Music and local / regional languages
and free reports

Joint Symposium of the ICTM National Committees
of the Czech Republic, Poland and Germany

13th – 15th February 2020

LOCATION OF THE SYMPOSIUM:
Martin-Luther-University Halle-Wittenberg
Faculty of Philosophy II
Institut für Musik, Medien- und Sprechwissenschaften (IMMS)
Section of Musicology
Studibühne, Dachritzstr. 6
06108 Halle
Sponsored by

Schroubek-Fonds
Prorektorat Forschung der Universität Halle-Wittenberg
Dekanat der Phil Fak II der Universität Halle-Wittenberg
Program

Thursday 13th of February 2020

13:00  Opening of the conference
Music performance by Lian Li
Welcome speeches of the Director of the IMMS Prof. Wolfgang Hirschmann
Introductions: Prof. Klaus Näumann (IMMS Halle)
ICTM Chairs Dr. Zuzana Jurková (Czech Republic), Prof. Ewa Dahlig-Turek (Poland), Dr. Dorit Klebe (Germany)

14:00  Keynote: Prof. Max-Peter Baumann (Würzburg)
“The Local-Global Nexus of Music, Speech, and Language”
Moderation: Klaus Nääumann

14:30  Coffee break

15:00–16:30  Section I: Local / regional languages and musics
Moderation: Zuzana Jurková
15:00  Oliver Gerlach (Neapel) / Gianni Belluscio (Katedra Albanologia, Università della Calabria): “Music and the local language of Italo-Albanians in Southern Italy”.
15:30  Jörgen Torp (Hamburg): “Lunfardo in tangos: An approach to tango as music and poetry”.
16:00  Arleta Nawrocka-Wysocka (Institute of Arts of the Polish Academy of Sciences Warszaw): “‘Foreign elements’ in the religious and folk repertoire on the cultural borderlands. Examples from Masuria and Cieszyn Silesia”.

16:30  Coffee break

17:00–19:00  Section II: Local / regional languages and global musics
Moderation: Ewa Dahlig-Turek
17:00  Keivan Aghamohseni (M.L.-University of Halle): “The Nashville Sound in Tehran: Country music in interplay between cultural policy and globalization in Iran”.
17:30  Alexandra Ebel (M.L.-University of Halle): “Sweet Home Äberlausitz”.
18:00  Eckehard Pistrick (University of Cologne): “Glocalizing Polyphonies – Strategies of Global Music Appropriation in South Albanian Villages”.
18:30  Oldřich Poděbradský (Charles University Prague): “In Search for Sunny Grave: official and underground culture in the lyrics of rock groups in communist Czechoslovakia”.

19:00  Dinner

Friday 14th of February 2020

9:30–11:00  Section III: Local / regional languages and the musics of minorities
Moderation: Edda Brandes
09:30  Parang Farazmand (University of Art Teheran, IRN): “Accented Songs: Kurdish-Western Genres”.
10:00  Yalda Yazdani (Berlin): “Phenotypes and variations of female voices in Iran: An ethnographic research on the relationships between music, language and cultural tradition in Qashqai tribe”.
10:30  Zuzana Jurková (Charles University Prague): “Bašavas giřa, giřa romane / We play songs, Romani songs. Mystery of rom-pop lyrics”.

11:00  Coffee break

11:30–12:30  Section III (continuation)
Moderation: Dorit Klebe
11:30  Zita Skořepová Honzlová (Czech Academy of Sciences, Prague): “From Czech language
protectionism to multilingual internationalism: Music and singing at the Czech Comenius School in Vienna”.

12:00 Veronika Seidlová (Charles University Prague): “Music, Language and Collective Remembering in the Current Soundscape of Prague Synagogues”.

12:30–14:00 Lunch Break

14:00–15:00 Section IV: Music and sociolects / languages for intercultural understanding
Moderation: Piotr Dahlig
14:00 Klaus Näumann (M.L.-University Halle): “Belarusian underground Music: Musicians on the red line”.
14:30 Nepomuk Riva (University for music, theatre and media Hannover): “A Miracle of Pentecost? The use of diverse languages as a tool for intercultural understanding in the practice of the Communauté de Taizé”.

15:00 Coffee break

15:15–15:45 Section V: Ethnomusicologists in dealing with the language and terminology of their research subjects
Moderation: Nepomuk Riva
15:15 Gertrud Maria Huber (Baldham): “Komm, liebe Zither!” Plucked instruments as metaphor in Mozart's aria”.

15:45–16:15 Section VI: Thresholds of language in music
Moderation: Nepomuk Riva
15:45 Bledar Kondi (M.L.-Universität Halle): “Signifying pain in traditional instrumental music of South Albania”.

16:15 Coffee break

16:45–18:45 Section VII: Text semantics, counterfacture and text structure
Moderation: Oliver Gerlach
16:45 Dorit Klebe (Berlin): “Istanbul's or Everybody's Song?”
17:15 Bernhard Bleibinger (Fort Hare University, ZAF): “‘Mei liaba Scholi!’ Tracing a song and memorizing culturally among indigenous people in upper Bavaria”.
17:45 Piotr Dahlig (University of Warszaw): “Traditional music culture in the gender perspective. Remarks from Poland”.
18:15 Ewa Dahlig-Turek (Institute of Arts of the Polish Academy of Sciences Warszaw): “Translating musical idioms between music languages: Polska and Polish folk dances”.

19:00 A short tour through the Section of Musicology

19:30 Dinner in the Halle restaurant “Altes Postamt”

Saturday 15th of February 2020

9:00–10:00 General assembly for the members of the ICTM National Committee of Germany

Agenda
TOP 1: Report of the presidium
TOP 2: Election of the presidium
TOP 3: Propositions
TOP 4: Miscellaneous
Afterwards (approximate time)
10:00  Discussion “Music and local / regional languages”. Chair: Bernhard Bleibinger

11:00  Coffee break

11:30–13:00  Free Reports
Moderation: Veronika Seidlová

11:30  Edda Brandes (Berlin): “WWW. VIDEO-DOCUMENTATIONS Part II. ‘THE MELTING-POT. In the Sahel around Gao’. Documentary of music and dance in Mali”.

12:00  Ala El Kahla (M.L.-University Halle): “The study of Tunisia music culture: History, circumstances, and alternative perspectives”.

13:00  End of the symposium and lunch in the restaurant “Trattoria da Luca” (Halle)

Subject to changes

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Abstracts


Language is an important means of realizing the localization of a global music genre. In this article, glocalization of country music in Iran is a key word. The process of localizing country music can take place on different levels, both linguistically and musically. Here the focus is on the implementation of the Persian language in the performance of country music in Iran. Music has generally been a controversial topic after the Islamic Revolution in Iran (1979). The musical life faces numerous restrictions due to the cultural policy of the new regime in Iran, which is based on Islam. Music is a disputed topic in Islam. There were some interpretations in Iran in the early 1980s that referred to music as haram (prohibitions). The restrictions on music were particularly marked in the field of pop music in general, especially Western pop music. Pop music was considered as a tool of imperialism, that weakened the native culture. In the mid-1990s, these restrictions were partially lifted. This does not apply to some Western music genres such as Rock and Hip Hop. At that time, Iran was entering a new phase of globalization as a result of the introduction of the Internet. This caused the musicians to remain active in the area of Rock and Hip Hop. They made their songs available to the public through the Internet. The Rock and Hip Hop scene in Iran has been studied by researchers, by whom a number of essays and theses on these topics has been produced. Hip-hop and Rock are not the only genres of music that are considered imperialist in nature by cultural politics, the other one being “imperialist genre” which refers to country music that has recently become established in the Iranian music scene. This has met resistance from cultural policy. The current situation of country music in Iranian society can be compared to the situation of Hip Hop and Rock music 20 years ago in Iran. This article deals with the dissemination of country music in Iran and the reaction of cultural policy towards it. In addition, the localized country music in Iran is studied, which is performed with Persian lyrics.

Bernhard Bleibinger: “‘Mei liaba Scholi!’ – tracing a song and memorizing culturally among indigenous people in upper Bavaria”

“Mei liaba Scholi!” (“Oh, my dear Scholi!”) is most likely one of the most famous expressions of astonishment and bewilderment in German speaking countries. But only few people might know that Scholi (also known as Joly) really existed and that he was the descendent of a French family of pastry cooks which had immigrated to Salzburg. After being chased out of the University of Salzburg in 1783 until his death in the Bavarian village Kay (near Tittmoning) in 1823, Ferdinand Scholi earned his living as author and composer of poems, songs and plays characterised by a sometimes open social criticism. Some of his songs written in the regional dialect are still known in the Austrian-German border region. It would have been a sensation, if a song I recorded in Kay in 2016 and which – as I was told – has been orally transmitted in the village, was composed by Scholi. But even though it was not his work, tracing the history of the song leads to interesting results. The song, as I found out, is based on a poem connected with the Bavarian educated class of the late 19th century. Besides that, two other composers wrote melodies for the poem. Linking it with Ferdinand Scholi, as I will show, seems to be the consequence of a historical re-localization which was initiated via publications and mystery plays by Cesar Bresgen in the early 1980s and which still today has a lasting effect on memory cultures in the Bavarian-Austrian region.

Edda Brandes: “WWW. VIDEO-DOCUMENTATIONS Part II ‘THE MELTING-POT’. In the Sahel around Gao. Documentary of music and dance in Mali.”

Like the most African nations Mali is a multi-ethnic and multi-lingual country. Using the term “lingua franca” is already dividing the country in at least three up to six or even more different, also overlapping linguistic and geographical zones. A minority of 10% in the whole country speaks the official language, French, as the language of the former colonialists. So-called national languages are a total of 13 languages and spread with different quantities of speakers. (65% Mande-speakers,
less than 10% Fulbe/Songhai/ Tamasheq with 1 to 1,5 m speakers). This makes the decision about sub-titles, script-tablets or a voice-off in a documentary about Mali’s musical cultures a very delicate issue. For the bearers of the local and regional languages a translation of the song-texts or additional information about the socio-cultural context are nearly unnecessary. But what about the broader public beginning with their foreign-language neighbors in the country up to the international interested public? Which aspects have to be considered in regard to the broader objective of safeguarding musical heritage to strengthen interethnic communication? The lecture includes an extract of the documentary and the solution found for this particular case, and invites to discuss other, may be better compromises.

Ewa Dahlig-Turek: “Translating musical idioms between music languages: Polska and Polish folk dances”
Although separated by the Baltic Sea, Poland and Scandinavian countries share characteristic rhythmic structures that constitute significant element of the respective local music language. The roots of this phenomenon may be traced back to the so-called “Polish dances” of the 16th and 17th Century. These were short tunes composed of two parts, of which the first one (in duple metre) was transformed into the triple metre with characteristic “descendent” rhythms (i.e., with the highest rhythm condensation on the first beat). In the centuries that followed, such rhythmic structures developed in Polish music in two ways: as simple mazurka rhythms and more complex polonaise rhythms. At the beginning of the 19th century, they contributed to forming a strong and explicit idiom recognized as the main determinant of polishness in music till today. However, as Poland and Sweden were connected by close political and cultural ties since the end of the 16th century, “Polish dances” with their descendent rhythms got imported to (and assimilated in) Sweden. The resulting genre of Swedish “polska” dances has firmly settled in the Swedish traditional culture, radiating also to the music culture of neighbouring Scandinavian countries (Finland, Norway). Although in view of historical music sources the rhythms of Swedish “polska” and Polish folk dances are very close, in today’s performance practice they can hardly be recognized as similar, due to local traditions which require adapting rhythmic structures to local conditions, including dance movement. Referring to the Polish-Scandinavian music experiment, in my paper I discuss in detail how Polish and Swedish musical idioms translate both ways.

Piotr Dahlig: “Traditional music culture in the gender perspective. Remarks from Poland”
A paper deals with a problem well known in ethnomusicology confronted with music practice of rural communities in lowlands and in Carpathian mountains in Poland. It is based on observations in the field research and also on comments of musicians and singers. There are discussed the relations of women and men in music culture such as (1) the deliberate separation in some secret wedding ceremonies containing also musical behaviour (e.g. backing a wedding cake); (2) the simulation of the opposite sex in the carnival customs; (3) conventional sung provocations at weddings; (4) pragmatic cooperation at funeral singing in which strophes are sung by men and women alternately. The further possible aspects are (5) the relationship of the sex and a social structure – who leads the music activity/performance, (6) the contemporary replacing of men by women in the staged instrumental practice both in leadership and in play of particular instruments; (7) a phenomenon of musical families; 8) knowledge from dance – e.g. how the couples perform pair dances. All these aspects complete and enliven the ethnomusicology penetrating systems which would govern the music and its practice.

Alexandra Ebel: “Sweet Home Äberlausitz”
The eastern German region Oberlausitz is hallmarked by its dialect. One very striking feature of this dialect is the speech sound– a retroflex approximant, which is also the R-realization in American English. Beyond that, distinctive phonetic features are: shifted vowel realizations, monophthongizations and frequent elisions. On the lexical level you can find numerous non-standard terms, too. Already in the 1990’s some musicians of the Oberlausitz region started singing in their dialect, with
own music and lyrics. They also covered famous artists like Janis Joplin, Bruce Springsteen, Bob Dylan or Lynyrd Skynyrd. Until today these musicians under the leadership of Steffen Lindner released six albums and played plenty of concerts. Their lyrics play with language and speech sounds on a very high level and carry love for their home region, social criticism, personal experiences and sometimes just fun. The large variety of Oberlausitz Pop and Rock music will be presented by taking into account phonetic and semantic characteristics and their relevance for identification with its region.

Ana El Kahla: “The study of Tunisia music culture: History, circumstances, and alternative perspectives”.
The aim of the research is to conduct an in-depth examination on the study of music culture in Tunisia, and the apropos of it through the available thought-provoking clues. In the context of French Tunisia (1881–1956), several oriënts' culture connoisseurs sojourned within Tunisian society, among them Dr. Traeger (a German ethnographer), Rodolphe D’Erlanger, Robert Lachmann, who conducted vital fieldwork on local music traditions, are particularly popular, and hence contributed eminent studies on how music was an integral component in the research on Tunisia culture. The study proposes to investigate these developments in depth. The researcher has engaged in fieldwork since 2016 to trace factual data such as ethnographic collections, music manuscripts, transcription analyses, etc. This archival material was tracked down to the center of Arab and Mediterranean music (Tunisia sounds archive), the Rachedeya institution, and the Tunisian National library, dating back to 1903. Besides, connoisseurs of Tunisian music were interviewed, regarding different approaches to the study of music culture in French Tunisia. This material allows finding a historical perspective and conducting a comparative study on the change in musical scenario, looking at the changes in Tunisian music’s oral tradition. The theme has not been subjected to any in-depth analysis concerning its dynamics, especially its relevance as a reference backdrop for Tunisian music culture. I believe that the study offers a path to deepen our comprehension of the same.

Parang Farazmand: “Accented Songs: Kurdish-Western Genres”
Due to the political pressure of the central governments in Iran, Turkey, Iraq and Syria over the decades, the Kurds have migrated to European countries, inevitably. At that time, Sweden was one of the countries that provided the most support to the Kurds. As a result, they now are a population about 60000 to 70000 in Sweden. According to the research of many scholars who have worked on this community, they are the largest diasporic community in Sweden. They have acknowledged it is a centre for transnational activities for all Kurds outside their homeland. The Kurds have experienced an identity crisis after migration, so they have tried to redefine their identity. Among the numerous ways to redefine it, music is the most important mechanism. Therefore, they have always redefined and preserved their ethnic and cultural identity through that. Nevertheless, what is important is that they constantly facing the European musical culture. Therefore, they have undergone a process of “acculturation”. For this reason, elements of western music like intervals, instruments, texture and most importantly the genre have entered into their musical culture. This article is an attempt to investigate western genres that are performed in Kurdish language by Kurdish musicians live in Sweden. It is an effort to study the impact of Kurdish language on musical articulation of these genres. According to the author, the characteristics of the rhythm in these songs originate from the Kurdish poems. In fact, the effect of the rhythmic features of the Kurdish language that has produced a different articulation from the performance of these genres in Western languages. The author cites the theory of Lerdal and Jackendoff about the impact of language on music to prove the assumptions of this article. In addition to library studies, the researcher travelled to Sweden and did fieldwork to gather accurate information in this field.
Oliver Gerlach: “Music and the local language of Italo-Albanians in Southern Italy”
With respect to the genre of kalimera, there are to innovative aspects how Italo-Albanian communit-
ies embraced this particular form of para-liturgy which recapitulates the passion in a local language
based on an oral tradition: 1) it became a female genre dominated by female singers 2) it liturgised
the ritual context of performing the kalimera during the night preceding the Holy Week. Although
Balkan languages belong to rural areas of Southern Italy, Arbëresh became first transcribed to estab-
lish an own kalimera tradition as a kind of syncretism between mainstream Catholicism and subal-
tern Orthodoxy. For this very reason the language was taught since the 19th century with kalimera
texts, but it also raised a female voice against injustice and political violence which is a unique
concept of kalimeret sung in Arbëresh language. The presentation of a comparative study of numer-
ous local kalimera traditions is focussed on aspects of code-switching (change of language) and
genre-switching (between ritual lament, wedding songs and the liturgical Orthodox Good Friday
lament known as the three encomia) during the Holy Week.

Zita Skořepová Honzlová: “From Czech language protectionism to multilingual international-
ism: Music and singing at the Czech Comenius School in Vienna”
Founded in 1872, the Czech Comenius School Association became the leading educational institu-
tion of the Czech minority in Vienna. Its original mission was maintaining and transmission of the
Czech language, at this time perceived as endangered. Today, the school provides bilingual educa-
tion for preschool children from the age of two till the graduating youth. The majority of pupils have
at least some Czech or Slovak ancestors, however, there is an increasing amount of students without
Czech roots. For the Viennese Czechs, music and dance activities represent a key symbolic marker
of Czech identity, and, in the same time, they reflect the minority’s heterogeneity in the present day.
Especially music education has had an important role in spreading the knowledge of Czech lan-
guage, culture and history. Based on ethnomusicological fieldwork and study of textual and audi-
ovisual documents, the present paper will discuss the issue of Comenius school music and singing
repertoire and its reference to the school’s own past and present, the position of the Czech minority
in Vienna towards the Austrian majority and its relationship to the Czech homeland.

Gertrud Maria Huber: „‘Komm, liebe Zither!’ Plucked instruments as metapher in Mozart’s
aria”.
When W.A. Mozart composed the aria Komm, liebe Zither (KV 351/KV 367b) in 1780/1, he didn’t
think of the stringed instrument zither of the Viennese musician Anton Karas playing the famous
soundtrack of the movie The Third Man from 1949. As for that, this zither instrument has only
emerged in the last two centuries. Although today, it is a field of study at the Mozarteum University
Salzburg. Mozart’s term zither is to be considered as a generic term for a lower social class instru-
ment. The author of the song text is unknown. In the words of Anne Feeny: “It is not at the level of
Goethe.” Nevertheless, Mozart composed this song in its simple sentimental words for voice and
mandolin. The vocal melody and the accompaniment support each other and blend in a perfect way.
I want to analyze the different parameters and identity markers which define the lyrics and the lin-
guistic variations of the song as a decisive motivation for the accompaniment by plucked instru-
ments. In different points of view and with a focus on the lyrics, I will discuss the role of Mozart’s
“zither” as a metaphor of an intimate friend with a different socio-cultural connotation.

Zuzana Jurková: “Bašavas giľa, giľa romane/ We play songs, Romani songs. Mystery of rom-
pop lyrics”
Rom-pop is the most widespread music style among members of the dominant Romani sub-ethnic
group in the ČR, servika Roma. Characteristic features of this style have been formed since the
’80s, one of them being lyrics in Romanes (Romani language). This could seem surprising in the
culture of a group whose members traditionally served – among other – as professional musicians
for the majority. Moreover, today, the first language of young Roma is mostly Czech. Why then, are
rom-pop texts written persistently in Romanes? The presentation aims to answer this question from
the intersubjective perspective, comparing on one hand rom-pop lyrics with texts of phurikane giľa (lit. “old songs”, functioning as Romani folk music), on the other hand interviewing young Romani musicians, deeply involved in rom-pop.

Dorit Klebe: “Istanbul's or Everybody's Song? “
“Istanbul türküsü” (Istanbul's song) with the incipit “Üsküdar'a gider iken ...” (On the way to Üsküdar...) is a worldwide popular song under various names and versions. It occurs in Mediterranean regions, in Europe (mainly Middle/East/Southeast Europe), furthermore in Central Asia up to East-Southeast Asia, as on the other hand in the USA. Written documents are sparse before 1900; an early sound document of an a cappella song dates from 1902. In regard to its textual-musical shaping, and the lyrics classified as “love song”, it has been passed on in vocal, vocal / instrumental forms, additionally as purely instrumental pieces, in different styles / genres and functions, eg. Sevdalinka, Klezmer, Jazz, military music, dance music. In my contribution, I present versions from predominantly eastern/south-eastern European regions/nations where the melody of the “Istanbul Türküsü” is underlaid with different lyrics each. These differ extremely in content from the Istanbul türküsü. It is taken into account to what extent the lyrics are relevant for identification in the respective regions / nations, an expression of social constraints (protest) in past and present. Furthermore, it is considered to what extent the melody's shape of “Istanbul Türküsü” fits into the respective song culture, the hermeneutics of the respective regional language areas will be reflected.

Bledar Kondi: “’We scream before we cry, we cry before we speak’. Signifying pain in music and language of Albanian local traditions”
The essential relationship between music and language raises a fundamental question: how to analyze and communicate a fact of experience? The French linguist André Martinet describes linguistic facts as meaningful vocal signs based on the economic scheme of their double articulation. His observations are helpful for understanding the functional mechanism of signification and communication of human experience as well as for reflecting on the place, role and meaning of some other, affective, “unanalyzable” vocal signs that fall outside this common basis. From the linguistic point of view, a pure scream of pain is a vocal gesture without uttered meaning. To the eidetic intuition, this unarticulated scream is an immediate, particular and corresponding sign of pain: the vocal contour, emotive syllable, vocal style, dynamic, intensity, and the situation in which it is manifested, all these elements constitute a communicative code in a self-contained community.

In this paper, we will focus on affective, musical, linguistic and corporeal articulations that serve to signify, manifest and communicate a painful fact of human experience in Albanian local traditions.

Klaus Näumann: “Belarusian underground Music: Musicians on the red line”
Starting a few years ago, in Minsk and other cities of Belarus a lively music scene in public spaces exits, a phenomenon that did not exist before, at least not in this tremendous quantity. The most important of these public spaces is the subway station, or precisely speaking: the space in-between the streets and the underground metro tracks. Here one can find among others singers, accordion players, violinist or guitar players, who partly play on an impressive high level. Since the beginning of this movement, a stately organization deals explicitly with music in underground metro stations. From this organization, the bands and the musicians need to get a permission for playing officially. To be successful in receiving this permission they have to proof their musical abilities and list the songs of which their repertoire consist. For these reasons, there are on the one hand bands (and solo musicians) who play legally in metro stations and on the other hand bands who play there illegally. Regardless, the musicians to a high degree communicate among themselves on certain internet platforms. Here they declare where, when and how long they intend to play, and coordinate their plans with each other. As is known, in Belarus, people mostly speak Russian and only few speak Belarusian. Therefore, the repertoire that the musicians in the subway stations perform is often a mixed repertoire, with Russian and (at a lower percentage) Belarusian songs. However, for many reasons offi-
cial see Belarusian songs (especially rock songs) as some kind of subversive. In my lecture (based on field research in 2019), I will deal with the phenomenon of musicians playing in subway stations, when it started, who they are, which songs they play, and the languages of the songs, in which they sing (or do not sing), depending on the concrete situation.

**Arleta Nawrocka-Wysocka:** “‘Foreign elements’ in the religious and folk repertoire on the cultural borderlands. Examples from Masuria and Cieszyn Silesia”
The permeation and overlap of various elements of the literary and musical language is an important indicator of the borderland cultures. In the past, the borderland was subject to various political, religious and social influences. In my presentation I focus on Masuria and Cieszyn Silesia – the regions of Poland where due to the historical reasons German or Czech and Slovak influences are strongly visible. It was also Protestantism that had played an important role in shaping the multicultural repertoire. In my paper I discuss different ways of adapting “foreign elements” in the religious and folk repertoire. The first to mention is the local assimilation of, respectively, German, Slovak or Czech songs (i.e., translated lyrics either with original melodies or with local melodies). “Foreign elements” can also be understood as individual musical features, for example an upbeat (emphasized by Germans and omitted by Poles to stress national identity), specific scales or the way of shaping cadenza. A very interesting phenomenon is also a bilingual song occurring in Masuria, in which the text Polish is interspersed with single German words. A separate issue, typical of Cieszyn Silesia and Slovakia, is the question of the common repertoire (both text and music), which does not allow to determine the direction of the influences and therefore the term “foreign elements” can hardly be considered legitimate.

**Eckehard Pistrick:** “Glocalizing Polyphonies – Strategies of Global Music Appropriation in South Albanian Villages”
The paper intends to present local strategies of Albanian multipart singers and rhapsodists in appropriating global musical phenomena, 'translating' it into local language and musical forms, charging it with local and regional meanings. Taking as an example the recomposition of the song 'Borders' of British Tamil Rap-Pop singer M.I.A. by a multipart group from Himara and several songs created about the 9/11 terrorist attacks – the presentation questions the term 'creativity' in relation to the tension field of local practice and global influences. At the same time this presentation evidences the vitality of local musical practices in commenting on contemporary politics and the everyday challenges both in a smaller post-communist, and in a larger globalized world. In a second part the paper shows the artistic potential of such local voices in reflecting about the sound installation based on sung polyphonic versions of contemporary poetry as shown in the Albanian Pavilion at the 15th International Architecture Exhibition of La Biennale di Venezia, 2016.

**Oldřich Poděbradský:** “In Search for Sunny Grave: official and underground culture in the lyrics of rock groups in communist Czechoslovakia”
During the communist regime in Czechoslovakia and mostly after the “Prague Spring” in 1968, the artist had to choose: either they will cooperate with the regime and it’s official culture and submit all of their work and lyrics to the control organs of the regime, or they can stay in the underground scene, which was persecuted by the regime or exile. Rock music and its origins in afro-american blues culture is mainly presumed to be sang in English but due to the circumstances, Czechoslovak rock artists needed to change or translate the lyrics into the national languages, for English was taken as an “imperialistic” language. As a case I chose song Slunečný hrob (Sunny Grave), which won the song of the year after live show contest in 1968 in English version, but needed to be translated and lyrics redone to Czech before releasing it in 1969. This paper is focusing on how this situation was negotiated in the artistic expressions and how the whole blooming Czechoslovakian rock scene was transformed by the so called “normalization” after the Soviet invasion in 1968.
Nepomuk Riva: “A Miracle of Pentecost? The use of diverse languages as a tool for intercultural understanding in the practice of the Communauté de Taizé”

The term “Taizé” refers to the Christian ecumenic brotherhood in South France founded by Frère Roger Schutz (1915-2005) that attracts hundreds of thousands of international youths since the 1960s. During the year, the community offers one-week retreats in the village Taizé; each New Year Eve the brothers organize European Youth Meetings in alternating cities in Europe; throughout the year several Reconciliation Meetings take place around the globe as a continuous “Pilgrimage of Trust on Earth”. Since the 1970s, together with the church musicians Joseph Gelineau (1920-2008) and Jacques Berthier (1923-1994), the brothers invented a repertoire of repetitive mantra-like Taizé chants that are the most popular Christian congregational songs of the 20th century. After visiting Taizé, many people found their own Taizé prayer group in their home congregations to maintain this meditative musical practice. Starting with Latin as lingua franca of all Christians, the community has developed a repertoire in a multitude of languages over the years that is regularly sung during their prayers. Although Frère Roger made it clear from the beginning that the brotherhood is mainly interested in exercising a practical way of a common life of diverse Christians, research about the actual practices of the community is rare (Ross 1987, Eek 2001, Kubicki 1999, Riva 2014). Yet, looking at the way how languages and music is used in the various meetings organized by Taizé, it becomes apparent that the community sets itself the goal to celebrate diversity and social inclusion of cultural expressions. By presenting my field experiences from a weekly Taizé prayer group in Berlin, a one-week retreat in Taizé and the participation of the European Youth Meetings in Strasbourg 2014, I like to show how diverse languages and music are used by the brothers to enhance a feeling of community between the participants and at the same time how they support individual diverse cultural expressions. Analyzing interviews with a dozen of members of Taizé prayer groups in Berlin I can prove how the use of diverse languages in the Taizé chants actually helps to create a mutual understanding and respect of other cultures.

Bibliography


Veronika Seidlová: “Music, Language and Collective Remembering in the Current Soundscape of Prague Synagogues”

As specific melodic motifs and tunes within the Ashkenazi ritual chant system and its local traditions are understood as symbols, ‘melodic codes’, bearing specific spatial and temporal connotations and other meanings recognizable by insiders, they become both the ‘subject’ and the ‘means of remembering’ - the performative means of establishing certain imagined culturally specific continuities from the past in the present. Similar applies to different ways of pronunciation of Hebrew language during the vocal performance of the ritual. Prayer leaders choose a dominant ‘language code’ to perform certain type of Jewish diasporic identity (and refuse another). This paper focuses on the social process of negotiation of the sound of the language as reflected by the local prayer leaders.

Jörgen Torp: “Lunfardo in tangos: An approach to tango as music and poetry”.

The so-called “Tango Argentino” is known as a musical genre of song and dance. The poetry of tangos is usually filled with expressions of lunfardo, a kind of slang used by people in the surroundings of Buenos Aires with its origins in the 19th century (Luis Soler Cañas: Orígenes de la Literatura Lunfarda). In the course of the twentieth century tangos were mostly composed works, composed in
regard to music, but also to poetry. In the decades tango was most popular in Buenos Aires, from the 1930s to the 1950s, the authors of the poetry of tango songs are just as well mentioned as are the composers of tango’s music. Famous authors of tango poetry, are, for example: Celedonio Flores, Enrique Santos Discépolo, Enrique Cadícamo, Homero Manzi, Pascual and José Maria Contursi, Alfredo Le Pera, or José González and Cátulo Castillo. Perhaps one can maintain, that lunfardo is neither a language on its own nor even a dialect, but it has a broad vocabulary (see José Gobello: Diccionario Lunfardo). A special music genre is the tango canción (tango song), where a singer (often accompanied with guitars) interprets the tango poetry, using lunfardo. Within the orchestras (with 2 or more bandoneons, 2 or more violins, a bass, and a piano) a singer sometimes has just a shorter part of a poem, the estribillo. To what extent is lunfardo an identity marker for tangos? And what is the relation between poetry and music?

Yalda Yazdani: “Phenotypes and Variations of Female Voices in Iran: An Ethnographic Research on the Relationships Between Music, language and Cultural Tradition in Qashqai tribe”

Iran is a multi-ethnic country with an ancient, diverse history which has been the center of a confluence of many ethnic cultures, including Kurds, Turks, Lors, Baluchis, Turkmen, and others. In every part of this vast country, people of diverse ethnic backgrounds have their own unique musical culture and singing language in which women’s voices have always played an important role. Qashqai are a Turkic-speaking union of Eurasian and Turkic nomadic tribes, mainly occupied in animal husbandry, primarily inhabiting the southern slopes of the Zagros Mountains in southwestern Iran. Within Qashqai musical culture, one genre that presents an overall picture is the lullaby. Both in subject matter and in melodic content, lullabies present a center of confluence for many features of Qashqai music and culture. Also, because of their rhythmic simplicity of the language, as well as the informality and ubiquity of performance, lullabies have been transmitted orally more easily and therefore more consistently through the generations, and offer a glimpse into the distant past. This lecture will give a unique insight into the relation of the Qashqai language and the nomadic female songs.
CV's

Keivan Aghamohseni, Dr., is an Ethnomusicologist. He majored in Iranian Music in Tehran (B.A: 2006). From 2006 to 2009 he studied ethnomusicology at the University of Theatre and Music in Hanover (Germany) and received his M. A. He finished his Ph.D. in 2015 with a thesis entitled “Tango on the Persian Carpets: The Recordings production in the context of modernization and nationalism in Iran”. He is currently postdoctoral researcher at University of Halle-wittenberg with topic “Between Ethnicity and Nationalism –Football Chants as Areas of Conflict in Iran”.

Max Peter Baumann, Prof. Dr., is a Swiss Ethnomusicologist, music anthropologist and editor of the magazine world of music. Max Peter Baumann studied musicology, German and folklore at the University of Bern. He conducted his Ph.D. with a thesis on folk music. From 1976 to 1982 he worked as an assistant professor at the Institute for Comparative Musicology at the Free University of Berlin. In 1982 he was appointed professor at the Otto Friedrich University in Bamberg. Between 1985 and 1986, he was a visiting professor at Columbia University in New York before working as director of the International Institute for Traditional Music in Berlin for ten years. Since 1997 he has been a professor of ethnomusicology at the University of Bamberg. From 2007 until his retirement in 2009, Baumann was a professor at the Institute for Music Research at the University of Würzburg.

Bernhard Bleibinger, Prof. Dr., after completing his Ph.D., he taught and researched at the Ludwig Maximilian's University in Munich, the Escola Superior de Música de Catalunya and the Consejo Superior de Investigaciones Científicas in Barcelona. He has been working at the Music Department of the University of Fort Hare in South Africa since 2007 and has been a member of the Study Group Applied Ethnomusicology of the International Council for Traditional Music since 2008.

Edda Brandes, Dr., is a free-lanced ethnomusicologist, president of the association BENKADI Culture Space Africa and chairwoman of the board of trustees of the Foundation Jutta Vogel. She initiates and accompanies music-cultural projects between German-international and African artists and institutions and works about safeguarding oral traditions.

www.benkadi.org
www.jutta-vogel-stiftung.de
www.clangmusic.com

Für die Ankündigung im Programm empfiehlt sich:
Edda Brandes, BENKADI e.V. Berlin

Alexandra Ebel, Dr., studied Speech Science, Media and Communication Science and Intercultural Science Communication at Martin-Luther-University Halle-Wittenberg. In 2015 she received her doctoral degree in Speech Science and Phonetics with a doctoral thesis about phonetic germanization of Russian names. Currently she works as a postdoc at Martin-Luther-University. There she teaches phonetics and does research about educational videos on YouTube.

Ewa Dahlig-Turek Dr., habil., ethnomusicologist, professor and director of the Institute of Art of the Polish Academy of Sciences. Her recent interests are focused on computerized analysis of rhythm, while former studies concerned musical instruments and traditional musicianship in a broad context. She authored 3 books (Fiddling in the Kielce Region; Fiddle-like instruments in Poland; Polish rhythms in music of the 16th-19th C. A Morphological Study) and co-authored further 2.

Piotr Dahlig, Prof. Dr., is an ethnomusicologist, professor of the University of Warsaw, Institute of Musicology. Since 1975 he has carried out field research in Poland and the Ukraine. He has published five books: Folk music in contemporary society, 1987; Folk music practice in the comments and opinions of performers in Poland, 1993; Musical traditions and their
Alla El Kahla is a Ph.D. candidate of ethnomusicology at Martin Luther University of Halle-Wittenberg, Germany. He majored in Arts and Crafts and specialized in music education, with musicology as a minor, at the High Institute of Music, Tunis University, Tunisia, and then obtained a master’s degree in Cultural Musicology from the same institute. His dissertation proposes to conduct extensive research on the idioms of performance in the Tunisian music tradition from an ethnomusicological perspective, shed light upon, and dissect the roots of its cultural features. He is also interested in the field of music in Maghreb; in relation to its historical dynamic under French rule vis-à-vis the state of music in Maghreb societies as well.

Parang Farazmand holds a master’s degree in Ethnomusicology at Tehran University of Arts and for her undergraduate studies; she studied Piano performance at the University of Tehran. She carried out some researches on Kurdish music in Iran, Turkey and Iraq. In fact, she studied the typology of all genres and Instruments of that musical culture in all three countries. These studies helped her to notice a relationship between changes in Kurdish music of the region that she from there and music which Kurdish musicians from the diaspora had produced. Therefore, during her graduate course she travelled to Sweden, did a three-month field study on Kurdish Diasporic Music of Iranian Kurds in Sweden and investigated their process of acculturation also investigated the impact of that musical culture on Kurdish music in Irani Kurdistan threw media industries. Actually, it was the topic of her thesis of her master’s program, which was supervised by Dr. Keivan Aghamohseni and Dr. Michael Fuhr as the assistant supervisor. It was one of her most important achievements in Ethnomusicology until now.

Oliver Gerlach, Dr., studied musicology and comparative Religious studies in Heidelberg, Basel and Berlin, where he finished his Ph.D. in 2006 with a thesis on the modal system of the Oktoichos. He communicates his experience in lectures, seminars and singing courses on the music of Turkey and orthodox church music at various universities worldwide.

Gertrud Maria Huber, Dr., finished her Ph.D. thesis at the University of Music Vienna and studied music education at the Richard Strauss Conservatory Munich. Her research and teaching ranges widely across many fields with particular emphasis on the intersections of European folk music in social and political movements. Huber is an active performer and serving as Artistic Director (zither solo with New York Philharmonic Orchestra, conductor Kurt Masur) - see www.gertrud-huber.com.

Zuzana Jurková, Prof. Dr., studied ethnology and musicology at the Philosophical Faculty of Charles University and at the music conservatory in Brno. She is the head of the Department of General anthropology and the Institute for Ethnomusicology at the Faculty of Humanities of Charles University, focused mainly on the research of musics of minorities (Voices of the Weak 2009, Sounds from the Margins 2013). She concentrates on Romani music (numerous publications, an Open Society Fund grant in 1996-8), the history of Czech ethnomusicology (Ph.D. 1996, a Fulbright scholarship in Bloomington, USA, 1998) and, in recent years, urban ethnomusicology (Pražské hudební světy 2013; Prague Soundscapes 2014). She has been awarded by numerous international grants, e.g. Fulbright Research Fellowship (Indiana University Bloomington; Ruth Crawford Mitchell Fellowship (University of Pittsburgh).

Dorit Klebe, Dr., Berlin University of the Arts, Department of Music, studied in Berlin, Göttingen,
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**Arleta Nawrocka-Wysocka**, Dr., is a musicologist, a graduate of Adam Mickiewicz University in Poznan. Since 1988, has been working at the Institute of Art of the Polish Academy of Sciences. In 2001 she received her Ph.D. in musicology. The focus of her research is folk religious tradition (especially within the Lutheran community). Between 2005 and 2008 she conducted a research project titled the religious repertoire of the Lutheran community in Poland. She is a member of Internationale Arbeitsgemeinschaft für Hymnologie (IAH) and European Seminar in Ethnomusicology (ESEM).

**Klaus Näumann**, Prof. Dr., from 1993 till 1997 studies of Music pedagogy for jazz / rock / pop (electric guitar) at the Carl Maria von Weber College of Music in Dresden. From 1998 till 2002 studies of ethnomusicology (Vergleichende Musikwissenschaft) at the FU Berlin. Ph.D. 2004 (FU Berlin); habilitation 2015 (university of Cologne). Fellow at the Cultural Science Institute in Essen; teaching activities at the FU Berlin. Since 2010 chair of the Commission for the Investigation of folk music cultures, since May 2011 W1-professor at the institute for European Ethnomusicology (Institut für Europäische Musikethnologie) at the University of Cologne, since 2014 vice chair of ICTM-national committee Germany, since 2017 professor for ethnomusicology at the Martin-Luther-University Halle / Wittenberg. Field research in Belarus, Germany, Jamaica, Poland, Trinidad & Tobago and Venezuela.

**Eckehard Pistrick**, Dr., finished his Ph.D. at the Martin Luther University Halle-Wittenberg and the Université Paris-Ouest (2012); 2009–2017 lecturer for music ethnology at the University of Halle; currently representing the junior professorship for Ethnomusicology at the Institute for European Ethnomusicology at the University of Cologne; associate researcher at the Center de Recherche en Ethnomusicologie (CREM-LESC), Paris; Publications: Performing Nostalgia - Migration Culture and Creativity in South Albania (2015), Audiovisual Media and Identity Issues in Southeastern Europe (2011, as co-editor), documentary film Polyphonia-Albania's Forgotten Voices (2011, with Bjorn Reinhardt).

**Oldřich Poděbradský** is a Ph.D. student of Dr. Zuzana Jurková at Charles University Prague. In his ongoing researched which he is focused on aspects of music, memory and identity at the Czech German border in the group of German minority, who wasn’t resettled after the WWII. Results of his research was published in e-book *Crossing Bridges: Music, Intergenerational Transmission and Transformation* and also was presented on 45th ICTM conference in Bangkok. Currently he is writing his dissertation thesis in topic of soundscape of Prague guitar psychedelic scene.

**Nepomuk Riva**, Dr., studied musicology and theology in Heidelberg and at the HU Berlin. 2012 Doctoral thesis in the context of the graduate school “Typeface” at the Free University of Berlin about written and oral traditions of Cameroon hymns. 2013-2014 research assistant in the field of music sociology / historical anthropology of music at the HU Berlin. Since 2016 research assistant
Veronika Seidlová, Dr., earned her Ph.D. in anthropology at the Faculty of Humanities, Charles University in Prague (2016). She is currently employed as an assistant professor at the same institution. Her dissertation, ‘Journey of Mantra from India to the Czech Republic’, is a multi-sited ethnographical study of a transnational flow of Vedic mantras. Veronika is author of several publications on Jewish music in Prague. From 2008 to 2010, she was curator and head of the Center for Documentation of Popular Music and New Media in the National Museum – Czech Museum of Music.

Zita Skorepova, Dr., (1987) is an anthropologist and ethnomusicologist who received a Ph.D. in General Anthropology from Charles University in Prague (Czech Republic) in 2015. She conducted research on musical self-presentations of immigrants in the Czech Republic and musical activities of Czech minority in Vienna. She is currently appointed as an early career researcher at the Institute of Ethnology, Czech Academy of Sciences. Her research interests include anthropology of music, urban ethnomusicology, music of minorities, folklore revival movement in the Czech Republic, identity and cultural memory.

Jörgen Torp, Dr., received his Ph.D. (in Systematic Musicology) from the University of Hamburg, Germany, in 2007. He is author of Alte atlantische Tangos: Rhythmische Figurationen im Wandel der Zeiten und Kulturen (LIT, 2007), a book focusing on aspects of various forms of tango on both sides of the southern Atlantic around and before 1900. His research interests include studies in music and dance. For 30 years he is member of the ICTM (International Council for Traditional Music) and for 25 years member of the ICTM Study Group on Ethnochoreology. Apart from his musicological research he is an active tango dancer.

Yalda Yazdani is an ethnomusicologist and Tar player. She was born in Iran. She is currently completing her Ph.D. studies at musicology department of Cologne University. She founded and curated the festival “Female Voices of Iran” in 2017 and 2018 in collaboration with Contemporary Opera Berlin. She has been collaborating with different music documentary productions. The last cooperation has been with the film projects “Sazfilm” (Arte, 2018) “The Female Voice of Iran” (KADMOS Production, 2019)
LOCATION OF THE SYMPOSIUM:

From Central Station to the Symposium:
Dinner in the Halle restaurant “Altes Postamt” (Friday 14th of February)

Lunch in the restaurant “Trattoria da Luca” (Saturday 15th of February 2020)