

KEYNOTE SPEAKERS

Tuesday, 28 March, 9:15-10:15 (Corpus Christi Chapel)

Timothy W. Ryback, author of *Rock Around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union, 1954–1988*, New York; Oxford: Oxford University Press, 1990; tryback@gmail.com

Rock Around the Bloc Revisited: Researching Soviet-Era Pop Culture Then and Now

This presentation will examine the practical challenges for an American researching, sourcing and writing about the rock scene in East Europe and the Soviet Union before 1989. It will include the challenges of conducting interviews with official and underground musicians, securing original recordings, collecting samizdat publications, and verifying and protecting sources.

Tuesday, 28 March, 14:00-15:00 (Corpus Christi Chapel)

Anna Szemere, Visiting Professor at Eötvös Loránd University; author of *Up From the Underground: The Culture of Rock Music in Postsocialist Hungary*, University Park, Pa.: Pennsylvania State University Press, 2001; anna.szemere@gmail.com

The Last Brick on the Wall: Revisiting Power Relations in East European Discourses on Pop and Rock Music

Popular music's public definitions during the communist era were top-heavy, negotiated mostly by party politicians with bureaucrats in the media and the press. Early on, the monitoring of popular music almost exclusively served the purpose of censorship and surveillance. Gradually, however, observers and supporters of youth and music began to include independent-minded sociologists, filmmakers, and journalists who viewed youth subcultures through a generational lens. Nonetheless, the leading paradigm in popular music discourse championed by fans as journalists from the late 1970s was resistance-based. It portrayed musicians as rebels and outsiders facing an oppressive system. After the regime change, the resistance paradigm in journalistic discourse became moot replaced by a more culturally encompassing discourse of cosmopolitanism where the focus from the music- as-text shifted to the creation of multicultural youth-friendly spaces and places.

Wednesday, 29 March, 14:30-15:30 (Corpus Christi Chapel)

Rüdiger Ritter, University of Bremen/TU Chemnitz; co-editor of *Jazz Behind the Iron Curtain*, Frankfurt/Main: Lang, 2011; RRitter@gmx.de

Jazz Behind the Iron Curtain: A Research Survey

Recently, a generation of young researchers has started a jazz survey based on up-to-date methodological standards with the intention to replace older studies, which often only had been a compilation of names of musicians and bands or festivals. The leading question

now is to find out more about the role of jazz in state socialist societies. This meant a victory over old prejudices which were common especially in the so-called Western world: Here, jazz in the former Eastern Bloc countries was regarded as a phenomenon of minor importance, marginalized, if not forbidden, and without any greater influence on jazz development at all. In my paper, I will demonstrate these changes in jazz research by presenting selected example of older and newer jazz studies.

Tuesday, 28 March 2017

SECTION A

10:30-12:45 (Corpus Christi Chapel); chair: **Emilia Barna**

Leonardo Masi, Cardinal Stefan Wyszyński University in Warsaw, Poland

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Popular Music Studies in Poland

The paper will examine some aspects of popular music which are peculiar to the Polish tradition apart from historical contingency. The specific terminology of genres like *muzyka lekka, łatwa i przyjemna* (light, easy and pleasant music) or *poezja piewana* (sung poetry) will be analysed in order to understand what in Poland was considered popular and how scholars and critics related to it, especially in the communist era. Some attention will be given to the late Sixties, when rock music broke into Polish culture. In the last part there will be some brief considerations about the situation of Popular music studies in Poland today.

Jakub Kasperski, Adam Mickiewicz University in Poznań, Poland

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Stylistic Synthesis in Czesław Niemen's Selected Works

Czesław Niemen is one of the most important figures in Polish popular music of 20th century. His rich output consists of over 14 studio albums, not to mention live albums, English versions and compilations. He began his career as a representative of typical Polish big beat music of late 50's, but quickly started numbers of his solo projects which can be seen as a Polish parallel of the anglo-saxon rock music and its quick and various metamorphosis of 60s and 70s. However, Niemen's stylistic idiom is difficult to classify and to define. It is caused not only by his will to follow many global tendencies in popular music but also by his permanent stylistic synthesis which change from album to album, from song to song. Another reason are his high artistic demands from himself and musicians with whom he collaborated. The aim of the paper is to mark out his stylistic inspirations and to describe both, the individual and synthetic idiom of his style on selected works.

Anna G. Piotrowska, Jagiellonian University in Kraków, Poland

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The Phenomenon of Marek Grechuta. Not only Poet and Composer

The paper is an attempt to present the oeuvre of a vocalist, composer and poet Marek Grechuta (1945–2006). Although recognized as a charismatic performer, remembered and still willingly listened to, Grechuta's legacy and his artistic accomplishments have never so far been thoroughly analyzed. Perhaps the reason is that the characteristics of Grechuta's artistic output not only needs to comprise analysis of his musical language, but also interpretations of his poetry and his unique performative style. All these factors, coupled with his passion for painting, have actively contributed to the creation of his public persona as a unique figure in the Polish music landscape – not only as a composer, but also as a poet and performer.

Ewa Mazierska, University of Central Lancashire, UK

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Silent Fanaticism: Leonard Cohen's Popularity in Poland

My paper will examine the phenomenon of Leonard Cohen's popularity in Poland, which poet and music journalist Piotr Bratkowski described in the 1980s as 'silent fanaticism'. It was silent because it was private, even secret as opposed to fandom of such stars as Bob Dylan or Mick Jagger. It was fanatical due to deep internalization of Cohen's songs, poems and sensibility. I will try to account for the reasons of this popularity and present the main characteristics of the 'Polish Cohen'. I will draw on Cohen's original work and its Polish translations in the form of cover songs and television plays dedicated to his work, and will analyse a number of articles about his music. I will also use testimonies of about 20 Polish Cohen fans whom I asked how they came into contact with his work and why they liked it. My principal context will be the political history of Poland, especially of the 1970s and the 1980s and Polish pop-rock of this period. I will also draw on the theories of cultural translation, which underscore the fact that there are no 'faithful' or 'correct' translations; each reflects not only on the original work, but also on the cultural make-up of the translator.

SECTION B

10:30-12:30 (Robert Smetana Hall, no. 239); chair: **Alexandra Grabarchuk**

Pauwke Berkers, Erasmus University Rotterdam, Netherlands

Petric Mogo, Erasmus University Rotterdam, Netherlands

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STATE-APPARATUSES OF CREATIVE CONTROL:

Rock Music Scenes, Youth Countercultures and Dissent in Socialist Romania

By adopting an Althusserian outlook onto the highly convoluted relationship between (rock) musicians and the socialist ideology, this research delineates the ideological/repressive state-apparatuses in the case of Romanian socialism (1965-1989). In addition to investigating the apparatuses of creative control, the present paper explores the role of (sub)cultural agents (such as rock musicians and the countercultural youth) and their efforts in navigating the hegemonic ideology. Drawing on archival sources that comprise nearly 13,000 pages, a two-fold relationship ensues in the case of socialist Romania: firstly, one of compromise and duplicity, and, secondly, one of (symbolic) resistance. With the overall Romanian music scene failing to form a coherent movement of resistance, most musicians become labourers for the greater, collective good as a result of maintaining a self-sufficient, subservient position toward the state.

Anda Becut, National Institute for Research and Cultural Training, Romania

Elena Trifan, National School Of Political and Administrative Studies, Romania

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Romanian Music Industry, From Socialism to Post-Socialist Period

Our paper investigates the emergence of pop music in Romania against the background of the demise of state socialism and the implementation of neoliberal policies after 1989. Romanian pop music is the most listened to genre among young people nationwide in Romania. The paper traces the evolution of Romanian musical industry from a single state owned label, Electrecord, during the socialist period, to the private initiatives large or small of postsocialism. We argue that the development of Romanian pop music

industry is tightly linked with particular processes of Romanian postsocialism. Hence, analysing this development enables us to shed light upon specificities of postsocialism in Romania (but also in the broader Eastern European context). Furthermore, the paper delineates the contours of the relationship between pop music in Romania after 1989, postsocialism and global neoliberalism as a hegemonic discourse.

In the late 1990s and early 2000s, Romanian pop music meant private enterprises promoting teenager stars playing simple compositions and improvised music videos produced on a low budget, dedicated exclusively to a Romanian audience, whereas more recently pop songs by Romanian stars gained international recognition, and entered international charts. Thus, Romanian pop music seems to portray the ethos of neoliberalism as described by Comaroff & Comaroff (2000), with wealth being attained almost miraculously.

Andrei Sora, University of Surrey, UK

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“No Room for Communism”: the Case of Post-Communist Romanian Hip-Hop

The early 90s were a tumultuous period in Romania’s modern history. Navigating the landscape of the post-communist transition threw the country into a state of political and economic unrest which lasted until the middle of the decade (with ramifications that extend to the present day). This time period coincided with the formation of the very first Romanian hip-hop groups. While the bumpy road towards democratic consolidation would have been the most obvious topic for the voices of the many hitherto voiceless hip-hopers, Romanian artists adopted a different route, opting instead to address poverty in isolation, with no reference to the pre- and post-Revolution events that brought about the new zeitgeist. This paper addresses this absence of communism in Romanian hip hop lyrics, analysing key tracks and providing insights into why this came to be.

Iuliana Matasova, Taras Shevchenko National University of Kyiv, Ukraine; Institut d’Etudes Transtextuelles et Transculturelles, Lyon, France

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The Desired Ukraine Versus / and the Border Condition in Ukrainian Female Singer-Songwriters (1990s-Present)

This research focuses on the generation of Ukrainian female singer-songwriters emerging in the 1990s as one of the definitive phenomena of Ukraine’s post-Soviet transit and offers analysis of named phenomenon as (1) participating in instituting the new social imaginary (the Desired Ukraine), while (2) having to deal with the pertinent border condition (in its various realizations: of the nation, gender, female body...).

The study looks at the Author agency in singer-songwriters (like Iryna Bilyk, Sestrychka Vika, Marichka Burmaka, Maryna Odolska, Yuliya Lord and others) and their strategies to transform / transgress the Soviet Ukrainian popular music canon, as well as the borderlines to cross. Specific attention is given to the practices / politics of decolonial corporeality in singer-songwriters.

The analysis of the influence made on Ukrainian artists by American female singer-songwriter tradition of the 1990s exposes the mechanics of ‘Western’ popular culture industry and scrutinizes the resistance potential of popular culture (when located outside the established popular culture industry), and the invisible ‘borders’ limiting the female singer-songwriters in the established popular culture industry. The comparative angle accentuates both American and Ukrainian singer-songwriters are inevitably involved in ‘border thinking’ (in Mignolo’s terms).

SECTION A

15:15-17:15 (Corpus Christi Chapel); chair: **Anna Szemere**

Ádám Ignác, Hungarian Academy of Sciences, Hungary

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Folkish Elements, Optimism, Linearity. Socialist Realist Dance Music in Hungary (1949–1956)

Following its campaigns against literature and philosophy, at the beginning of 1948, the Soviet leadership began to intervene in the internal affairs of musical life. The major party ideologist, Andrei Zhdanov announced struggle against formalism and cosmopolitanism. Socialist realism no longer had an alternative in artistic ideology. Jazz and dance music, claimed as “warmongering instruments” of Western imperialism, could not avoid the devastating critique either, nor the transformation in order to comply with the requirements of the new aesthetic principles.

The news of the events that shocked Soviet artists also spread, within a short time, to the occupied countries. Moreover, from 1949, the Stalinist synthesis of ‘national in form, socialist in content’, became in all the states followed the Soviet model, a priority, in all forms of music. The makers of Hungarian musical policy were under constant pressure to implement this program. In the field of popular music, the aim was to purge the repertoire of any song that may contain elements of jazz and Western dance music, and simultaneously to design a new, ‘nationalistic’ style.

Relying upon archival data and media coverage, in my presentation, I will try to reconstruct and analyse the most important aesthetic and compositional debates on jazz and popular music in Stalinist Hungary, and specify all the criteria of the ‘ideal’ socialist realist dance music compositions.

Emília Barna, Budapest University of Technology and Economics, Hungary

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Technologies and Politics of Remembering (and Forgetting): Notes on Preserving Popular Music Heritage in Hungary

The presentation reflects on current discourses, practices and institutions around the preservation of popular music history and heritage in Hungary, focusing on the intersection of the politics and technologies – analogue and digital – of remembering. The enquiry involves government-funded institutions and projects – more typically utilising the “heritage” discourse – as well as forms of community/DIY archivism and collecting. I reflect not only on the position of popular music within the cultural ideoscape, but also on the maintenance of a hierarchical symbolic structure within popular music culture itself – and how these have been linked to technological possibilities or obstacles.

Zsolt Gy ri, University of Debrecen, Hungary

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The Rise of the Debrecen New Wave Scene in the Early 1990s

My paper will examine the international dimension of new wave music in 1990s Debrecen, the second largest city in Hungary. In the years preceding the fall of state-socialism, Debrecen-based bands embraced the politics of locality and emphasized their

organic relationship with the culture of the region while also articulating a resistance to mainstream performers and the regime. After 1989, the newly discovered freedom of speech, choice, and taste, together with the liberalization of youth culture altered the evolution of the underground scene. In this period both musicians and fans were allowed direct experience of western bands, they became increasingly aware of the opportunities translocal ties with other DIY scenes offered, while finding the spirit of protest outdated. As a result, Debrecen bands sought to produce the local music underground as a space belonging to a global music culture and adopted the image of cultural cosmopolitanism, a term proposed by Regev and Seroussi (2004), as an expression of their authenticity. My paper will describe two distinct strategies of constructing the cosmopolitan image.

Pauwke Berkers, Erasmus University Rotterdam, Netherlands

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From Culture to Heritage to Art: Navigating Authenticities in Contemporary Hungarian Folk Singing

In Hungary, the disappearance of the traditional peasant lifestyle and its intangible cultural heritage has prompted a series of urban revivals throughout the 20th century. Consequentially the singing of traditional Hungarian folk songs has become an accepted performing arts genre. Drawing on in-depth interviews, this study investigates the ways in which contemporary practitioners navigate authenticity within the traditional Hungarian folk singing field. The study points towards the necessity of resolving the seemingly contradictory aims of those committed to objective authenticity and those emphasizing personal creativity, if the revival movement is to both find its place within the contemporary art market, and continue to preserve heritage after its last tradition bearers have disappeared.

SECTION B

15:15-17:15 (Robert Smetana Hall, no. 239); chair: **Yvetta Kajanová**

Marko Zubak, Croatian Institute of History in Zagreb, Croatia

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In Search of the Lost Socialist Groove: Crate Digging in Eastern Europe

My paper examines crate digging in Eastern Europe, analyzing its potential for creating new historical narratives about popular music made during socialism. Crate digging refers to a practice of picking or “digging” through unorganized selection of used vinyl records in any kind of non-corporate environment, from second-hand shops to flea markets, in search of great titles that have somehow slipped under the radar. While always popular among collectors, the phenomenon gained momentum when it re-emerged within the hip-hop DJ communities who looked for the forgotten tracks for samples and beats they could use in their routines.

Focusing on the former communist Europe, I acknowledge crate diggers as relevant DIY archivists and researchers capable of reworking the socialist past by breaking the established modes of knowledge production. Responding from below against long-term ignorance, these local DJs traced and retrieved the lost popular musical heritage. Moreover, having a different understanding why this music is important, they framed it in a new way, rendering it much like their customary “edits” which utilized minor, more interesting parts of the songs.

The growth of online music platforms spread both the practice and its findings beyond vinyl aficionados, allowing them to reach wider audiences who placed them in more structured contexts. In the process, new, previously unused labels like socialist groove, were subsequently put in use. Comprising of domestic soul, funk and disco socialist music, these did not simply trigger another wave of nostalgic recycling of the past, but redefined the existing pop-cultural cannon beyond partisan narratives created by historical gatekeepers.

Irena Šentevska, independent researcher, Serbia

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Proces diferencijacije u kombinatu za proizvodnju i preradu šeerne repe:
Music Videos in Socialist Yugoslavia and Post-Socialist Serbia

This presentation outlines the historical origins and contextual specificities of the development of music videos as a specific media form accompanying the ups and downs of the popular music industry in socialist Yugoslavia and its successor states, from the socialist system of workers' self-management to the (post-war) neo-liberal capitalist economy. The focus of the presentation are the strategies of promotion of the music products (and performers) and the fusion between the music and advertising industries during the period of the transitional restructuring of the society. In this paper I argue that this fusion in the context of Serbia's transitional economy and media industries may provide valuable insights into the specifics of the contemporary Serbian society.

Julijana Papazova, University Ss Cyril and Methodius, Macedonia

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Alternative Rock Scene in Yugoslavia and Former Yugoslavia

Alternative rock music in Yugoslavia was born at the beginning of the 80's and was developed mostly under the influence of western punk and post-punk music. Although Yugoslavia was disintegrate more than 25 years ago, different music activities continued to be realized at the same territory. The main purpose of this text is to present the similarities and differences of Yugoslav and post-Yugoslav alternative rock music scene at the same territory but in two political systems: socialist and capitalist. The central topics of research are: types of music communications - local (republican), translocal (between the republics) and virtual; the accent will be put to the activities of alternative rock bands, the working policy of music clubs, the promotion of alternative rock through the music magazines, music journalists, music producers, record industry, internet.

Petra Hamer, independent researcher, Slovenia

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Popular Music in Besieged Sarajevo

In this paper I would like to discourse the meanings of popular music production in Sarajevo from 1992 to 1995, when the city was under siege and was practically blocked off from the rest of the world. Music production of all genres grew and almost every popular musician recorded a song dedicated to, either their homeland or army unit. Local phenomenon – patriotic songs – was made for mass consumption and involvement in processes of re-creation of national identity and reestablishment of Bosnian-Herzegovinian government. Many amateur musicians and youngsters performed as well, expressing their disagreement with the then political situation and so creating a new popular-alternative scene.

SECTION A

17:30-19:30 (Corpus Christi Chapel); chair: **Ewa Mazierska**

Alexandra Grabarchuk, University of California, Los Angeles, USA

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The Soundtrack of Stagnation: Paradoxes Within Soviet Pop and Rock of the 1970s

This paper will examine state-approved popular music – so-called *estrada* or “music of the small stage” – produced in the USSR during the 1970s. I will focus on the output and reception of several popular songwriters of the time, exploring the relationship formed between composer, performer, audience, and state. I do so in order to investigate and answer the following question: in the larger narrative of Soviet culture, how was political ideology transmitted and transmuted by music that was widely heard throughout eleven time zones?

Anna Kan, University of Bristol, UK

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Unofficial Rock-Music in the Late Soviet Union: Who Were Its Real Allies and Adversaries?

In the 1960-80s rock-musicians in the USSR unlike their Western peers in “proper” rock underground did not choose conscious resistance and opposition to the cultural establishment. Brought up in conformity and in the firm belief that the Soviet system was “forever” and therefore opposing and rejecting it was pointless they were potentially fully adaptive, never had any other intentions apart from gradual transition from their unclarified and uncertain situation to the status of “normal artists”.

Adaptation and recognition of unofficial rock groups into the cultural mainstream was obstructed by official cultural figures much more than it was by the Communist Party and the Soviet state’s apparatus. At the same time its development and spread were facilitated by the second economy (black/grey market) as well local KGB in Leningrad. It was KGB who endorsed and sponsored semi-legal organisations of underground artists, writers and musicians. By doing so, apart from their intended desire to control, they consciously or unconsciously brought in de-criminalisation of the underground and ceased its decades-long social isolation and segregation.

In this paper I will talk about the ways Leningrad unofficial culture (often called “underground”) and primarily rock musicians interacted with various branches of Soviet authorities, KGB and official creative unions. I will look into who really obstructed their access to wider audiences and why.

This paper is a part of my large research “Undergrounded. Rock-musicians and Authorities in Leningrad 1972-1986” which is based on dozens of interviews with representatives of former Soviet authorities, official cultural figures of the time as well as on archival documents.

Marco Biasioli, University of Manchester, UK

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English or Russian? The Reasons for and Consequences of Language Choice in Post-Soviet Russian Rock Music

In this article we investigate how Anglophone musicians position themselves in relation to language choice and how this choice is viewed among critics, audiences and Russophone artists. Our aim is to show that language choice is central to the Russian popular

music debate, and that in a post-communist country such as Russia this choice may have deeper meanings than the ones visible on the surface.

Choosing English may in fact be regarded not only as a sign of cosmopolitanism, but also as a means to distance oneself – morally or even physically – from Russia and its politics. Conversely, choosing Russian can be seen not only as a way to foster one's cultural heritage, music tradition and language, but also as an instance of refusal to participate in global, English-language-dominated music discourses.

Emily Julia Roche, Fulbright Student program in Warsaw, Poland

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The Miraculous Afterlife of Viktor Tsoi: Sustaining the Message of Soviet Rock in the 21st Century

In this paper, I will analyze how the political messages (both oblique and overt) contained in the songs of the Russian rock band KINO are being appropriated in political contexts today. Viktor Tsoi and his band KINO were among the best known Soviet musical acts of the 1980s. Although Tsoi denied a political bent to his songs, his enduring legacy is one of counterculture and anti-war opposition. This research will demonstrate how modern protest movements, focusing on Russia and Ukraine, appropriate the songs and tactics of KINO in order to substantiate opposition through musical lineage.

SECTION B

17:30-19:00 (Robert Smetana Hall, no. 239); chair: **Ádám Ignác**

Anton Angelov, independent scholar, Bulgaria

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The Invention of Bulgarian *Eстрада* Music – Concepts, Institutions and Practice (1950s – 1970s)

Since the late 1940s, musical production and performance in Bulgaria received a strong centralization within state-controlled and state-funded institutions, which put through the official ideological concepts. Meanwhile, the mass urbanization changed the cultural profile of the society from a predominantly rural into an urban lifestyle, provoking the outburst of new dynamic tastes in entertainment and music. The development of a new semi-academic genre of entertainment music is meant to meet these new specific tastes at the same time adapting them to the official aesthetic and moral virtues. In spite of the strict control, the practice in creation and distribution of entertainment music shows different informal strategies for self-benefit.

Metodi Metodiev, New Bulgarian University, Bulgaria

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Methodological Findings – The Impact of the Western Rock Scene in Bulgaria

I would like to present to your attention three methodological frameworks that I consider to produce a workable model for exploring the impact of the western rock scene in Bulgaria.

Social history: This means to organize the socio-cultural basis of the interaction with the western music scene not only in the paradigm of the Cold War studies, but also in the context of wider differences as those between Communist Balkans and Central Europe.

Oral history: The use of personal stories will illustrate how the influence of the western rock scene was transmitted and more importantly re-enacted in terms with the different stages of the communist period in Eastern Europe.

Music and Text: The inner relation between music and text can provide more in-depth understanding about of the number of unexpected outcomes produced by the western culture on the other side of the Berlin Wall.

As a result, due to the specific position of Bulgaria in terms of geography and geopolitics, its case can be an important contribution to a wider retrospection of the role that the western popular culture in the second half of the 20th century played in Eastern and Southeastern Europe.

Aleksandar Golovin, University of Siegen, Germany

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“Years ago, when rock ‘n’ roll was young...”

Bulgarian Rock Music as Discussed in Music Memoirs, Reflective and Journalistic Literature

In recent years, the commercial literary market in Bulgaria, has released an impressive number of publications on popular music, most notably biographies and genre overviews. This presentation will explore a sample of the finite selection of writings on Bulgarian rock music within the market: for example Bulgarian journalistic studies (e.g. Gulov 2008; Yanev & Bratanov 2014) and autobiographical writings by musicians or figures from the surrounding culture (e.g. Todorov 2012). Together with the auto-ethnographic observations which emerged whilst obtaining these cultural artefacts, I will reflect on the genre’s role in discourses on popular culture, taste and value in Bulgarian music. My approach will utilise a double perspective, combining my Bulgarian upbringing and interest in popular music, with the inductive character of my outsider perspective with regards to the Bulgarian rock scene.

19:30 *Refreshments* (Department of Musicology, 2nd floor)

Wednesday, 29 March 2017

SECTION A

9:00-11:00 (Corpus Christi Chapel); chair: **Andrei Sora**

Michael Rauhut, University of Agder, Norway

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Popular Music in the German Democratic Republic: History and Historiography

In the German Democratic Republic (GDR), the authorities controlled not only popular music itself, but also the writing of its history. Every kind of social action, which articulated itself beyond the domain of rock and pop as it was defined by the state, had been sorted through the filters of official historiography. After the Wall fell former state archives became accessible to researchers and journalists. That opened up opportunities in a double sense: The documents not only allow a detailed reviewing of historical facts, but they also capture social circumstances exemplarily, like a magnifying glass. With regard to the publications which have come out after the fall of the Wall there is an obvious imbalance. The fields that receive the most attention have a certain exotic attraction that can be easy to market. In addition, the view of the history of popular music in the GDR has been distorted by political motives and arguments. My paper summarizes trends and argues for a differentiated examination of the past.

Wolf-Georg Zaddach, University of Music FRANZ LISZT Weimar, Germany

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Metal Militia Behind the Iron Curtain. Heavy and Extreme Metal in the 1980s German Democratic Republic

Heavy and extreme metal was one of the biggest youth cultures in the socialist German Democratic Republic (GDR) in the 1980s. Based on oral history-interviews as well as research in the Stasi and the German Broadcasting Archive, the presentation will be structured around the social, aesthetic and music practices of listening, sharing, constituting a scene, and making music. Additionally, the perspective of the state and the Stasi will be reflected. The paper presents yet unpublished first-hand results from a three-year doctoral research, funded by the German National Academic Foundation.

Cornelia Bruhn, Friedrich-Schiller-University of Jena, Germany

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Singing for Socialism. The *FDJ-Singebewegung*. (Singing Movement of the Free German Youth Organization)

The *FDJ-Singebewegung* (1965–1990) embodied the enthusiasm and participation of young GDR-musicians in the project of socialism as well as the state's strategies both to support and to control the artists. Inspired by the Folk rock movement, the musicians of the *Singebewegung* performed political songs as well as German and international folk- and love songs.

This interdisciplinary PhD-project argues that the protagonists of the *Singebewegung* were situated in a grey area between criticizing the conditions in the GDR and promoting the state they benefited from. The *Singebewegung* was an important part of the hegemonic popular culture of the GDR, which adds to researches on subcultures.

Richard Duckworth, Trinity College Dublin, Ireland

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Laibach, The Beatles and the Propagation of the Laibachian Message to Europe and the West

When The Beatles entered Twickenham Studios on the 2nd of January 1969, the intention was to record a ‘back-to-basics’ album which would reunite the group and rekindle the chemistry between the band members. Nineteen years later, an avant-garde group from the former Yugoslavia–Laibach–recorded a complete reworking of Let It Be, with the notable exception of the title track. The cover versions are irreverent arrangements–realized in Laibach’s inimitably bombastic quasi-military industrial neo-classical style–and channel the group’s NSK-inspired ideology into a powerful sound that has continued to resonate. This version of Let It Be – a cultural ‘trojan horse’ – raised awareness of the Laibachian agenda outside of Slovenia: the group then went on to release a number of provocatively-themed releases.

Considering these in the context of current world events, these works contain what could be considered prescient and uncannily accurate predictions about European and global events, e.g., the rise of totalitarianism and nationalism, the de-federation of the European Union, the weakening of the NATO alliance. This paper sets out to analyze how Laibach/NSK spreads its message by way of an in-depth appreciation of selected tracks. From the high level of Germanisation in their subversively postmodern deconstruction of The Beatles myth, through the techno-influenced militaristic bombast of NATO; and on to the accomplished complexity of the later productions: Spectre and Volk – the stylistic and aesthetic content of the musical wing of NSK is decoded through the use of the methodologies of popular musicology.

SECTION B

9:00-11:00 (Robert Smetana Hall, no. 239); chair: **Jakub Kasperski**

Pekka Gronow, University of Helsinki, Finland

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Conformists and Dissidents in a Latvian Television Song Contest (1968–94)

The Mikrofons song competition (Mikrofona aptauja) of Latvian radio and TV was one of the longest-running pop song competitions in the Soviet Union. It offers us an opportunity to observe changes in public taste in the USSR and more specifically in the Latvian SSR over a long period. As the entries had to conform to state cultural policy, it also reflects changes in official policy, especially as winning songs were normally also recorded by Melodiya, the state record company.

For some authors and performers, the competition was a stepping stone to the larger Soviet pop music business. Raimonds Pauls, a frequent winner, became one of the most successful Soviet songwriters of the era, with hits like "Maestro" and "Million alih roz" for Alla Pugachova. But after 1985, the Mikrofons competition also became a forum for rock groups and dissident voices. The winning song of 1986, "Dzimta valoda" (Mother tongue) was a protest song against the Russification of Latvia, and in 1989 the entries already included songs such as "Brivibu Baltijai" (Freedom to Baltia).

Dean Vuletic, University of Vienna, Austria

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Communist Europe and the Eurovision Song Contest

This paper will examine the relationship between communist Europe and the Eurovision Song Contest during the Cold War. Yugoslavia was the only communist-led state that was represented in Eurovision during the Cold War, which is a topic that I have addressed in previous projects. In this paper, however, I would like to examine the connections between Eurovision and other parts of communist Europe. This will include the participation in Eurovision of artists from communist Europe who contributed to entries that represented Western European states, as well as official and public reactions to the broadcasting of the contest in communist Europe. Based on pioneering research undertaken in television archives in several European states, this paper will argue that there was more cooperation and exchange in popular music between communist and non-communist Europe than historical narratives that emphasise competition and conflict between the Eastern and Western blocs have suggested.

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Polish Music Festivals as a Propaganda Tool During the Polish People's Republic Period

Culture, also the mass culture, was in the center of attention of the authorities in Poland in 1944-1989. At that time culture was meant to gain ideological, political and educational goals. It was thought that especially mass culture was the best tool to realize them, thanks to its wide reach and ease of distribution. Socialist version of the mass culture, so-called soc-mass-culture was contrasted with Western mass culture. The differences were emphasized, because an essential feature of the Polish mass culture in Polish People's Republic was its politicization.

National Festival of Polish Song in Opole was one of four the most important festivals of the song in People's Poland. There was also an International Song Festival in Sopot (since 1960), Soldier Song Festival in Kołobrzeg (since 1967) and Soviet Song Festival in Zielona Góra (since 1965). All those festivals were located on the Western and Northern Territories, the so-called "Recovered Territories". Undoubtedly, it was clearly propaganda procedure, designed to show the cohesion (economic, social and cultural) of these areas with the rest of Poland. It was carefully designed operation to locate Polish Song Festival in the area historically ruled by Piast dynasty, in Ostrówek amphitheater, built on the site of now defunct Piast Castle. Same idea was adopted in case of the Sopot Festival, where foreign performers came to sing in a city with rich pre-war traditions of multiculturalism.

In my lecture I would like to introduce the history of those festivals, especially National Festival of Polish Song in Opole, which was intended by govern and party ideologues to become the soc-mass-culture product. My intention is to show it's propaganda aspect. It is worth noting that, despite the implementation of tasks set in the socialist version of popular culture, festival of Polish song soon became popular among the inhabitants, not only in Opole, but the entire Poland.

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From State Control to Free Market: Transition of Polish Music Industry After the Fall of Communism

Central and Eastern Europe during the last 25 years has been a place of radical political, economic and social transformation, and these changes have affected the cultural industries in these countries. Political and economic transformations coincided with the

advent of digitalisation and the internet, which intensified the changes. Despite the depth of transformation and the size of the region, there are not many publications in English which could analyse these processes. Consequently, this paper aims at filling this gap by concentrating on the transition from a state-controlled music industry to a free-market one, using Poland as a case study.

The first part of the presentation explains the nature of the state-controlled music industry that dominated in Poland before 1989. It was characterized by state control over the means of production, censorship, and existence of “safety valves” – alternative live events and radio programs that enjoyed significant freedom (e.g. allowing to air Western rock bands on the radio). The second part of the presentation analyses the processes of reconstruction in the Polish music industry that took place after the fall of Communism. This period is characterised by the advent of small private record labels and the opening of the market to foreign investors – i.e. major record companies. The paper concludes with a call for more research on popular music in the countries of the former Eastern Block.

SECTION A

11:15-13:15 (Corpus Christi Chapel); chair: **Rüdiger Ritter**

Aleš Opekar, Czech Radio; Masaryk University Brno, Czech Republic
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Kotek, Poledák, Fuka – Resources of Czech Popular Music Studies

The paper will explore resources of Czech musicology about popular music. Author will evaluate contribution of personalities like Lubomír Doržka, Josef Kotek, Ivan Poledák, Jiří Fuka and Igor Wasserberger, their main publications and ideas especially in the field of terminology and lexicography. The paper will recall first contacts with representatives of Western popular music studies and “Central European Popular Music” conference in Prague 1992. Last part of the paper will present the importance of mass media for the basic research on examples of the TV documentaries Bigbít, PopStory or Zlatá lýra.

Jan Charvát, Charles University in Prague, Czech Republic
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The Role and Importance of White Power Music in Shaping the Far Right in the Czech Republic

After 1989, the post-communist countries, including Czechoslovakia or Czech Republic respectively started spreading phenomenon of the extreme right. Right-wing extremist ideology was in this period often associated with subcultural groups, which formed the major part of the far-right. The key moment that connected the various groups of skinhead subculture, was so called “White Power Music” (WPM). Musical groups formed opinions and to disseminate right-wing extremist message. In my paper I will focus on the study of this phenomenon (especially content analysis). I want to show how varied topics changed within the presence of WPM for the past 20 years and what these changes can say about the development of Czech far-right.

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Constructing the Enemy: Images of Local and International Rock Musicians as Social Enemies in Czech Films and TV Series of the Era of „Normalization“ (1970s and 1980s)

The paper is going to focus on the process of constructing rock musicians and the music they produce as evident signs of demonic social enemies. Focusing mainly on the role of posters and other types of mediated representations of Western rock musicians in Czech films and TV series of the 1970s and 1980s, the paper is going to analyse the ideological notion of “bad influence”, threat, or virus that threatens the local youth people. The analysis will focus on constructing the mythology of the evil that equals the rock music in the ideological set of values.

Marta Kolá ová, Czech Academy of Sciences, Czech Republic

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Women in Punk: Communism, Capitalism and Post-Communism (Punk Scene in the Czech Republic)

The paper focuses on women in the punk scene in the Czech Republic. Punk enables women specific forms of expression, by adopting punk style women can transgress the norms of traditional femininity. The author will discuss the differences of female punk bands and zines in the communist Czechoslovakia, the American Riot Grrrls subculture in the 1990s and post-communist Czech society. The paper deals with the question how are the contemporary punk women influenced by the local tradition and foreign influences.

SECTION B

11:15-13:15 (Robert Smetana Hall, no. 239); chair: **Leonardo Masi**

Dariusz Baran, Andrzej Frycz Modrzewski Krakow University, Poland

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Music Magazines in Poland After 1989

Music media in Poland after 1989 evolved on several fields. After an initial period of publishing enthusiasm, in the second half of the 90's the slow process of weakening begun, especially on press market, because of the gradual domination of electronic media. It was strange, especially if we look at the strong (influential) titles which were published before 1989, and new perspectives. As a result of various market changes within a decade, the offer of music press has been transformed; eg. we observed the transition to the species press or lifestyle magazines. Presentation aims to show potential of polish music magazines after 1989, along with their potential and position built in previous years. What happened with new publishing ideas and how was their influence on music in Poland.

Hannaliisa Uusma, Estonian Academy of Music and Theatre, Estonia

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Mother, Lover and the Bitches: Construction of Femininity and Urban Romanticism in Late- and Post-Soviet Estonian Punk

The focus of the presentation is construction of femininity and urban romanticism in the songs of legendary male based Estonian punk-rock band Vennaskond (*Brotherhood*). The band is founded in 1984 behind the Iron Curtain and is still playing today. The presentation considers both, the influence of international rituals and norms of punk and rock tradition as well as the possible influence of the transition society and cultural space to the style of constructing femininity as a part of post- and late-Soviet masculinity performances.

The presentation is based on sociomusicological study of around 200 Vennaskond's songs written between 1984-2014.

Claudiu Oancea, New Europe College, Romania

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The Use of Folklore in Rock and Jazz Music in Socialist Romania During the 1970s and 1980s

Official culture in socialist Romania during the 1970s and 1980s was marked by a wide array of festivals and competitions. Among musical genres, folk music played a central part, as it was supposed to embody the cultural features of the new socialist nation. According to official indications, all other musical genres were encouraged to make use of folk music in its various forms. Jazz and rock music were no exception. This paper will construe the ways in which various forms of folk music were incorporated by different jazz musicians and rock bands, with a particular focus on how the musicians ultimately performed not only official ideology, but their own interpretation of official expectations and musical influences, whether domestic or foreign.

Adrian Matus, independent scholar, Romania

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The Rebels with a Cause: The Reception and Hybridization of American Counterculture in Eastern Europe. Case Study: Phoenix and Dorin Liviu Zaharia

My research will explain the relationship between the Romanian counterculture of the 1960s and the Communist power, during the so-called "relative liberalization" period (1965–1971). By using semi-structured oral interviews, archives, poems and lyrics of this period, I will present and frame the counterculture movement from Romania, by comparing it with similar movements from Poland, DDR and Hungary. In my presentation, I will explain to what extent the youth adopted and when they adapted the original phenomenon in music, wearing, clothing and disk trafficking. A special focus will be on the new forms that emerged in Eastern Europe: Romanian musicians and poets constantly used traditional and national themes and symbols in their works of art.

SECTION A

15:45-17:45 (Corpus Christi Chapel); chair: **Aleš Opekar**

Jan Blüml, Palacký University Olomouc, Czech Republic

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Critical Comments on Czech Popular Music Studies in the Post-Communist Era

The Czech research in the field of popular music in the last twenty-five years is characterized by a number of factors; some of them result directly from the specific circumstances of political transformation after 1989, others follow the wider European or global social, cultural, political and other trends; in many cases it is the sum of both. This contribution will focus on one of the features of the post-communist reflection of popular music which might be called "the revision of the past", which, however, in its consequences sometimes unwillingly denies the "objective" picture of Czech popular music history, which it earnestly attempts to capture. Among other issues, the contribution will focus on the frequent

problem of the post-communist reflection of art, namely the inability or lack of interest to differ between the aesthetic meanings and the ethical or political ones. In this sense, the absence of "musicological voice" within the discussions on Czech popular music history will be also considered.

Jakub Machek, Metropolitan University Prague, Charles University in Prague, Czech Republic
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The Transmutation of Czech Youth Musical Films During the Era of State Socialism

The proposed paper is focused on the depiction of generational gap in Czech youth musical and popular music feature films. The film interpretation of the gap transmuted every decade from 1950s to 1980s depending on political and societal changes. The analysis is based on hypothesis, that successful youth films, produced and controlled by cultural and political elites and created for the incoming generation cohort, can served as a field of negotiation of period perception of generational gap.

Martin Tharp, Charles University in Prague, Czech Republic
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Centaur and Conceptualists: Towards a Re-Evaluation of Underground Rock in Post-1968 Czechoslovakia

The present contribution attempts a more complex, cultural-sociological understanding of the adoption of Anglophone rock music as a central element of the Czech 'adversary culture' of the last decades of Communist rule. Specifically, it discusses the intellectual and aesthetic links of Czech underground rock to previous Czech artistic movements or Western post-war practices, primarily as expressed through the critical texts of Ivan M. Jirous and the discussions and polemics in the samizdat periodical VOKNO. Secondly, it aims more broadly to situate alternative-popular cultures in both East and West of the Cold War division within the wider situation of late-20th century modernity.

Zuzana Zemanová, Palacký University Olomouc, Czech Republic
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Involvement in Czech Contemporary Pop Music

This contribution pursues the manifestation of social involvement in the lyrics of various genres of pop music after 1989. Any content which touches upon the life of the society or the particular social phenomenon and expresses the specific opinion of it can be considered and broadly understood as "involved". The contribution follows the development of the thematic structure of the lyrics from the 90's (e.g. post – revolutionary disillusionment, corruption and economic criminality) until the New Millennium (racism and xenophobia, nationalism, "memory loss" etc.). The subject of the detailed analysis is especially the work of the era after 2010 when the opinions which have been presented in the lyrics have highly reflected the opinion differences of the society. (Xindl X, Gipsy.cz, Živé květy etc. versus e.g. Ortel).

SECTION B

15:45-17:45 (Robert Smetana Hall, no. 239); chair: **Julijana Papazova**

Klaus Näumann, University of Cologne, Germany

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A Case of Glocalization: Reggae in Belarus

Since the 1950s in countries of Eastern Europe (belonging to the Warsaw Pact) there exists (Western) popular music. Whereas in the beginning it was limited mostly to imitations of Western idols (Beatles, Elvis Presley, Bill Haley) in the 1970s and especially the 1980s specific versions of pop, rock and punk music developed, which more and more included local languages containing lyrics with strong connections to country-specific contexts. After the end of the Warsaw Pact (1989-1992) additional idioms of international popular music were taken up by Eastern European bands. One particular favorite style is reggae music. Besides various eastern European countries (Russia, Poland etc.) reggae music is played also by Belarusian bands that perform their songs either in the Russian or in the Belarusian language. The focus of my presentation is on the growing importance of reggae music in Eastern Europe in general and in Belarus in particular. This will be done by presenting certain bands, their songs, lyrics and the adaptation or glocalization of reggae music and Rastafarian ideas to "Belarusian life", which of course differs in many respects from Jamaica.

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Popular Music and Identity Constructions of Young Belarusians: "Popsa" as the Phenomenon of "Anti-Identification"

Across the post-soviet space, the pejorative term "popsa" is widely used to refer to entertainment stage music known as "estrada," and generally to Russian (or global) pop. Underrepresented in academic discourse, popsa remains an integral and controversial phenomenon of post-soviet popular music culture. In my research, based on in-depth interviews and focus groups, I analyze, among other topics, the phenomenon of the popsa and its role in young Belarusians' identity constructions. Representing a phenomenon of anti-identification for many youths, popsa as an antipode of "good music" reinforces the sense of difference and the sense of self. Particularly in Belarus, anti-identification with Russian popsa arguably participates in the construction of Belarusian identity.

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The State of Research in Rock, Pop, and Jazz in Slovakia

Research in the field of jazz, rock and pop music was initiated outside of academic institutions. Such enthusiasts as Igor Wasserberger, Ladislav Šoltýs, Pavol Zelenay and Július Kin ek, who mostly worked in media, dealt with this topic. Following the changes in the reception that rock, pop and jazz do not bring artistic values to musical culture, jazz education began at The Conservatory of Music in Bratislava (1980), at the Academy of Music and Performing Arts (1983) and at the Faculty of Philosophy Comenius University in Bratislava (1985). Systematic research in jazz, rock and pop music started at the Department of Musicology Comenius University after 1990, and at the Constantine Philosopher University in Nitra since 1996.

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Jazz Harmony from the Perspective of the Most Important Czech/Slovakian and Foreign Theorists

The works of American authors Nicolas Slonimsky – Thesaurus of scales and melodic patterns (1947) and especially George Russell's Lydian chromatic concept of tonal organisation (1953) significantly influenced the formation of modal jazz and harmonic language of the post-bop era players. The Chord scales theory consolidated by George Russell has become the predominant method of teaching jazz improvisation today. In our homegrown environment behind the "Iron curtain" our musicians had available only few extremely useful domestic publications (K. Velebný, M. Šolc, L. Andršt, M. Svoboda ...) which managed to bridge the abysmal gap between accessibility of education in the west and constrained availability of the same at home. This report offers a closer look at perhaps the most important works in the field of jazz harmony and their influence on current harmonic language of jazz.