

Documenting
Football Cheers and Chants
(Progress Report)

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Documenting Football Cheers and Chants, René Schiering

- **Documentary Linguistics**
Varieties and dialects of German, especially Ruhrdeutsch
- **Pragmatics of Language Usage**
Dialect usage in different communication situations
- **Ritual Communication**
The cultural meaning of verbal and non-verbal behavior

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VELTINS-Arena, Gelsenkirchen

Home of FC Schalke 04

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1. Methodology

- 1.1. Communicative Events
- 1.2. Participant Observation
- 1.3. Documentation
- 1.4. Summary

2. Dialect Usage in a Football Arena

- 2.1. The Ruhrdeutsch Dialect
- 2.2. Parameters of Ruhrdeutsch Usage
- 2.3. Dialect Usage in Football Cheers and Chants
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3. Ritual Communication in a Football Arena

- 3.1. Opening Ritual
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4. Outlook

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1.1. Communicative Events: Himmelmann (1998)

<u>Parameter</u>	<u>Major Types</u>	<u>Examples</u>
planned	ritual	litany
	monological	formal address
		speech
		description
		narrative
	conversational	interview
		discussion
		chat
	directive	small talk
		greetings
		'scalpel!'
		'fire!'
unplanned	exclamative	'ouch!'



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1.1. Communicative Events: Höfer (1979), Kopiez&Brink (1998)

Parameter

planned



unplanned

Major Types

songs

chants

rhythmic reactions

primary reactions

Examples

traditionals

(e.g. *Glück Auf*)

fan compositions

short songs

sung yells

rhythmic yells

rhythmic clapping

yells

(‘Tor!’, ‘Ey!’, ‘Oh!’)

whistling

making noise

1.2. Participant Observation: Considerations

- **Television broadcasts cover only the actual football match**
But not the opening and closing rituals
- **Television broadcasts are selective w.r.t. fan activities**
Commentator, match footage, censorship, but coverage of incidents
- **Participant observation accompanies fan activities**
Journey, opening, match, closing, departure
- **Participant observation documents fan activity**
Audio recording, field notes, photographs

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1.2. Participant Observation: A Day in the Field

- **Preparation**

Get tickets, contact the fan group, read ‘trade press’

- **Field trip**

Meet the fan group, journey to the arena (first audio recording), follow the match (two recordings, one for each half), departure/way home (fourth recording), ...

- **After-care**

Digitize field notes, audio recordings, photos, transcription, read ‘trade press’

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1.3. Documentation: Size

- (At least) four matches in the season 2005/2006
August 2005, November 2005, February 2006, March 2006
- Audio recordings
4 x 2 1/2 hours (journey, first & second half, departure) = 10 hours
- Transcriptions
Selected conversations and discussions, all cheers and chants

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1.3. Documentation: Kopiez & Brink's (1998) Format

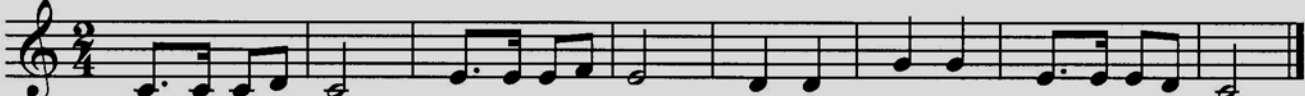
- **Music notation**
Notes, Rhythm, Lyrics
- **Metadata**
Original song, variants, frequency of occurrence, commentary
- **Example**
Audio recording on extra CD

1.3. Documentation: Kopiez & Brink's (1998) Format

Scheiße BVB

(FCK Fans)

Voice



Schei-ße B V B, Schei-ße B V B Schei-ße Schei-ße Schei-ße B V B!

Originaltitel: Heja BVB (T. + M.: Richard Hömig, 1966).

Alternativtexte: Beim FCK nicht beobachtet.

Vorkommen im Spiel: 7x.

Kommentar: Auch bei anderen eins der beliebtesten Schmählieder, wenn gegen Borussia Dortmund gespielt wird. Es ist dazu geeignet, weil es sich um eine Parodie auf die Siegeshymne Heja BVB handelt, die 1966 von der Europacup-Mannschaft des BVB auf Schallplatte aufgenommen wurde (vgl. BVB Lieb 4).

[Kopiez & Brink 1998: 81f.]

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1.3. Documentation: Example 'Singen FC Schalke'

- Original

Moonlight Shadow

Mike Oldfield

Voice

The-e last that e-ver she-e saw him, car-ried a-way by a
moon - - - light sha - dow He...

Detailed description: The image shows a musical score for the song 'Moonlight Shadow' by Mike Oldfield. It features two staves of music in G major (one sharp) and 4/4 time. The first staff is labeled 'Voice' and contains the lyrics 'The-e last that e-ver she-e saw him, car-ried a-way by a'. The second staff continues the melody with the lyrics 'moon - - - light sha - dow He...'. The notes are written in a simple, clear style, with some notes being beamed together. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

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1.3. Documentation: Example 'Singen FC Schalke'

- Adaptation

Singen FC Schalke

Schalke Fans

Voice

Scha - la-la-la-la - la - la - Scha-la - la - la Sing-en F C Schal-ke!

Originaltitel: Moonlight Shadow (Mike Oldfield, 1983).
Alternativtexte: Nicht beobachtet.
Vorkommen: 2x (2. August 2005).
Kontext: Ruhiger Spielverlauf.
Funktion: Anfeuerung.
Kommentar: Zur Adaption von Noten/Rhythmus siehe 'Moonlight Shadow'.

The image shows a musical score for a voice part. The title is 'Singen FC Schalke' by 'Schalke Fans'. The score is written on a single staff in G major (one sharp) and 4/4 time. The lyrics are 'Scha - la-la-la-la - la - la - Scha-la - la - la Sing-en F C Schal-ke!'. There are three red circles highlighting specific parts of the melody: the first circle is around the first two notes (G4 and A4), the second circle is around the next two notes (B4 and C5), and the third circle is around the final note (G4) and the double bar line.

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1.4. Summary

- Establishing relevant communicative events
- Recording representatives for each
- Compiling a documentation of cheering and chanting
(Data-oriented, general accessible, multi-functional)

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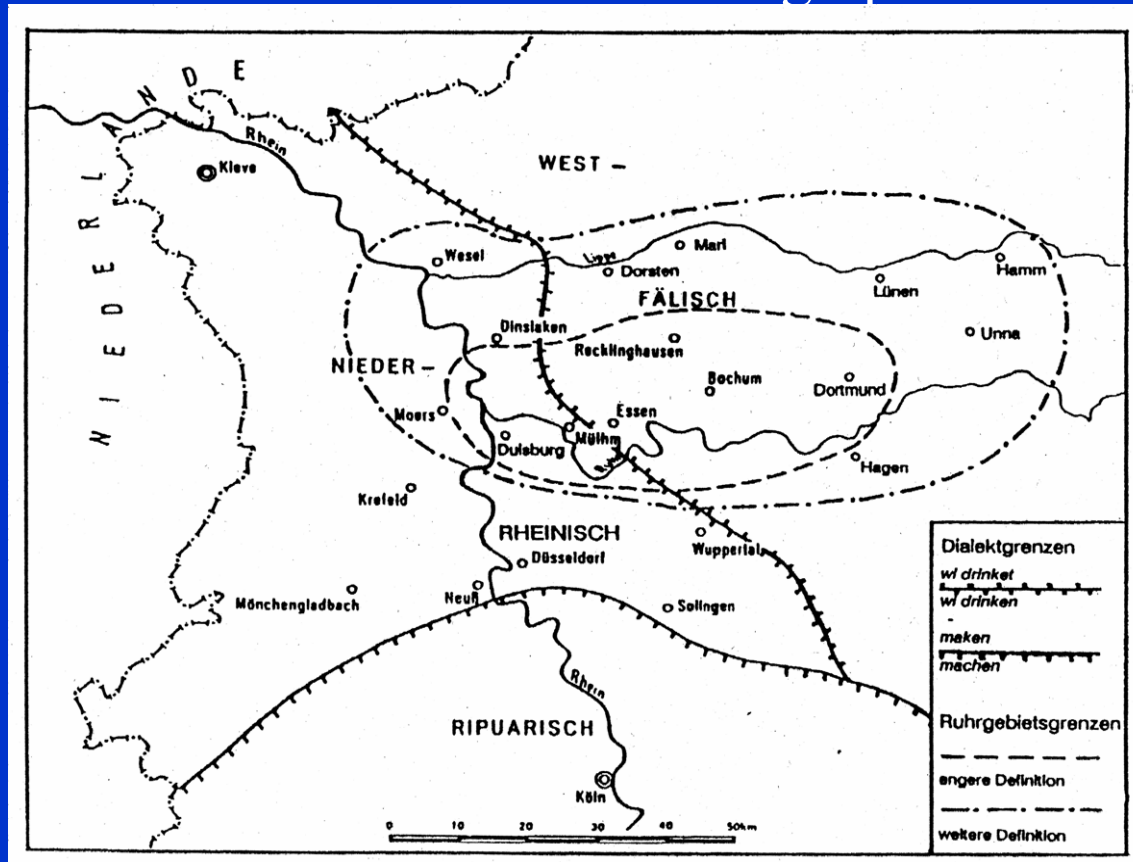
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2.1. The Ruhrdeutsch Dialect: Geographical Distribution



Map of the Ruhr area (Mihm 1995: 20, Abb.1)

2.1. The Ruhrdeutsch Dialect: Dialect Features (cf. Mihm 1995)

- Unshifted consonants
dat vs. *das*, *bissken* vs. *bisschen*, *Kopp* vs. *Kopf*
- Overgeneralized accusative case
aus dat Bett vs. *aus dem Bett*
- Overgeneralized linking morpheme
Adsventskalender vs. *Adventskalender*
- Prepositions
na'm Arzt vs. *zum Arzt*
- Lexicon
Mattka 'old woman', *Mottek* 'hammer'

2.2. Parameters of Ruhrdeutsch Usage

- **Diatopic variation**
more unshifted consonants in the west (Rheinischer Fächer)
- **Diastratic variation**
more dialect features in ‘lower class’ speakers’ language
- **Stylistic variation**
less dialect features in genres like technical descriptions, etc.
- **Situational variation**
informal vs. normal vs. formal, private vs. public

2.3. Dialect Usage in Football Cheers and Chants

- Verbal primary reactions

Typically Ruhrdeutsch: *Dat Runde muss in dat Eckige!* (unshifted consonants)
*Frank, bleib auf **deine** Linie!* (overgeneralized accusative)

- Chants

Some Ruhrdeutsch traces in sung yells: *Die **Bude** brennt!* ('goal')

- Songs

Hardly any trace of Ruhrdeutsch in fan compositions:

*Ob ich verroste und verkalke, ich gehe immer noch **auf Schalke!***
*Wir sind Schalker und wir folgen, uns 'rem Team **auf überall...***
(see Wagener 1999)

No Ruhrdeutsch in traditionals, but

Hätten wir ein Königsreich, machten wir es den Schalkern gleich...

2.3. Dialect Usage in Football Cheers and Chants

<u>Dialect</u>	<u>Parameter</u>	<u>Major Types</u>	<u>Examples</u>
less	planned	songs	traditionals (e.g. ‘Glück Auf’) fan compositions
		chants	short songs sung yells
		rhythmic reactions	rhythmic yells rhythmic clapping
		primary reactions	yells (‘Tor!’, ‘Ey!’, ‘Oh!’) whistling making noise
more	unplanned		

2.4. Summary

- Ruhrdeutsch features are clearly traceable in the verbal behavior of Schalke fans
- However, Ruhrdeutsch usage varies in the different communicative events accompanying a football match
- Presumably, this variation is constrained by communicative parameters such as unplanned vs. planned

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3. Ritual Communication: Football as a Rite (Bromberger 1998)
 - a) Special spatial configuration of the stadium
 - b) Location of participants according to social hierarchies
 - c) Chronological rhythm of events
 - d) Distribution of ceremonial roles
 - e) Organization and rules
 - f) Fixed sequence of sub-events
 - g) Establishing a bond of unity



- A football match is comparable to a church mass

3.1. Opening Ritual

- Collective singing of the club anthem 
Blau und Weiß
Sung standing, with scarf held in front of the forehead
- Collective singing of the traditional coal-miner song
Glück auf, der Steiger kommt!
Sung standing, with scarf held in front of the forehead
- Entering of the teams 
Whatever you want (Status Quo)
Waving scarf in circles above the head, ...

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3.2. Ritualizing Support

- *Steht auf, wenn Ihr Schalcker seid!* (since 1996)
- Originally shouted at VIP guests who refused to get up from their seats to participate in *La Ola*
- Adapted to the melody of *Go West* (Pet Shop Boys) 
- Ritualized chant when your team is under pressure, accompanied by getting up and clapping 

3.2. Ritualizing Support

- Typical changes in the course of this ritualization (Eibl-Eibesfeldt & Senft 1987)
 - a) Simplification & rhythmic repetition
 - b) Steady intensity
 - c) Lowering of the stimulus threshold
 - d) Introduction of accompanying behavior
 - e) Change of motivation
- *Steht auf...* is a form of behavior which has a (sub)cultural meaning and which fulfills a function within the football rite

3.3. Closing Rite

- Collective singing of the closing song
Königsblauer S 04
- Farewell to the team
Joint rhythmic hopping and cheering
- Come-together after the match 

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3.4. Summary

- Football is a ritual
- Cheers and chants are ritualized forms of verbal and non-verbal communication
- Cheers and chants form the backbone of the fixed sequence of sub-events
- Cheers and chants are subject to change

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4. Outlook: Dialect Usage vs. Ritual Communication

- Similar functions
 - a) Establish bond of unity within a group
 - b) Express regional/cultural identity of the group

- Complementary distribution
 - a) Bond of unity in the fan group is established by rituals, not by dialect usage within the rituals
 - b) Regional identity is expressed by reference to industry, not by dialect usage within the group

4. Outlook: Spoken vs. Sung Language

- *Wer nicht hüpf, der ist Borusse*

Spoken: [Wer nicht 'hüpf] [der ist Bo'russe]

Chanted: [[¹Wer nicht] [¹hüpf der]] [[¹ist Bo] [¹russe]]
(accompanied by rhythmic hopping)

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