

## **Proposal for a presentation at the CIFU Symposium C.4: Traditional Creation and Modern Experience in Folk Music Revival**

### **The Musical Patterns of Torupilli Juss - Variations in the Bagpipe Playing of Juhan Maaker (1845-1930)**

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Before the 19th century, the Estonian bagpipe was the only instrument used to perform at dances, weddings, fairs, work parties, and other social gatherings in Estonia. We know very little about how the tunes were actually played. The main research issue this master's thesis, "The Musical Patterns of Torupilli Juss - Variations in the Bagpipe Playing of Juhan Maaker," seeks to address is to determine what musical form (as is known today in traditional music) existed in the bagpipe songs of one of the last traditional masters of the Estonian bagpipe. The music of Juhan Maaker, a native of Emmaste Parish on Hiiumaa Island was born in 1845 and died in 1930, was recorded, and based on this information, we can obtain more knowledge about how the Estonian bagpipe was traditionally played. The first aim of this thesis is to analyze the musical form of the bagpipe tunes of Juhan Maaker, in order to determine how a traditional player used to play them. The second aim is to enrich the vocabulary of Estonian folk music research and to find practical tools that a modern day player of Estonian bagpipe could use to understand the traditional way of playing better, and to provide information to current bagpipe players on how to recreate a similar way of playing in a live concert situation today.

The research materials used for this thesis were transcriptions made by the modern folk musician Cätlin Mägi of Juhan Maaker's music, which was recorded two times in 1921 by the Estonian composer Cyrillus Kreek and his research colleagues – Johannes Muda and Andrei Laredei, as well as by the Finnish folklore collector Armas Otto Väisänen. In total, 16 recordings, including 16 transcriptions (scores) of eight different labajalg dance tunes were investigated.

Different levels of Juhan Maaker's music were analyzed and the research questions were:

1. What is the general form of the tunes?

2. How does the player play tunes that were played twice or thrice differently at different recording times?
3. How does the musician vary with the smallest musical thought – a musical motif (equals with 1 bar in the 3/8 metric rhythm)?
4. Which parts of the form has the musician varied most frequently and how exactly?
5. What can be concluded from the bagpipe playing of Juhan Maaker? How could one use the results of this research in a live concert situation today?

Musical form analysis was used as a method to compare the musical form of the same tune recorded at different times and to also analyze the variations of separation notes and the melodic and rhythmic variations of musical motifs that he used to use most often. As a side method, playing through these tunes with an Estonian bagpipe and an electronic Techopipe bagpipe was used to comprehend the musical thinking of Juhan Maaker better.

For the form analysis, I constructed a special colour-based method that allowed me to visualize different units of musical pieces (like motifs, parts, and playthroughs) in comparison to the system of motifs or parts being named only with letters or numbers that is and has mostly been used by researchers. The aim of this was to outline the musical playing pattern of the player more efficiently and to illustrate the differences of the parts, similarly to ethnic belt patterns, where the pattern is clearly visible.

As a result of this research it can be stated that through colours the musical patterns of Torupilli Juss became visible and the following can be read out from them:

1. Juhan Maaker (Torupilli Juss) did not have a clear way of playing his tunes through. It was quite the opposite: every time he created a general form of a piece during a live performance. A form like this according to the Norwegian folk music researcher Tellef Kvifte (2008: 54) could be called "the flexible form." Or it could also be called "the old labajala valse form" according to Cätlin Mägi (2002: 14) or a free-form labajalg (according to Krista Sildoja (2024). I would call it "an old Estonian bagpipe tune form".

Every term is correct when trying to describe it and the way of playing and varying can be compared

with the old Estonian runosong tradition where every variant of a tune is correct.

1. It can also be stated that Torupilli Juss varied richly with the parts (I named them bundles of motifs) of the tune by placing them next to each other freely, without any coherent system: once he played one type of bundle of motifs only once, another time he played it twice or thrice. Once he changed the order of placing the bundle of motifs next to each other, the other time he skipped playing some bundles of motifs all together. Based on the research here, it can be stated that some of these bundles of motifs are symmetrical and quadratic, whereas other ones are not. The analysis showed that occasionally he was also varying his playing by repeating a bundle of motifs together and by repeating the same later in the tune.

2. He also varied richly with the inner structure of the bundles of motifs by changing the number of motifs in a bundle (from 2 to 8), by changing the order of motifs, by looping the first or the first two motifs, by borrowing a motif from another part of the tune (another bundle of motifs), by leaving some motifs out or by inventing a random motif in addition to what already was there which did not repeat during the tune.

3. Torupilli Juss also varied every motif of the same kind in a rich way, so there are only a few motifs that he repeated throughout the tune exactly as during the first time it was being used. He changed rhythmic units on each beat of the metric rhythm, changing also the rhythmic variations richly on both accented and the nonaccented beat of the measure. He used melodic variations of motifs by playing around on the steps of the tonic chords and the chord of the lower 7th step of the scale. From this, we can conclude that the music of Torupilli Juss was clearly modal and it balanced between the first and the lower seventh step of the mixolydian scale. In terms of separation notes, he used all the options possible using mostly the VII, I, II, II, IV or the VI note as a separation note and by creating different melismas. As decorations like this are difficult to achieve with an open technique of playing on the chanter of the bagpipe, Torupilli Jussi quite probably played in a semi-closed technique by leaving his fingers on while playing and lifting them according to need.

Thanks to this research I also created my own tune that was based on the motifs of the research material mentioned. As the 13th, 30th, and 43th tune (as three variants of the same tune) was very rich in end-motifs, I created an arrangement from this for three bagpipes that used these end-motifs as a middle part on it's own.

As a result of my research, it can be claimed that the term "tune" was much more flexible during the times of oral tradition when the Estonian bagpipe was played at every wedding, every village party, or fair. There was no similar playthrough. Every player could find his own balance between form and improvisation. In this way, this research gives clear evidence on how Estonian traditional bagpipe playing style once may have been.