

Seto Leelo Tune Typology: Presentation of the Electronic Resource, Methodology and Possible Outcomes of the Typological Study

This paper presents the results of research aimed at creating a tune typology of Seto polyphonic songs (the Seto *leelo*). The “Seto Leelo Tune Typology” is implemented in the form of an electronic resource that can have both academic and applied value. The academic aim of this typological study is, on the one hand, to compile the most complete possible overview of the Seto *leelo* tune types, and on the other hand, to present these tune types as a system that reflects the historical stylistic layers of the tradition and the interrelationships between them. This would make it possible to unveil historical processes that took place in the distant past as well as in more recent times, thus adding ethnomusicological data to the results of studies of related humanities and sciences.

Tune typology is a discipline-specific task and method of research in ethnomusicology, which is connected with the variant nature of the oral musical tradition. Variants are the only material reality in traditional music, as the models behind them (i.e. objects of performance), exist only as mental images and constructions (Rüütel 1969; Zemtsovsky 1980). Bruno Nettl wrote in this regard of the existence of “some unit of musical conceptualization that is somehow identified” (Nettl 2015: 109); Walter Wiora ja Simha Arom (1991) call such units *preconceived models*. In folk song research, these models are often referred to as “tune types”. Tune typologies are based on the identification and analytical description of these types. Studying tune types is important because it provides researchers with insight into the musical repertoire of a tradition and its styles, as well as their historical development. It also helps us understand traditional musicians' musical thinking.

What makes a folk tune (a tune type) an object of performance and a unit of musical thinking is its identifiability, i.e. its recognisability in variants. Therefore, finding representative features of a tune is of great importance in typological studies. In ethnomusicology, different methods are used to determine tune types based on melodic, rhythmic, and formal features, depending on the object of study (see e.g. Elschek 1969, Rüütel 1981, Yefimenkova 1987, Lobanov 2003). In this paper, I will present a typological method that I developed for Seto polyphonic songs. This

method is based on the phenomenon of "harmonic rhythm," which is a very important property of musical structure and musical thinking in the leelo tradition. I will also present some other aspects of musical structure that enable the creation of a multilevel classification of Seto tunes.

In addition to presenting the content and potential uses of the electronic resource “Seto Leelo Tune Typology”, I will also outline some prospects for interpreting the results of the typological study, with an emphasis on the stylistic layers of this tradition and possible paths for their historical formation.

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