

Dear reader,

In your hands or on your screen is *Satasarvi*, the first issue of the *Finnish Journal of Folk Music Research*. Launched by the Sibelius Academy Folk Music Department and the MuTri Doctoral School and Research Unit of Music Education, Folk Music and Jazz Department, the aim of the new publication is to promote folk music research and discussion in Finland and internationally. In particular, we intend to highlight the perspective of the researching musician. The *Finnish Journal of Folk Music Research* is published annually online and as a printed book.

The first issue of *Satasarvi* launched on the Etno.net online platform on December 21, 2020. Etno.net is the website of the Sibelius Academy Folk Music Department, which publishes works (e.g., including research, theses and teaching materials) by teachers, students, artists and researchers affiliated with the department.

Satasarvi publishes scientific articles, as well as reviews, speeches, critiques, reports and lectiones praecursoriae by graduate doctors. Folk music research is broadly defined in the new publication. For example, *Satasarvi* is happy to publish research on folk dance or folk instruments, as well as research on other phenomena and fields closely related to historical and contemporary folk music. Texts on folk music pedagogy, speeches by teachers and students in the field, case studies and artistic research articles are welcome. Articles are published in Finnish, Swedish or English.

Since 2015, the Sibelius Academy Folk Music Department of the University of the Arts Helsinki has organized a symposium of folk music researchers in Helsinki in cooperation with the Finnish Literary Society. The first issue of *Satasarvi* contains seven articles based on presentations made at the first three symposia (2015–2017). In upcoming issues of the journal, we will publish even more studies and speeches presented at the symposia.

The first issue of *Satasarvi* starts with work from researcher Anneli Asplund, an honorary doctor of the Sibelius Academy. In her extensive article, “Woe the Mister who Abandoned Sveabor – a Folk Song Reflecting the Finnish War”, Asplund studies a song in Finnish called “Krigs Visa”. After introducing the song’s collector, G. H. Nauckler, Asplund analyzes the content, structure, metre of the poem, style, and purpose of the song’s lyrics. She also examines the relationship of the song to historical events and compares it to another folk song about the Finnish war. Finally, she ponders what kind of melody the song may have had.

In their articles, Risto Blomster, Jari Eerola and Erkki Pekkilä discuss the collection and publication of folk songs. Blomster’s article explores the subject of the folk singer and layman folk music collector Vihtori Grönroos. Blomster presents Grönroos’ life story

and collection activities, and looks at Grönroos' own medley of songs, “sävelkimara”, which can also be heard in *Satasarvi*'s online version. Eerola studies how the music tradition of the Northern Veps people appears in the early materials of mainly linguists. He also considers the reasons for the decline of the Vepsian native language singing tradition. Pekkilä explains the role of the music committee chaired by Anton Almberg in publishing the *Suomen Kansan Sävelmiä* collection (a compilation of Finnish folk tunes) and sheds light on the background and starting points of the publication project.

In his article “Folk Dance Research - Acceptance or Exploitation?”, Petri Hoppu sheds light on the history of folk dance research and the ideals that prevailed in its various stages. Hoppu also illustrates how the dance culture of the Skolt Sámi has lived under the pressure of different identities.

Kantele player Arja Kastinen, the first to graduate from the Folk Music Department as a doctor of music in 2000, studies Karelian small kantele improvisation in the 19th century as part of the runosong tradition. In addition to archival material and historical sources, Kastinen bases her study on her many years of experience and practice as a musician with in-depth knowledge of kantele and improvisation.

Elina Niiranen based her article on her field trips to Viena Karelia. Niiranen examines the perspective of Karelian culture and the music sung in Karelian language as a hobby, as part of the activities of institutions in the 2010s in Uhtua, Republic of Karelia.

The editors of *Satasarvi* want to extend warm thanks to the authors of all the articles! Many thanks also to those who kindly and generously contributed to the editorial work of the publication in various ways: Saijaleena Rantanen, Kati Kallio, Sinikka Kontio, Sirpa Lahti, Pauliina Syrjälä, Henri Wegelius, Karoliina Pirkkanen and Hannu Tolvanen. Special thanks go to the editorial board of the first publication. As the form of the publication began to take shape, the board evolved from the steering group of the Symposium of Folk Music Researchers: Heikki Laitinen and Risto Blomster. Thanks also to Jimmy Träskelin for the graphic and cover design, Leena Lampinen for proofreading, Päivi Tikkanen for English proofreading and Alec Havinmaa for the technical implementation of the online publication on the Etno.net platform.

The *Finnish Journal of Folk Music Research* obtained its name *Satasarvi* from the “hundreds of horns” (*sarvi* meaning horn) appearing in the verses of the old Finnic runosong tradition. With a Hundred-Horned Bull, a viper-filled field is ploughed, or it helps to cut off Sampo's roots for Väinämöinen to be able to steal it. In an isolated poem, “Hundred Horns” refers to Sampo itself. Elsewhere, the Hundred-Horned Bull pushes the Sampo into the sea or is asked to “draw arrows from human skin” to heal the sick. To aid the

sick, the Bee, the Virgin Mary, the Kokko, and sometimes the Maiden of the Air can also rush to help with a hundred horns, all filled with a healing cream. There is also Akka Kaukainen, the lady with a hundred horns full of words, words full of figures, and figures full of sentences, with which Akka heals the sick.

The editors of *Satasarvi* wish that the new journal helps boost folk music research into a new era and a hundred-horned state of abundance!

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