Summar School: Romani Music: Music – Memory - Minorities

Date: May 26 to June 1, 2019
Credits: 4 ECTS
Lecturers: doc. Zuzana Jurková (Faculty of Humanities, Charles University, Prague), with participants of the Music – Memory – Minorities colloquium

One-week course organized in the framework of the Khamoro Romani Festival, intended for university students. The morning lectures will focus on the relationship of music to memory, specifically in the case of minority communities. Collective memory is -- through (collective) acts of remembering -- one of the basic axes which bind and strengthen communities. Nevertheless, much more than by the past, remembering is formed by the present: by the needs of those who remember, and also by the available "materials of remembering." This is even true of institutions of memory (archives, museums...): they are shaped by the needs of their times. What are the factors which form remembering in Romani communities?

On Wednesday and Thursday afternoons, students will take part in Music – Memory – Minorities colloquium. In the evenings, students will attend festival concerts.

The students become acquainted with the main areas in which Roma participated in the creation of distinctive music styles and through several case examples with the specificity of Romani music remembrance – its characteristics, stakeholders, and the influence of the majority culture.

Study materials are available on-line for students.

Download the Application form

Zuzana Jurková's biography

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Summar School: Music in Socialism and Postsocialism

Date: June 3 –10, 2019
Credits: 4 ECTS
Lecturers: doc. Mojca Piškor (Academy of Music, Zagreb, Croatia), David Verbuč, PhD (Faculty of Humanities, Charles University, Prague), with additional local guest lecturers.

The summer school Music in socialism and postsocialism will provide students with a general understanding of social, cultural, political, and economic conditions of the European socialist and postsocialist states and societies, and the role of music in this regard. The class topics will be related to a variety of music cultures (art music, village music, folklore, rock, pop, and folk-pop) discussed in the context of culture and politics of socialism and/or postsocialism. Each class will be based on one or two case studies of particular music cultures form particular states.

Lectures will mostly focus on the case studies from Czechoslovakia and Yugoslavia (and their postsocialist counterparts), but will also incorporate references to other countries (e.g., Soviet Union, Poland, Hungary, Romania, and Bulgaria). The main framework of analysis will be the topics of resistance (via Alexei Yurchak), memory/nostalgia (via Daphne Berdahl, and Svetlana Boym), and nationalism. Furthermore, students will have an opportunity to attend lectures by one international scholar (dr. Mojca Piškor, from Zagreb, Croatia), and several Czech academics.

In addition, we will organize a discussion with Mira Wanek from a renowned Czech rock group Už jsmě doma, who will speak to us about his experiences of making and performing music in socialism and postsocialism. We will also watch relevant movies, visit local museums and institutions (e.g., National gallery; Archiv bezpečnostních složek/Archive of Security Services), and attend music concerts, related to the topic of the summer school.
Students will be required to read several academic texts before and during the summer school, and respond to them in the form of short written assignments, as well as to write a short final paper.

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Mojca Piškor earned her PhD in ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences in Zagreb with the thesis Politics and Poetics of Spaces of Music: Ethnomusicological and Anthropological Perspectives (2010). From 2001 she has been affiliated with the Institute of Ethnology and Folklore Research in Zagreb. Since 2013 she is permanently employed as an assistant professor of Ethnomusicology at the Musicology Department of the Academy of Music in Zagreb. Her field of interest includes traditional and popular musics of western and non-western world (with special focus on musics of Africa); issues pertaining to the nexus of music and politics (racial imagination, gender, censorship) and intersections of music and discourse on music. In the recent years she focused her research interests on use of music as a tool of torture in socialist political labour camps as well as on research of gendered aspects of working lives and labour rights of professional musicians in Croatia.

David Verbuč’s biography