-mentioned attitude particularly did not favor the mastering of the jew's harp performing technique. It was customary that

for the jew`s harp performers, the jew`s harp was just one musical instrument among others they played. And it was quite common that the ones who played the jew`s harps also were better known in their local surroundings as zither, accordion or other musical instruments performers (Tõnurist 1996:120).

The repertoire of jew`s harp players consisted mainly of dance melodies. Usually the melodies were the Estonian traditional waltzes (labajalavalss) and polkas, and there were less free improvisations. Usually the jew`s harp instrumental musical pieces have a quite narrow sound diapason.

In 1967, Jean Baumann, a 90-year old accordion player, talked about the jew`s harp: „When I was a boy, I did play the jew`s-harp and now again. Then I played all melodies, but the newer melodies and so on are not suitable for jew`s harp... they just do not match with the jew`s harp, just do not ...” (Tõnurist 1996:120).

Even though the jew`s harp was more often played as a solo instrument, there can be found some traces that the jew`s-harp was also used in ensemble performing. For example there is evidence that in the 19th century, the jew`s harp and bagpipe were performed ensemble in Pärnu county fair. In Vändra, the jew`s harp was played in an ensemble featuring bagpipe, violin and other musical instruments in a joke-orchestra. In the beginning of 20th century violin and the jew`s harp performing together, also in Kihnu a violin played in unison with a jew`s harp (Tõnurist 1996:122).

In the ancient times the musicians made their instruments by themselves or the instruments were made by local village smiths. It is pity to say that by now the tradition of continuity in making jew`s harps has ceased and nowadays masters try to invent by themselves how to make a musical instrument. It is known that in earlier times the best lamellas were made from scythe`s blade or saw`s blade (Tõnurist 1996:119).

1.4. The introduction of research material

1.4.1. The Jew`s harp tunes in Estonian folklore archive

At first I give some overview about the introductory statistical materials from the Estonian Folklore Archive`s phonothech, which is the main source of the current thesis.

The first jew`s harp instrumental music records, which can be found in Estonian Folklore Archive, originate from the composer and folklore collector C. Kreek, who made

the records in the Estonian Museum also with August Pulst approximately in spring or autumn of 1922. These five jew`s harp musical pieces were performed by Peeter Vekman. The Kreek`s letter accompanying the recordings states that he did the recordings during 1922 -1923 from three museum pieces. The expertise opinion by Krista Sildoja confirms that these musical pieces were recorded in Tallinn at the Estonian Museum Party approximately in April 1922 (Västriik 2004).

Also, Eduard Oja and Herbert Tampere have recorded the jew`s harp music. Both of the collectors have been in Kihnu and recorded there Jaan Türk`s jew`s –harp performance. Oja was there in 1929 and recorded one musical piece and Tampere recorded also one piece in 1933. Unfortunately both of these recordings have suffered a lot and due to that the authentic jew`s harp performance cannot be heard among the background noise made by the wax-cylinder.

In 1936-1938 in Tallinn the National Broadcasting organized the recording of traditional singers and musicians performing on audio tapes. (They are archived in ERA audio archive as ERA, Pl.). During this big event, among other Estonian traditional music recording (about 700 items) there are also 23 jew`s harp melodies recorded by six performers. Four musical pieces from Hendrik Grünberg, one musical piece from Peeter Piilpärk, five jew`s harp melodies from Jaan Rand, three musical pieces from Ruuben Kesler, seven melodies from Villem Ilumäe and three musical pieces from Priidu Maritov.

The folklore department workers of Estonian Soviet Republic`s Scientific Academy Literary Museum named after Fr.R. Kreutzwald did the major folklore recordings. In 1957 the Literary Museum organized folklore collection trips to Muhumaa, where one jew`s harp melody was performed by Mihail Vaga and was recorded. As the recording equipment of Literary Museum was outdated, usually for getting a good result the recording technique was borrowed from Estonian Radio. These recordings are maintained at ERA audio archive in RKM.

Also jew`s harp melodies have been collected by O. Kõiva. She recorded two jew`s harp musical pieces by Jakob Peters from Saaremaa and three pieces by Villem Viismann from Väike-Maarja.

From the period during 1957 – 1979 there remains ten musical pieces from three performers. Two jew`s harp performers Mihail Vaga and Artemi Paat from Muhu island have recorded one musical piece by Vaga and eight by Artemi Paat. In addition to that period, there is one jew`s harp musical piece by Ants Püvi from Abja.

Very interesting are also two remaining jew`s harp musical pieces from Lillevere collective farm, where three jew`s harp performers played jointly. This is the latest remaining recording of jew`s harp performance dating to 1981.

Even by listening to the archive materials it is very difficult to say who from the jew`s harp performers was a professional musician and who just knew how to play some jew`s harp musical pieces, so due to that I have named all the people who played jew`s harp with common term – jew`s harp performers.

The following table gives an overview about all jew`s harp performers recordings that could be found in Estonian Folklore Archive, also their placed of living and number of recordings are mentioned.

Table 1. Jew`s harp recordings from Estonian Folklore Archive.

Jew`s harp performer	Place of residence	Number of musical pieces in archive
Peeter Vekman	Tallinn city	5
Jaan Türk	Kihnu, Mõisaküla parish.	2
Henrik Grünberg	Häädemeeste parish	4
Peeter Piilpärk	Jõelähtme parish	1
Jaan Rand	Kirbla parish	5
Ruuben Kesler	Jõhvi parish	3
Villem Ilumäe	Lääne-Nigula parish	7
Priidu Maritov	Kullamaa parish	3
Mihail Vaga	Orissaare parish	1
Ants Püvi	Abja parish	1
Jakob Peters	Kingisepa parish	2
Villem Viismann	Väike-Maarja parish	3
Artemi Paat	Muhu, Kallaste k., Pärdi t.	8
Külakapell „Umba“	Põltsamaa ümbrus	2

An overview of table 1 shows that the amount of jew`s harp musical pieces is numerous and the reproduction of performing tradition is possible.

1.4.2. The criteria for choosing material

The main criteria in choosing the materials for the current research has been the existence of melody. Hereby I describe the jew`s harp performing techniques which help to understand the melody forming phenomena.

In the Estonian jew`s harp pieces one can find three different playing techniques, which I try to describe. A great help in describing these techniques, has been the research about Norwegian jew`s harp performing techniques done by Anders Erik Røine (Røine 2006). Røine introduces three different jew`s harp performing techniques:

1. *open-closed technique*- the acoustical understanding of jew`s harp is that this is a two-piece instrument. The sounds played with the open-airflow/open throat form one harmonic row and the sound played with the closed-airflow/closed throat form a second tone row. The technique which is based on mixing open and closed airflow method combines two acoustical phenomena and due that a melody is formed (In Figure 1). the notes played with closed air flow are marked as „+“ and with open air-flow marked as „0“. Performing in this manner the melody could be heard clearly.
2. *blowing technique*- the performer blows in and out as to create different notes and closes the throat occasionally as to make sound variations with the help of airflow. The quick melody passages like triplets are played with different air-flow directions. Theoretically it is possible to perform the melody with the blowing technique starting from the second octave, because starting from the 16th harmonic (see Figure 1), while playing with the open throat all gradations in sequence are formed. Performing like this in practice it makes harder to spot the melody notes and in some places the music may sound unclear and occasional. An important role has here also the musical instrument, the lower the general tone, the easier is to play the notes of second octave.
3. *combined technique*– it is easy to make a distinction between the typical closed-open techniques and typical blowing techniques, but it is hard to draw a line between those two. The combined technique is the simultaneous use of open-closed and blowing techniques. The melody created is unclear and hard to follow.

Figure 1. Jew's harp tonal resource (Å. Egeland 2006: 63).

The tonerow between the brackets could be heard in the Estonian jew's harp musical pieces and analyzed in the current research.

+: closed glottis
o: open glottis

NB! The 11th harmonic sounds somewhat higher than it is written, the 13th and 15th are a bit lower and the 14th is much lower.

In the Estonian jew's harp playing style all these three above-mentioned plying techniques do exist. Unfortunately one cannot ask the performers if the playing technique used by them was intentional or just occasional occurrence? Did the performers acknowledge to themselves how the melody is created? Did they learn it from someone and if yes, then how? One can draw some conclusion by listening the archive tapes (Appendix 4). Hereby I give an overview based on archive records and done by the example of Anders Erik Røine (see Appendix 2).

1. Open-closed technique: Peeter Vekman, Peeter Piilpärk, Jaan Rand, Villem Ilumäe and Priidu Maritov.
2. Blowing technique: Hendrik Grünberg, Ruuben Kesler, Ants Püvi, Jakob Peters, Villem Viisman, Artemi Paat and „Umba“ Lillevere collective farm.
3. Combined technique: – Mihhail Vaga

The clear melody could be heard in those performances, which are played with open-closed techniques. In the musical pieces played with blowing and combined technique the melody is unclear and reproducing is therefore impossible.

The aim of the current research is to reproduce jew`s harp musical pieces heard from the audiotapes. Therefore, one of the most essential selection criterion is the existence of melodynones and its clear performance which enables doing the analyze and so to find out the reproducing rules. The musical pieces played with open-closed technique respond to above-mentioned selection criteria.

Overview of the selected research material:

Villem Ilumäe (1870– 1950): Polka of Leikode Liiso, Nooriku Ärasaatmine (polka), Aablinna isandate lugu, Toropillilugu, Lihulamehe labajalg, Rui Kaarli labajalg, Allmetsa alla Andrus

Jaan Rand (1878- 1944): Isa polka, Kuuse polka, Ranna labajalg, Kuuse labajalg, Lükata tõmmata labajalg,

Peeter Piilpärk (1872- 1948): Labajalg „siu-säu-säu“

Peeter Vekman (u. 1870): the headline unknown (no. 62), the headline unknown (no. 63), the headline unknown (no. 64), the headline unknown (no. 65)

Priidu Maritov (1871- 1970): Polka self-made, Viru pastlavalts, Ülejala labajalg

2. THE MUSIC TEXTS

2.1. The transcription of Jew's harp pieces

The Jew's harp pieces which are analyzed in the current research, are recorded during the years 1922 -1938.

How adequate is the transcription to describe the essence of the musical pieces? The musical notation of traditional music is the forming of preliminary conception of the investigated musical system. Unfortunately sometimes it is not enough to represent the musical system in musical notation terms because the European style musical notation system does not suit well for marking the music organized the other way. Even though some other ways doing the same process have been not found by now (Pärtlas 2004: 463).

The analysis of jew's harp musical pieces starts from transcription. The traditional music transcriptions are very subjective because each person hears the musical piece differently. There are no right or wrong traditional music notation strategies because every researcher chooses the best methods corresponding to his/her material and experience.

I in current research investigated the jew's harp musical pieces which could be made slower with the help of updated technology and so that during the repeated listening the melodies could be transcribed more detailed and precisely. I started learning how to perform those jew's harp musical pieces some years ago and therefore the transcriptions have been reviewed with critical thinking in mind several times already. I acknowledge that even those transcriptions do not pretend to be the final truthful and correct version of transcription because it is obvious that after listening to the piece again and again there may be a need to make some corrections and therefore every other researcher who starts to do the same research may get some what different results of musical notations. In spite of the clues to performing characteristics, the musical notations represented here could be called only sign notations, which do require professional reading skills of a musician to be translated back into the languages of sounds.

The great advantage of me is that I am able to perform the jew's- harp musical pieces after listening to them and make it possible to use the acquired knowledge in practice.

To simplify the research I analyzed the musical pieces by the example of the research done by Krista Sildoja (Sildoja: 2004). I numbered the musical pieces and marked them according to their type. For example the Estonian traditional waltz (labajalavalss) is named (L1) and polka (P1). The musical pieces are numbered in accordance to the sequence of the musicians: Ilumäe (L1, L2, L3, L4, L5, P1, P2), Rand (L6, L7, L8, P3, P4), Piilpärk (L9), Vekman (L10, L11, P5, P6) Maritov (L12, L13, P7). I hope that this type of selection will make clearer how the musical pieces are referred and help to do different analysis.

„... The notation should offer to the reproducer a model according to which the melody could be transformed during performing based on the traditional ways of variations and following the examples of varying models of examples“ (Oras 2002:127).

If there is a need to compare the music, it should be simplified to some generally understood communication, to some comparable units. As to describe the jew`s harp whole structure I did notate fully the first play-through and the following variations had been written under the corresponding beat. The first play-through certainly does not mean that this is the only way the musical piece can be performed and that this result is the correct melody. The whole form was marked under the notation with corresponding marks. I did avoid the full transcription of the musical piece as to give more variety in reproducing. It is important to point out that this is not important what type of variation the performer uses first and which one later, but more valuable is to see what type of different variations the performer uses at all. The repetition marks have been not used as to show the repetition because this way the differences between the parts could be seen and a double bar lines separates the musical parts (see Appendix 3).

I used a common system to mark the time signature as this enables later to analyze and compare the musical pieces. The time signature of the researched musical pieces is dependent on the type of musical piece. I did notate the Estonian traditional waltzes labajalavalss⁷ in time signatures 3/8 and polkas⁸ in time signature 2/4. The headlines of

⁷ The term traditional waltz is actually the general term to refer to many different dances and dance music. Some of the melodies even do originate from the ancient round dances and time dances, which did belong originally to the repertoire of bagpipes and which did have also 3/8 rhythm. Obviously Estonian bagpipes musical instrument pieces and the traditional waltzes originating from them also belong to the instrumental music style which was widely spread in medieval times from Scandinavia to Ireland (Rüütel: 1989: 3, 4).

⁸ The polkas of Poland and Czechoslovakia are from later origin. Those came to Estonia through different ways and mainly by communication with Latvians. Actually our original polkas were well-known by all our neighbouring nations, also Germans. That is the reason that the polka`s tradition is more complete and the same or very similar musical pieces spread all over Estonia, even though some regional distinctions

musical pieces indicate if it is a polka or a traditional waltz. In cases where there was no headline, I made the selection to polkas and traditional waltz by my own subjective determination- the musical pieces having 3/8 times signatures were marked as waltzes and musical pieces having time signature 2/4 were marked as polkas as to make the comparison and analysis easier.

To make this distinction I did compare the tempos of different musical pieces, which did not differ much from the musical pieces, which had name on the headline. Also, the confidence was added by the knowledge that traditional waltz and polka were popular dances in Estonia.

„The whole counties in Central and Western –Estonia lack of good dancing heritage. In many places only traditional waltz is prominent and later the same importance is given to polka.“ (Põldmäe, Rudolf; Tampere, Herbert 1938:30).

In the research all musical pieces are transported to the height level where the support sound which also could be called basic tone is in the height g1 and this enables to mark it with few flats and sharps. Due to that unification, similarities, differences and connections with different musical pieces can be shown. The original heights of the musical pieces I have written under the flat and sharps nt. g1=a.⁹ While listening to the different types of musical pieces it will be questionable to determine what was the exact tonality of the musical piece heard? And also during the recording and playback, the pitches could be changed. Above the notation the tempo of the original recording is stated, but even here one cannot avoid the fact that the tempos of recording could be varying depending on the moving speed of the wax cylinder during recording and during later digitization.

In the Jew`s harp musical pieces there are no tonality belonging to the diatonic major-minor system, but tonal resource consisting of harmonic series (Figure 1 Jew`s harp tonal resource). Each notation is marked with the tonal resource the musician is using. This is one of the possibilities to show the data not overwhelming the note picture.

The notations of current research are written to the first octave, but actually the notes sound from the big octave (Å. Egeland 2006: 63). As to avoid the auxiliary lines I have written a small number under the clef „8“.

could be found. The more precise typological overview about Estonian polka tradition at the moment does not exist (Rüütel: 1989: 3, 4).

⁹ In jew`s- harp musical pieces the tonality is determined by the musical instrument. With each musical instrument only one tonal resource could be played, which fundamental is determined by the fundamental of the musical instrument.

2.2. Additional marks used in notation

The marking of additional nuances of performances is somewhat subjective. It depends on the quality of the recording, the state of mind of the transcriber and the current situation of the performer while he played the musical piece.

In notation the following additional marks are used:



1. *ligature* – marks the frequency of pluck the jew's harp tongue.

In Estonian jew's harp performing traditions the string of the musical instrument is pulled according to each beat. So in traditional waltzes (3/8) to each eight and in polkas (2/4) to each fourth. If in the melody there is during one beat ornament or 16th notes, they are performed with one plucking.

- 2.



- *staccato* – the note will not sound and it is finished before the following note. I marked in the notation above the notes dots, like in classical note musical notation the *staccato* sign is represented. I cannot claim for sure how this is technically performed by each performer. One possibility for creating the *staccato* is muting the lamella with the lips. As this is not known how the performers exactly did it, everyone can invent their own version how to perform a *staccato* note.

- 3.



- longer slide from one sound to another

- 4.

Loo lõpp.



- when the musical piece ends during the half form, I have written to the notation (*Loo lõpp* - end of the musical pieces).

2.3. *The comparative analysis of jew`s harp musical piece*

In the following subchapter I have analyzed my transcriptions of the jew`s harp pieces. A special attention is paid to the pitch structure: the tonal resources of performer are given. After that the ornamental is explored and thereafter metrical structure and rhythm. Later the form of traditional music piece is analyzed according to the dance type and melody structure. The last thing what is explored is variation.

The precondition of reproduction of jew`s harp musical pieces is the analysis of source material, which can be divided in to two steps:

1. the transcription of musical pieces (see appendix 3). Ethnomusicologists have accented often that the music analysis starts from the notation of audio records (Pärtlas 2004: 461).
2. notation analysis– melody, rhythm, form, variety, performing manner.

Analyzing the jew`s harp musical pieces I did not use the complex mathematical methods, because of the limited capacity of the current research. I did try to gather the musical pieces and make the conclusions based on the results of first level analyses. According to each player the more complex and in-depth analysis could be done, but I leave this to be done by further researchers.

2.3.1. *The tonal resources*

How wide is the tonal resources of the jew`s harp musical pieces? Is it dependent on the performer, the musical piece or the type of melody?

I am in a position that giving all the results of the analyses will make the notation difficult to follow and it may limit the possibilities of the performer. That is why the current research does not investigate completely all the notes relationships between the gradations, persistent and non- persistent notes, but concentrates more on generalization and examining the notation and listening to the archive recordings as to experience the melody better and reproduce.

For describing the tonal resources¹⁰ I use jew`s harp tonal resources described in Appendix 5, where the harmonics are numbered. The tonal resource shape analysis is done by the same numeric system with the help of which harmonic is described. I wrote out all harmonics in the tune. According to each musician the statistical tonal resources in all musical pieces in total are given.

Basically the jew`s harp musical pieces are with a quite narrow sound diapason and with primitive melody based on intervals 3rd. Two conclusions could be drawn from that: the musical instruments do not allow using the wider tonal resource or at that time the music performed was not with that wide tonal resource.

Being a jew`s harp performer by myself, I know what type of tonal resources could be played on the jew`s harp and that is why the spread of tonal resources is very much dependent on the construction of the musical instrument, even though it is not limited by that. After the harmonic no.13, it is more difficult to hear the notes and this could be the reason why the musical pieces were with narrower compass.

About the older traditional music it has been written that the melodies were simple and primitive.

„Sabatantsud (tail dances) belong to the group of Estonian oldest traditional dances. Tail dance is spread all over the Estonia. The very ancient origin of that dance type is proved also by the very primitive music accompanying them and which differ greatly from the melodies belonging to the higher dance culture period.“ (Põldmäe, Rudolf; Tampere, Herbert 1938:20). „The bagpipe was suitable for playing simpler and ancient dance melodies, because playing newer melodies the musical instrument was not flexible enough.“ (Põldmäe, Rudolf; Tampere, Herbert 1938: 23).

In the second half of 19th century the amount of dance and dance music increased immensely in the Estonian village. The more and more the polkas based on functional harmony and with wide diaposition were spread, also waltzes, quadrilles, schottisches etc. These musical pieces could be performed on violin, on new zither and later on the accordion and even with different orchestras (Tõnurist 1996: 44).

Comparing the compass of Estonian traditional waltzes and polkas one can see that the tonal resources of Estonian traditional waltzes usually have a narrower compass of a sixth. But at the same time there can be found Estonian traditional waltzes, with a compass of nine notes. In polkas the narrowest is the tonal resource formed by seven notes and the

¹⁰ The term tonal resource represents the collection of sounds put into sequence according to pitches (in this case rising) (Kostabi, Semlek 1976: 43).

widest formed by ten notes. From there one can make a conclusion that Estonian traditional waltzes with narrow tonal resource (six steps graduation) originate from the older musical layers. The traditional waltzes with wider diatonic and polkas belong to the part of the newer area musical pieces.

All distinctive features of the jew's harp performing come from the playing techniques the performer uses (see 1.4.2. The criteria of choosing materials). Generally it is difficult to mark the borders of a tonal resource in the jew's harp musical pieces, because the steps are formed during the changing of player's mouth and throat and often the tonal resource may widen to the unimportant sounds. It is quite common while performing the jew's harp that the desired note could jump during much change of oral cavity a third higher. Harmonics no.12, no.13, no.14, and no.15 are the most confusing notes. Instead of harmonic no.13 there could happen very easily from the same position performed (with closed throat) harmonic no.15. The same tendency can be spotted between harmonics no.12 and no.14 while playing with an open throat. Hereby I give an example how during the second play round the desired note by performer jumps a third higher.

Example 1 (P1)



The compass of jew's harp tonal resources depends on the type of musical pieces, because the newer melodies needed the wider compass.

2.3.2. Ornaments

Ornaments – those more or less brief and conventional forms of embellishment which have always been liable to occur within traditions of free ornamentation and which proliferated in European music of the Baroque period (Drabkin; Pfingsten: 827)

In the current research I describe what type of ornaments were used most often by performers and what was the aim of using ornaments in jew's harp musical pieces? Was

this done for esthetical reasons to make beautiful music or was it just a practical reason to make the musical piece more attractive for dancing?

While notating the ornaments, I spotted a question how to mark a small note with flag or a grace note when it is played on top of beat. As the performer strikes the lamella on each beat, then the ornament starts from the current beat duration not from the end of previous beat. The first notation where I marked the ornaments with small flagged notes, caused confusion.



Playing like this, the ornament should be played already in the end of previous beat and when again pull the lamella, then should sound already the melody note. Therefore I made some arcompassments in marking the ornaments, to make it clearer where it rhythmically is played.



Even though marking like above mentioned, a confusion may arise, because ornaments equal with the melody notes, so it is impossible to make a clear line distinction between them.

In the jew's harp musical pieces researched the following ornaments are used:

- short appoggiatura¹¹

Descending short appoggiaturas are performed by Villem Ilumäe, Jaan Rand, Peeter Vekman, Priidu Maritov.



Ascending short appoggiaturas are performed by Villem Ilumäe, Jaan Rand, Peeter Vekman, Priidu Maritov



¹¹ short appoggiatura is a sound being a third away which is produced quickly before melody sound. The short appoggiatura helms a part of melody sound duration.

The double appoggiatura - consisting of two preparatory notes are played by Villem Ilumäe, Jaan Rand, Priidu Maritov



Mainly in all analysed jew`s harp pieces could hear different ornaments, but there is only one musical piece where the ornament is not found – this is the only jew`s harp tune played by Peeter Piilpärk. Even though this can not be considered that this musician performing no ornaments were used, a single musical piece is not enough to draw that type final conclusion.

The short appoggiatura is usually played a third away and sometimes a second away. The reason for a third away appoggiatura is the performing technical peculiarities of the jew`s harp. Two sequential notes, which are played with the throat in same position (for example with open throat) stay third away from each other.

The aim of the ornament could be the intention to change the jump more smoother or to add the moving impulse and maybe to add the esthetical value and make the musical pieces more enjoyable. There is a tendency that in polkas there are more ornaments than in traditional waltzes and hereby arises a question what can be the reason for that? One answer could be that it is caused by the character of the dance, as the polka dance must be very lively and that is why the musicians have tried to add ornaments. There is research about the Estonian fiddle music and the following conclusions have been made: „... in the ornaments the most typical is mordent, which has been used in all analysed polkas (13), and lesser in traditional walzes...“ (Sildoja 2004:42).

Many ornaments could be „occasional“, the means that depending on jew`s harp performing technics. The appoggiatura can be formed when pulling the lamella and changing of the throat does not happen simultaneously. An important factor is that the musical pieces recorded in the archive have been performed by older age musicians.

2.3.3. Rhythm and metre

In its essence music is a process proceeding in time and the way how music organizes time, is one of the most important questions advancing the musical way of

thinking (Pärtlas 2004:466). When talking about the Western professional music, the basics of the rhythm system are well-known, when talking about traditional music, however, one should discuss also the most general and deeper level of thinking (Pärtlas 2004:466). The traditional musician performing ancient melodies performs directly by hearing and remembering the rhythm patterns and develops them further by intuitively acquired rules. As to find the truth, it should bases on the musical texts, where the information about solving the principle questions can be found (Pärtlas 2004:467).

What are the most widely spread rhythm patterns? That is dependent on the selection of rhythm patterns– is it dependent on the musician or the musical piece?

The term musical metre I use hereby in limited meaning, which falls under the western-european beat system. All the jew`s harp musical piecese are performed with certain metre and this is quite common in playing dance music.

The accent is not heard in musical performance. The precondition of real performing of dance music is accenting, but in a recording situation it may sound irrelevant to the performer. One more reason could be the quality of audio recording which makes it impossible to hear the sound nuances amongst the archive tape. Eventhough the melody helps in division of beats and in many musical pieces the accented beat part can be realized.

The jew`s harp players use *staccato*– it means that the note will be ended before the following note. I have made dots above the notes like in classical musical notation the *staccato* is marked. That kind of finished note will give rhythmical accentees in melodies and the musicians use them freely. There are no rules about it, so it can be seen as one possible way of giving variations.

I classifyfy the jew`s harp performances into two groups by rhythm patterns:

1. eighth rhythmical (mainly the melody is based on eighth notes, rarely sixteenth notes)
2. sixteenth rhythmical (mainly the melody is based on sixteenth notes, rarely eighth notes)

Table 2. The rytmical distribution of jew`s harp musical pieces

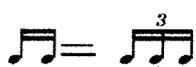
Performer	Eighth rhythmical	Sixteenth rhythmical
Villem Ilumäe	L1, L3, L5	L2, L4, P1, P2
Jaan Rand	L8	L6, L7, P3, P4

Peeter Piilpärk	-	L9
Peeter Vekman	-	L10, L11, P5, P6
Priidu Maritov	L13	L12, P7

From the table 2 one can see that the polkas are usually with more often sixteenth rhythmical values. It can be important in changing the polka dance more intensely or in polkas as newer melodies, it is natural to have rhythm figure based on sixteenth. The rhythmical structure of jew`s harp musical pieces is strictly connected to the jew`s harp role as a supporting musical instrument. The music performed on the jew`s harp had to give a certain rhythm to the dance.

In Estonian traditional waltzes can be found both types, but the sixteenth ones have more. Peeter Vekman and Peeter Piilpärk were the only musicians who did not play any Estonian traditional waltz based on eighth note rhythms. I assume that the eighth rhythm-based melodies in Estonian traditional waltzes could belong to the older heritage of the Estonian traditional music.

The melody rhythm describes the rhythmical figure of the musical pieces. The common jew`s harp melody rhythm has very few rhythmical models. The main duration of melody rhythm in jew`s harp musical pieces are eighthnotes, sixteenth notes and thirty-second notes. In a very few musical pieces there is the quarter note duration category - quarter notes are present in the end of form parts. These rhythms are conditioned, because in reality the lengths of the notes vary on certain limits, but as to give the better quality notations, this will not be shown in melody notation. I consider to be very interesting the sixteenth performing by Jaan Rand, Peeter Piilpärki and Priidu Maritov. The first sixteenth is shorter but not a half shorter. I have marked this in the upper side of notation as the following:



Unfortunately the performers could not be compared to each other, because the number of analyzed musical pieces from each player is different and depending on the musical pieces the performer uses different rhythm forms. The more musical pieces the one performer plays, the more rhythm forms he is using, and due to that one can make a conclusion that depending of the melody of the musical pieces the rhythm forms are formed.

The tempos of the melodies were measured with metronome and marked to the notation. The marking of tempos is very symbolic because they swing and the tendency is that towards the end melody will get faster. I admit that determining the absolute tempo of jew`s harp melodies is problematic, because the original speed of melodies recorded on the wax rolls are not certain. All the jew`s harp musical pieces are in constant metre and the reason for that is that the metre of the dance music could be not changed.

2.3.4. Formal analyses

The following formal analyses are done according to the guidelines given in Krista Sildoja master thesis “The Northern- Estonian violin performers and their performing manners in the first half of 20th century” (2004).

The formal analyses gives the possibility to study how the traditional jew`s harp performers used the musical material, how the creator works moving from one part to another? Can one make a generalization that each musician had their own musical structure? Did the form depend on the type of the musical piece (polka, traditional waltz)? Was the form changing or not during repeating the tune, did the musician vary with different form structures?

“Form is a connection between different parts of musical pieces in the context of the whole structure among which do belong the connections between the melodic and rhythmical elements” (Nettl 1964: 131–203).

The whole length of forms of the Estonian jew`s harp musical pieces could not be stated firmly because the records are too short as in the ancient time there were not many wax rolls to use for recording.

“During the analyses the musical pieces are divided into smaller parts as to see the similarities and differences between the parts. This should not make the analyses more complicated but the other way round, it should make the analyses more interesting, because the division could be done in different ways. The point is not to find the only and right way of analyzing but the most suitable method for me, with the help of which would be possible to make the most of form analyses. An important factor is to find the inner division of parts, which is reasonable and natural.” (Kvifte 2000, lk.11)

I divided the analyzed musical pieces into four different form levels, which connection with each other could be different in every concrete circumstance. Starting from

the biggest formula, the sequence of the levels is the following: playthrough, part, sentence, phrase. The levels are marked to the notations (see appendix 3).

Table 3 Different form levels in traditional waltzes and polkas (The table has been composed by the example given in Krista Sildoja master's thesis (Sildoja 2004: 44)).

Form levels	Marking	Brief description	
		Traditional waltzes	Polkas
Phrases	a and b etc.	2-bars (the smallest musical thoughts, with one exception (L5)- 3 - bars	2- bars the smallest musical thoughts
Sentences	<i>A</i> and <i>B</i>	The most widespread is 4 bars, but with exceptions 6 and 8 bars could be found. (L4, L9, L10)	4-bars, but with one exception 6-bars in part A (P3)
Parts	A and B	With different length 4- to 8-bars, with one exception 16-bars part A (L11)	The wide spread are 8-bars, but with exception 4- and 6- bars (P3, P4)
Playthroughs	The number 1, 2 etc. indicates the sequence of playthroughs	With different length (4- 32 bars) and varying inside the melody	The wide-spread is 16-bars, with exception 12- and 14-bars (P4, P3)

Playthrough: the biggest form unit, which ends when the sounded musical material will be repeated. The playthrough of analyzed musical pieces is different, mainly minimum as to notate and explore. The polkas have been played through twice, rarely three times. The playthrough of traditional waltzes is very different from 2 – 11 times.

Part: could be with different length and to mark them I use capital letters (ex: A, B). Polkas consist of 2 parts, traditional waltzes can be with one or 2 parts (see Appendix 6). The parts could be with very different length starting from 4 bars length until 16 bars. The most typical length of parts in polkas is 8 bars and in traditional waltzes 4 bars.

The sentence: the whole unit understood as a musical thought. The typical length of the sentence both in polkas and waltzes is 4 bars or 2 phrases, but there could be exceptions (see Appendix 6). The sentences are marked with number and a block capital letters written in italics (ex. *A1, B1*). The number indicates the variations of the phrase inside the sentence. (see. Note examples L1, L3 and all polkas except. P3).

The phrase: the smallest structure units having meaning, which consist of two bars. The phrases are marked with small written characters (ex. a, b, c etc.) The different ending phrases used in repeating, I marked with the number (ex. ab ab1). In the noted materials, the variations in phrases are written under each other, they are not separately numbered.

The results of 7 polkas and 13 traditional waltzes I can point out four different systems forming the structure of melody:

- two-part form, where both parts are quadrate periods: P1, P2, P5, P6, P7, L1, L2, L6, L11
- two-part form, where the form parts are with different length: P4, L10, L4, P3
- one-part quadrate length form: L3, L5, L7
- improvisational sequence of parts (1.AB, 2.ABB, 3.AABB ec.): L8, L9, L12, L13
- the deviation from quadrate could be found in build up (L5) and in sentences build-up (L7, P3).

I mentioned one common feature of all performers – they finished performing in the middle of the play-through. The finishing occurred in the middle of the first part (L8, P3, P4) or in the beginning of the first part when the musical piece consisted of 2 parts. (L9, L13) or one phrase less was played in the end or the musical piece was just finished earlier (L10, P1).

The results of traditional waltzed and polkas formal analyses are summarized in the Appendix: 6

Most of polkas have two-part form, where both parts are quadrate (four- or eight-measure) periods. I point out two polkas played by Jaan Rand, where both parts are with different length. In polkas there are no improvisational sequence of parts, which could be found in four traditional waltzes. The traditional waltzes played on the jew's harp differ

more from each other and the traditional waltzes with similar structures are hard to find. There was an occasion where one traditional waltz was played both in quadrate and non-quadrate variation (see Appendix 3, L2 and L10), one version of that was recorded in Lääne- Nigula and the second one in Tallinn. One can assume that this musical piece has been published or it has been exchanged by parties during the performing tour.

The traditional waltzes are freer from the form build-up, it means they have more improvisation in them, polka forms are more stable.

2.3.5. Variation

Occasional changes in single notes and ornaments. They could be used by the performer by his free choice here so that he can bring variation to the repeated melody. Lauri Honko has said (2000:21) that the variation is the heart of the oral heritage.

In the traditional musical culture, there is no such a term as finished and single-text fixed musical piece. The folklore masterpiece exists in the material level as a unit and in the ideal level as a thought model, which could be realized in the limits of a zone. The thought models also vary, because the understanding of each traditional musician about how the musical pieces should be performed is also different and to some extent individual. Exploring the variations one can reach the models belonging to the higher levels, which are common to some local tradition (like a village tradition). “One can move like that further and further but it is aimless to try to find one source of all variants, the universal variant, because we deal here with equal variations to non-existing theme” (Pärtlas 2004:470).

As the amount of research material is limited, it is impossible to do the qualitative research, which could bring out the important tendencies in regularities of ornamental variation.

The jew‘-s- harp melodies are transcribed after the first understood playthrough (see Appendix: 3). In different playthroughs the variations are brought under the corresponding beat. In cases the melody remains the same, the beat under melody is left empty. That type of visual layout is important in exploring the variations, because it will help the researcher to get the clear picture of which the phrases are varied by the performer and which ones have left unchanged.

In the current research I examine the variations inside the melodies:

1. **a melody variation is a change**, where at least one note in melody is replaced by another note.
2. **melody and rhythm variation** are the changes where one melody note is replaced by another and the rhythm model is changing.

3. **ornament variation** is a change, where the notes of ornaments are replaced by other notes or to where the melody note the ornament note is added.
4. **rhythm variation** is a change, where the 1/8th note is replaced by 1/16th note or vice versa but the melody note remains the same.
5. **staccato** variation is a change, where the melody note is replaced by *staccato* or vice versa.

All the players use five different variation ways except Peeter Piilpärk, from whom only one musical piece have been recorded and therefore no conclusions could be made concerning what type of variations the performer uses or not.

From the ways of variations polkas and traditional waltzes do not differ from each other.

I find very interesting to be the variation style of Peeter Vekman, where during the second playthrough he plays the second part with *staccato* (P5 and P6).

To sum up I can say that great differences in variations in analyzed musical pieces of five different performers could not be found, which indicates directly what kind of musical ideals existed at that time. All the above-mentioned results give to me a permission to refer to those variations methods as the means of expression in Estonian jew`s harp performing style.

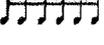
Unfortunately the archive does not have the different recordings of the same musical piece played by the same authors where it would be interesting to see how the musical pieces are conserved and how the musical piece changes in time. It would be interesting to compare the jew`s harp musical pieces by other melodies performed in other musical instruments by the same performers. Research like that will demand a longer biographical investigation about the one performer and his repertoire.

2.3.6. The comparative analyses of musical texts

According to Bruno Nettl, the final aim of describing the music is the comparative analyses (Nettl 1964). Current comparative analysis of jew`s harp musical pieces describes the general rules in performing jew`s harp musical pieces and sums up the analysis results from the previous chapters.

The structure of jew`s harp musical pieces and melodies:

- (1) jew`s harp musical pieces could consist of (a) one part or (b) two parts;
- (2) jew`s harp musical pieces are in certain tonal resource (see Figure 1. Jew`s harp tonal resource)

- (3) most of the melodies have a compass of a seventh;
- (4) the melodies with narrow compass seem more archaic;
- (5) the melodies with wider compass seem newer;
- (6) rhythmically most 1/8th ,  and 1/16th , , , , ,  rhythms are used;
- (7) the variation modes are (a) variation of melody structure (b) melody variations (c) rhythm variations, (d) ornaments variations, (e) *staccato* variations;
- (8) ornaments are usually being a third away short appoggiaturas
- (9) the tempo of melody increases towards the end;

If the characteristics of archaic musical piece could be considered the narrow spread of tonal resource and primitive form, there could be found only some musical pieces matching these criteria. Those are the traditional waltz performed by Villem Ilumäe (L5), two traditional waltzes performed by Jaan Rand (L7, L6) and traditional waltzes performed by Priidu Maritov (L12, L13). Also the fact that only traditional waltzes have been pointed out in this stage and no archaic polkas could be found confirms the hypothesis that polkas belonged to the newer repertoire and traditional waltzes to the older repertoire. And as all the performers played both polkas and traditional waltzes, one can say that in general the repertoire of jew`s harp performers was a combination of archaic and contemporary musical pieces.

One jew`s harp performer who distinguishes greatly from the rest is Peeter Vekman. His musical pieces consist of at least seven phrases, are all built up in 1/16 rhythmical structure and the sound diapason of tonal resource is wide and the performer uses the lower notes in soundrow.

3. THE PERFORMING MANNER OF JEW'S HARP: PERFORMERS AND REPRODUCTION OF MUSICAL PIECES

Describing the performing manner I use from the previously given methods the intuitive method, the research method by M. Hood based on bi-musicality and a personal experience a method called in cultural anthropology as *participating observation*. Being both a researcher and a jew's harp performer and I ought to be a vivid example of that research method.

Hereby, I describe the differences and similarities of the five jew's harp musical pieces performed and also the important values of the reproduction of the musical pieces are researched. Also I tried to figure out the unwritten rules of jew's harp performing following which the performers play their musical pieces and form the melody to the pieces.

I suggest that it should be valuable to look at that ideology from the different angle also, which refers that not always the jew's harp musical pieces are with fixed structure. All the musical pieces analyzed in the current research are performed alone (not in real situation– to dance music). The whole musical piece is under the control of a single musician, who principally has a freedom to interpret the melody the way he likes it the most.

While imitating the jew's harp musical pieces I tried to achieve a situation where during the performing process it is possible to change the melody and reform it according to the traditional variation rules.

The following part of the research gives a description of each musical piece and performer separately. As to understand the following descriptions completely it is important to listen first to the recordings (see Appendix 4) and look at the transcriptions (Appendix 3).

3.1. *Villem Ilumäe*

L1: Aablinna isandate lugu (1938) – the musical piece has been played through twice. The form of the musical piece consists of two parts and in both parts the sentences

are repeating. The compass of a tonal resource is narrow, consisting of six harmonics. In the second part the *staccato* is used in every first beat of each measure, which could be intentional as to accent the first beat of a traditional waltz. The musical piece has a certain melody structure, the variations occur only twice while changing *staccato* and rhythm. Compared to other traditional waltzes the lack of variations could be caused by the few playthroughs (only two) of the musical piece. In descending third interval jumps the 1/16th rhythm patterns are played with different lengths. The first one is shorter and the second one is longer. In musical notation I have marked the first note as 1/32nd and the second one as 1/16th.

Reproducing more variations could be added, looking at the different versions of other traditional waltzes, which the performer is playing. Definitely one distinctive feature to this particular musical piece is playing *staccato* in the second part and finishing the musical piece in the middle of the second part. Also the descending third rhythms could be noticed, where the duration of the first note is shorter and one could even think that it is an ornament.

L2: *Toropillilugu (1938)* has been played through three times. The form of the musical pieces is two-parts quadrate, like a question-answer style is used, but as to compare to the L1, the parts are half shorter. The sound disposition widens till harmonic no 14, even though it sounds reasonable that the melody could boarden with the harmonic no 13. In different „a“ phrases the harmonic no 13 is also performed. In this point a reasonable question arises if the musician played the harmonic intentionally or it just happened accidentally? The melody of the above described musical piece is similar to the traditional waltz L10 performed by Peeter Vekman, where harmonic no 13 is played in the melody. Many forms of variations are used. The most characteristic are *staccato* in the beginning of the phrases. Also the descending double appoggiatura is used. In ascending and descending thirds, the duration of the first note is shorter, so this can be considered as an ornament.

In reproducing it, one should be keeping in mind playing of harmonic no 13 and 14. If this is the case where the harmonic is played on two 1/16th rhythms, so this can be done only with the open throat, because the note is changed during the fast rotation of air in and out. Compared to the same musical piece played by Peeter Vekman, one can see that he plays the first beat exactly on harmonic no 13. What type of harmonic to use in reproducing this is a choice of each performer. I consider that it would be interesting to play the ornament consisting of two notes and then follow the rhythmical peculiarities both

in ascending and descending.

L3: Lihulamehe labajalg (1938) - is a simple melody with quadruple form, with 1/8th rhythmical melody consisting of thirds. The melody makes interesting the richness of *staccato* varieties, which has no regularities but is occasional. Unexpected are also the rhythm variations, where the 1/8th rhythm is replaced by 1/16th rhythm or vice versa and the melody note does not change. The musician often uses ornaments in the first part of the bar. Following the whole melody one can say that this is a traditional waltz with narrow sound disposition, where instead of harmonic no 13 the musician plays occasionally harmonic no 15, which broadens his tonal resource.

In reproduction the interesting feature of that musical piece is the unpredictable use of *staccato* variation method in the first part of the bar and playing the appoggiaturas.

L4: Rui Kaarli labajalg (1938) is a musical piece with an interesting structure. It's A-part consists of six bars and it's B- part consists of four bars. At the same time the musician varies the form of the first part during the last playthrough to four bar leaving unplayed the first two bars.

The 1/16th traditional waltz is played in movement and certain virtuosity is required from the performer, in order to make the quick note changes with the throat at the right time. That is the reason why in the musical pieces some sliding could be found, because it is difficult to make the changes of notes during the quick movement. The musician also varies a lot in melody and uses short appoggiaturas, which make it more complicated to reproduce the melody. The second part is a little bit calmer and there the musician is using *staccato*.

I am in the position that during the reproduction one should try to reproduce the short appoggiatura and sliding even though it could be difficult because the above-mentioned musical pieces are performed virtuously. In the A-part the *staccato* is not used at all, but in part B it is used. The form of the last playthrough could be seen, as one way of variation and this should be used actively in different playthroughs.

L5: Allmetsa all Andrus (1938) is the traditional waltz with the shortest form performed by Villem Ilumäe. The musical piece consists of two three bar phrases and this is played through four times. This is the only traditional waltz by Villem Ilumäe, in which a three bar phrase could be heard. The minimalistic melody is made more interesting by unpredictably using *staccato* and the short appoggiatura being a third away. The melody

disposition is narrow consisting of six harmonics and therefore I assume that the musical pieces could belong to the earlier heritage.

In reproduction one should try to reproduce the different variation methods. In carefully listening one could spot that the ornament variations occur in the first bars of phrases and the *staccato* variation method could be used during the whole performance.

P1: Leikade Liiso polka (1938) is with quadrate 2- part form, where the sentences being inside the parts are repeated. The tonal resource consists of nine harmonics and is with wide compass. Especially in the part B the musician plays the harmonics no 14 and no 15. This is rare to spot these two harmonics in one musical piece at the same time. Comparing the different playthroughs I assume that the musician has just made a mistake with harmonics. The musician has performed the desired notes by changing the mouth during the second playthrough a third upwards and made intentionally an ornament between the two harmonics no 12 and no 14. Those little variations the musician changes during the different playthroughs are the variations of *staccato*, melody and rhythm.

During reproduction the clear performing of the melody is very important. By listening carefully one can see some regularities: the performer always plays the *staccato* in b-phrase first bar second eight and the melody variations are in a- phrase first bar.

P2: Nooriku ärasaatmine (1938) is a polka with quadrate form similar to the Leikode Liiso polka even though the concret form I cannot determine for sure. From the musician the melody is recorded with parts ABA. Hereby a reasonable question arises if this is a single playthrough with ABA form or it is one and a half playthrough form AB and for the end the musician just plays one A- part from the following playthrough? The above-described finishing playing the musical pieces in half could be found in other performers also. The tonal resource is with wide compass and this musical piece is the only one among the other jew`s harp musical pieces which reaches up to harmonic no 16. As in the previous polka, here also both harmonics no 14 and no 15 do exist. The musical pieces is famous for extraordinary wide parenthesis, which make the melody partly imprecise, because the musician is unable to change so quickly the over tones. The biggest interval between the two notes is sometimes even an octave, if not considering the pre- ornaments what should be played in between anyway as to play the interval jump more precisely.

During the reproduction it is important to capture the tempo and character of the musical piece. One should keep in mind that there is no need trying to reproduce the

harmonics exactly like the master did, because in Villem Ilumäe`s performance there is not a clear understoodind of what notes he meant, so therefore more attention should be played to the smooth and full of energy performance.

Summary: The performer is a virtuoso and dedicated musician. This is proved by his performance techniques one can hear from the musical pieces, and by the amount of recorded pieces. From the descriptions done by A. Pulst one can conclude that the jew`s harp was the main instrument of Villem Ilumäe different from other performers (Pulst 1961-67). Seven jew`s harp musical pieces are performed by Villem Ilumäe among which five are traditional waltzes and two polkas. The traditional waltzes are full of energy and ornaments. In order to give more color to the musical pieces, the performer uses a lot of *staccato*, which is also used in creating different variations. The musician also varies with different rhythms, melodies and short appoggiaturas. The forms of the musical pieces are quadrate and consist of two parts. Some confusion in Villem Ilumäe`s performance is caused by harmonics no 14. and no 15, because it seems sometimes that they are unintentional and caused by the performing technique. I do not hold a strong position to state if this is the performance manner of Villem Ilumäe or just inability to play the piece clearly. By listening to different playthroughs I leave the final descion to be made by each single reproducer.

In the beginnings of the musical pieces: the musician starts from one or two pre-notes and it seems like he is adapting the throat position as to start the melody from the desired note.

In the endings of the musical pieces: the musician finishes the melody in last bar, leaving out the last eight. (1/8th).

3.2. Jaan Rand

L6: Ranna labajalg (1937) this is a quadrate two-part form traditional dance, which has been played through five times. The A- and B- parts are similar to each other, only the first and last bars of both parts are different. Considering the amount of playthroughs there could be more variations, but the musical pieces itself is full of energy and based on 1/16th rhythm. I could assume that tempo and quick melodies do not favour variation. Melody variations, *staccatos* and short appoggiatura are played. The compass of the

musical piece tonal resource is narrow consisting from six harmonics, which referees to the origination from the ancient instrumental music heritages or another reason as we deal here with musical piece Ranna labajalg, then the musician could create it by himself considering the jew`s harp`s tonal resource notes and performing techinques.

In reproducing, the performing manner of musician should be considered, where he plays the 1/16th notes with different length. The rhythm is marked in the left edge of the notations. The typical rhythm scheme in one bar is , which could be varied with *staccato* and melody variations. In reproducing is important the similarity of two parts which sets quite a narrow limit both in form and melodic terms.

L7: Kuuse labajalg (1937) is with a one part form consisting of four bars and have had 11 playthroughs. The current musical piece has the most playthroughs among all jew`s harp tunes. The musician plays more melody and rhythm variations and less *staccato* is used. The melody is based on 1/16th rhythms with narrow compass of tonal resource, which cans refered that it could be a musical piece of ancient instrumental origin.

In reproduction it is important to imitate the melody variations created by the musician and studied from that forming new variations. Also is important to keep in mind the performing manners of the musician especially in the places where the 1/16th notes are played with different length.

L8: Lükata tõmmata labajalg (1937) is a two-part melody, no system is forming in variations, but it is flowing freely. The musical piece is based on 1/8th rhythms and with narrow compass of tonal resource, which indicates the older heritage in traditional music. In using *staccato* the musician is following the rules where in each playthrough the *staccato* falls in certain predetermined bars (listen the recording). The variations could be found only in the first bar of part B, but it must be mentioned that the musician is varying with the form of the musical piece. The last bars of both parts are identical.

In reproduction it is important to vary the form in playing, as to prevent the forming of regularity. Even though there is one rule, which is characteristic to this musical piece– it is the playing the *staccato* in certain bars (listen to the recordings).

P3: Isa polka (1937) is with certain 2 part form, based on 1/16th rhythms. The main distinctive feature of that musical piece from the rest jew`s harp musical pieces is its A-part, which consists of three phrases and has no repetations. The B-part consists of two

phrases (cd) and it is repeated. The sound disposition is narrow. Six harmonics are used not counting the ornaments, where the seventh harmonic no 13 is added. There are many variations and in certain bars. The variation is in the second bar of A-part, in second bar of B-part and in the last bars of B-part. As variation methods many different rhythm, - melody, ornaments and *staccato* variations are used. The 1/16th rhythms are played with different length. The musical piece is finished in the middle of part A.

In reproduction it is important to follow the interesting structure of form and the manner how the 1/16th notes are played. I suggest one to try to reproduce the ornament consisting of two notes and different variations from the bars where the musician is using variations. As the musical pieces ends in the middle of the A-part.

P4: Kuuse polka (1937) is a musical piece with certain form and based on 1/16th rhythms, it has two playthroughs. The form structure is very interesting– the A-part consists of two sentences, but in part B there is only one sentence, which does not repeat. The melody is composed by seven harmonics. The eighth one, the harmonic no 14, is used in ornaments. The musician plays some times the ornament consisting of two notes. The variations in this musical piece have done only by using *staccato*.

In reproduction it is interesting to reperform the same form consisting of two short appoggiaturas. As a variation method the *staccato* could be used and this is not important in which bars but just using free variation. While playing the 1/16th notes the first sixteenth is shorter.

Summary: from the musician Jaan Rand has been recorded five musical pieces, three traditional waltzes and two polkas, which all have performed with good sense of melody. According to the writings of A.Pulst the musician Jaan had always his jew`'s harp with him, because he was a passionate performer. Many of his musical pieces Jaan had learned from his father, other musicians as Kuuse and Torupilli Jaan, but he did compose some musical pieces on its own like - Kuuse polka – it`s the tune about the tree, which grows close to his house (Pulst 1961-67).

His tonal resource compass consists of five or six harmonics and while using ornaments there will be some more harmonics. The narrow tonal resource can be the indication that the musical piece belongs to the older heritage. This statement is confirmed also by traditional waltzes that consist of a short form unit and forms do vary freely (L8). In polkas the melodies are finished in the middle of the form.

In this performing style one can hear clearly the separation of two notes with same pitch with the help of airflow changing. This style element the musician used often also for creating variations.

There are fewer ornaments in traditional waltzes than in polkas. In polkas the double appoggiatura is used and this demands a certain type of virtuosity from the performer. As in the jew`s harp musical pieces the ornaments are usually one third away from the melody note, then while playing the harmonic no 12 the musician uses harmonic no 14 as a appoggiatura.

The pairs consisting of 1/16th notes are played with different length. This characteristic has been marked in notations and this is one characteristic feature to the performing manner of Jaan Rand, which should be kept in mind during reproducing.

The beginnings of the musical pieces: the musician starts from two or three prenote, as to begin the melody from the desired note.

The endings of the musical pieces: all melodies are played till the end, but during the last notes a slightly slow motion (*ritardando*) can be noticed.

3.3. Peeter Piilpärk

L9: Labajalg „Siu-säu-säu“ (1936) - is a musical piece with interesting six-bars form, where the musician varies freely the A-part, but the B-part is always repeated twice. The parts A and B differ each other from the structure of the first phrase melody. This could be a variation method, but for analyzing the former explanation could be clearer. As a variation method the *staccato* is used and all variations are played in the beginning of the phrases. The melody is based on 1/16th rhythms and the 16th pairs are played with different lengths – the first note is shorter and the second one longer. The melody is formed by the descending tert movement.

From Peeter Piilpärk there is only one musical piece, but nevertheless it makes sense to talk about it. I completely understand that this case could be not compared to the other jew`s harp performers, because the amount of melodies is not equal. I selected this single piece as a part of analyzes as to give some generalizations about the jew`s harp performing tradition.

3.4. Peeter Vekman

L10: the headline unknown (1922) is similar to the Villem Ilumäe traditional waltz L2: Toropillilugu. Peeter Vekman's traditional waltz consists in three phrases. In the part A, the musician is repeating three times a-phrase, in the part B the b-phrase is played once and c-phrase three times. The form of the melody does not vary. The compass of the melody is special, because the musician plays differently from the other performers he use the lower harmonic on jews's-harp tonal resource. In the current musical pieces the harmonic no 6, is used. The highest harmonic is no 15, but it seems to me that this is occasional. The jew's harp sounds could easily jump a third down or up (see 2.3.1. Example 1). Many cases where instead of harmonic no 13 unintentionally harmonic no 15 have to be played.

The traditional waltz consists of 16th rhythms. In the A-part the performer uses  rhythm pattern (see, note example L10). The sixteenths are with the same length, but the exceptions could be noticed in B-part, where the thirds descend between the harmonic no 9 and harmonic no 7, where in many times the first 16th is shorter than the second one.

In variation the rhythm and melody are used. The *staccato* is not played and also the musician does not perform notes on the same pitch, which could be separated by the airflow. No ornaments are used. The musical piece ends before the last c-phrase.

In reproducing the structure and rhythm of the melody should be paid an attention. Peeter Vekman uses clear and interesting melody and rhythm variations which could be reproduced with the new performer's freewill applying creativity. No *staccato* is suggested, because Peeter Vekman did not use that in this tune.

L11: the headline unknown: the musical pieces consists of many little phrases, which vary. The A- part is based on one rhythmical scheme  and B-part consists mainly form 1/8th rhythms. The musician uses harmonic no 6, which the other performers did not do. The current musician tonal resource broaderns to the harmonic no 15, but hereby also the reasonable doubt may arise like in a previous case, if this note has happend accidentally, like in the musical piece (L10).

To the traditional waltz the *staccato* in the last eight are characteristic. This is not a variation method, but the distinctive feature while performing the current musical piece.

The musician varies with melody, rhythm.

In reproduction it is important to keep in mind the form of the musical piece and different variations. I definitely suggest to follow strictly the *staccato* playing rule, which demands playing it in each bar of last eight. There are no ornaments in the musical piece, but in some places the punctuated rhythm occurs. Hereby I am not sure, if the idea of the musician was to illustrate the melody in that way or the short note is itself a part of melody.

P5: the headline unknown- this is a two-part polka with clear form, where in both parts the phrases are repeating. In the melody built up to the motives of the major third no short appoggiaturas exists and variations are few. The variation goes through the whole one playthrough, where in the first playthrough the musician plays *staccato* into the last eight of each bar, but in the second playthrough this pattern is not repeated and in the B-part instead of that two notes with same pitch are played separated by the airflow. In the A-part the basic rhythm structure is in one bar  and in B-part .

Peeter Vekman is playing in this musical piece the harmonic no 5 and the higher notes of the tonal resource end already with the harmonic no 12.

In the A-part the musician plays in ascending a longer jump by sliding. On the wider interval movement the musician uses the sliding in the b- phrase from one note to another. That type of sliding is also used by Villem Ilumäe (L4).

In reproducing one should try to follow the similar thinking to the performer, where the playthroughs differ from each other by the way how the *staccato* is used. Also the rhythm patterns forming the melody, which have a set structure should be noted (see notation). In the melody there are not much variations, so in reproducing it would be beneficial if the reperformer invents some by its own and adds them to the musical piece as variation elements.

P6: the headline unknown- the musical piece is with the same form like the previous polka (P5). The musician plays it quadrately and two playthroughs are with the same structure. The rhythm structure in the A-part each bar is  and in B-part the rhythm structure in each bar is . The tonal resource in this musical piece consists of eight harmonics, but a confusion arises in using the harmonic no 15, because it sounds

like the musician is playing with too much energy the harmonic no 13 and that is why actually the harmonic no 15 is performed. Those harmonics are played only in the last bar of A-part.

There are few short appoggiatura and melody variations, but one variation method what is used is the *staccato* which is performed in the first playthrough of part B- to the second eighth note of each bar. This method is not used at all in the second playthrough. The musician also uses regularly the *staccato* in the first playthrough in each bar's first eighth, which aim could be to achieve more dance-like feeling.

In reproduction it is essential to play the same rhythm structure that Peeter Vekman is doing both part A and B. Variations could be done by melody notes. One specific feature of the musical piece is the systematic using of *staccato* in both parts. In the A-part it is used in the beginning of each bar and in the B-part during the whole one playthrough in each bar second eighth.

Summary: „A skilled performer“, as the memories of A. Pulst state. From that performer four musical pieces have been recorded, which all have performed with a good sense of melody. Unfortunately it is not known the headings of the musical pieces, so I can just assume that the musical piece with $\frac{3}{4}$ measurement is a traditional waltz and the musical pieces with measurement $\frac{2}{4}$ could be polkas.

The two polkas and two traditional waltzes played by Peeter Vekman all consist of two parts. In the traditional waltzes there are more phrases and non-quadraty. Polkas are quadrate and one can even say that identical in form. I find that the performing manner of Peeter Vekman, where he varies with *staccato* is very interesting. If in case of other performers the using of *staccato* is occasional, then in Vekman's case the whole playthrough is performed differently. In the first playthrough with *staccato* and in the second without *staccato* (P5, P6). Polkas are also similar in rhythm structure, where the B-parts of both polkas are with  rhythm.

The musician uses more variations in traditional waltzes than in polkas. The most variations of melody can be found in musical piece L10.

I consider interesting that Peeter Vekman's tonal resource broadens just by adding lower notes. If the most typical lower note in case of other jew's harp performers is harmonic no 7, then in Vekmann's performing the tonal resource is broadened till harmonic no 5.

Like Villem Ilumäe and sometimes also Jaan Rand, Peeter Vekman also plays the harmonic no 13 incorrectly (L10, L11, P6). I cannot state if these types of free expressions are traditional or they indicate each performers individuality.

The beginnings of musical pieces: the musician starts straight away with melody or plays first one pre-note, as to start the melody from the desired sound.

The endings of musical pieces: the musician ends the melody in the last bar of first or second beat.

3.5. Priidu Maritov

L12: Viru pastlavalts (1938) this is a musical piece with 2 part AB form, where the sequence of form parts is liberal and the musician forms them while playing. The musician varies the melody, rhythm and *staccato*. Many different rhythm figures are played. The musical piece is very creative and full of variations. This is a good example about variations in the limits of tradition. The 1/16th rhythms are with different lengths – the first is shorter and the second one is longer. This is also marked in the upper corner of the notation.

During reproduction one should follow the virtuosity of the performing manner, which is enriched with many ornaments and variations. It is important to vary freely with the sequences of the part, which the performer does creatively. The musical piece is made more interesting by using *staccato* in different beats.

L13: Ülejala labajalg (1938) - five playthroughs were done all with varying form. In one playthrough the A-part has been played one or two times, but the B- part is played always only once. In the musical piece one can hear different variations of melody, rhythm, *staccato* and ornaments. In each phrase there is a different number of variations. The richness of variations could be caused by quite a lot number of playthroughs, which gave more time to express the creativity. The musician plays the long appoggiatura, which sounds include also harmonic no 14, which could not be found in the main melody. In reproduction it is interesting to see the rules of form variations.

I suggest further reproducers to play the variations and try to invent new ones and use them while performing. Also important is trying to reproduce the short appoggiatura consisting of two notes.

P7: Polka (self-made) (1938) consists of two parts which the musician plays quadrate. The last 1/8th notes of the bars are performed with *staccato*. The musician uses both 1/16th and 1/8th rhythms. In case there are two 1/16th notes, then the first one is shorter and the second one longer. Sometimes the first note is even so short that it seems that it is appoggiatura.

The tonal resource disposition is ordinarily composed from 7 harmonics, and great intervals do not occur in melody. In the A-part the variations of *staccato* are used. In part B there are more variations. Also melody, rhythm and *staccato* variations are used.

In reproducing one should keep in mind the variation of *staccato* and its rules. A good example showing the variations in the limits of traditions are the variations of the second part, which one could try to reperform and invent even new ones. Rhythmically it is very difficult to perform the 1/16th notes, and therefore it is not easy to distinct which one is actually appoggiatura and which one is caused by the performing manner.

Summary: Priidu Maritov performs three musical pieces – two traditional waltzes and one polka. The melodies are well heard and it is easy to reproduce the melodies. His musical pieces are full of variations and the traditional waltzes vary also from the form structure. Priidu Maritov's performing manner is a good guide for learning variations in the limits of tradition, because he uses many different ways how to reproduce the melody again and again. The only regularity that occurs more often is the appearance of *staccato* in certain accent groups (L12-B-part and P7).

In the traditional waltzes he performed, the double appoggiatura, which makes the melody performing technically more complicated to play, but more esthetically enjoyable to the listeners.

The musical pieces of Priidu Maritov are very creative. This statement is confirmed by the polka, which title has a mark „self-made“. I think that it can be an indication that the musical piece is a self- created polka, which can be a good example of the current traditional musicians and encourage them to create more musical pieces according to the tradition rules.

The beginnings of the musical pieces: starts from two pre-note in order to begin the melody from the desired sound.

The endings of the melodies: in the last beat plays the gradual movement up, even until to harmonics no 10 and no 12 in some cases.

4. SUMMARY

The current MA thesis investigates the musical regularities of the Estonian jew`s harp performing tradition and is looking for the answer of the distinctive and similar features of jew`s harp performers. Also the changing and development of jew`s harp musical pieces during the traditional music evolution, more precisely the relationships between older performing manners and how to reproduce it today. The practical part of MA thesis tried to reproduce as close as possible to the original the ancient jew`s harp music. I consider myself as the beholder of the secondary tradition. My aim is to introduce to the people the authentic ancient forms of the jew`s harp performing heritage and to give comments about them.

In the analyses of jew`s harp musical pieces, the structure of the selection is made by melody and the musical pieces in which melody is unclear. That is the reason why it is impossible to reproduce them so they cannot be analyzed if the melody is not heard. In determining the structure the basic criteria, which are considered, are the variations of musical features like the variations of ornaments, rhythms and form. I made a subjective choice among these above-mentioned features before the musical analyses. I put myself into the shoes of the musician and then put all these elements into sequence according to their importance, and only the aspects which most affect the musical performance were analyzed.

The research data was composed of jew`s harp musical pieces audio recordings and transcriptions, which were traditional waltzes and polkas and which are deposited in the Estonian National Folklore Archive. The performers of the jew`s harp musical pieces were the musicians from the Northern and Western Estonia: Villem Ilumäe from Lääne- Nigula, Jaan Rand from Kirbla, Peeter Piilpärk from Jõelähtme, Peeter Vekman from Tallinn and Priidu Maritov from Kullamaa.

The main theoretical methods of the current research were the description and comparative analyses of jew`s harp musical pieces to find out the rules of reproduction. During the research the musical pieces were transcribed. After that I described the jew`s harp players performing manner based on notations and recordings. The main method of practical research was reproducing jew`s harp musical pieces so that all the analyzed and

described musical features are included.

The most important research data gained through analyzing the 4 jew's harp performers are the following:

- (a) the jew's harp musical pieces are in certain tonal resource, which consists of harmonics. While reproducing the nuances of harmonic tonal resource, it is important to pay attention that they enrich greatly the general picture of major musical pieces and add interesting colors. The disposition of tonal resources is based on the abilities of the performer and melody.
- (b) ornaments are played by all players. The general tendency is that in traditional waltzes there are fewer ornaments than in polkas. The main ornaments are the short appoggiaturas and double appoggiaturas and some slidings/glissandos. Ornaments do not change the general course of the musical piece. The illustrative sounds the musician played as they liked. Unfortunately it is unknown what the reason was— to make the musical piece more beautiful or it was a practical need as to add some flavor of dance to it.
- (c) in the jew's harp musical pieces mainly the second and tertial melodic movement was present.
- (d) The rhythmical schemas form differently in every musical piece. In some places one can see the rhythmical system the performer follows, sometimes the rhythms are played freely but the beat is always, as in dance music, equal.
- (e) in form structure the jew's harp performers followed quite clear rules and regularities, which were divided into parts, sentences and phrases. The formstructure of traditional waltzes was more liberal and improvisationl, the polkas form structure were more stabile.

The performing style of each performer in traditional music is the one acquired by listening and was quite individual, but at the same time the performing styles of different musicians do not vary a lot from each other. The similar performing manners are used by all the performers. In this background one can distinguish very clearly the features which are common for jew's harp performance.

In the further research the investigation of jew's harp musical pieces could be done in more detailed manner – in the analyzing of musical texts one should explore the melody

structure, the metrical pulsation, the connection and relationship between the time and pitch organization elements in tunes. Also another unexplored field belonging to the ethnomusicology is the context of performing tradition and the data concerning the background. I suggest that further research can use the jew`-s harp musical pieces analyzed here in context of exploring Estonian instrumental music.

In reproducing I learned the melodies and variations and in every single musical piece, and the summarized analyses are given in chapter three. Even though in recordings there are two playthroughs, it is not a norm in reproducing. The freedom of variety and creativity occurs during several playthroughs of musical pieces. I did try to play the jew`s-harp musical pieces also in the dance club, where tradition-loving people usually gather to dance traditional dances. I must mention that playing for dancing differs greatly in playing in concert situation. The dancers need more accented, with certain pulse and louder performance. This could be caused from unfamiliarity of dancing with that type of music. A great help in dancing offers *staccato*-accents, which all traditional performers did use in their performances and also the forcing with the air, which I did use as to mark the first beat in bars. That method was not heard in archive`s audio recordings, but nevertheless one cannot assume that the traditional performers did not use this method, maybe their recording situations and circumstances were different compared to the real function of jew`s harp performance.

While performing in dance parties, the traditional performers could use additional performing manners- hereby I accent that actually nobody has an obligation nor opportunity to perform exactly the same music like in ancient time, because the tradition has changed before and will in the future. I hold the position that nowadays Estonians who have contemporary understanding of music, but at the same time have a great desire to learn the ancient music of musical language because especially for us belongs the heritage from the peasants, who did actually sing the songs and played the musical pieces.

The analyzes of jew`s-harp musical pieces and reproduction reflects the musical thinking of the performers, and the musical conception which rules and regularity could be spotted nevertheless of lacking research data.

I conclude the thesis with the hope that in this manner the notation materials with explanatory texts and sound examples could be published. At first that type of research helps us to get to know closer the jew`s harp performing tradition and its reproduction and also broaden the repertoire. And definitely a lot of benefit could come also from that type of material educational establishments, folklore groups and other people who are interested

in Estonian jew`s harp performing tradition.

Source References

- Reference to the original sound recordings at the Estonian Folklore Archives: ERA, Fon. – collection of wax cylinders; ERA, Pl. – collection of reportage (shellac) discs; RKM, Mgn. II – collection of monophonic open-reel tape recordings.
- „< “ precedes information on the performer’s place of residence (abbreviations refer to administrative units: **khk.** – a parish; **k.** – a village; **v.** – a community; **linn** – town)
- „ - „ precedes the collector’s name, information on recording situation (**Riigi Ringhäälingus** – at the National Radio), and recording dates.
- „< “ precedes the performer’s name and age or year of birth.

ERA, Pl. 77 B2-B5; 78 A1-A3 <Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus <Villem Ilumäe snd. 1870 (1938. a.)

ERA, Pl. 52 A1 –A4; B1 <Kirbla khk., Kasari v., Kirbla k. - H. Tampere, A. Pulst Riigi Ringhäälingus <Jaan Rand snd. 1878 (1937. a.)

ERA, Pl. 16 A1 <Jõelähtme khk., Nehatu v., Munga k., - H. Tampere, A. Pulst Riigi Ringhäälingus <Peeter Piilpärk snd. 1872 (1936. a.)

ERA, Fon. A 21 c , 22 a, 22 b, 22 c, 22 d <Tallinna linn - C. Kreek, <Peeter Vekman snd. u. 1870 (1922. a.)

ERA, Pl. 78 B2-B4 <Kullamaa khk. Jõgisoo v. Ohmukse k. - H. Tampere, A. Pulst Riigi Ringhäälingus <Priidu Maritov snd. 1871 (1938. a.)

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Appendix: 1 Jew's harp tunes in the Estonian Literary Museum's Estonian Folklore Archives

PEETER VEKMAN, Tallinn (1922)

1. **pealkiri teadmata (no. 61)** ERA, Fon. A 21 c <Tallinna linn - C. Kreek, 1922. a. <Peeter Vekman
2. **pealkiri teadmata (no. 62)** ERA, Fon. A 22 a <Tallinna linn - C. Kreek, 1922. a. <Peeter Vekman
3. **pealkiri teadmata (no. 63)** ERA, Fon. A 22 b <Tallinna linn - C. Kreek, 1922. a. <Peeter Vekman
4. **pealkiri teadmata (no. 64)** ERA, Fon. A 22 c <Tallinna linn - C. Kreek, 1922. a. <Peeter Vekman
5. **pealkiri teadmata (no. 65)** ERA, Fon. A 22 d <Tallinna linn - C. Kreek, 1922. a. <Peeter Vekman

JAAN TÜRK, Kihnu (1929, 1933)

6. **Labajalavalss** ERA, Fon. 230 b) <Kihnu, Mõisaküla, Rüssa t. -E.Oja <Jaan Türk(1929)
7. **Parmupillilugu** ERA, Fon. 382 a) <Kihnu, Mõisaküla, Rüssa t. -H. Tampere <Jaan Türk (1933)

HENRIK GRÜNBERG, Häädemeeste (1936)

8. **Oh seda pidu ja põlve** ERA, Pl. 10 A1 <Häädemeeste khk. v, Suurküla - H. Tampere, A. Pulst Riigi Ringhäälingus <Henrik Grünberg, 77a. (1936)
9. **Polka** ERA, Pl. 10 A2 <Häädemeeste khk. v, Suurküla - H. Tampere, A. Pulst Riigi Ringhäälingus <Henrik Grünberg, 77a. (1936)
10. **Tuljak** ERA, Pl. 10 B1 <Häädemeeste khk. v, Suurküla - H. Tampere, A. Pulst Riigi Ringhäälingus <Henrik Grünberg, 77a. (1936)
11. **Soome treilender** ERA, Pl. 10 B4 <Häädemeeste khk.v, Suurküla - H. Tampere, A. Pulst Riigi Ringhäälingus <Henrik Grünberg, 77a. (1936)

PEETER PIILPÄRK, Jõelähtme (1936)

12. **Labajalg: "Siu-Säu-Säu"** ERA, Pl. 16 A1 <Jõelähtme khk., Nehatu v., Munga k., - H. Tampere, A. Pulst Riigi Ringhäälingus 1936. a. <Peeter Piilpärk, 64 a.

JAAN RAND, Kirbla (1937)

13. **Ranna labajalg** ERA, Pl.52 A1 <Kirbla khk., Kasari v., Kirbla k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1937. a. <Jaan Rand, u. 60-a.
14. **Kuuse labajalg** ERA, Pl.52 A2 <Kirbla khk., Kasari v., Kirbla k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1937. a. <Jaan Rand, u. 60-a
15. **Isa polka** ERA, Pl.52 A3 <Kirbla khk., Kasari v., Kirbla k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1937. a. <Jaan Rand, u. 60-a.
16. **Kuuse polka** ERA, Pl.52 A4 <Kirbla khk., Kasari v., Kirbla k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1937. a. <Jaan Rand, u. 60-a.
17. **Lükata tõmmata labajalg** Pulstis (Lükata, tõmmata hargiga, roobiga- enda loodud) ERA, Pl.52 B1 <Kirbla khk., Kasari v., Kirbla k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1937. a. <Jaan Rand, u. 60-a.

RUUBEN KESLER, Jõhvi (1938)

18. **Polka 1** ERA, Pl.75 B1 <Jõhvi khk., Jõhvi v., Vasavere k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Ruuben Kesler, 60. a.
19. **Polka 2** ERA, Pl.75 B2 <Jõhvi khk., Jõhvi v., Vasavere k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Ruuben Kesler, 60. a.

20. **Vananaiste Tramp** ERA, Pl.75 B3 <Jõhvi khk., Jõhvi v., Vasavere k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Ruuben Kesler, 60. a.

VILLEM ILUMÄE, Lääne-Nigula (1938)

21. **Leikade Liiso** (A.Pulstis:Leikade liisupolka) ERA, Pl. 77 B2 <Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Villem Ilumäe, 68-a.
22. **Toropillilugu** ERA, Pl.77 B3<Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Villem Ilumäe, 68-a.
23. **Aablinna isandate lugu**(A.Pulstis:Aable linna isandate lugu. Aable – Haapsalu) ERA, Pl.77 B4 <Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Villem Ilumäe, 68-a.
24. **Nooriku ärasaatmine** ERA, Pl.77 B5 <Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Villem Ilumäe, 68-a.
25. **Lihulamehe Labajalg** ERA, Pl.78 A1 <Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Villem Ilumäe, 68-a.
26. **Rui kaarli labajalg** ERA, Pl.78 A2 <Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Villem Ilumäe, 68-a.
27. **Allmetsa all andrus** (A.Pulstis:Hallmetsa Hall Andres) ERA, Pl.78 A3 <Lääne-Nigula khk., Taebla v., Kirsimäe k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Villem Ilumäe, 68-a.

PRIIDU MARITOV, Kullamaa (1938)

28. **Viru Pastlavalts** ERA, Pl. 78 B2 <Kullamaa khk. Jõgisoo v. Ohmukse k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Priidu Maritov, 68-a.
29. **Polka** (A.Pulstis: “oma tehtud”) ERA, Pl. 78 B3 <Kullamaa khk. Jõgisoo v. Ohmukse k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Priidu Maritov, 68-a.
30. **Ülejala labajalg** ERA, Pl. 78 B4 <Kullamaa khk. Jõgisoo v. Ohmukse k. - H. Tampere, A. Pulst Riigi Ringhäälingus 1938. a. <Priidu Maritov, 68-a.

MIHAIL VAGA, Muhu (1957)

31. **Polka** RKM, Mgn. II 2189 <Orissaare raj. Muhu Kallaste k. - Eesti Raadio reporter (1957) <Mihail Vaga

ANTS PÜVI, Abja (1959)

32. **Soome rahvalaul** RKM, Mgn. II 596 b <Abja raj.khk. Penuja(Halliste) -KM ekspeditsioon L.Briedis <Ants Püvi, 37a. (1959)

JAKOB PETERS, Leisi (1959)

33. **Piu-poi polka** RKM, Mgn. II 215 a <Kingisepa raj. Leisi khk. -KM ekspeditsioon O. Kõiva <Jakob Peters, 65a. (1959)
34. **Tirim-tamm-taa** RKM, Mgn.II 215 c <Kingisepa raj.Leisi khk. -KM ekspeditsioon O. Kõiva <Jakob Peters, 65a. (1959)

VILLEM VIISMANN, Väike-Maarja (1961)

35. **Labajala valts (omal.)** RKM, Mgn. II 662 b <Väike- Maarja r., Rakke, Simuna -KM ekspeditsioon O. Kõiva <Villem Viismann, 64a. (1961)
36. **Padispaan** RKM, Mgn. II 665 a <Väike- Maarja r., Rakke, Simuna -KM ekspeditsioon O. Kõiva <Villem Viismann, 64a. (1961)
37. **Polka** RKM, Mgn. II 665 b <Väike- Maarja r., Rakke, Simuna -KM ekspeditsioon O. Kõiva <Villem Viismann, 64a. (1961)

ARTEMI PAAT, Muhu (1979)

38. **Polka** (mängitud meeldetuletuse järgi) RKM, Mgn. II 3361 1 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)
39. **Raku Jaak** RKM, Mgn. II 3361 2 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)
40. **Polka 1** RKM, Mgn. II 3361 3 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)
41. **Polka 2** RKM, Mgn. II 3361 1 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)
42. **Valss** RKM, Mg. II 3361 4 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)
43. **Valss** RKM, Mgn. II 3361 25 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)
44. **Padespaan** RKM, Mgn. II 3361 26 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)
45. **Padespaan** RKM, Mgn. II 3361 26 <Muhu, Kallaste k., Pärdi t. -U. Lippus/J. Garsn <Artemi Paat, 65a. (1979)

KÜLAKAPELL „UMBA“, Lillevere kolhoos (1981)

46. **Lillevere polka** (3parmupilli) RKM, Mgn. II 3435 1 <Põltsamaa ümbrus -M.Hiiemäe/E.Sini <Külakapell „Umba”,Lillevere kolhoos (1981)
47. **Naabri Mari ja Uhti-Uhti** (3parmupilli) RKM, Mgn. II 3435 2 <Põltsamaa ümbrus-M.Hiiemäe/E.Sini <Külakapell „Umba”,Lillevere kolhoos (1981)

Appendix: 2 The analyse about performing techniques

open- closed technique

blowing technique

combined technique

bad quality

The table has been composed by the example given in Andres Rõine research (Rõine 2006).

NO.	Name	Lifetime	Place	Recording Year	Number of tunes
1.	Peeter Vekman	?1870?	Tallinn	1922	5
2.	Jaan Türk		Kihnu	1929, 1933	2
3.	Hendrik Grünberg	1859-1949	Häädemeeste	1936	4
4.	Peeter Piilpärk	1872-1948	Jõelähtme	1936	1
5.	Jaan Rand	1872-1944	Kirbla	1937	5
6.	Ruuben Kesler	1878-1965	Jõhvi	1938	3
7.	Villem Ilumäe	1870-1950	Lääne-Nigula	1938	7
8.	Priidu Maritov	1871-1970	Kullamaa	1938	3
9.	Mihail Vaga		Muhu	1957	1
10.	Ants Püvi		Halliste	1959	1
11.	Jakob Peters		Leisi	1959	2
12.	Villem Viisman		Väike-Maarja	1961	3
13.	Artemi Paat		Muhu	1979	8
14.	“Umba” Lillevere kolhoos		Põltsamaa	1981	2

Appendix: 3 The notation of jew's harp performaces

L1: Aablinna isandate lugu

♩ = 84

A

B

g1=g1

	1. AB	1. A	A1A2	ab ab1	1. B	B1B2	cd cd1
L1	Aablinna isandate lugu Villem Ilumäe	2. AB	2. A		2. B	B1	cd

ERA, Pl. 77 B2 - Lääne-Nigula Kõlk., Toebla v., Kirsimäe k., - II, Tampere, A. Puust Riigi Ringhäälingus 1938, a. - Villem Ilumäe, 68-a. Noedist, Cästin Jango

L2: Toropillilugu

4. m 83

A

A1

B

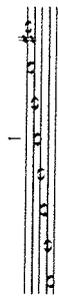
B1

B2

gl-gf

ERA. Pl. 77 B3 «Lääne-Nigula klk. Tachla v. Kirsimäe k.», II. Tampere, A. Pulst Rõigi Ringhäälingus 1938. a. «Villem Ilumäe. 68-a. Noodist Cäilin Jaago»

L2 <i>Toropillilugu</i> Villem Ilumäe	1. A	A ₁	aa	1. B	B ₁	bb
	2. A			2. B		
	3. A			3. B		



L3: Lihulamehe labajalg

№ 83

A

ERA. Pl. 78 A1 «Lääne-Nigula kkk., Tõebla v., Kirsimäe k., - II. Tämpere, A. Pulst Rõigi Ringhäälingus 1938. a. «Villem Ilumäe, 68-a. Noodist. Cätlin Jaago

L3 Lihulamehe labajalg Villem Ilumäe	1. A	A ₁ A ₂	ab ac
	2. A		
	3. A		
	4. A		



♩ = 83

L4: Rui Kaarli labajalg

A

A1

a

b

gl=gl

Kolmandal läbimängul jätab pillimees esimese a- fraasi mängimata.

B

B1

c

b

Loo lõpp.

ERA. Pl. 78 A2 "Lääne-Nipula kikk.. Taevla v.. Kirsimäe k.. - H. Jampere, A. Puist Riigi Kinghäälingus 1938. a. - Villem Ilumäe, 68-a. Noodist. Cifim Jango

L4	Rui Kaarli	1. A	A ₁	aab	1. B	B ₁	cb
	labajalg	2. A			2. B		
	Villem Ilumäe	3. A	A ₁	ab	3. B		

1

♩ = 85

A

All

a

b

g¹=g¹

The musical score is written on a single staff in G major (one sharp) and 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '♩ = 85'. The piece is labeled 'A' and 'All'. It features a main melody with two distinct sections, 'a' and 'b', indicated by brackets. Section 'a' is the primary theme, and section 'b' is a variation. The score includes several measures of rests and melodic lines.

L5: Allmetsa all Andrus

ERA. Pl. 77 A3 - Lääne-Nigula khk., Terebla v., Kirsimäe k., - H. Tampere, A. Pulst Rõigi Ringhäälingus 1938. a. - Villem Ilumäe, 68-a. Noolest. Cäifin Jango

L5
Allmetsa all
Andrus
 Villem Ilumäe

1. A	A ₁	ab
2. A		
3. A		
4. A		

L6: Ranna labajalg

The musical score for 'Ranna labajalg' is written in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '♩ = 81'. The score is divided into several sections: a short introductory phrase, followed by section A (measures 1-8), section B (measures 9-16), and a final section (measures 17-20). Section A contains sub-sections 'a' and 'A1'. Section B contains sub-sections 'b' and 'B1'. The final section contains sub-sections 'c' and 'd'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Loos lõpp:

A short musical phrase consisting of a single measure with a treble clef and a key signature of one flat, ending with a double bar line.

ERA. Pl. 52.A1 <Kirbla kikk., Kasari v., Kirbla k. - H. Tampere, A. Puksi Riigi Ringhäälingus 1937. a. > Jaan Rand, u. 60-a. Noovdist, Cärlin Jaago.

L6	<i>Ranna labajalg</i> Jaan Rand	1. AB	1. A	A ₁	ab	1. B	B ₁	cd
		2. AB	2. A			2. B		
		3. AB	3. A			3. B		
		4. AB	4. A			4. B		
		5. AB	5. A			5. B		

L7: Kuuse labajalg

Musical score for 'Kuuse labajalg'. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '♩ = 83'. The score includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The piece concludes with the instruction 'Loo lõpp.' (End).

L7
 Kuuse labajalg
 Jaan Rand
 1. A
 2. A
 3. A
 4. A
 5. A
 6. A
 7. A
 8. A
 9. A
 10. A
 11. A

1. A	A ₁	ab
2. A		
3. A		
4. A		
5. A		
6. A		
7. A		
8. A		
9. A		
10. A		
11. A		

ERA. Pl. 52 A.2 - Kirbla kkk., Kusari v., Kirbla k. - H. Tamper. A. Puist Riigi Ringhäälingus 1937. a. <Jaan Randi, u. 60-a. Noordist. Cifim Jaago.

L8: Lükata tõmmata labajalg

♩ = 82

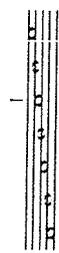
A A1 B C D

8

Loo lõpp.

ERA. Pl. 52 B1 -Kirbla klk., Kasari v., Kirbla k. - II. Tampere, A. Puust Riigi Ringhäälingus 1937. a. -Jaan Rand, ii. 60-a. Noodist. Cärlin Jaago.

L8	Lükata tõmmata labajalg Jaan Rand	1. AB 2. ABB 3. AABBB 4. A	1. A 2. A 3. AA 4. A	A ₁ A ₁ A ₁ A ₁ A ₁	ab ab ab ab ab	1. B 2. BB 3. BB 4.	B ₁ B ₁ B ₁ B ₁ B ₁ A ₁	cd cd cd cd cd ab
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L9: Labajalg "siu- säu- säu"

$\text{♩} = 73$

A

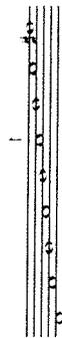
g1: g2: 1

B

ERA. Pl. 16 A1 - Javeliõhne kks., Nehatu v., Munga k., - H. Tamperre, A. Pulst Rõigi Rõnghäälingus 1936, a. - Peeter Põltpäik, 64 a., Noodist, Cäflin Jaago

L9 Labajalg "siu- säu- säu"
Peeter Põltpäik

1. A A A	1. A A B B	aab aab	1. B B	B ₁ B ₁	cab cab
2. A A A A B B	2. A A A A B B	aab aab aab aab	2. B B	B ₁ B ₁	cab cab
3. A A A	3. A A A	aab aab aab	3. B B	B ₁ B ₁	cab cab
4. A	4. A	aab			



L10: pealkiri teadmata (nr. 63)

d. = 81

A

B

ERA, Fon. A 22b < Tallinna linn - C. Kreek 1922. a. > Peeter Vekman, Noodist, Cülin Jango.

L10	pealkiri	1. A	a ₁	1. B	B ₁	becc
	teadmata	2. AB		2. B		
	(nr. 63)	3. AB		3. B		
	Peeter Vekman	4. AB		4. B	B ₁	ibcc

L12: Viru pastlavalts

The musical score is written in 3/8 time. It begins with a key signature of one flat (B-flat) and a common time signature of 3/8. The score is divided into two main sections, A and B. Section A is marked with a first ending bracket (A1) and contains measures 87-91. Section B is marked with a first ending bracket (B1) and contains measures 92-96. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also performance markings like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and 'Loop lõpp.'.

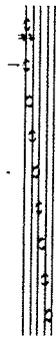
ERA. Pl. 78 B2 <Kullamaa khk. Järgiseo v. Ohmukse k. - II, Tampere, A. Puust Rõigi Ringhäälingus 1938. a. -Priedu Maritov, 68-a. Noodist. Cäilin Jaago.

L12	Viru Pastlavalts Priedu Maritov	1. AA	A ₁ A ₁	ab ab	1. BB	B ₁ B ₂	cd cc
		2. AAA	A ₁ A ₁ A ₁	ab ab ab			

L13: Ülejala labajalg

LIRA, Pl. 78 133 - Kullamaa klk. Jõgisoo v. Ohmakse k. - II. Tampere, A. Püsti Riigi Kirjastus 1938. a. - Priedu Maritov, 68-a. Noordist. Cätlin Jaago.

L13	Ülejala labajalg						
	Priedu Maritov						
	1. A	A ₁	ab	1. B	B ₁	cd	
	2. AAB	A ₁ A ₁	ab ab	2. B	B ₁	cd	
	3. AB	A ₁	ab	3. B	B ₁	cd	
4. AAB	A ₁ A ₁	ab ab	4. B	B ₁	cd		
5. A							



P1: Leikade Liiso polka

♩ = 122

A

g¹-g¹

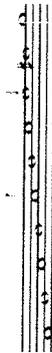
B

Loo lõpp.



ERA, P1, 77, B2 <Lääne-Nigula kkk., Taebla v., Kirsimäe k., - H1, Tampere, A, Pulst Riigi Ringhäälingus 1938, a. <Villeem Ilumäe, 68-a. Noedist, Cäflin Jaago

P1	Leikade Liiso	1. AB	1. A	A ₁ A ₂	1. B	B ₁ B ₂	cd cdI
	polka	2. AB	2. A		2. B		
	Villeem Ilumäe	3. AB	3. A		3. B	B ₁	cd



P2: Nooriku ärasaatmine

♩ = 123

A

B

ERA. Pl. 77 B5 «Lääne-Nigula kbb., Iaebla v., Kirsimate k. - II. Tampere, A. Puust Riigi Ringhäälingus 1938. a. «Villem Ilumäe, 68-a. Noodist. Cästin Jaago

P2	Nooriku ärasaatmine (polka)	Villem Ilumäe	1. ABA	1. A	A ₁ A ₂	ab ac	1. B	B ₁ B ₁	cd cd	1. A	A ₁ A ₂	ab ac
----	-----------------------------	---------------	--------	------	-------------------------------	-------	------	-------------------------------	-------	------	-------------------------------	-------

P3: Isa polka

♩ = 126

A

A1

a

b

B

B1

C

D

A1

B1

C

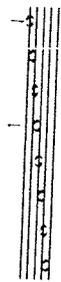
D1

Loo lõpp.

ERA. Pl. 52 A3 - Kirbla klk., Kasari v., Kirbla k. - H. Tampere, A. Pula Riigi Ringhäälingus 1937. a. - Jaan Rand, u. 60-a. Noodist, Cälin Jaago.

P3 *Isa polka*
Jaan Rand

1. AB	1. A	A1	aab	1. B	B1/B1	cd cd
2. AB	2. A			2. B		
3. AB	3. A			3. B		
4. A	4. A	A1	aa			



P4: Kuuse polka

$\text{♩} = 120$

A

Loo lõpp.

B

ERA. Pl. 52.A4 < Kirbla khk., Kesari v., Kirbla k., - II, Tampere, A. Pulst Riigi Ringhäälingus 1937. a. < Jaan Rand, u. 60-a, Noodist, Cätlin Jaago.

P4 - <i>Kuuse polka</i> Jaan Rand	1. AB	1. A	A ₁ A ₂	ab ab1	1. B	B ₁	cb
	2. AB	2. A					
	3. A	3. A	A ₁		2. B		
				ab			



P5: pealkiri teadmata (nr. 62)

A $\text{♩} = 120$

g | a | b | a | bl

A1 A2

c d

B

d c cl

B1 B2

ERA, Fon. A 22a < Tallinna linn - C. Kreeck 1922. a. < Peeter Vekman, Noodist, Ciflin Jaago.

P5	I. pealkiri	1. AB	1. A	1. B	B ₁ B ₂	de del
		2. AB	2. A	ab abl	1. B	2. B
I. teadmata (nr. 62)						
Peeter Vekman						



P6: pealkiri teadmata (nr. 64)

$\text{♩} = 120$

A

B

ERA, Fon. A 22c - Tähtsime film - C.Kreeck 1922. a. - Peeter Vekman, Noodist, Cätlin Jaago.

P6	pealkiri	1. AB	1. A	A ₁ A ₂	1. B	B ₁ B ₁	de de
	teadmata (nr. 64)	2. AB	2. A		2. B		
	Peeter Vekman						

P7: Polka (oma tehtud)

♩ = 132

A

a A1 b A2 b1

g1-g1

there is 2x A1!

B

d B1 c d

8

ERA, Pl. 78 B3. ©Kullamaa EHK. Jõgisoo v. Ohmuke k. - II. Tümpere, A. Pulst Riigi Ringhäälingus 1938. a. - Priidu Marttov, 68-a. Noodist. Cifilin laango.

P7 Polka (oma tehtud) Priidu Marttov	1. AB	A1A2	ab ab1	1. B	B1B1	de de
	2. AB	A1A1	ab ab	2. B		

Appendix: 4 CD: Jew's harp tunes

1. L1: Aablinna isandate lugu, Villem Ilumäe (1938)
2. L2: Toropillilugu, Villem Ilumäe (1938)
3. L3: Lihulamehe labajalg, Villem Ilumäe (1938)
4. L4: Rui Kaarli labajalg, Villem Ilumäe (1938)
5. L5: Allmetsa all Andrus, Villem Ilumäe (1938)
6. L6: Ranna labajalg, Jaan Rand (1937)
7. L7: Kuuse labajalg Jaan Rand (1937)
8. L8: Lükata tõmmata labajalg, Jaan Rand (1937)
9. L9: Labajalg „Siu-säu-säu“, Peeter Piilpärk (1936)
10. L10: Pealkiri teadmata (the headline unknown), Peeter Vekman (1922)
11. L11: Pealkiri teadmata (the headline unknown), Peeter Vekman (1922)
12. L12: Viru pastlavalts, Priidu Maritov (1938)
13. L13: Ülejala labajalg, Priidu Maritov (1938)
14. P1: Leikade Liiso polka, Villem Ilumäe (1938)
15. P2: Nooriku ärasaatmine, Villem Ilumäe (1938)
16. P3: Isa polka, Jaan Rand (1937)
17. P4: Kuuse polka, Jaan Rand (1937)
18. P5: Pealkiri teadmata (the headline unknown), Peeter Vekman (1922)
19. P6: Pealkiri teadmata (the headline unknown), Peeter Vekman (1922)
20. P7: Polka (self-made), Priidu Maritov (1938)

Appendix: 5 The tonal resources of jew`s harp performers

esitaja	žanr	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.
Villem Ilumäe				+	+	+	+	+	+	+	+	+	+
	P1			+	+	+	+	+	+	+	+	+	
	P2			+	+	+	+	+	+	+	+	+	+
	L1			+	+	+	+	+	+				
	L2			+	+	+	+	+	+	+	+		
	L3			+	+	+	+	+	+	+		+	
	L4			+	+	+	+	+	+	+		+	
	L5			+	+	+	+	+	+				
Jaan Rand				+	+	+	+	+	+	+	+		
	P3			+	+	+	+	+	+	+			
	P4			+	+	+	+	+	+	+	+		
	L6			+	+	+	+	+	+				
	L7			+	+	+	+	+	+				
	L8			+	+	+	+	+	+				
Peeter Piilpärk				+	+	+	+	+	+	+			
	L9			+	+	+	+	+	+	+			
Peeter Vekman		+	+	+	+	+	+	+	+	+		+	
	P5	+	+	+	+	+	+	+	+				
	P6			+	+	+	+	+	+	+		+	
	L10		+	+	+	+	+	+	+	+		+	
	L11	+		+	+	+	+	+	+	+		+	
Priidu Maritov				+	+	+	+	+	+	+	+		
	P7			+	+	+	+	+	+	+			
	L12			+	+	+	+	+	+	+	+		
	L13			+	+	+	+	+	+	+	+		

Appendix: 6 Traditional polkas and waltzes formal analyse

nr.	The heading and the player	Form of the tune	parts	sentences	phrases	parts	sentences	phrases	parts	sentences	phrases	
P1	<i>Leikade Liiso polka</i> Villem Ilumäe	1. AB 2. AB 3. AB	1. A	A_1A_2	ab cbl	1. B	B_1B_2	cd cdl				
			2. A			2. B						
			3. A			3. B	B_1	cd				
P2	<i>Nooriku ärasaatmine</i> Villem Ilumäe	1. ABA	1. A	A_1A_2	ab ac	1. B	B_1B_1	cd cd	1. A	A_1A_2	ab ac	
P3	<i>Isa polka</i> Jaan Rand	1. AB 2. AB 3. AB 4. A	1. A	A_1	aab	1. B	B_1B_1	cd cd				
			2. A			2. B						
			3. A			3. B						
			4. A	A_1	aa							
P4	<i>Kuuse polka</i> Jaan Rand	1. AB 2. AB 3. A	1. A	A_1A_2	ab abl	1. B	B_1	cb				
			2. A			2. B						
			3. A	A_1	ab							
P5	<i>pealkiri teadmata (nr.62)</i> Peeter Vekman	1. AB 2. AB	1. A	A_1A_2	ab abl	1. B	B_1B_2	dc dcl				
			2. A			2. B						
P6	<i>pealkiri teadmata (nr.64)</i> Peeter Vekman	1. AB 2. AB	1. A	A_1A_2	ab ac	1. B	B_1B_1	dc dc				
			2. A			2. B						
P7	<i>Polka (oma tehtud)</i> Priidu Maritov	1. AB 2. AB	1. A	A_1A_2	ab abl	1. B	B_1B_1	dc dc				
			2. A	A_1A_1	ab ab	2. B						

nr.	The heading and the player	Form of the tune	parts	sentences	phrases	parts	sentences	phrases
L1	<i>Aablinna</i> <i>isandate lugu</i> Villem Ilumäc	1. AB 2. AB	1. A	A_1A_2	ab abI	1. B	B_1B_2	cd cdI
			2. A			2. B	B_1	cd
L2	<i>Toropillilugu</i> Villem Ilumäc	1. AB 2. AB 3. AB	1. A	A_1	aa	1. B	B_1	bb
			2. A			2. B		
			3. A			3. B		
L3	<i>Lihulamehe</i> <i>labajalg</i> Villem Ilumäc	1. A 2. A 3. A 4. A	1. A	A_1A_2	ab ac			
			2. A					
			3. A					
			4. A					
L4	<i>Rui Kaarli</i> <i>labajalg</i> Villem Ilumäc	1. AB 2. AB 3. AB	1. A	A_1	aab	1. B	B_1	cb
			2. A			2. B		
			3. A	A_1	ab	3. B		
L5	<i>Allmetsa all</i> <i>Andrus</i> Villem Ilumäc	1. A 2. A 3. A 4. A	1. A	A_1	ab			
			2. A					
			3. A					
			4. A					

L6	<i>Ranna labajalg</i> Jaan Rand	1. AB	1. A	A ₁	ab	1. B	B ₁	cd
		2. AB	2. A			2. B		
		3. AB	3. A			3. B		
		4. AB	4. A			4. B		
		5. AB	5. A			5. B		
L7	<i>Kuuse labajalg</i> Jaan Rand	1. A	1. A	A ₁	ab			
		2. A	2. A					
		3. A	3. A					
		4. A	4. A					
		5. A	5. A					
		6. A	6. A					
		7. A	7. A					
		8. A	8. A					
		9. A	9. A					
		10. A	10. A					
		11. A	11. A					
L8	<i>Lükkata lõmmata labajalg</i> Jaan Rand	1. AB	1. A	A ₁	ab	1. B	B ₁	cd
		2. ABB	2. A	A ₁	ab	2. BB	B ₁ B ₁	cd cd
		3. A.ABB	3. AA	A ₁ A ₁	ab ab	3. BB	B ₁ B ₁	cd cd
		4. A	4. A	A ₁	ab			

L9	Labajalg "süü- süü- süü" Peeter Piilpärk	1. AABB 2. AAAAABB 3. AAABB 4. A	1. AA 2. AAAA 3. AAA 4. A	A_1A_1 $A_1A_1A_1A_1$ $A_1A_1A_1$ A_1	aab aab aab aab aab aab aab aab aab aab	1. BB 2. BB 3. BB	B_1B_1 B_1B_1 B_1B_1	cab cab cab cab cab cab
L10	pealkiri teadmata (nr. 63) Peeter Vekman	1. AB 2. AB 3. AB 4. AB	1. A 2. A 3. A 4. A	A_1 A_1 A_1 A_1	aaa	1. B 2. B 3. B	B_1	bccc
L11	pealkiri teadmata (nr. 65) Peeter Vekman	1. AB 2. AB	1. A 2. A	$A_1B_1A_1C_1$	ab ba ab cd	1. B 2. B	$D_1E_1D_1C_1$	ef gh ef cd
L12	Viru Pastlavalls Priidu Maritov	1. AABB 2. AAA	1. AA 2. AAA	A_1A_1 $A_1A_1A_1$	ab ab ab ab ab	1. BB 2. B	B_1B_2	cd cc
L13	Ülejala labajalg Priidu Maritov	1. AB 2. AAB 3. AB 4. AAB 5. A	1. A 2. AA 3. A 4. AA 5. A	A_1 A_1A_1 A_1 A_1A_1 A_1	ab ab ab ab ab ab ab	1. B 2. B 3. B 4. B	B_1 B_1 B_1 B_1	cd cd cd cd cd

QuickTime™ and a
decompressor
are needed to see this picture.

Photo 3. Jaan Rand and Juhan Rõõm

(Mf_00774 Foto P. Parikas 13.05 1937. k.8x13. ERA, Foto 774.)

QuickTime™ and a
decompressor
are needed to see this picture.

QuickTime™ and a
decompressor
are needed to see this picture.

Photo 4. Priidu Maritov, 68a

(Mf_00844.v. Kullamaa. Foto
P.Parikas 1938. K8x13, n.2,5x3,5
ERA, Foto 844)

