



International Council for Traditions of Music and Dance
(UNESCO/NGO)
National Committee for Germany



Report for the Bulletin of the ICTMD #155 (April 2024)

by Dorit Klebe, Chair of the National Committee for Germany

The symposium and the annual assembly of the ICTMD National Committee for Germany was held on 27–28 October 2023 in Weimar by invitation of and in cooperation with Tiago de Oliveira Pinto, Chair of the UNESCO Chair on Transcultural Music Studies, Department of Musicology Weimar-Jena, University of Music FRANZ LISZT Weimar. The venue was the lecture hall, at the Hochschulzentrum am Horn (hzh), Weimar.

The symposium's topic “Living Musical Practice as Intangible Cultural Heritage” was chosen with the cooperating institution in correspondence with the tasks and goals of the UNESCO Chair on Transcultural Music Studies, being since 2016 the first in the field of music studies worldwide. The focus of the conference's topic lied in the liveliness of a cultural and artistic practice with the active person at the focus. The symposium included a keynote, 5 sessions with altogether 15 papers) and a Roundtable. Ethnomusicologists had been coming from Austria/Republic of Malawi, Finland, Italy, the Netherlands, Serbia, South Africa, Spain, Switzerland, Ukraine, and Germany (a colleague from India was absent with excuse). In addition to the papers given in English, some of the German-speaking presenters spontaneously inserted short summaries in English, others had even prepared overnight a complete English version.

The symposium opened with welcoming remarks by Jörn Arnecke, Dean of Faculty III and Chair of the Centre for Theory of Music; Tiago de Oliveira Pinto, Chair of the UNESCO Chair on Transcultural Music Studies and Dorit Klebe, Chair of the ICTMD Germany.

The first section “Global Dance Practices” included two speakers; Julia Barreiro (Berlin) examined in her qualitative case study on Tango-tourism in Argentina the relationship of the travellers with the tango as well as the town Buenos Aires in regard to their sustainable impacts and transformations. Fulvia Caruso (Pavia) reflected on her action research in the contexts of migration in Cremona through analysing ‘dialogues between cultures’.

The keynote speaker Gerhard Kubik (Vienna, Chileka) concentrated his speech on “Precolonial History and the Technologies of African Musical Instruments”.

The keynote was followed by the second section on “Musical Instruments” with four papers. Mariano González (Utrecht) rethought his research program for his doctoral project on drum music and speech of the Yoruba from Nigeria, to reconsider creative solutions as well as to put protection and preservation of intangible cultural heritage more in the focus of musicology. Bernhard Bleibinger (Barcelona) put a marimba type of Bagamoyo (Tanzania) in the centre of his paper thus tracing the instrument's transcultural and transtemporal features in past time and recent developments. Jelena Joković (Belgrad) considered the Serbian trumpet Guča in its manifestations on festivals thus shedding light on the connections between transcultural musical processes, preservation of the intangible cultural heritage and traditional elements. Khrystyna Petrynka (Berlin) reported on the contemporary art of playing the bandura, its diverse activities and distinctive features relying on interviews with Ukraine's bandura players, including her studies of methodological literature.

The first day concluded with an evening dinner followed by a very impressive concert with music from Afghanistan.

Photo 1

The musicians present classical Afghan music in living musical practice, October 27, 2023. Having fled their homeland, they are now working at the University of Music FRANZ LISZT in Weimar, partly also at universities in France and Portugal. Photo by Dorit Klebe.

On the morning of 28th October 2023, the Assembly of the National Committee for Germany was held, opened and chaired by Dorit Klebe. Vice Chair Edda Brandes and speaker Gergana Panova-Tekath were absent with excuse. The first item “Report from the Presidium” was omitted because the members had already been informed about the World Conference in Ghana by Klebe in appropriate circulars. The second item was dedicated to a possible cooperation with an association (e.V.) registered in Germany. After a detailed discussion, it was agreed to start an opinion poll among the members. In the further item 3 “Publications”, Klebe reported about papers of past Symposia (2015, 2017, 2019) been printed in 2022; the publishing of the still pending proceedings 2014, 2016, 2021 are planned for 2024. In the item 4 “Applications”, instead of discussing applications a report on the second Early Career Workshop was given, to find it please on our country page. Under the last item 5 “Miscellaneous”, Ralf Martin Jäger reported on “musiconn”, a portal of a musicology specialist information service – being a member of the advisory board. He proposed, as systematic musicology and ethnomusicology are underrepresented in this portal in contrast to historical musicology, to welcome publications from these two subdisciplines. At the end of the Assembly Klebe informed about the next Annual Symposium of ICTMD National Committee for Germany 2024.

Papers continued in the third section “Music and Intangible Cultural Heritage”; Uwe Umberto Pätzold (Düsseldorf) presented the successful application of the traditional Pencak Silat to UNESCO's “Representative List of the Intangible Cultural Heritage of Humanity”; emphasizing that precisely by omitting individual components in the application, the applicants succeeded in presenting the entire package as a dynamic cultural complex of traditional performance arts. Jörgen Torp (Hamburg) put critical questionings about the paradoxes of the concept of Intangible Cultural Heritage in an accelerating world, giving representative examples of his studies on Tango Rioplatense.

The fourth section on “Archives and Recordings” contained three papers. Matthias Lewy (Luzern) examined the living Music Archive of sound recordings in Amazonia presenting research approaches that show the relationship between human and non-human collectives and their ownership relationships. And he clarified that non-indigenous researchers have a non-intentional role, often not expected, in the context of indigenous methods for describing ownership. Outi Valo & Heidi Henriikka Mäkelä (Helsinki) concentrated on the Finnish musical phenomenon Kaustinen fiddle playing, inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity 2021, examining how the rural landscapes and the respective different material emblems are used to ‘authenticate’ and validate the process of heritagization of the musical phenomenon. Olha Kolomyets (Lviv) presented first results of her analysis of sound recordings of Ukrainians from WWI Prisoner-of-War Camps in the Collections of the Berlin Phonogram Archive, opening up a wider discourse about the meaning of music for Ukrainians.

The following “Musicological Round Table of the Elders: African Music”, was chaired by Bernhard Bleibinger, who aimed at bringing “elders” from the field of African music research together to discuss and share aspects, like their motivations, experiences in the field and their wisdom. Presentations of videos of Gerhard Kubik and Dave Dargie were followed by a living video conference and pre-recorded brief statements by Andrew Tracey and Diane Thram.

In last section “Transition of Musical Practices” with three papers Christiane Strothmann (Essen) reflected on the slow singing of the Tibetan Bön tradition based on musical-performative-cognitive concepts and how a digital preparation of the vocal style had developed in a collaborative research culminating in an audio catalog containing also further vocal styles and melodies. Dorit Klebe (Berlin) had investigated Anatolian poetry of the folk poet and traveling singer Yunus Emre (13th/14th century) as been handed down to present day - even through publications in disciplines such as literary history, linguistics, oriental studies, - and how through various musical settings in the 20th/21st Century singular lyrics has remained alive especially through music practice. Andreas Meyer (Essen) highlighted the history of the annual heritage festival, which was founded in the 1980s on the Caribbean island of Tobago aiming at preserving the cultural heritage and supporting the sense of togetherness on the island, especially in the individual village communities, and for which changes may now be coming.

The Annual Symposium of the Germany ICTM 2023 owed its good atmosphere to the host Tiago de Oliveira Pinto, professionally supported by his staff Mitra Behpoori, Sean Prieske and Lina Suchandtke. Furthermore, we thank for all the helping hands who contributed in the areas of organization, catering, technical equipment. Most of all, we would like to express our thanks to all paper presenters who had contributed to a prosperous symposium and all participants for their fruitful, differentiated and lively discussions. Last but not least goes our thanks to all those who took the task to chair a session. On behalf of the ICTMD National Committee for Germany and its members, we would like to pass our gratitude to the UNESCO Chair on Transcultural Music Studies, University of Music FRANZ LISZT Weimar for its hospitality and their contribution to realize an international scientific exchange.

The next Annual Symposium of ICTMD National Committee for Germany will be held at the Nuremberg University of Music, Institute for Interdisciplinary Music Research, October 25 – 26, 2024.

Photo 2

Participants of the Symposium of the Germany ICTMD, University of Music FRANZ LISZT Weimar, October 28, 2023. Photo: © UNESCO Chair on Transcultural Music Studies, University of Music FRANZ LISZT Weimar.

Berlin, February 21, 2024

Dorit Klebe

Chair of the ICTMD National Committee for Germany