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# Rosemary Statelova, Angela Rodel, Lozanka Peycheva, Ivanka Vlaeva and Venstislav Dimov (eds.): THE HUMAN WORLD AND MUSICAL DIVERSITY.

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Rosemary Statelova, Angela Rodel, Lozanka Peycheva, Ivanka Vlaeva and Venstislav Dimov (eds.): THE HUMAN WORLD AND MUSICAL DIVERSITY. Proceedings from the Fourth Meeting of the "Music and Minorities" Study Group in Varna, Bulgaria, 2006

In the proceedings of the fourth Music and Minorities Study Group (2006 in Varna, Bulgaria) there are 50 contributions (of the nearly 70 papers presented). In addition to pictorial and graphic figures), the publication includes a CD with 53 musical examples (mastered by Gerda Lechleitner, Phonogrammarchiv Wien).

All four conference themes are represented:

- 1) "Hybridity as a Musical Concept" (introductory theoretical article, plus 18 case studies, among them the only two Czech papers);
- 2) "Minority-Minority Relations in Music and Dance" (The majority of the 14 contributions clearly show how unclear the determination of a minority is. Discussed are, e.g., two groups with a shared religion that is interpreted in different ways, groups on opposite sides of national or ideological borders, mutual relations of two or more groups that are defined some other way), etc.;
- 3) "Music Education of Minority Children" (the narrowest and most concrete theme, in which the authors, using 14 different examples, demonstrate how a community hands down what it considers basic for the preservation of its own identity; the absolute majority deal with children of national, ethnic or religious minorities);
- 4) "Race – Class – Gender" (a theme of stimulating contributions not focused on ethnically or religiously defined minorities. This shortest portion surprisingly (?) most clearly shows how music in an environment of asymmetric relations functions as a symbolic means for agents to present new self-representation. The astonishing discovery reveals, in the case of some delimitations, that it is possible to arrive at certain generalizations, while, in other cases, not at

all. This compels one to repeated reflection about the appropriateness of those delimitations, thus, e.g., about the formulations of conference themes. (Reyes 1999 describes a very similar situation in the case of immigrants in the USA: only after recognizing the importance of the difference between voluntary and forced immigration did the research lead to meaningful conclusions.) In the case of research on minorities, on one hand, it is certainly true that a group of people identified as a minority appears to create an exceptional variety of expressions, including musical expressions, out of cultural configurations often burdened with conflict. For this reason, no matter how well thought out the topics for discussion may be, they almost always turn out to be somewhat too narrow or schematic to capture the rich varied musical and socio-cultural reality (p. 9). On the other hand, too broad a theme (as the first of them obviously is) or an otherwise inappropriate delimitation enables us to put together phenomena, situations and data which convince us of an exceptional variety of musical expressions, but do not allow for more general interpretation. The editors express the same thought: It is difficult to identify any regularities in these relationships... (p. 11).

The proceedings contain all of the contributions that were submitted. This inclusiveness (here the editors call this a "democratic approach") is one of the concomitant characteristics of the "Music and Minorities" Study Group. (Unsurprisingly – in regard to its democratic or, shall we say, socially solidary character – this group chose, among the many possible definitions of majority, the one which emphasizes an asymmetry of approach to power. "Minorities are groups of people distinguishable from the DOMINANT group for cultural, ethnic, social, religious, or economic reasons.") The other side of this democratic/allinclusive coin is perhaps the obvious inequality of the articles: not only in the initial theories, methods, and terminologies, but also, e.g., in the non-unified way of quotations.

Content: Introduction; HYBRIDITY:  
Elka Tschernokoshewa: Hybridity as  
a Musical Concept: Theses and Avenues  
of Research; Claire Levy: Performing  
Hybridity: On the Case of Karandila;  
Irene Markoff: The Case for Transgressive  
Musical Orientations in Contemporary  
Alevi Musical Expression: Purity Versus  
Hybridity in the Sacred/Secular Kontinuum;  
Ivanka Vlaeva: Hybridity in Turkish

Recordings from the 1960s in Bulgaria;  
 Ventsislav Dimov: On Some Early Sonic  
 Evidence of Musical Hybridization: Observations  
 on Commercial Gramophone  
 Recordings from Bulgaria; Gergana Panova-  
 Tekath: Dance as an Expression of  
 Hybridity and Ethnocentrism; Bozena  
 Muszkalska: Freilach, Jazz, and Chopin:  
 The Klezmer Movement in Contemporary  
 Poland; Veronika Seidlová: Music  
 – Religiosity – Community: A Case Study  
 of the Jewish Community in Prague;  
 Zuzana Jurková: The Czech Rompop  
 Scene: (Un?)surprising Continuity; Naila  
 Ceribašić: Macedonian Music in Croatia:  
 The Issues of Traditionality, Politics of Representation  
 and Hybridity; Alma Bejtullahu:  
 “Our Genuine Songs”: Perceptions of  
 Musical Change; Aleksandra Marković:  
 “Jugonostalgija Is the People’s Choice”:  
 Interethnic Influences Between Slovene  
 and South Slavic Music; Nino Tsitsishvili:  
 Authenticity and Hybridity in Three  
 Soundscapes of Georgian Musical. Culture  
 in the Context of Political Change; Ayhan  
 Erol: Change and Continuity in Alevi  
 Musical Identity; Caroline Bithell: A Song  
 of Many Colors: Musical Hybridity in Corsica;  
 Lozanka Peycheva: The Hybridization  
 of Local Music From Bulgaria:  
 The Role of Gypsy Clarinetists; Judith  
 R. Cohen: Music in the Lives of Judeus  
 and Ciganos in a Portuguese Village: Two  
 Adjacent and Separate Minorities; Gjermund  
 Kolltveit: The Development of Musical  
 Style and Identity Among the Romani  
 People of Norway; Elena Shishkina: The  
 Growth of Hybrid and Conglomerate Tendencies  
 in the Povolgie Germans: Traditional  
 Musical Culture at the Beginning  
 of the Third Millennium; EDUCATION:  
 Vesselka Toncheva: The Bulgarian School  
 in Vienna and Its Role in the Formation of  
 Bulgarian National Identity; Wolf Dietrich:  
 The Musical Education of Arvanites  
 Children in Central Greece; Petar Bagarić,  
 Željka Petrović and Tihana Rubić: Dervishes  
 in Croatia; Dorit Klebe: Transmission  
 of Musical Traditions of the Alevi  
 Ceremony: Musical Education of Young  
 People Playing Baglama in Berlin; Hande  
 Saglam: Music as a Cultural, Social and  
 Religious Transmission Element among  
 Alevs in Vienna, Austria; Rumiana Margaritova,  
 Stephan Balastchev: The Early  
 Saz Education of a Young Alevi (Bektashi)  
 Performer from Bulgaria; Hilde Binford:  
 Values and Culture Transmitted Through  
 Music in the Old Order Amish Community;  
 Gerda Lechleitner: Education, Tradition,  
 and Rules – The Pillars of Immigrant Societies:  
 Bukharian Jews in Vienna; Rosemary  
 Statelova: The Musical Education

of Children Through Traditional Songs and Dances in Sorbian Lusatia; Gencho Gaytandjiev: Roma Children in Bulgarian Schools: Have the Internal Obstacles Been Surmounted?; Smaragdi Boura: Seeking Our Own Roots: Musical Education of Greek Diasporic Youth in Germany; Yoshiko Okazaki: Negotiation Between Limitations and Possibilities in Cultural Transmissions among a Migrant Community; Akiko Takahashi: Teaching Materials Used During Music Lessons at a Japanese Elementary School in Vienna; MINORITY–MINORITY: Pedro Roxo: The Influence of South Asian Cinema and Film Music in the Hindu-Gujarati Diaspora in Mozambique and in Portugal; Louise Wrazen: Beyond the Polish Tatars: Performing Pride, Identity, or Difference; Essica Marks: Two Cultural Minorities in Israel: The Jerusalem-Sephardi Musical Tradition and the Musical Culture of the Arab Minority in Israel; Dimitrina Kaufmann: Klezmer Musical Ideas in the Music of the Northern and Southern Balkans; Nikolai Kaufmann: Jewish Ethnic Music in My Choral Compositions; Filippo Bonini Baraldi: The Gypsies of Ceua?, Romania: An “Emotional Minority”?; Speranta Radulescu and Florin Iordan: A Minority in a Multi-Ethnic Context: The Jews of the Region of Botosani and Their Party Music; Marin Marian-Balasa: On the Social-Cultural Role of Music Among Minor Religions (Some Romanian Samples); Jakša Primorac: Suryoyo Music: Between Aramean and Assyrian Identity; Larry Francis Hilarian: The Significance of the Hadhrami Arab Contributions and Influences on Melayu Music, Culture and Islamic Practices; Eckehard Pistrick: Emigration Songs – Interethnic and Multilingual Polyphony in Epirus; RACE–CLASS–GENDER: Ardian Ahmedaja: Çamçe: Dance and the Power Relationship Between Minorities and Majorities; Susan Motherway: Renegotiating Traveller Identity Through Folksong in Ireland; Yoshitaka Terada: Angry Drummers and Buraku Identity: The Ikari Taiko Group in Osaka, Japan; Ana Hofman: Singing Exclusion: Female Singers in the Musical Practices of Southeastern Serbia; Timke226

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het Teffera: Taboos and Exceptions Concerning Female Musicians in East Africa with a Special Focus on Ethiopia; Gisa Jähnichen: Child Musicians in Class–Race–Gender Conflicts; Adriana Helbig: Music, Migrations, and Transnational Articulations of Racialized Class Identities in Post-Orange Revolution Ukraine

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