

Réunion d'automne / Herbsttagung

25. November 2017

Universität Bern, Institut für Musikwissenschaft

Programme / Programm

La durée des présentations est de 15 minutes avec une discussion de 10 minutes. Les échanges seront menés en allemand, français et anglais. /

Vorträge dauern jeweils 15 Minuten, mit anschliessend 10 Minuten Diskussion. Tagungssprachen sind Deutsch, Französisch und Englisch.

ab 10.00 *Accueil avec café / Ankommen mit Kaffee*

10.20–10.25 Britta Sweers: *Bienvenue / Begrüssung*

SESSION 1: Chair Marc-Antoine Camp

10.25–10.50 Sandra Hupfauf (Universität Innsbruck): *The Merry Swiss Boy – A Tyrolese Melody: Tiroler Sängerfamilien und ihre Rolle bei der Verwischung der Begriffe Schweiz und Tirol in England und Amerika*

10.50–11.15 Raymond Ammann, Andrea Kammermann, Yannick Wey (Hochschule Luzern): *Ferdinand Fürchtegott Huber: Initiator der musikalischen Beziehung zwischen Alphorn und Jodel?*

11.15–11.40 Annatina Kull (Hochschule Luzern), Huaqi Li (Haute École de Musique Genève – Neuchâtel): *SwisSino Musical Talent Study: A Comparative Inquiry into Musical Talent Development in China and Switzerland*

11.40–12.05 Claude Ferrier (Musikhochschule Kalaidos): *L'origine du "dièse" dans la harpe de Huamanga: hypothèses*

12.05–12.30 Eugenie Grenier (Master Ethnomusicologie Suisse Occidentale): *The Musical Education at the Shanghai Conservatory of Music and the Middle School. Political Strategies and Economic Stakes*

12.30–14.00 *Repas au / Mittagsessen im Restaurant Beaulieu*

SESSION 2: Chair Anja Brunner

- 14.15–14.40 Lea Hagmann (Universität Bern): *Delkiow Sevy: “The Only Living Remnant” of the Cornish Language. Narratives on Cornwall’s Musical Celticity During Its Music Revival*
- 14.40–15.05 Angela Mancipe (Master Ethnomusicologie Suisse Occidentale): *Stratégies identitaires des musiques colombiennes traditionnelles en Suisse Romande*
- 15.05–15.30 Joel E. Rubin (McIntire Department of Music, University of Virginia): *“The cool place to be”: An International Klezmer Community Coalesces in Wahlheimat Berlin*
- 15.30–15.55 Helena Simonett (Hochschule Luzern): *Coping Through Music: Everyday Listening Practices Among Asylum-seeking Youths*
- 15.55–16.25 *Pause*

SESSION 3: Chair Britta Sweers

- 16.25–16.50 Karin Bindu (Rhythmuse): *Notation und Praxis der karnatischen Rhythmik Südindiens*
- 16.50–17.15 Victor de Souza Soares (Universität Bern): *Dwellings of Sound: Auditory Knowledge and Sonic Symbolism amongst the Geraizeiros of Central Brazil*
- 17.15–17.40 Andrin Uetz (Universität Bern): *Soundscape of Density: Architecture, Motion and Sound in Sai Ying Pun*

Ferdinand Fürchtegott Huber: Initiator der musikalischen Beziehung zwischen Alphorn und Jodel?

Raymond Ammann, Andrea Kammermann, Yannick Wey
Hochschule Luzern

Im Rahmen eines dreijährigen SNF-Forschungsprojektes an der Hochschule Luzern wird den Fragen nach wechselseitigen musikalischen Beziehungen zwischen Alphorn und Jodel nachgegangen. Eine gegenseitige Beeinflussung mag in der ersten Hälfte des 19. Jahrhunderts stattgefunden haben. Zu jener Zeit bemühten sich einige überzeugte Bürger, sowohl das Alphorn und den Jodel zu fördern als auch den Kuhreihen salonfähig zu machen. Eine zentrale Figur dieser Bewegung war der St. Galler Komponist Ferdinand Fürchtegott Huber (1791–1863), der in seinen Kompositionen, die zu den frühesten notierten Jodelliedern zählen, Elemente aus dem Volksgesang und aus der Alphornmusik verarbeitete. Als Kenner der Volkslieder, Komponist und ausgebildeter Trompeter war er die geeignete Person, Alphornkurse zu leiten, in denen er sogar mit mehrstimmigem Alphornspiel experimentierte. Anhand der Analyse von Hubers Jodelnotationen sollen Rückschlüsse auf die damalige Alphornmusik und das Jodeln gezogen werden. Kann in Hubers musikalischem Schaffen eine erste musikalische Bezugnahme auf Alphornmelodik, Kuhreihen und Jodel erkannt werden?

Notation und Praxis der karnatischen Rhythmik Südindiens

Karin Bindu
Rhythmuse

Die faszinierende Vielfalt indischer klassischer Rhythmik wurzelt in zwei prinzipiellen Strömungen – der nordindischen und der südindischen Rhythmik –, die beiderseits auf einem additiven metrischen System beruhen. Die doppelköpfige Trommel *Mrdangam* gilt dabei als wichtigstes Perkussionsinstrument der (älteren) karnatischen Musik Südindiens.

Indische Rhythmen werden in Form von mnemotechnischen Silben tradiert, die zugleich die Schlagtechnik beinhalten. Handgesten (*Kriyas*) vermitteln die jeweilige Unterteilung (*Anga*) eines *Tala Avarta* (metrischer Zyklus) und dienen zugleich als Metronom für das musikalische Zusammenspiel. Die *Sapta Talas* bilden hierfür die musikalisch-rhythmische Basis der karnatischen Musik. Aus diesen sieben *Talas* werden durch fünf Variablen 35 *Talas* generiert, durch eine weitere Sub-Ebene entstehen insgesamt 175 *Talas* in geraden und ungeraden Metren.

Im südindischen Kerala enthalten Notationen der karnatischen Musik, abgesehen von den Silben des jeweiligen *Raga*, nur die reinen Symbole für die *Angas* eines *Tala* sowie für die jeweiligen *Kriyas* desselben. Die mnemotechnischen Silben für das praktische Spiel dieser Rhythmen werden von LehrerInnen diverser staatlicher und privater Music Colleges, der Kerala University in Trivandrum sowie des Kerala Kalamandalam in Trichur unterrichtet.

Anhand von eigenen Tabellen der *Suladi Talas*, Hörbeispielen und praktischen Beispielen in Begleitung der *Mrdangam* vermittelt dieser Vortrag Einblicke in die Welt der karnatischen Rhythmik und deren Ausbildungszentren in Kerala.

L'origine du “dièse” dans la harpe de Huamanga: hypothèses

Claude Ferrier
Musikhochschule Kalaidos

Parmi les nombreux styles traditionnels de harpe du Pérou, celui de Huamanga (capitale du département d'Ayacucho) présente une particularité unique dans son accordage fondamentalement diatonique: l'altération d'une corde que l'on hausse d'un demi-ton pour obtenir une sensible dans le mode mineur. Ce procédé est appelé «la technique du dièse» (*el sostenido*) par les indigènes.

Après avoir présenté les caractéristiques générales de ce style de harpe péruvienne, je formulerai quelques hypothèses concernant l'origine de cet accordage particulier, en cherchant des indices dans l'Espagne et l'Europe du XVI^e d'une part, et d'autre part dans les styles actuels de harpe traditionnelle d'autres pays d'Amérique Latine.

The Musical Education at the Shanghai Conservatory of Music and the Middle School: Political Strategies and Economic Stakes

Eugenie Grenier
Ethnomusicologie Suisse Occidentale

At first sight, the teaching in China of so-called Western art-music, introduced at the end of the 19th century, is based on the same pedagogical models as in the USA or Europe. Relying on observations made at the Shanghai Conservatory of Music, I would like to highlight some of the ways in which the approach of musical teaching in China is nevertheless irreducible to its European or North American counterparts. These specificities can be identified through a multiplicity of aspects of the musical world inside and outside the Conservatory, identified through some aspects of Chinese society involving the status of musical education. They range from the perceived importance of a 'world class' musical training for economic and social success, to the remarkable correlations between representations of sports competitions and music ones, or to the close intertwining between the ethics and aesthetics of the Party and those transmitted to young musicians.

This presentation will aim at showing how these different elements, besides their somewhat anecdotal character, provide insights into the divergence of visions underpinning Chinese and Western approaches to musical pedagogy.

Delkiow Sevy: “The Only Living Remnant” of the Cornish Language. Narratives on Cornwall’s Musical Celticity During Its Music Revival

Lea Hagmann
Universität Bern

Cornwall’s ‘Celticity’ is currently one of the most prominent narratives amongst Cornish cultural activists; a concept which was introduced by the Cornish language revivalists at the beginning of the 20th century and which gained new importance when the Cornish Music and Dance Revival started in the 1970s. Cornwall’s ‘revived’ Brythonic language *Kernewek* seems herein to play the most important role, and is therefore eagerly embraced by the Cornish traditional music scene, which uses it as a cultural resource and as a means to perform Cornwall’s otherness to England.

However, the relationship between Cornwall’s lost language and its traditional music is highly debatable: Apart from a few instruments and musical terms in the Old Cornish-Latin glossary *Vocabularium Cornicum* of the 12th century, there are only a few references to music in the Medieval Cornish Mystery plays and only five song texts in Late Cornish that appear in manuscripts of the 17th century. In all three cases, no tunes are included. The most prominent example of the Late Cornish songs is *Delkiow Sevy* (Late Cornish) or *Delyo Syvy* (Unified Cornish), ‘Strawberry Leaves’, a song which is better known in the English context as *Where Are You Going to, Fair Maid* or *Rolling in the Dew* and similar.

This paper takes this song (Roud No 298) as a case study, and by comparing its appearance in various historic Cornish, English and Scottish manuscripts and prints, both texts and scores, as well as historic and contemporary recordings and performances, analyses how this song has developed within the Cornish music revival context and is now uncritically described as “a rare survival of a traditional Cornish language folk song” in the Cornish music revival discourse.

The Merry Swiss Boy – A Tyrolese Melody: Tiroler Sängerfamilien und ihre Rolle bei der Verwischung der Begriffe Schweiz und Tirol in England und Amerika

Sandra Hupfauf
Universität Innsbruck

Die Tiroler Sängerfamilie Rainer wagte 1827 erstmals eine „Kunstreise“ nach London. Mit im Gepäck war ihr Lied „Der Schweizerbue“, das als „The Merry Swiss Boy“ dort schnell zum Publikumsliedling avancierte. Für die Briten war die Schweiz als beliebtes Reiseziel schon lange wohlbekannt, während Tirol erstmals durch Andreas Hofer und dem Freiheitskampf der Tiroler 1809 international wahrgenommen wurde. Das bunte Repertoire der Sänger, Unklarheit über die Geographie und die politischen Verhältnisse im Alpenraums und wohl auch geschickte Marketingmethoden führten zu einer Verwischung der Begriffe Schweiz und Tirol im englischsprachigen Ausland, die sich dauerhaft auf die Wahrnehmung des Jodelns auswirkte.

Das FWF-Projekt „Tirolerei in der Schweiz“ vergleicht die historische Entwicklung des Jodelns in der Schweiz und in Tirol auf musikalischer und gesellschaftlicher Ebene.

SwisSino Musical Talent Study
A Comparative Inquiry into Musical Talent Development in China and
Switzerland

Annatina Kull
Hochschule Luzern
Huaqi Li
Haute École de Musique Genève – Neuchâtel

We would like to present our comparative inquiry, which is a collaboration of Hochschule Luzern – Musik and Haute école de musique Genève. Our project aims to determine similarities and differences in conceptions of talent development in the realm of globalized art music of European tradition in places of distinctive educational and cultural traditions. We will gather data on these conceptions in Switzerland and China, considering the perspectives of music students and institutions. The goals of the undertaking are to gain deeper insights into the culturally differing development of the musically talented in order to improve talent programmes in today's intercultural settings of music education. In light of China's long tradition of talent promotion in music and Switzerland's recent reinforcement of the importance of talent promotion through a new constitutional article on music education, our project will provide new insights into conceptions of musical talent by considering traditional culture-specific influences alongside the cross-cultural ones that are a product of globalisation.

We will comparatively investigate the upbringing and significant influences on the musical development of talented individuals through interviews with music students and key persons in Switzerland and China. To quantitatively capture different dimensions of talented students' experiences with music, which can be assessed through their musical self-concepts, we will use the Musical Self-Concept Inquiry (MUSCI). Additionally, we will investigate musical talent promotion programmes at the pre-college and college level in China, which will facilitate an understanding of the institutional conditions that foster musical talent. As we have already accomplished a similar study in Central Switzerland, we will be able to compare the results.

We have already gathered initial data about talented music students' biographies and musical self-concepts in China and Switzerland on mutual exchange visits, which serve as the foundation for this research undertaking. For the current project, we were in China in the beginning of September 2017 to conduct test interviews and to discuss our undertaking in a workshop with professors and students from a University School of Music.

Key challenges of this project are the translations (Chinese, English, German and French) and differing conceptual understandings, influenced among other things by distinct cultural backgrounds.

Stratégies identitaires des musiques colombiennes traditionnelles en Suisse Romande

Angela Mancipe

Université de Genève / Université de Neuchâtel

Pour la diaspora colombienne en Suisse Romande, la musique traditionnelle jouée sur place favorise la création de réseaux de partage communautaires et d'intégration sociale. Les musiques du nord du pays, notamment la *música de gaitas* et la *música de marimba* seront les axes centraux de cette étude, qui vise à comprendre les enjeux des mécanismes de production, de circulation et de consommation autour d'elles.

D'aspects tels que le reformatage musical en ce qui concerne le choix du répertoire, la modification des effectifs dits traditionnels, la reconfiguration de la mise en scène, la fabrication sur place d'instruments musicaux traditionnels ou encore les concessions autour des rôles de genre en musique constituent une vraie négociation avec « la tradition » pour la faire exister et restructurant les pratiques musicales elles-mêmes. En conséquence, les discours identitaires déployés autour se transforment, afin de s'adapter au contexte et de favoriser leur enracinement progressif en Suisse, ce qui demeure une démarche très particulière et même parfois contradictoire.

**“The cool place to be”:
An International Klezmer Community Coalesces in *Wahlheimat* Berlin**

Joel E. Rubin
University of Virginia

Since the late 1980s, Berlin started to become an attractive place for the emergence of a scene around klezmer musicians from abroad. A combination of factors, including a dynamic climate of memory politics, significant subvention for the arts, a receptive and open-minded concert audience, and an inexpensive cost of living presented a viable alternative for American and other musicians looking to further develop their art. Based on the legacy of immigrant musicians like Alan Bern and Joel Rubin and their group Brave Old World, tours by the Klezmatics, Kapelye and Giora Feidman, as well as the presence of institutions that regularly presented klezmer performances, Berlin in the past decade has attracted a number of high-profile musicians from the US, Canada, Latvia, the FSU, Australia, Sweden, Hungary and Holland who have chosen it as their artistic and physical *Wahlheimat*. A number of them identify as Jews, while others were attracted by the musical magnetism (Slobin) of the klezmer genre, operating at what I am calling the Jewish fringe. Although actual work opportunities in klezmer music in Berlin have dropped off over the past nine years, the appeal of Berlin as a creative space continues to grow. Musicians tour throughout Germany and internationally, and are involved at the local level in the creation and performance of theatrical music, the organization of jam sessions, and other special projects. Through a series of ethnographic interviews, I will show how the music signifies for them varyingly community, cultural and political critique, and a platform for interculturality, among other factors, occupying a small but important space in the contemporary discourse around multiculturalism and the so-called German-Jewish dialogue.

Coping Through Music: Everyday Listening Practices Among Asylum-seeking Youths

Helena Simonett
Hochschule Luzern

This presentation is a preliminary study of musical preferences among adolescent asylum seekers in Switzerland with a special focus on how they use music to cope and adapt to the challenges of living in a foreign country while separated from their families that stayed behind. The main topics addressed in this survey emerged from my conversations with a number of adolescents from different countries that attended a language development course at the CARITAS center in Lucerne. I was particularly interested in the following questions: What does the music (and song lyrics) they listen to mean to them? Does the music evoke memories and if so, how important is this to the youths? What are their main motives for engaging, or not engaging, in musical activities? In what kinds of social contexts and under what special conditions do they engage in musical activities? How does the analysis of their answers compare to literature on youth music culture in general? What role might their preferred music play in the construction of a social identity?

Dwellings of Sound: Auditory Knowledge and Sonic Symbolism amongst the Geraizeiros of Central Brazil

Victor de Souza Soares
Universität Bern

This doctoral project consists of an ethnography of sound and listening amongst the Geraizeiros, traditional rural dwellers of the Central Brazilian Plateau. These communities are organized in either small neighboring ranches or tiny villages, and its people have been traditionally devoted to subsistence agriculture, cattle raising, fishing and craft production. One of the most remarkable cultural features among this population is that, besides revealing century-old musical traditions, they appear to experience their environment, learn about it and relate to its elements by means of a very particular relation to the soundscape and to the sense of listening. Accordingly, the subproject's central questions are: how is a local soundscape comprehended, symbolized and developed into music in the realm of this specific human cultural context? How do humans and non-human agents interact by acutely listening to each other? A central task within this sonic ethnographic investigation is the comprehension of local broad-sense acoustic phenomena as symbols i.e. as elements subject to interpretation, metaphorization and development into artistic or expressive forms. To enable such analysis, a framework based on three main conceptual pillars was established, each of which respectively supported by a major theoretical corpus, namely: a) sonic symbolism, in the realm of anthropology of sound, aural anthropology and anthropology of the senses; b) soundscape and acoustemology, within the field of interdisciplinary sound studies; c) non-human agency, appurtenant to agency theory. By combining different theories into one main framework, this dissertation aims to establish a dialogue between different implications of listening, which can bring several answers pursuant to human-nature sonic interactions in rural environments. In my paper, I address central theoretical and methodological questions, as well as preliminary fieldwork findings.

Soundscape of Density: Architecture, Motion and Sound in Sai Ying Pun

Andrin Uetz
Universität Bern

Focusing on Hong Kong as a case study this PhD project wants to examine the impact of vertical expansion to the listening experience of citizens. About 90,000 people are living in the one square kilometre small quarter of Sai Ying Pun. What does this dense and overcrowded place sound like? Can differences in sound quality and volume be heard from varying perspectives? How is the architecture of buildings influencing the hearing experience? What are typical Sai Ying Pun sounds? Are there any sound marks or sounds that have a specific meaning in the aural community of Sai Ying Pun? To answer these questions, the study will proceed from an emic case study including binaural sound recordings, a field journal, observations, sound transcriptions, spectrogram analysis, and qualitative interviews. The gathered materials will secondly be discussed with reference to Hong Kong's history and culture, concepts of city planning and urbanisation, different aspects of soundscape studies, or broader approaches from philosophical aesthetics to psychologies of perception. A triangulation of methods helps to examine city sounds without simplification of the complexity that is inherent to these phenomena. The reduction of the study material to a manageable amount of field recordings will allow manifold perspectives on the subject. This will help to comprehend the soundscape of Hong Kong.

One of the main purposes of this study is to find out more about the relationship between humans, technology and architecture through the analysis of sound recordings. Similar to film or photography, field recordings conserve ephemeral phenomena of everyday life. They objectify a subjective hearing experience, which facilitates its study, yet don't present it with objectivity. However, as listening is one form of observing and experiencing everyday life, a study focusing on soundscape recordings might foster new perspectives on sociological questions concerning urban city life and Hong Kong in particular, as well as ontological questions on being in times of digitalisation, neoliberalism and globalisation.

In my paper I would like to address the chances and difficulties when comparing binaural field recordings as basis for urban soundscape studies. How can I transcribe and examine my own as well as other peoples listening experiences? This would touch questions of reproduction and authenticity as well as the chances and challenges of an outsider's perspective on a relatively foreign culture and society.

