



8th – 9th November 2014

Kabul University / Fine Art faculty
Prof. Haidarzaad Conference Hall

نزدیک ساختن فاصله ها: انکشاف تکنالوژی، تحقیقات مشترک
ک و همکاری های تعلیمی در زمینه موسیقی

BRIDGING THE GAP:

TECHNICAL DEVELOPMENTS,
COLLABORATIVE RESEARCH AND EDUCATIONAL PARTNERSHIPS
IN THE FIELD OF MUSIC

**Brückenschlag: Technische Entwicklungen, gemeinsame Forschungen
und Bildungs-Partnerschaften**



Kabul University
Ministry of Higher Education
Islamic Republic of Afghanistan



Hochschule für Musik
FRANZ LISZT Weimar

Transcultural Music Studies
Hochschule für Musik FRANZ LISZT Weimar



Auswärtiges Amt

Brückenschlag: Technische Entwicklungen, gemeinsame Forschungen und Bildungs-Partnerschaften

Am 8. und 9. November 2014 laden das Department of Music der Faculty of Fine Arts an der Kabul University und der Lehrstuhl Transcultural Music Studies der Hochschule für Musik FRANZ LISZT Weimar zu einem internationalen Symposium in Kabul ein. Unter dem Titel „Bridging the Gap“ diskutieren Wissenschaftlerinnen und Wissenschaftler die Potentiale von Informations- und Kommunikationstechnik für grenzüberschreitende musikwissenschaftliche Forschungen, die Entwicklung von Curricula und Lernmaterial sowie die internationale Bereitstellung und Vernetzung von forschungsrelevanten Archivdaten. Das Symposium endet mit einem Konzert von Schülern und Meistermusikern des Afghanistan National Institute of Music (ANIM).

Musik in Afghanistan

Afghanistan ist bekannt für seine vielfältige musikalische Kunst und seine reichhaltige Musikgeschichte. Trotz der langen Auseinandersetzungen und Konflikte konnte sie auch unter schwierigsten Bedingungen ihre Existenz behaupten. Die Musik bildet immer auch einen Raum für das kollektive Gedächtnis. Nach den Jahren der Zerstörung und Unterdrückung werden wieder Anstrengungen zur Erforschung und Pflege der traditionellen Musik Afghanistans unternommen.

E-Learning

Digitale Lernumgebungen haben für Forschung und Lehre neue Voraussetzungen und Chancen geschaffen. E-Learning-Methoden zeichnen sich insbesondere durch zeit- und ortsungebundenes Lernen, die leichte Einbindung von Video- und Audiodokumenten und Wiederverwendbarkeit von Lernmaterialien aus. Gerade dadurch eignen sie sich für Kooperationen im Lehr- und Forschungsbereich in denen gemeinsame Lehre und Unterrichtsmodule geplant und durchgeführt werden können.

Archiv

Archive außerhalb Afghanistans enthalten Feldaufnahmen, welche für afghanische Forschungseinrichtungen von höchster Relevanz sind. Leider können weder Forscher, noch die interessierte Öffentlichkeit in Afghanistan auf diese Aufnahmen zugreifen. Neueste technologische Entwicklungen ermöglichen neue Formen der Zusammenarbeit, wodurch sich sowohl für Bildung als auch Forschung zusätzliche Perspektiven eröffnen.

Bridging the Gap: Technical Developments, Collaborative Research and Educational Partnerships in the Field of Music

On November 8th – 9th 2014, the Department of Music of the faculty of Fine Arts of Kabul University, in association with the Chair of Transcultural Music Studies of the Hochschule für Musik Franz Liszt, Weimar, Germany, presents an international symposium. Under the title 'Bridging the Gap', participants will address the themes of the potential of mobile information- and communications-technology for joint scientifically-based music research, the development of curricula and pedagogic material and the creation of networking possibilities for music research archives. Following the symposium, pupils and master musicians from the Afghanistan National Institute of Music will present a joint concert.

Music of Afghanistan

Afghanistan is well known for its multi-faceted music art and its rich music history. This heritage has survived despite well-documented conflict and war. Music provides a place for collective memory – after the years of destruction and oppression, efforts to preserve the traditional music of Afghanistan are once again being undertaken.

E-Learning

Digital learning environments have created new possibilities for research and teaching. E-learning methods are independent of time and place, can easily integrate video and audio documents and can make sustainable use of learning materials. E-learning methods are useful for collaborative teaching/research projects in which joint learning scenarios and teaching modules can be planned and carried out.

Archives

Archives located outside Afghanistan contain field recordings which are highly relevant for research institutions in Afghanistan. Unfortunately most researchers, as well as the interested public living in Afghanistan, have barely had a chance to hear these recordings. Recent technological developments provide completely new ways of working collaboratively, providing opportunities for both educationer and reseacher alike.

نزدیک ساختن فاصله ها: انکشاف تکنالوژی، تحقیقات مشترک و همکاری های تعلیمی در زمینه موسیقی

دبیرانمونت موسیقی پوهنهی هنر های زیبای پوهنتون کابل همراه با دبیرانمونت ارتباطات فرهنگی تعلیمات موسیقی هوكسكول فور موزیک فرانز لیزت، ویمار، جرمنی به تاریخ 8 و 9 نوامبر سال 2014 میلادی کنفرانس بین المللی را تحت نام "نزدیک ساختن فاصله ها" به راه می اندازند. اشتراک کننده گان نظریات شان را پیرامون امکانات معلومات متحرک و تکنالوژی ارتباطی و پیوند آن با تحقیقات هنر موسیقی، رشد مفردات درسی، مواد مربوط به تعلیم و تربیه و تهیه امکانات شبکه یی برای ایجاد آرشیف های تحقیقات موسیقی ارایه خواهند نمود. در ختم این سمپوزیم دو روزه شاگردان و اساتید انستیتوت ملی موسیقی افغانستان کنسرت جالبی را با هنرمندان آلمانی اجرا خواهند نمود.

موسیقی افغانستان

افغانستان با غنای فرهنگی که در عرصه هنر موسیقی و تاریخ موسیقی دارد، امروز از شهرت بسزایی در جهان برخوردار است، چنانچه در طول تاریخ با وجود جنگ های مداوم توانسته این میراث فرهنگی را زنده نگهدارد و با استفاده از موسیقی سنتی خویش یکبار دیگر قلب های اقوام مختلف کشور را التیام بخشیده و با هم پیوند دهد.

آموزش الکترونیکی

آموزش دیجیتال امکانات جدید تحقیقاتی را برای پژوهش و تدریس فراهم نموده است. در جهان معاصر آموزش الکترونیکی فزاینده از محدودیت زمان و مکان بوده به ساده گی اسناد صوتی و تصویری را با هم پیوند داده و زمینه استفاده پایدار این مواد را فراهم میسازد. روش های آموزش الکترونیکی برای تدریس و تحقیق مشترک قابل استفاده بوده که در آن ها شیوه های مشترک آموزش و نمونه های تدریس پلانگذاری و در عمل تطبیق میگردد.

آرشیف ها

در آرشیف های موسیقی خارج از افغانستان آثار با ارزش موسیقی افغانی جمع آوری گردیده که آنها از اهمیت به سزایی برای نهاد های تحقیقاتی برخوردار میباشند. اما متأسفانه پژوهشگران افغان و افغانهای علاقه مند به این آثار دسترسی نداشته و امکان آن میسر نگردیده تا به آن گوش فرا دهند. امروز رشد تکنالوژی کاملاً فرصت های مناسب و راه ها و روش های جدیدی را در خصوص کار مشترک برای آموزگاران و محققان فراهم ساخته است.

8.30
Registration

9.00
Opening Words of Welcome
Prof. Islamuddin Farooz / Head of Music Department,
Fine Art Faculty
Prof. Rayhana Popalzai / Kabul University
Deputy Chancellor Education

Collaborative Learning

9.30 – 10.00
Collaborative Programs in Music
Philip Küppers

10.00 – 10.30
**Development and Existing Challenges of
Afghan Music in Recent Decades**
Prof. Islamuddin Farooz

10.30 – 11.00
Tee Break, Music Interlude

11.00 – 11.30
**YouTube, E-Learning, Facebook; New Learning
Environments for Music in the Digital Age**
Markus Schlaffke

11.30 – 12.00
Musicological Fieldwork in Afghanistan
Mirwaiss Sidiqi

12.00 – 12.30
Diversity of the Traditional Songs of Afghanistan
Gloria Ahmadi

12.30 – 1.30
Lunch

Archive

1.30 – 2.00
Opening words Music Archives
A. Ghani Mudaqeq (RTA)

2.00 – 2.30
Exposing Afghan Cultural Heritage to the World
Johannes Theurer

2.30 – 3.00
Cultural Heritage and Digital Libraries
Prof. Dr. Walter Koch

3.00 – 3.15
Tee Break

3.15 – 3.35
From Eternal Media to Eternal File
Prof. Matthias Middelkamp

3.35 – 4.00
Music and Media in Afghanistan
Saber Faizy

Music of Afghanistan

9.00 – 9.30

**Afghanistan National Institute of Music and its Role
in Reviving and Preserving Afghan Musical Traditions**
Dr. Ahmad Naser Sarmast

9.30 – 10.00

**The Similarity Between the Classical Vocal Music
of Afghanistan and India**
Wahid Saaghar

10.00 – 10.15

Tee Break

10.15 – 10.45

The Rediscovery of Afghan Poetry and Music
Kudsi Ergüner

10.45 – 11.10

**Role and Impact of Female Musicians
in Afghan Society**
Farzana Zarabi

11.10 – 11.30

The Making of Musical Instruments in Afghanistan
Mohsen Saify

11.30 – 11.50

**Occurrence of Tabla and their Place in Afghanistan
and Indian Music**
Samir Nourian

11.50 – 12.15

Round Table with German and Afghan Musicians

12.15 – 12.30

Closing Remarks



Gloria Ahmadi

Gloria Ahmadi is currently in the last year of her studies. She was born in Kabul and is studying guitar in the music department of the Fine Art faculty of Kabul University.

Role and Impact of Female Musicians in Afghan Society

The presentation will also address the role of female Afghan musicians and their influence, status and role in ceremonial music, as well as their role in the preservation of social customs.



Kudsi Erguner

Kudsi Erguner is a Turkish player of the nay flute, master of traditional Mevlevi Sufi music and a composer. After he became a member of the Radio Orchestra of Istanbul in 1969, he went to Paris to study architecture and musicology. He is the founder of the Mevlana Institute in Paris teaching classical Sufi music. Together with the Kudsi Erguner Ensemble, he developed deep insights into the diversity of his culture. To document and record traditional Afghan music, Erguner traveled through Afghanistan extensively. He took part in Peter Brook's movie "Meetings with Remarkable Men" and worked with Peter Gabriel on the film „The Last Temptation Of Christ“, which was directed by Martin Scorsese. Erguner recorded more than 100 albums dedicated to the Ottoman Classical and Sufi Music, and composed music for ballets of Maurice Bejart, Carolyn Carlson and Robert Willson. Actually he is teaching Rotterdam Conservatory and Venice.

The Rediscovery of Afghan Poetry and Music

The presentation will focus upon the rediscovery of the great musical and poetical heritage of Afghanistan. Afghanistan's cultural heritage includes compositions by Huseyn Baykara and Molla Djami and includes the poetic héritage of Rūmī which, over the years, has become lost to today's Afghans. The great Sufi Jalāl ad-Dīn Muhammad Rūmī (1207-1273, born in Balkh in Afghanistan) influenced Iranians, Turks, Afghans, Tajiks, and other Central Asian Muslims, as well as the Muslims of South Asia, who have greatly benefited from his spiritual legacy during the past seven centuries. Rūmī's importance is considered to transcend national and ethnic boundaries. His poems are widely translated and he was described in 2007 as the "most popular poet in America". In the final decades of the Timurid Renaissance, the great Timurid emir Bayqara Hossein (1438-1506, also known as Sultan Hossein Mirza Bayqara) was a great patron of the Afghan arts, and worked with the mystic Afghan poet Jami, the Turkish poet Mir Alisher Navoi, and the painter Behzad, grand master of Persian miniature.



Saber Faizy

Saber Faizy was born in Kabul and graduated from Kabul Vocational High School of Music in 1984. He also studied at the Fine Art faculty of Kabul University and graduated in 1988. In 2002 he became a lecturer at the music department of the Fine Art faculty of Kabul University. Mr. Faizy is currently preparing his MA at the Conservatorium of Tajikistan in Dushanbe.

Music and Media in Afghanistan

The presentation will address the important role the Afghan media played in the development of Afghanistan's musical heritage. Since the establishment of Radio Afghanistan, the media promoted musical diversity amongst the Afghan population and served as a platform for many musicians. The newly installed mass media is however neglecting the importance of the traditional music.



Walter Koch

Univ.-Prof. em. Dr. Walter Koch received a PhD in Mathematics and Physics from University of Graz in 1970. He is director of AIT Ltd. and lecturer at the University of Graz (European Masters programme for "European Heritage, Digital Media and the Information Society" – EuroMACHS). He was professor for "Machine Documentation and Information Services" (habilitation) at the Graz Technical University. Currently he is involved in Digital Library projects (Europeana) and the development of an information system based on the SPECTRUM procedures. He has prepared educational material on the topic of 'Museum Documentation'. He has worked as a consultant and contractor for different national and international organizations and is member of several national and international scientific associations.



Islamuddin Farooz

Prof. Islamuddin Farooz graduated from Kabul Vocational High School of Music in 1983, studied in the Fine Art faculty of Kabul University until 1987 and became a lecturer at Fine Art faculty in 1995, where he is currently is dean of music department.

Development and Existing Challenges of Afghan Music in Recent Decades

In addition to a short overview of Afghanistan music background, this presentation will also discuss the implementation of music institutions, the growth of musical events and TV shows. We will also discuss the needs and challenges facing the music of Afghanistan, academic centres as well as those of the music world as a whole.

Cultural Heritage and Digital Libraries.

Digital Libraries provide a common access point to digital cultural material (texts, audiovisual objects, museum objects, archival records etc.) for various user groups including teachers, students, professionals, administrations and the general public. The presentation describes main features of a digital library with special reference to Europeana – The European Digital Library. Various problems are addressed: the digitisation process, the description of a digital object, and the use of common vocabularies, with emphasis on audio related material. Possibilities and benefits of "Cloud Computing" are outlined and explained using the DISMARC Audio Aggregation Platform as an example. The integration of digitized objects in a special e-learning environment (the 'flipped classroom') is outlined and demonstrated.



Philip Kueppers

Philip Kueppers has studied Musicology and International Relations at the Humboldt University Berlin, the University of Bath, the SciencesPo Paris and the Charles University Prague. Philip Kueppers is also a trained audio engineer and operated his own recording studio in Berlin. He is currently a project coordinator and a research assistant at the chair of Transcultural Music Studies at the LISZT School of Music, Weimar. He has worked and lectured at various institutions such as the Universidad Pedagógica y Tecnológica Colombia (UPTC), the Rock Pop School Berlin, RBB and Mainpop, and has done fieldwork in Afghanistan, Brazil, the USA, Tanzania and Turkey. In 2013 he was elected as a member of the advisory board for the tff, Germany's biggest world music festival, and was elected senator at the LISZT School of Music Weimar.



Matthias Middelkamp

Prof. Matthias Middelkamp teaches sound engineering and acoustics at the SRH Academy of Applied Sciences in Berlin, Germany. As a recording producer and sound engineer, he worked with national and international artists such as Daniel Barenboim and Robert Wilson. He regularly works for German broadcasters and leads major productions for international recording labels. As an acoustic engineer, he has designed recording studios, music schools and concert halls in various countries.

Collaborative Programs in Music

Five years ago, the LISZT School of Music Weimar and the Friedrich Schiller University Jena, Germany established the Chair for Transcultural Music Studies. For the last three years, with the support of the German Federal Foreign Office, the chair of Transcultural Music Studies was able to realize the Safar project, conducting musicological research in Afghanistan and hosting collaborative concerts in Afghanistan and Germany. In 2014 the Liszt School of Music Weimar signed a Memorandum of Understanding with Kabul University and further developed its partnership programmes with the Afghanistan National Institute of Music. The presentation will focus on the variety of institutions and fields of study at the Liszt School of Music Weimar, including Instrumental Studies, Music Pedagogy and Musicology, and will detail current research at the chair of Transcultural Music Studies and its understanding of 'music'. Collaborative research programmes will explore intersections between the arts and the academic, between creative musical output, local music education and archival work.

From Eternal Media to Eternal File

Challenges for archiving music in the digital world. In the analog age, the music archive tried to be a fortress to protect the unique original recordings as good as possible. Losing them would inevitably mean to lose the original recording quality. In the digital archive, the threats are more hidden. Format confusion, the appearance and disappearance of playback machines and constantly changing consumer standards are just few examples of the challenges in the digital world. With the upcoming of digital recording, the usual recording process has also completely changed. What are the consequences for the music archive of the new digital production?



Samir Nourian

Samir Nourian was born in Kabul in 1988, and studied guitar and tabla at the music department of the Fine Art faculty of Kabul University, from where he graduated in 2010. Mr. Nourian teaches tabla at the Fine Art faculty.

The Occurrence of Tabla and Its Place in Afghanistan and Indian Music

The presentation discusses the emergence of tabla in India and Afghanistan, the musical relationship between the two countries, differences in playing styles and also offers an introduction to the main tabla schools of the Indian tradition.



Mohsen Saify

Mohsen Darwish Saify was born in Dehbori-Kabul in 1990. He entered the department of music in 2009, studied guitar and graduated with distinction from the Fine Art faculty of Kabul University in 2013 and, a year later, became teacher at the same department. As well as teaching guitar, Mr. Saify also conducts the faculty orchestra and teaches music theory and Organology.

The Making of Musical Instruments in Afghanistan

Music has been subject to hatred and prejudice in Afghan society. Civil war, deteriorating conditions and lack of facilities have further increased the pressure on musicians and also on the makers of musical instruments. Afghan's musical heritage has been under increasing pressure – it is time to consider the creation of professional musical instruments making centres and to use these centres to revitalize the traditional instrument-making culture of Afghanistan.



Wahid Saaghar

Wahid Saaghar was born in Kabul. He studied at the Fine Art faculty of Kabul University and finished his Masters degree in India. He teaches classical music theory and singing at Kabul University and is currently preparing a PhD in India.

The Similarity Between the Classical Vocal Music of Afghanistan and India

The presentation unveils the results of research into the origins of contemporary classical vocal music in Afghanistan, demonstrates parallels with classical vocal music forms of north India and discusses the contribution of Indian artists to the contemporary classic vocal music of Afghanistan in the form of thumri, the popular genre of semi-classical vocal music.



Mirwaiss Sidiqi

Mirwaiss Sidiqi studied marketing in France, Musicology in Kabul, worked as manager in various commercial fields, organized exhibitions and research in Europe, Afghanistan and Central Asia. From 2004- 2014 he served as a director for the Aga Khan Music Initiative in Kabul. He is currently a research assistant at the chair of Transcultural Music Studies at the LISZT School of Music, Weimar.

Musicological Fieldwork in Afghanistan

Music can hardly be understood just listening to the sound itself since it always exists in relation with other forms of art and local ways of living. Therefore fieldwork cannot just be a recording of a certain performance. It has to include a full documentation of the socio-cultural context in which it exists. The presentation will focus on the fieldworks, the Aga Khan Music Initiative has carried out in a variety of regions in Afghanistan, like Badakhshan and Mazar-e-Shif, Herat and Badghis.



Ahmad Naser Sarmast

Dr. Ahmad Naser Sarmast is a recipient of the Honorary Membership Award of the Royal Philharmonic Society of the UK and the Founder and Director of the Afghanistan National Institute of Music (ANIM). He received his PhD in Music from Monash University and is an Honorary Fellow of the National College of Music in London, a member of the Musicological Society of Australia and the Union of Artists' University, Australia in 2005. Dr. Sarmast is an inspiring keynote speaker who spoken and continues to speak at important international music and arts conferences and congresses around the world. Sarmast has received many accolades, including the International Music Council (IMC) Musical Rights Award, the David Chow Humanitarian Award, and the Education Award of the Government of Afghanistan.

Afghanistan National Institute of Music and its Role in Reviving and Preserving Afghan Musical Traditions

Afghanistan's musical scene suffered enormously in the last decades of the 20th century due to war, exile of musicians, and most importantly the draconian policies of the Taliban banning entirely musical activities including listening to music, playing music, or learning music. This resulted in a cultural void that nearly brought many of Afghanistan's rich musical and artistic traditions to the brink of extinction while depriving Afghan children and youth from their musical rights. Additionally, Afghanistan lost its place in the international musical scene for many years and have been cut off entirely until recent years from the musical world both regionally and internationally. This presentation tells the story of cultural destruction in Afghanistan and the important work the Afghanistan National Institute of Music is doing to revive, preserve, and transmit Afghanistan's musical traditions to the young generation while promoting cultural diversity within the country and building bridges between Afghanistan and the international community.



Markus Schlaffke

Markus Schlaffke studied Visual Communication at the Bauhaus University in Weimar, Germany. He works as a filmmaker and media designer, teaches documentary filmmaking at the faculty of media at the Bauhaus University and creates digital learning environments. The subject of his current research is the media history of music in Afghanistan.

YouTube, E-Learning, Facebook; New Learning Environments for Music in the Digital Age

Music from Afghanistan has never been as accessible in the public domain as it is today. Both historical and contemporary recordings have found their way from private collections into the internet, and circulate widely among music lovers, musicians and scholars via social media platforms. This situation creates also a completely new environment for music students. Digital dissemination contributes to a new learning culture in music but also raises many questions-traditional ways of learning, the oral tradition, teacher-student relations and the didactics of media need review in this new light.



Johannes Theurer

Johannes Theurer is project manager, editor and broadcaster in Rundfunk Berlin-Brandenburg (RBB). He is the RBB manager for the international audio-archiving project 'Europeana Sounds'. He is a curator for the audio aggregation catalogue DISMARC.org and an expert in the digital representation of traditional music in modern archives. He is chair of the world music group of the European Broadcasting Union (EBU/Geneva) and is in charge of the monthly World Music Charts Europe. He is president of the Association for Traditional Music (Berlin), promotes concerts, runs two websites and a publishing company and is a frequent speaker and jury member in national and international forums. He began as a print- and broadcast journalist in 1978. In the 90s he organised international tradeshows and music conferences and was co-founder and head of music for the intercultural Berlin radio channel "Radio Multikulti".

Exposing Afghan Cultural Heritage to the World

We are accustomed to finding everything that we need at our fingertips, on the internet. But what do we do if information is simply not there? This presentation straightforwardly describes perspectives for presenting Afghan music culture in the online world. It will present options for Afghanistan to steer the process of its global representation. Active participation in the global knowledge community is not as difficult as it looks from a distance.



Farzana Zarabi

Farzana Zarabi was born in Kabul, where she entered Kabul University in 2011. She is currently preparing a BA on guitar in the music department of the Fine Art faculty of Kabul University, and is on her final year of study.

Diversity of the Traditional Songs of Afghanistan

The presentation will also address the importance and diversity of traditional Afghan songs and the impact of traditional songs on the literature, language and culture of Afghanistan.

سفر SAFAR

MUSIK AUS AFGHANISTAN

موسیقی افغانستان

After the success of the concerts in 2012 in Germany and 2013 in Babur Garden in Kabul, the project continues its path with new compositions reflecting Afghan heritage. Afghan master musicians, students of Afghanistan National Institute of Music, with the contribution of Kudsi Ergüner and German jazz and pop musicians will create a beautiful evening of music and intercultural dialog.

Place French Cultural Center

Time concert starts 5 pm / doors open 4.30 pm

Date Sunday, November 9, 2014

