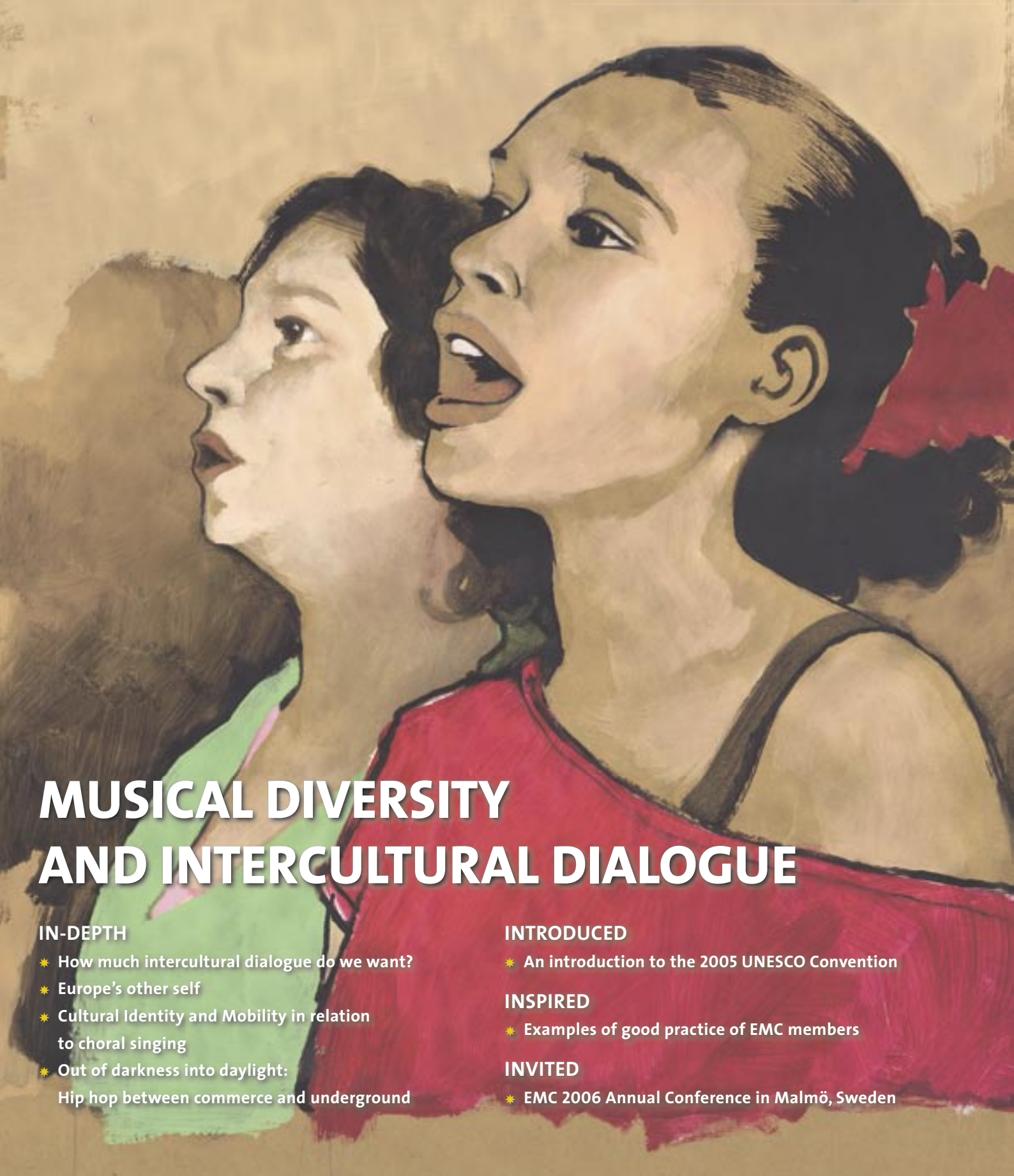


# SOUNDS *in Europe*

INTRODUCTORY ISSUE // SPRING 2006

PUBLISHED BY THE EUROPEAN MUSIC COUNCIL // A REGIONAL GROUP OF THE INTERNATIONAL MUSIC COUNCIL



## MUSICAL DIVERSITY AND INTERCULTURAL DIALOGUE

### IN-DEPTH

- \* How much intercultural dialogue do we want?
- \* Europe's other self
- \* Cultural Identity and Mobility in relation to choral singing
- \* Out of darkness into daylight: Hip hop between commerce and underground

### INTRODUCED

- \* An introduction to the 2005 UNESCO Convention

### INSPIRED

- \* Examples of good practice of EMC members

### INVITED

- \* EMC 2006 Annual Conference in Malmö, Sweden

A Regional Group of the



The European Music Council EMC is a platform for representatives of the National Music Councils and organisations involved in various fields of music from many European countries. As a European umbrella organisation, it gathers the European members of the International Music Council (IMC).

The European Music Council contributes to a better mutual understanding among peoples and their different cultures and to the right for all musical cultures to coexist. Therefore it provides exceptional value to its membership by building knowledge, creating networking opportunities, supporting and enhancing the visibility of initiatives that help sustain people's participation in music and cultural life.

## IMPRINT

### EDITOR:

European Music Council  
Haus der Kultur,  
Weberstr. 59a  
53113 Bonn  
Germany  
www.emc-imc.org  
sounds@emc-imc.org  
Tel.: +49-228-96699664  
Fax: +49-228-96699665

### CHAIRPERSON:

Wouter Turkenburg

### VICE-CHAIR:

Hans-Herwig Geyer

### TREASURER:

Sonja Greiner

### BOARD MEMBERS:

Petra Mohorcic, Regina Senften, Harald Huber,  
Timo Klemettinen, Einar Solbu

### EXECUTIVE DIRECTOR:

Ruth Jakobi

### PROJECT COORDINATOR:

Simone Dudt

### EDITING:

Simone Dudt (sd), Ruth Jakobi (rj)

### ASSISTANT:

Hristina Siderova

### PROOF READING:

Juliette Powell, Katja Strube

### LAYOUT:

kominform, Hamburg (www.kominform.net)

### PRINTING:

Druckpartner Moser, Rheinbach

Drawing on front page by Timm Lotz, Hamburg  
(der\_lotz@yahoo.de) on the basis of a photo by  
Jan Willem Houweling

Photographers as credited

This magazine is supported by:



© 2006 European Music Council. All rights reserved.

The views expressed in this publication are those of the authors and not necessarily of the publisher or editor. No part of this publication may be reproduced in any format without permission of the European Music Council.

# CONTENT

## EMC NEWS

- 6 ..... **Turning Points: Music – Youth – Diversity**, EMC 2006 Annual Conference
- 7 ..... **ExTra! – Exchange Traditions: European Cooperation Project** coordinated by the European Music Council
- 

## WORKING GROUP YOUTH

- 8 ..... **Youth Participation – Involving the future today**  
*by Daphne Wassink*
- 

## FOCUS: MUSICAL DIVERSITY AND INTERCULTURAL DIALOGUE

- 9 ..... **Promoting social inclusion through good practice in music education**  
*by Eva Sæther*
- 12 ..... **Europe's other self**  
*by Stuart Hall*
- 15 ..... **Cultural Identity and Mobility in relation to choral singing**  
*by Jean Smeets*
- 16 ..... **Power to the people?**  
*by Dag Franzén*
- 18 ..... **Musical diversity in Latvia**  
*by Dr. Raffi Kharajanyan*
- 19 ..... **How much intercultural dialogue do we want?**  
*by Christian Höppner*
- 20 ..... **Out of darkness into daylight: Hip hop between commerce and underground**  
*by Murat Güngör*
- 

## CULTURAL POLICY

- 22 ..... **148 for cultural diversity: start ratifying**  
*by Richard Letts*
- 

## FOR INSPIRATION

- 24 ..... **Intercultural and interreligious dialogue at the Festival Musica Sacra International**
- 26 ..... **International Music Education: Variety and Tradition**  
*by Reinhard Stephan*
- 27 ..... **Festival 'Cultures of the World'**
- 28 ..... **The Imagine Festivals of JMI**  
*by Dag Franzén*
- 

2 ..... **IMPRINT**

4 ..... **EDITORIAL**

30 ..... **IN OTHER WORDS**

32 ..... **PINBOARD**

36 ..... **COMING NEXT**

37 ..... **FEEDBACK**

39 ..... **ACKNOWLEDGEMENTS**

# EDITORIAL



**»De enorme verscheidenheid  
is was alle Europeanen  
met elkaar verbindt.«**

**»The enormous diversity  
is what all Europeans  
unite.«**

*Wouter Turkenburg  
Voorzitter EMC  
EMC Chairperson*

**Kriterion heette het blad van de middelbare school waarop ik zes lange jaren heb doorgebracht. Een degelijke katholieke school was het, met eeuwenoude tradities op alle gebied. Veel sport, muziek en theater en met een grote bibliotheek maar waar kritiek niet werd geduld.**

Kritisch was Kriterion zeker niet terwijl er in de jaren zestig van de vorige eeuw toch heel wat was waarop kritiek uitgeoefend kon worden. Parijs en Amsterdam waren de centra van studentenprotesten. Wij op de middelbare school zaten dan nog wel niet op de universiteit maar dat zou niet lang meer duren. De universiteitsstudenten waren kritisch dus wij waren het ook! Onder elkaar waren we het al snel eens hoe de maatschappij moest veranderen maar hoe konden we nu de rest van de wereld van ons gelijk overtuigen? Er moest een blad worden uitgegeven. Een blad met strips want strips waren verboden op school. Verslagen van wilde busritten naar concerten van Frank Zappa en de Soft Machine kwamen erin en niet zoals in de Kriterion de gezapige recensies van concerten van het immer vals spelende provinciale symfonie orkest dat twee keer per jaar ons stadje aandeed. Het Duppie heette ons blaadje en omdat we niet uit de kosten kwamen, verkochten we het voor een kwartje maar dat was gewoon leuk in de jaren zestig. Leraren moesten er overigens een gulden voor betalen en velen deden dat grif. Het Duppie werd gefabriceerd in de garage bij mij thuis. Telkens waren we een paar dagen druk bezig met elke uitgave en op die dagen moest mijn vader de auto maar buiten laten staan. Na tien uitgaven stopten we ermee. Wij hadden gezegd wat we wilden zeggen en bovendien dreigde de nieuwe directeur ons allemaal van school te sturen als we niet stopten met de strip die we over hem maakten. Dat plezier gunde we hem niet.

Wat me het meest is bijgebleven van het Duppie is de vitaliteit, de spirit, de lol en de gezamenlijkheid die er heerste om het voor elkaar te krijgen. Op de schoolreünie twintig jaar later waren de leden van de redactie van het Duppie ouder en wijzer geworden maar nog steeds stonden we hoog in aanzien omdat we het gedurfd hadden een dergelijk blaadje uit te geven.

Iets van de opwindning van toen kwam terug toen werd besloten dat de EMC een blad ging uitgeven. Gelukkig hoeft de EMC zich niet als een rebelse schooljongen te gedragen en met cartoons zullen we zeker heel voorzichtig omgaan. Maar de topics die worden aangesneden in de eerste uitgave geven duidelijk aan dat er in het muziekleven in Europa meer aan de hand is dan menigeen denkt. De enorme verscheidenheid is was alle Europeanen met elkaar verbindt. Verscheidenheid tussen landen, in landen, streken, steden en wijken. Problematisch, jazeker, maar ook uitdagend, opwindend, prikkelend en stimulerend. Voor mij is muziek het meest geëigende middel om culturele diversiteit inzichtelijk te maken. Een blad dat dit als centraal thema stelt helpt niet alleen begrip en verdraagzaamheid te kweken maar ook obstakels te overbruggen en nodigt uit om nieuwe wegen in te slaan.

De EMC is dankbaar om gebruik te mogen maken van de gegeven steun om in de gelegenheid te zijn met het blad EMC Music Magazine aan te tonen hoe uiterst divers het muziekleven in Europa. Het muziekleven is dynamischer dan menigeen gelooft. Ik dank iedereen die aan het eerste nummer heeft meegewerkt en wens u veel leesplezier een aangename muzikale ontdekkingstocht met dit magazine!

**Kriterion was the name of the magazine of the high school where I spent six long years. It was a solid catholic school with age-old traditions of all sorts. We did much sport and theatre, and there was a large library, but criticism was not welcome.**

Kriterion was not at all critical while in the sixties last century there was enough to be critical about. Paris and Amsterdam were the centres of student protest. We were high school students not yet in university but it would not last long. The university students were criticising, thus were we! Among us it did not take long before we agreed on how to change society but how could we convince the rest of the world that we were right? We had to publish a magazine! It had to be a magazine with cartoons because cartoons were forbidden in school. Reviews of wild bus trips to concerts of Frank Zappa and The Soft Machine, unlike in Kriterion the predictable reviews of concerts of the ever out of tune local symphony orchestra that visited our little town twice a year. The Dime was the name of our publication, and because costs were running high we sold it for a quarter, which was just fun in the sixties. Teachers, by the way, had to pay a guilder and many of them were eager to pay. The Dime was published in the garage under the house I lived in. Every time it took us a couple of hectic days to produce an issue and my father had no other choice than to park his car outside. After ten issues we stopped. We had said what we wanted to say and the new director threatened to throw us out of school if we continued the cartoon that we made about him. This kind of fun we did not want him to have. The most striking about The Dime was the vitality, the spirit, the fun and the camaraderie we experienced in order to issue this magazine. At the alumni meeting twenty years later, the editorial board members had become older and wiser but were still highly esteemed, because we had dared to issue such a magazine in those days.

Some of the excitement of those days came back when it was decided that the EMC was going to bring out a magazine. Fortunately enough the EMC does not have to behave like a rebellious school boy, and we will definitely be careful with cartoons. But the topics dealt with in this first issue clearly indicate that much more is going on in the European musical life than many can imagine. The enormous diversity is what unites all Europeans. Diversity can be found in countries, regions, cities and neighbourhoods. It is indeed problematic at times but also challenging, exciting, provoking and stimulating. For me, music is the best way to give insight into cultural diversity. A magazine reflecting on cultural diversity in music does not only help creating understanding but also levels out obstacles and invites to follow new roads. The EMC is grateful to be able to use this given support, enabling to show how extremely diverse musical life is in Europe. Musical life is more dynamic than many tend to believe. I thank everybody who contributed to the introductory issue, and I am convinced that you will have a pleasant musical discovery journey with this magazine!

# TURNING POINTS: MUSIC – YOUTH – DIVERSITY...

**... ARE IN THE FOCUS OF THE ANNUAL CONFERENCE 06 OF THE EUROPEAN MUSIC COUNCIL FROM 20 TO 23 APRIL 2006 IN MALMÖ, SWEDEN.**

*In cooperation with the Swedish Music Council*

**Subsequent to the Annual Conference ‘Many Musics in Europe’ in Budapest 2005, the EMC sticks to musical diversity in Europe. This year special priority is given to musical traditions from immigrants, especially to those of the younger generation.**

The preamble of the constitutional treaty for Europe stresses that Europe is ‘united in diversity’ and in the following that the European Union shall respect its rich cultural and linguistic diversity, as well as it shall ensure that Europe’s cultural heritage is safeguarded and enhanced.

One of the reasons for the rejection of this constitutional treaty in some European countries might be, apart from the object lesson for national politics, the fear of a big unified Europe that could equalise the diverse cultural characteristics.

However: cultural diversity is the easy answer to the question of European identity. In his opening speech to the Berlin conference “A Soul for Europe”, José Manuel Barroso, President of the EU Commission, talks about the “true cultural identity of Europe”: it would be made of its different heritages, of its multiplicity of histories and of languages, of its diverse literary, artistic and popular traditions.

The question remains if this so called ‘identity of diversity’ also includes the influences of the respective minority cultures, such as the Indian and Caribbean influences in the U.K., the North African influences in Spain and France, Albanian influences in Italy, Turkish and Greek influences in Germany or Sinti and Roma influences in Hungary which considerably contribute to the shaping of European societies. These influences may not be ignored but rather, it is important to actively involve

migrants in the social and cultural dialogue. A dialogue that takes the other languages – literally as well as figuratively – seriously and that acknowledges that the cultural traditions of the ‘others’ enrich and contribute considerably to the diversity.

With its annual conference the European Music Council would like to intensify this dialogue and conduct it also with young people, therefore model projects from different European countries have been chosen for presentation. The introduced intercultural music projects show how young people from minority cultures can be included in the European society on the basis of dialogue. In this process the spectrum of cultural traditions is in the focus: from Sami rapper from Finland to music of Sinti and Roma in Hungary to intercultural projects dealing with the urban multicultural life-style of young people in Europe.

The conference will be opened with the film show “Rhythm is it!”. In evening concerts the conference subject will be further illustrated: Swedish multi-instrumentalist Ale Möller will present musical diversity live – in his performances he combines different forms of traditional music in an untraditional way – and young people will present in their concerts how they include the respective musical traditions of the participants in their music making.

The strength of Europe lies in its diversity which also includes the influences of migrant cultures. Europe should not miss this chance.

// sd

EX

TRA!

## EXCHANGE TRADITIONS – EUROPEAN COOPERATION PROJECT COORDINATED BY THE EUROPEAN MUSIC COUNCIL

**In the year 2006, not only the Annual Conference of the EMC is dedicated to migrant cultures and their inclusion in the European societies. The EMC has initiated a cooperation project focusing on living music traditions that are present in today's multicultural Europe.**

'Cultural diversity', 'European cultural identity' and 'inclusion of minority cultures' are nowadays top priorities for many music organisations in Europe. Cultural operators and political decision makers are conducting a significant discussion on how European cultural identity can be defined and how diversity – including influences from outside Europe – contributes to it. The European Music Council takes part actively in this debate and offers concrete activities to promote cultural diversity integrating minorities in a sensitive and respectful way.

In many parts of Europe, traditional music belongs to a living, everyday culture. It is a crucial factor for the cultural identity of the individual citizen. The project 'ExTra! – Exchange Traditions' will enhance the understanding of the culture of each other's neighbours. The aim of 'ExTra!' is to stimulate exchange between different music traditions present in today's multicultural Europe. The project focuses on musical traditions of migrants in Europe and their interaction with cultures already existing in the European countries.

In order to achieve these aims, the EMC has gathered cooperation partners\* from different European countries for the

'ExTra!' project, focusing on various aspects in the field of music such as education, production, musicology, socio-culture and new media. With this multifaceted consortium of partners, a broad approach from different perspectives can be guaranteed. The project offers a wide range of activities: a research study will identify music traditions that are part of the day-to-day life of people in Europe. The production of traditional music in concerts and recordings will contribute to the promotion of different musical traditions; a download platform will enable worldwide dissemination of sheet music, recordings and relevant publications in the field. Tools for music education will be developed in order to integrate traditional music in the curricula for amateur musicians as well as in the professional training programmes; workshops and summer academies for musicians on all levels will offer the opportunity to meet with other musicians and to learn (more) about different musical traditions. Encounters for cultural operators will provide possibilities to exchange information, to share knowledge and to develop ongoing cooperation projects.

With the 'ExTra!' project, the EMC intends to contribute to the present debate. How can we bridge the seemingly unbridgeable contradiction between a common European identity and cultural diversity in Europe? Maybe we have to accept that cultural diversity is incompatible with globalisation and standardisation and that nevertheless both have their own legitimacy. Maybe this dilemma is more productive than obliterating obvious polarities. Let us use this productivity to keep an important discussion alive.

\* En Chordais, Greece; Music Information Centre Austria (MICA); Fondazione Adkins Chiti: Donne in Musica, Italy; International Yehudi Menuhin Foundation (IYMF), Belgium; Association Nationale Cultures et Traditions (ANCT), France; Cité de la Musique, France.

# YOUTH PARTICIPATION: INVOLVING THE FUTURE TODAY!

## ABOUT THE WORK OF THE WORKING GROUP YOUTH

The Working Group Youth (WGY) of the EMC is a young group, touched by the strength of music and fighting for a better place for music in the future.

Music exists across all borders and all generations, with children learning folksongs, youths looking for their own sound and identity and adults feeling home within their musical remembrances. It is a way of expressing and communicating and offers opportunities for mutual understanding between different cultures. We have to preserve the value of music, as it affects everybody, and therefore we have to sustain active participation of all generations in musical and cultural life. The European Music Council's Working Group Youth is encouraging organisations in the field of music to increase youth participation and involve young people in decision making processes on different levels. Try to involve future today and discover the value of the young voice for your own organisation!

### Participation as reaction and opportunity

In 2001 the European Commission published the White Paper on Youth, a new impetus on European youth, with proposals regarding participation. It describes the existing and growing gap between a more and more individualistic youth and decision making institutions. Young people should embrace solutions and developments for the future, but therefore

need to trust previous processes. Participation will involve today's youths in current issues and make it their solution as well. Youth contribution in organisations leads to new ideas, and knowing the feelings, thoughts and 'sounds' of this new generation, decisions to be taken for next generations will be more valuable.

### Young potential beats deficits – bridging prejudices

Youth participation is often surrounded by prejudices. A great deal of young people do not recognise their daily concerns in the public policies conceived by and for their elders. On the other hand, the focus by adults on the lack of knowledge and experience casts a shade over the potential brought in by young people. Therefore, youth participation is an attitude and an investment: ask young people what they know, talk about what they can and want to do, and not what they cannot. Offer them concrete tasks to work on for them to meet your expectations, and especially theirs, and get acquainted with the processes. Showing youths their strength and guide them will encourage them to contribute actively to our musical society – you will be surprised what they are able to do!

The Working Group Youth is striving to spread the idea of youth participation among all members of the EMC and even further. During general assemblies and conferences the members of the WGY try to improve the visibility of benefits of youth empowerment. A special workshop in the form of a 'generation game' has been developed to show in a young, innovative way how a working process can be when different generations contribute to it. And... don't talk about it, go for it – go for youth participation!

### // Daphne Wassink

Working Group Youth of the EMC

Daphne Wassink, member of the Working Group Youth, studied Science and Innovation Management and won in 2002 the 'Schuijjer Campus Culture Award 2002' for combining high level achievements in both academic (electrical engineering) and cultural (choir music) work

### ► Young people interested in joining WGY are always welcome.

Please contact [wgy@emc-imc.org](mailto:wgy@emc-imc.org).

The current members of the WGY come from Slovenia, Switzerland, The Netherlands, Germany, Turkey, Belgium, Serbia and Sweden.



*Workshop on Youth Participation of the WGY during the EMC 2005 Annual Conference in Budapest.*

Photo by Petra Mohorcic

**FOCUS // MUSICAL DIVERSITY AND INTERCULTURAL DIALOGUE**



# PROMOTING SOCIAL INCLUSION THROUGH GOOD PRACTICE IN MUSIC EDUCATION

The Academy of Music in Malmö has, since 1990, worked with models within music teacher education that promote the interculturally competent pedagogue (Sæther 1993, 1995, 2004). The cultural meeting has been used as a method in the so-called “Gambia course”, which has created a platform for further development of curricula. It also gave the background to a study on the meeting between different approaches to learning, “The Oral University” (Sæther, 2003).

In this study the concepts ‘border culture’ and ‘border educators’ (McLaren, 1998, p 260-261) are discussed. ‘Border research’ is introduced and notified as missing. There are boarder landscapes in the field of music education, waiting for research. What, for example, do we know of the needs and priorities of the schools in multicultural areas, as expressed by the teachers and students themselves?

In Sweden, the efforts to develop music education and the role of music in schools, have their roots in a process that started more than 50 years ago. 1946 the school commission (skolkommissionen) wrote about an ‘international mind’ and language training as part of education for peace (Andersson, 1999). Peace education was replaced by third world- and foreign aid questions in Lgr 62, the national governing docu-

ment for schools. In the seventies environmental questions arose as well as the concept of intercultural understanding. Lgr 80 promoted the situation of immigrants and refugees and focused on the multicultural society. Lpo 94 claims that the school is responsible for giving every student an understanding for other cultures. This is also mentioned in several distinct subjects, for example music. The responsibility for realisation lies on local level, where “the hidden curricula” – as expressed for example in teacher praxis – also is important (Andersson, 1999).

Bunar (2000) points out that it is not enough with principles, like in Lpo 94. Local working plans, teacher praxis and teaching material is of equal importance, as well as teacher training. There is, according to him, a huge gap between the official and the pragmatic level. For many teachers multiculturalism is ‘problematic’, while for many immigrants it is stigmatising. He claims that the obstacles for minority groups are rooted in our approach to differences in the dominating structure – close to the use of discourse in post colonial theory.

The concept discourse in post colonial theory is used to uncover the claim for truth that lies within the dominating discourse. The problem with the dominating structure, according to post colonialism, is that ethnicity is always something that belongs to the others, not to us. This also implies that culture

is stable and homogenous. In opposition, post colonial theory claims that all cultures are hybrids and constantly changing. As a consequence the concept ethnicity becomes problematic, since it refers to stable cultures and mostly refers to “the other”. Diaspora is introduced as the concept that captures the processes of change. A Diaspora identity is created both of where you come from (imaginary homelands) and where you are here and now (Eriksson, C., Baaz, M.E. & Thörn, H., 1999).

To most modern democracies one of the most difficult questions is how and in what way different cultural groups should be recognised. Is there a way to combine the liberal and democratic claim of equal rights to each individual and the claim that every identity has the right to be recognised? In a multicultural society there are many groups that need and claim recognition, and these needs and claims are often transferred to politics. The arguments are of two contradictory kinds: 1. We are all different, therefore we should be given the right to self-determination. 2. We are all the same, therefore we should share the same rights as citizens. Taylor (1994) argues for a compromise between individual rights and group rights. There are other cultures, we have to live together, locally and globally, the schools are a good example of arenas where we have to meet.

While Taylor imagines the minority positions as something coming from the outside, Bhabha (1996) claims that the minorities are within us. Therefore he introduces the concept of hybridity and the in-between of cultures. Hybridity can also be described as polyphonic music (Said, 1999). There is no leading melody or theme (western culture), followed by accompaniment or silence (oriental cultures). Instead there are overlapping territories and histories depending on each other, there is a ‘third room’. Said also claims that intellectuals have a duty to

offer other alternatives to ruling ideas, for example about the meaning of ‘us’ and ‘them’. There is also a duty to act on certain arenas, dramatise the questions and make them visible.

Many studies of music are built on the assumption that music on one way or the other reflects or represents the people. In its most extreme form – cultural essentialism – this can be expressed in arguments like ‘only Africans can play African music’. The fact is, however, that music made in a certain place for a certain purpose, immediately can be used in another place for completely different purposes. Even if the music was shaped by the people who first used it, music as experience leads its own life (Frith, 1996). Music, in this sense, is a key to identity, since it offers with intensity a sense of me and the others, the subjective and the collective. Following this argument, music in itself, in aesthetic praxis, articulates an understanding of group relations and individuality. The genre or “homeland” is of little importance.

Currently a study at Rosengårdsskolan in Malmö explores music education in multicultural contexts. Rosengård is the area in Malmö which is most segregated. It has 22.000 inhabitants, 2/3 are unemployed. 25 languages and 35 countries are represented among the students. The purpose of the study is to identify strategies and notions that underlie actions in the classroom – from teachers as well as students. Using observation, video documentation and video stimulated interviews the aim is to reach new insights about music education in multicultural areas, as expressed by the people who live and work there.

Or as one of the girls in the pilot study puts it: “It is good to learn how to be in rhythm with the others.”

// Eva Sæther  
PhD, Malmö Academy of Music, Lund University

.....  
**FOR MANY TEACHERS MULTICULTURALISM  
IS ‘PROBLEMATIC’, WHILE FOR MANY  
IMMIGRANTS IT IS STIGMATISING.**  
.....

## References

- ▶ Andersson, A. (1999). *Mångkulturalism och svensk folkhögskola*. Uppsala: Acta Universitatis. Upsaliensis.
- ▶ Bhabha, H. (1996). *Culture’s in-between*. I S. Hall & P.D. Gay (Red.), *Questions of cultural identity* (s. 53-60). London: Sage.
- ▶ Bunar, N. & Dahlstedt, M. (2000). *Exkurs: Kulturellt medborgarskap och multikulturell skola*. (PfMI, 00:1) Umeå: University of Umeå.
- ▶ Eriksson, C., Baaz, M.E & Thörn, H. (1999). *Den postkoloniala paradoxen, rasismen och det mångkulturella samhället*. Nora: Nya Doxa.
- ▶ Frith, S. (1996). *Music and identity*. In S. Hall & P.D. Gay (Eds.), *Questions of cultural identity* (s. 108-127). London: Sage.
- ▶ Sæther, Eva (Red.) (1993). “På jakt efter en mångkulturell musikhögskola”, (Musikpedagogik, forskning och utveckling, 1993:2). Lunds Universitet, Musikhögskolan i Malmö.
- ▶ Sæther, Eva (2004). *Den gränsöverskridande musikhögskolan. Kulturmötet som metod i musikhögskoleutbildningen*. In Pripp, O. (Red.). *Mångfald i kulturlivet*. Botkyrka. Mångkulturellt centrum.
- ▶ Sæther, Eva (1995). “Training Swedish music teachers in Gambia” in Lieth-Philipp, Margot and Andreas Gutzwiller (Eds.). *Teaching Musics of the World*. The second international symposium, Basel 14-17 October 1993. Philipp Verlag, 1995.
- ▶ Sæther, Eva (2003). *The Oral University. Attitudes to music teaching and learning in the Gambia*. (Studies in music and music education No. 6). Malmö: Malmö Academy of Music, Lund University.
- ▶ Said, E. (1999) *Efter orientism*. In C. Eriksson, M. Eriksson Baaz & H. Thörn (Eds.), *Globaliseringens kulturer. Den postkoloniala paradoxen, rasismen och det mångkulturella samhället* (s. 257-267). Nora: Nya Doxa.
- ▶ Taylor, C. (1994). *Det mångkulturella samhället och erkännandets politik*. Uddevalla: Daidalos.
- ▶ Volk, T.M. (1998). *Music, education and multiculturalism*. New York: Oxford University Press.

# EUROPE'S OTHER

**The supra-national shape of the new Europe is beginning to emerge. This occasion will be inward-looking – the lowering of economic and trading barriers, the opening of convergence and integration which everyone hopes will bring prosperity to Western European peoples. Here, it is the waning of the era of the separate nation-states, which have for so long provided the engine of European growth.**

Once again, Europe is able to produce from within her own borders and resources, both material and spiritual, the conditions for the next phase of social development. This has been the dominant narrative of modernity for some time – an “internalist” story, with capitalism growing from the womb of feudalism and Europe’s self-generating capacity to produce, like a silk-worm, the circumstances of her own evolution from within her own body.

Christopher Columbus’ so-called „discovery“ of the New World marked the opening of the era of European expansion – the process of exploration, conquest and colonisation by which virtually the whole globe was harnessed in one way or another to Europe. “Globalisation”, which we often speak of as if it began with the “Big Bang”, and the computerisation of the Stock Exchange, really started there with Columbus’ “mistake”, and has been going on ever since. (He was really on the way somewhere else and remained stubbornly convinced, when he hit the New World, that, like any other good European businessman, he had arrived in Japan.) Europe’s external relations with its Others have been central to the European story since its inception, and remains so. The story of European identity is often told as if it had no exterior. But this tells us more about how cultural identities are constructed – as “imagined communities”, through the marking of difference with others – than it does about the

actual relations of unequal exchange and uneven development through which a common European identity was forged. Now that a new Europe is taking shape, the same contradictory process of marking symbolic boundaries and constructing symbolic frontiers between inside and outside, interior and exterior, belonging and otherness, is providing a silent accompaniment.

One of the key sites of this discursive work is, of course, Eastern Europe – a boundary which has always given Western Europe trouble. Westwards, what used to be called “the Green Sea of Darkness” provided a natural boundary. But eastwards, the continent refuses to end naturally. It stretches out to the Urals and beyond, into the dark unknown from which the barbarians descended. Where does Europe stop and Asia begin? The question is critical – European prosperity depends on finding an answer to it. In the negotiations between European capitalism and the disintegrating communist empires of Eastern Europe – the Second World – we are about to discover the answer.

Currently, the line is staked out in terms of the contrast between the “international” West and the “nationalist” East. As national boundaries are weakened and eroded in Western Europe, we are told, so in Eastern Europe there is a resurgence of nationalism. The contrast between the “rational” and civilised West and the irrational and barbarous East underpins this opposition. Of course, many of the nationalisms, which are helping to fragment the old communist empire, are driven by ethnic absolutism, hatred of difference, racial exclusiveness and religious orthodoxy. But it ill behoves Western Europe to complain. Its own development occurred on the back of nationalisms, which also had their own racially and ethically exclusive character. It is not a surprise that the Croatians, the Slovenes, the Latvians, the Estonians, etc. should regard the construction of a little nation of their own as a passport to the West. These emergent nationalisms are not simply revivals of the past but reworkings of it in the circumstances of the present – entry tickets to the new Europe. Though they look like a return to a pre-1914 historical agenda, they are functioning as a way of evading the past and making a bid for modernity (i.e. entry to the Euro-club).

As Europe consolidates and converges, so a similar exercise in boundary maintenance is in progress with respect to its Third World “Others”. Currently, the two favourite discursive markers in this discourse are “refugees” and “fundamentalism”. The question of illegal immigration has once again surfaced as an urgent topic of European discussion. Political refugees deserve refuge in enlightened Europe, home of liberty. Usually they are few in number, and it is often hard to prove conclusively that they are in direct danger from some oppressive or tyrannical regime of the kind, which poverty and indebtedness breeds – which allows a reasonable proportion to be bundled unceremoniously, back to the waiting arms of the local police.

Economic migrants, on the other hand, are simply the unwitting casualties of the “normal” processes of market forces as they operate at the periphery. Europe, whose banking arrangements have destroyed subsistence agriculture and whose new Gatt arrangements will price most of them out of the commodity markets, owes them nothing. It is true that, Tebbit-like, they got on their bikes (or the nearest equivalent – a one-way charter flight ticket) and, quite rationally, went to seek their fortunes in the only place where fortunes are to be made. But this will never do. Suddenly, European prosperity is a strictly European affair, designed exclusively for what every self-respecting Euro-politician is calling

“our populations”. No wonder, when the Berlin Wall collapsed, every self-respecting Pole and East German who had a Lada capable of making the journey climbed aboard, and like Columbus in search of pure gold, headed west. The frontiers are closing ...

The problem is (as Colin Prescod’s excellent BBC2 series, *Black on Europe*, about the plight of Western Europe’s ethnic minorities, has been showing) the “barbarians” are already inside the gate; and face-to-face with them, European cosmopolitanism does not stand up well to the test. Millions of Muslims in France, Sudanese and Ethiopians in Italy, Turks and Africans in Germany, Portugal, Spain, Asians and Afro-Caribbeans in Britain, Indonesians and Surinamese in Holland, bear witness, not only to the actual mechanisms of “globalisation” but to the difficulty of sloughing off in one easy movement Europe’s long colonial past or keeping the periphery in place. The so-called “homogeneous populations” of the new Europe – the ethnic absolutism on which the new “openness” is being constructed – has always been, at best, an elaborate metaphor. As Daffyd Ellis Thomas, the Plaid Cymru MP, recently pointed out, no

## ALL THE MAJOR EUROPEAN NATIONS ARE ALREADY HYBRIDISED – MULTICULTURAL.

single Western European state corresponds to one people. The Slovenes, like the Scots, the Welsh and the Basques, may hope to bring into existence a nation which is a state – that is, a state which is the expression of a homogeneous ethnic group. But all the major European nations are already hybridised – multicultural. And now this is compounded by the most astonishing aspect of “globalisation” – the tidal wave of migrations, which it has stimulated. Peoples, drawn inexorably through the laws of uneven development into the networks of a globalised world system, and long accustomed to dwell simultaneously in the “local” worlds of traditional societies and the “global” worlds of international capital, have simply packed their few belongings and set out – legally or illegally – to cross those visible and invisible frontiers designed to keep them immured in the “backwardness” of their ethnic particularisms, in search of the far side of Paradise. Every major European and North American city today is a multicultural metropolis.

The category of “fundamentalism”, revived with new vigour somewhere between the Rushdie affair and the Gulf war, is the latest mechanism whose frontier effect is designed to keep the migrating millions on the other side of the fence. It collapses the extraordinary diversity and proliferation of difference, which is the law of globalisation into the simplifying oppositions of Western rationalism, modernity and liberal tolerance of one side, versus the retreat into the irrationalism of ethnic and religious particularism. Would that liberalism and fundamentalism were so easy to distribute into their respective spaces.

## IDENTITY IS ALWAYS AN OPEN, COMPLEX AND UNFINISHED GAME – ALWAYS “UNDER CONSTRUCTION”

Of course, there are „fundamentalist“ regimes in the world; and their retreat into racial purity, religious orthodoxy and a rigid cultural traditionalism has done nothing for the millions of poor people languishing under their rule. The view, held by some western radicals, that because these regimes (sometimes) oppose the West we should support them, is a profound error, forced on us by the fact that we continue to work with these simple binary oppositions. We might call this, following Marx's remark about anti-semitism, not “the socialism”, but the “anti-imperialism of fools”. There was a lot of it about during the Gulf war on the dubious grounds that, because Saddam Hussein was “bad news” for Washington, he must be somehow “good news” for the Iraqis. Whereas, what poor people in the Third World need, against the oligarchic regimes which have often risen to power with the aid of western governments and arms merchants, is more, not less democracy – just like us.

As a concept designed to help us understand the rapidly shifting relations between the different “worlds”, fundamentalism is virtually useless. Islam, the principal culprit in this fundamentalist discourse, is an immensely diverse set of peoples, beliefs, traditions and practices. What it shares with Christianity is more extensive than that between any other world religion. It may be the fact that they are so close, which makes them such implacable enemies – think of the way Christian, Jewish and Islamic theological history converges on Jerusalem. “Fundamentalism” as a term is a way of suppressing this diversity, forgetting a shared history too involuted to submit to simplifying slogans, of refusing to live with difference. In fact, Muslim responses to the Ayatollah's fatwa against Salman Rushdie were much more varied than has been recognised; and they had as much to do with the local contexts and historical conjunctures in which they were expressed as the “essential fundamentalism” they were taken to represent.

If what we mean by “fundamentalism” is a defensive and exclusive retreat into a rigid and unchanging version of the past inhabited as Truth, then there is plenty of it about, not least in the so-called “modern West”. The attempt to shore up the market-driven destruction of the social fabric of British society during the Thatcher years by an appeal to Victorian values, the evocation of Britannia resurgent in the Falklands war, the

Thatcher-Tebbit test of “Are you one of us?”, the stout defence of “Englishness” which is being inscribed by diktat through the National Curriculum in schools, the backlash, both here and with much greater vigour and venom in the US, against “multi-culturalism” – these are but a few of the outward and manifest signs that a kind of fundamentalism is alive and well at the centre of “modernity”. Some would argue that it has stood at the side of modernity – the Enlightenment's “dark shadow” – from its inception.

In fact, “globalisation” (which carries the ring of modernity and cosmopolitanism about it) and “fundamentalism” are not opposites but complementary; two sides of the same coin. As the new forms of globalisation unhinge the negotiated compromises between tradition and modernity in the Third World, the process calls into being in response a vigorous “localism”. Localism can be purely defensive – inward-turning, exclusive, absolutist, a retreat into an enclave form of ethnicity. But there are many “ethnicities”, just as there are many types of nationalism, not all of them harnessed irreversibly to a reactionary politics, as over-rationalist versions of both liberalism and marxism once claimed. The construction of alternative local histories and cultures can be a resource for building the future, not just a return to the “safe haven” of the past; an invention rather than simply a rediscovery of tradition, which provides marginalised people with the cultural means to construct those new identities and counter-narratives without which they cannot survive, let alone contest and negotiate with the West on anything approaching equal terms.

This is why, paradoxically, in the era of globalisation, the margins, the periphery, the “local”, has time and again proved to be culturally the most productive space. Face to face with the contradictory realities of “globalisation”, everybody is discovering their ethnicity: not the purity of their origins, which in a migrating world is impossible to discover, but simply the fact that they come from particular places, speak particular languages, inhabit distinctive cultural traditions, belong to particular landscapes and share with many others who are not “the same” as them, particular histories. In short, living with rather than simply forgetting, “difference”. This is preferable to the endless forgetting – the historical amnesia – coupled with a vapid post-modern nostalgia, which is globalisation's stock-in-trade.

Identity is always an open, complex and unfinished game – always “under construction” (in Europe as much as in the Middle East, Africa or the Caribbean). It always moves into the future by a symbolic detour through the past. It produces new subjects. But they always bear the indelible traces of those specific histories, traditions and cultures through which identities form themselves – produce themselves anew. The people of the periphery have no other cultural resources with which to defend themselves against the homogenising “indifference” of globalisation, no other languages in which to define a different, more vernacular, set of modernities for themselves. In this sense, the rise of ethnicity (only some variants of which are “fundamentalist”) is one of the products of “globalisation” – the most subversive of its many unintended consequences.

### // Stuart Hall

Born 1932 in Kingston/Jamaica, has been living in England since 1951; professor emeritus; first editor of the “New Left Review”; Director of the Centre for Contemporary Cultural Studies at the University of Birmingham until 1979; professor for sociology at the Open University until 1997

# CULTURAL IDENTITY AND MOBILITY IN RELATION TO CHORAL SINGING

## WHO'S AFRAID OF THE BIG GLOBALISATION WOLF?

Globalisation is a term that has been generally used to indicate worldwide processes which, under the influence of liberalisation, deregulation, mobility and advances in communication technology, lead to an internationalisation of the economy.

Nevertheless, globalisation is much more complicated than an increase in international economic activity. Globalisation also acts on financial, technological, social, ecological, political and cultural levels.

Aware of the impact of globalisation on culture and, as a consequence, on singing and music in general, the Board of Europa Cantat organised a conference on 'Cultural Identity and Mobility'. Various highly important considerations were selected as subjects for study at the conference, including (1) the question of the origin of cultural identity, (2) the influence of mobility on cultural identity, (3) the role of Europa Cantat as a market place for a better understanding of European cultural identities, and (4) the influence of globalisation on the composition of contemporary music based on folk music.

Discussions led to valuable and useful conclusions. The cultural identity discussion needs to be situated – above all – in relation to the processes of globalisation. Populations and cultures constantly need to question their own identity, not only in light of their present (what we are), but also in the light of their past (where we came from) and their future (what we might become). Cultural identity in the twenty-first century has to move on the road between the roots in the past and routes to the future. Indeed, globalisation has an important effect on the historical and cultural identities of local communities all around the world. Without a clear view on the effects of globalisation, it is feared that eroding forces (will) severely affect the cultural identity of people and turn culture, in the long-term, into a hollow, empty, unified cultural identity sausage. The answer to this fear must rely on new, stimulating and refreshing dynamics out of our past and into the future, and must contain some extremely important ingredients, including mobility, mutual recognition, and respect. In our genes we carry hundreds of thousands of years of experience in cultural survival through migration and acceptance of patterns other than our own.

Singers, especially young people, are in the best position to realise these dynamics by travelling to, exchanging with, and recognising other cultural identities. Choirs can encourage the positive aspects of globalisation by programming choral literature from different cultures in addition to the music of their respective countries of origin. We already find this trend in contemporary choral compositions based on folk music. Globalisation encourages cultural sharing, and favours the exchange of cultural awareness. Folk music might be a source of renewed



Photo by Jan Willem Houweling

inspiration for composers, and help create a new means of expression in choral singing.

In the future, young singers, choirs, composers and conductors will increasingly need an active and stimulating structure within which to work. Here, music organisations such as Europa Cantat can play a role of stimulator and motor, as moderator and advisor in facing the challenges of globalisation in cultural expression, and especially in singing. To implement this role, a new and inspiring dimension is steadily growing and becoming more visible – a dimension that offers young musicians extra possibilities to travel, to make exchanges and to meet each other easily in different regions of Europe.

And as Newton's Second Law of Motion ( $F = m \cdot a$ ) proves it, force is evoked by acceleration of mass and vice versa. Amateur musicians in Europe can increasingly become more mobile – this force is our answer to globalisation. The wolf has no chance.

### // Jean Smeets

Board member of Europa Cantat – European Federation of Young Choirs

- ▶ Further information on the conference and summaries of topics presented can be found at [www.EuropaCantat.org](http://www.EuropaCantat.org) -> Current projects -> Conferences



# ***POWER TO THE PEOPLE?***

**IN DECEMBER 2005 WE COMMEMORATED 25 YEARS SINCE JOHN LENNON WAS MURDERED OUTSIDE HIS HOME IN NEW YORK. HE LEFT BEHIND NUMEROUS SONGS OF WHICH SEVERAL WILL CERTAINLY BE LISTED AS THE 20TH CENTURY'S MOST BELOVED. AND MOST DISTURBING – AS JOHN LENNON WAS A MAN WHO SANG WHAT HE THOUGHT, ABOUT LOVE, DRUGS AND SOCIETY AT LARGE, WITHOUT FEARING THE CONSEQUENCES DOING SO.**

On November 23rd 2005, 200 French lawmakers signed a petition, co-signed by 152 Deputies and 49 Senators. The petition, sponsored by François Grossdidier, singles out seven rapper/groups for having incited the country's riots through their raps.

Is music that powerful it can ignite conflicts where no controversy exists? That it can make people burn 9.000 cars and many public buildings? Evidently.

Prosecutors have begun an inquiry into a song entitled 'FranSse', in which rapper Monsieur R calls France a prostitute ("b\*tch who should be treated like a whore"). Monsieur R says the song is a diatribe against French leaders who have neglected ethnic minorities, not an attack on France in general. "Hip hop is a crude art, so we use crude words. It is not a call to violence" he told French television.

The issue raises the classical enigma linked to the freedom of speech: where end the limits within which we are allowed to express ourselves? Which subjects can be addressed – or not: racism, sexism, anti-semitism...? Sure, rap music has always been controversial, where the American 'Gangsta Rap' once set the trend with violent and highly expressive lyrics, so crude language is 'part of the package'.

"Is rap responsible for the crisis in the suburbs? My answer is no", says French Prime Minister Dominique de Villepin and adds: "when one writes a song (or a book), when one express oneself, do we have a responsibility? Yes".

The recent riots in France, set off by the October 27th accidental deaths of two teenagers in Clichy-Sous-Bois and spread to another fourteen large urban centers, was caused by social integration challenges – not unlike situations in other parts of Europe. Two years previous, the funding for cultural and music

integration projects in the 'banlieues' of Paris had been stopped due to other priorities – did this have an effect on what occurred past November?

JMI was created 60 years ago – in a time when the ending of World War II, reconstruction of a devastated Europe and reconciliation between bitter enemies were high on the agenda. JMI then stood up to the occasion – brought musical beauty into the lives of desolate young people and enabled young musicians to cross borders and make new friends through music. Today, JMI is the world's biggest youth & music network with members across the world. JMI has a role to play giving voice to

young people – in rap or any other music – while initiating a dialogue between different groups in society, and discussing the responsibility of the songwriters/performers.

Words – as music – are powerful tools that should be handled with care – yet they are the very means of expressing our inner hopes, joys, dreads and frustrations. Should we be allowed to voice only our 'happy thoughts' – or also 'the darker side' of our souls?

Would the world become a better place if rap music were to be banned? Certainly not – loved and performed by millions of young people across the world, rap music is not the cause of the problem, it just gives voice to the feelings and frustrations of many young people today – as John Lennon and his peers did in the 60's and 70's. Music combined with lyrics has always been a forceful combination – John Lennon lived and died for his songs and his right to sing them. The lines below offer comfort to some and discomfort to others – and will continue to do so for many, many years.

// **Dag Franzén**  
JMI Secretary-General

## IMAGINE

(JOHN LENNON)

IMAGINE THERE'S NO HEAVEN  
IT'S EASY IF YOU TRY  
NO HELL BELOW US  
ABOVE US ONLY SKY  
IMAGINE ALL THE PEOPLE  
LIVING FOR TODAY

IMAGINE THERE'S NO COUNTRIES  
IT ISN'T HARD TO DO  
NOTHING TO KILL OR DIE FOR  
AND NO RELIGION TOO  
IMAGINE ALL THE PEOPLE  
LIVING LIFE IN PEACE

YOU MAY SAY I'M A DREAMER  
BUT I'M NOT THE ONLY ONE  
I HOPE SOMEDAY YOU'LL JOIN US  
AND THE WORLD WILL BE AS ONE

IMAGINE NO POSSESSIONS  
I WONDER IF YOU CAN  
NO NEED FOR GREED OR HUNGER  
A BROTHERHOOD OF MAN  
IMAGINE ALL THE PEOPLE  
SHARING ALL THE WORLD

YOU MAY SAY I'M A DREAMER  
BUT I'M NOT THE ONLY ONE  
I HOPE SOMEDAY YOU'LL JOIN US  
AND THE WORLD WILL LIVE AS ONE

# MUSICAL DIVERSITY IN LATVIA

**The territory of Latvia has been a meeting place for different minorities for a long time already. Their cultural heritage has made a great impression upon our cultural development over a period of several centuries and with regard to confessions – Latvia has a multi-confessional experience defined by the national characteristics within the respective cultural regions.**

During the past 15 years of national independence, Latvia has experienced a rapid transition from the so-called Eastern European phenomenon to the ‘normal’ Western European model. Progressive changes have been achieved in different sectors of everyday life, including non-governmental organisations founded by a culture of minorities. In Latvia their central board is I. Kozakevica’s Association of National Culture Societies. This union includes more than 20 different organisations and was founded in 1988. The association actively encourages the process of remembering national identity and promotes ethnical culture.

Based on official information (dated July 1st 2005), Latvia counts 1.352692 Latvians, whereas it counts 2.296052 inhabitants in total. According to these numbers, it’s not hard to figure out the necessity of energetic activities in the field of cultural minorities and in the process of their successful integration.

We should mention first the Russian community, which immigrated most massively in Latvia after the Second World War. Today, the community represents approximately 656 000 of the inhabitants of Latvia. Therefore their artistic collectives bring diversified contributions to national culture development. Besides, the community is present not only in the capital city Riga, but also in regional centres such as Daugavpils, Ventspils, Rezekne and Liepaja. Four directions appear in the Russian culture: an ethnographical direction (two collectives in Riga perform Russian folksongs in an authentic way and organise excursions to the Eastern region of the country, Latgale), the direction referring to the performance of characteristic ethnic folksongs (by choral ensembles and orchestras of Russian traditional instruments) written by professional composers, the direction of ancient Russian Romances (the International Sing-

ers Competition of Russian Romance took place in Riga for the third time already), and the fourth direction is considered to be Russian sacral music (Riga’s Orthodox choir Blagovest presents Russian classical sacral music in Latvia and abroad at a very high professional level).

The ‘Festival of Ukrainian Songs’ has been taking place successfully in Latvia these past years. The Ukrainian community comprising 60 000 people is not so small. The Belarussian and the Polish communities are estimated to a similar number. Likewise, during the last years the Latvian active traditional music life has been presenting other minorities as well – Tatar, Moldavian, Uzbek and Yakut.

Very popular in Latvia are the Jewish society choir Shoffar (songs in Yiddish) and the collective Riga Klezmer Band. The collective’s initiator is Riga synagogue’s cantor, who recently received international financing to set up a Jewish boys choir as well.

Prolific activities can be observed in the Latgalls’ and Livs’ ensembles. The ensembles’ participants save the last material of folksong, taking part in excursions and looking for characteristic verbal traditions and other ancestral customs in this specific historical region of Latvia.

A community of Gypsies also has been living in Latvia with a broadly attractive culture. Significantly, Gypsy ethnical music is now considered scientific in Latvian musicology.

The integration process of different national cultures in Latvia is achieved mostly through concerts, festivals, and competitions. In this process traditional music, professional music and undoubtedly popular music – an important aspect as well – should be involved simultaneously throughout the country. But in general, individual identities are the key elements to the integration of European music.

// **Dr. Raffi Kharajanyan**

Chairman of The Association of National Culture Societies in Latvia (LNKBA) and Chairman of Armenian society in Latvia (LAO)

Additions: Zane Predele

# »HOW MUCH INTERCULTURAL DIALOGUE DO WE WANT?«

“Do you also have an African drum group?” a teacher of a German music conservatoire asked me, because, as he explained, Africa was so ‘trendy’.

His question referred to the upcoming German Music Council conference on November 4th and 5th 2005 in Berlin with the title ‘Music-land Germany – How much intercultural dialogue do we want?’ After asking him about his expectations for the conference, he articulated his desire for lots of different types of music from a wide range of ethnicities, for after all, “we really are one world”.

The expectations for and attitudes toward such conferences frequently focus on an overly simplified idea of a “multicultural meeting”. The German Music Council, however, with this music policy conference, did not set up another cosy “multicultural zone”, but instead placed “cultural identity and intercultural dialogue” at the centre of discussions.

“How much intercultural dialogue do we want?” asked the theme of the German Music Council’s conference. Approximately 200 visitors were interested in this late-breaking issue which highlighted different facets. Numerous artists, culture politicians, music managers and multipliers spoke about migration and integration as area of conflict between Germans and their fellow foreign community members. In what ways can music contribute to the forwarding of intercultural dialogue? Can it serve as a bridge for living together with the German neighbours?

Germany is a place of cultural diversity. Cultural diversity results from cultural heritage, contemporary cultural expression of all styles and genres and from the cultures of migrants. The German Music Council sees itself as jointly responsible for contributing its resources to making this cultural diversity known in all its richness, as well as to contributing to the strengthening of cultural identities and intercultural dialogue. Music is an outstanding medium to express oneself and at the same time to experience the other in its ‘otherness’, because music can affect the entire human being with all senses. The perception of different identities can only be achieved from a position of ‘self-consciousness’ in the very sense of the word because those who do not know their ‘own’ will never be able to understand, let alone appreciate, the ‘other’. The curiosity and openness of every new-born child are both a chance and a responsibility to instil this self understanding in the broadest sense through quality musical education.

*Chinese musician Wu Wei (Sheng) and saxophonist Gert Anklam inaugurated the conference of the German Music Council*

Photo by Peter Himsel

With these ideas as the basis, the following points summarise the requests of the conference:

- ① Strengthen cultural identities – enable intercultural dialogue
- ② A barrier free entrance to musical education
- ③ Musical training and intercultural competence for educators
- ④ The future is in schools: a place for identity development and intercultural encounter
- ⑤ Amateur music, as a fundamental part of cultural identity development and as a platform for intercultural dialogue, must be strengthened and developed
- ⑥ The federations and organisations of civil society must take seriously their responsibility for improving intercultural dialogue
- ⑦ The cultural organisations as well as institutions of education and training are called upon to develop their intercultural fields of action
- ⑧ The media must intensify its multiplying role in education, culture and intercultural dialogue
- ⑨ Linguistic competence: a pre-requisite for dialogue
- ⑩ Foreign cultural policies are a central intermediary for intercultural dialogue
- ⑪ The UNESCO convention for cultural diversity should be quickly ratified
- ⑫ Politics must invest in the places where cultural identity and intercultural dialogue are developed

Convinced that intercultural dialogue and the strengthening of cultural identity are directly interrelated and concerned about the overall societal development of Germany, the German Music Council will shortly present its 2nd ‘Berlin Appeal’ (2. Berliner Appell), which results from the conference ‘Music-land Germany – How much intercultural dialogue do we want?’ and includes requests for the politics and the civil society.

// **Christian Höppner**

Secretary General of the German Music Council





**For those who have been fans of hip hop at the beginning of the eighties it was not easy to get information about rap groups.**

Good contacts to a trusted record dealer were crucial to get important news. Contacts decided who would be 'in' and who would be 'out'. Today there is a number of magazines, TV-shows and internet portals which all report about the latest developments. Hip hop has arrived at mainstream and thus at sexism, racism and nationalism. But in the meantime it is also the largest youth culture and as such an important platform for young migrants. A decisive question is: why is hip hop so attractive to young migrants, African Germans and Maghreb in Germany and in France?

Talking to activists it soon becomes obvious that there is not only one history from which this culture developed. But everybody knows one access: "Don't push me 'cause I'm close to the edge - I'm tryin' not to lose my head", is the rap of the legendary New York group 'Grandmaster Flash and the Furious Five' in 1982. The song titled 'The Message' was breath-taking for the young hip hop scene at that time. This song was the first socio-critical rap-song ever and a worldwide hit.

.....  
**VERY SPECIAL ABOUT RAP WAS THAT YOU  
 COULD TELL YOUR DESOLATE STORY AND BE  
 'COOL' AT THE SAME TIME.**  
 .....

Especially young migrants in France and Germany felt attracted to the harsh and unvarnished reality of the song. The song provided a basis for identification within their own situation. Very special about rap was that you could tell your desolate story and be 'cool' at the same time. Socially deprived young felt magically attracted to rap. Breakdance, graffiti, DJ-ing and rap all of a sudden provided access to society. If earlier you were denied entry to a discotheque, as a breakdancer you were heartily welcomed.

In 1984, Murat Koç becomes German master in break dance and on top receives a big story in the high circulation youth magazine 'Bravo'. A young Turk in 'Bravo'? This has been quite a sensation for young migrants at that time. The spotlight focused on people who had been standing in shadow until then. However, the development from sub-culture to mainstream did not go without fractions. This becomes obvious in the conflict between the two important groups 'Advanced Chemistry' and 'Fantastische Vier'.

It was about authenticity and interpretive predominance of rap music. 'Advanced Chemistry' represented the critical, non-commercial and international aspect of hip hop; therefore

# OUT OF DARKNESS INTO DAYLIGHT

it was not easy for record labels to use them commercially. 'Advanced Chemistry' not only located themselves in the German region but also in a European context. They were embedded in European social networks where information, experience, music and style circulated. For this reason it was natural for the group to incorporate different musical directions in their own music. 'Advanced Chemistry' rapped in German, English, Italian and Turkish. They strived at locating global influences and at redistributing their productions to the global networks. This example shows that hip hop is to be seen as a transnational youth culture.

In contrast to this the spirit of mainstream is represented by the 'Fantastische Vier' at the beginning of the nineties. 'Pop music oriented', uncritical and German were the hallmarks of the group, it was easy to place in the market and gave rap a German face. The success of the group changed the scene dramatically. The product 'Deutschrap' (German rap) became a success formula, but this version of rap music denied access to record contracts for all those who did not fit in this model of 'Deutschrap'. In Germany these have been especially African Germans and migrants.

It has been completely different in France. At the beginning of the nineties MC Solaar, NTM and IAM were having their big commercial breakthrough. All these groups bearing a Maghreb, Arab or African background. In France, especially representatives of the outskirts, the 'banlieues', were successful with their version of rap. It was self-evident to rap in French and the artists even created new secret codes, the so-called 'Verlan'. This enabled communication without being understood by the social majority. Only those who knew the codes recognised the deeper meaning of the lyrics. The voice of the street was revealed through the rap boom in France and the scene achieved a unique success. On the one hand those groups were socially

rooted in the suburbs of Paris, on the other hand all of a sudden they could sell hundreds of thousands of records. Thus, hip hop became a potential access to capital for the young people of the suburbs – just like in the US. However, rap in France disengaged very early from its US-American example. Above all, the special sound structures makes rap in France so independent. Different scenes influence hip hop. The key centres for sound determination are Paris and Marseille.

Other than in Germany, there was no such conflict of two different versions of rap music in France. The reasons are manifold and connected to France's conception as an immigrant country. Though, the poles are also shifting in Germany. This is due to the success of groups that deal with the perspective of the street, gangs and social hotspots in their rap songs. Artists like Azad, Bushido or Kool Savas currently represent rap in Germany. This change of perspectives is not without conflicts. 'Clubs of men', sexism and racism are frequent accusations of the public debate. In contrast the artists refer to authentic reporting and the right of freedom of expression. In this environment of ambivalence, the parameters of rap music in Germany relocate. This becomes obvious in the fact that ten years ago it would not have been possible to market to the masses an artist like Bushido. The reason why this is possible today is also connected to societal phenomena such as lack of perspectives, unemployment and desolate family situations. A good example for an alternative way is Berlin rapper Bektas who poetically and powerfully reflects the social realities and who at the same time transfers knowledge on the history of migration. With his biographical stories about family and everyday life, he illuminates those who have not been standing in the light, so far. Therewith, he brings back rap where it once started, to the outsiders of society.

#### // Murat Güngör

Founding member of the group "Kanak Attack", expert on hip hop and scientific assistant at the DOMiT (Documentation Centre and Museum of Migration in Germany e.V.)

*Hip hop groups: IAM, Advanced Chemistry and Stieber Twins.*

Photo by Kofi Yakpo



# FOR CULTURAL DIVERSITY: START RATIFYING

## THE UNESCO CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS. AN INTRODUCTION TO THE CONTENTS OF THE CONVENTION AND ITS CONSEQUENCES.

The Convention can be found in six languages at <http://portal.unesco.org/culture/>.

**This Convention was adopted in October 2005 with an overwhelming positive vote by the General Conference of UNESCO. Previously UNESCO had adopted a 'Declaration' for cultural diversity which is not binding on members. The Convention, however, will be binding on those countries that sign (ratify, accede to) it, once thirty have signed. They are then committed to action.**

The Convention is a crucially important international cultural agreement. Its purpose is to assert the right of governments to protect and promote the culture(s) of their respective countries. By doing so, they contribute to maintenance of the diversity of cultures as between countries, globally. The Convention also encourages them to support the diversity of cultures within their borders.

The main reason that the Convention is needed is that international trade agreements, whether under the auspices of the World Trade Organisation or directly between two or more countries, may seek to limit this right to 'cultural sovereignty'. Under these trade agreements, your government's right to set regulations that favour the music of your country or to subsidise it may be terminated or reduced because such actions are seen as obstructing the trade ambitions of another country to sell you its music, film, television or other art.

The Convention does not authorise your country to block entry of all music from other countries. It seeks an open musical exchange between countries, but allows a country to reserve a space in its musical life for its own music. Nor does it authorise your government to impose any constraints

on freedom of cultural expression or the right to participate in one's own culture, even when that is a minority culture. All the relevant human rights must be observed.

There are some articles in the Convention that require a signatory country to take specific actions. On the other hand, most of the articles use the words 'shall endeavour' or 'may'. So they encourage an action but do not require it.

The most important article requiring an action is 5.1: The parties [i.e. signatory countries], in conformity with the Charter of the United Nations, the principles of international law and universally recognised human rights instruments, reaffirm their sovereign right to formulate and implement their cultural policies and to adopt measures to protect and promote the diversity of cultural expressions and to strengthen international cooperation to achieve the purposes of this Convention.

Please note that the Convention gives governments the right to protect and promote diversity but does not require that they exercise the right.

We can guess that there is hardly a government on the face of the earth that would not want the right to exercise its cultural sovereignty. Indeed, there is strong evidence from the vote in UNESCO for the Convention – 148 for, 2 against, and 4 abstentions. So the Convention was on safe ground in requiring the parties to agree on that.

However, the situation with articles in the Convention concerning the protection and promotion of cultural diversity within national borders may be different. Some governments would be comfortable with that. Others would be afraid of it. So this is

where the Convention uses the 'shall endeavour' and 'may' language. It encourages but does not oblige, so governments that want cultural sovereignty but would not sign a requirement to encourage internal diversity, can still vote for and ratify the Convention.

These invocatory ('shall endeavour', 'may') articles begin with Article 6.1 which says: "Within the framework of its cultural policies and measures as defined in Article 4.6 and taking into account its own particular circumstance and needs, each Party **may** (my emphasis) adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory."

According to the text of the Convention, these measures can include regulation, provision of opportunities for domestic cultural activities, support to independent domestic cultural industries, public subsidies, encouragement of non-profit organisations, support to public institutions, direct support to artists, and enhancement of the diversity of public media including public service broadcasting. Concerning this last point, international trade agreements

potentially can threaten public broadcasting on the grounds that it is seen to compete unfairly with the commercial broadcasters or content providers from the foreign trading partner. Articles 7 and 8 take the suggestions in Article 6 further, addressing concerns of individuals and social groups, artists, and also art forms at risk of extinction. Article 11 asks the parties to encourage the active participation of civil society in achieving the objectives.

Article 12 says that parties shall endeavour to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions through various forms of cooperation and exchange.

Articles 14, 15 and 16 seek special support for cultural development in developing countries. It is here that the proposal for the International Fund first appears, then to be elaborated in Article 18.

Article 20 concerns the relationship of this treaty to other treaties. This is a most difficult issue because, of course, from the cultural sector our concern is that the Convention will prevail over the powerful trade liberalisation treaties that we wish to defend against. So Article 20 says that we will not subordinate this treaty to any other, but on the other hand the Convention cannot be taken as 'modifying rights and obligations of the parties under any other treaties to which they are parties'. In these circumstances, the power of the Convention will always be subject to the forces at play in any particu-

lar negotiation. It is here that the Convention will be put to the test, and on the evidence to date, we might anticipate that the principal opponent of the Convention will contest vigorously its application.

The remainder of the Convention – Articles 21 to 35 – is concerned with the administration of the Convention including mechanisms for dispute resolution.

There is a range of official government policies regarding cultural diversity. Many countries contain within their borders peoples of different cultures. In some cases, these peoples are indigenous, in others the result of immigration. As we all know, many European countries have received large numbers of immigrants in recent decades, introducing great ethnic and cultural diversity into societies that formerly may have been monocultural.

Earlier, the USA had long welcomed the world's 'poor and suffering' into its great ethnic 'melting pot' where differences would melt away and these diverse peoples would melt into one. Other new world countries encouraged immigration with an official policy of 'assimilation' of the immigrant

cultures into the dominant local culture and some European countries seem still to have policies of assimilation.

In many countries, policies of assimilation were replaced decades ago with policies in support of multiculturalism. Immigrants, for instance, are encouraged to retain aspects of their cultures of origin at the same time as they adopt the culture and practices of the new country. Obviously, they do not have the option of retaining, say, the legal or accounting practices of the old country and much of multicultural practice is manifested in areas such as the arts, crafts, food.

From among these various policies, clearly the UNESCO Convention for cultural diversity favours multiculturalism. Multiculturalism is more aligned with the various human rights declarations that support freedom of expression or the right to practice one's own culture. Also, there is a view that there is a fundamental strength in cultural diversity similar to that in biodiversity. A diverse biosphere is more resilient in the face of environmental change because it offers more resources for successful adaptation. It is argued that culturally diverse societies are in a similar situation of advantage and the advantage could be greatest when diverse cultures function successfully in proximity within national borders.

// **Richard Letts**  
President of the International Music Council

**FROM THE CULTURAL SECTOR OUR CONCERN  
IS THAT THE CONVENTION WILL PREVAIL  
OVER THE POWERFUL TRADE LIBERALISATION  
TREATIES THAT WE WISH TO DEFEND AGAINST**

# INTERCULTURAL AND INTERRELIGIOUS DIALOGUE AT THE FESTIVAL MUSICA SACRA INTERNATIONAL JUNE 2 - 9 2006 // MARKTOBERDORF // GERMANY

Every two years the five major world religions meet together in Marktoberdorf, Bavaria, at the festival Musica Sacra International.

Performing together in concerts in the most beautiful halls and churches throughout the Allgäu region, choirs, instrumental and dance ensembles will give a glimpse of the fascinating musical wealth of the Christians, Jews, Muslims, Buddhists, Hindus and this year for the first time also Shintoists. The festival provides an insight into foreign cultures and, as an aid to better mutual understanding, offers lectures, a comprehensive programme booklet in two languages with articles from experts about the religions and their music and all the texts of the works performed in the concerts in the original language (where available) with translations in German and English. This is a festival against violence and for the peaceful co-existence of nations, cultures and religions and the intercultural dialogue.

The traditional festival Musica Sacra International will remain from Friday before Whitsun until the following Wednesday. The centre of the festival will be the Bavarian Music Academy Marktoberdorf, where most of the accompanying lectures and the meeting of the ensembles after their respective concerts

will take place. Subsequently 5 of the 12 invited ensembles will move to the Augsburg region. The festival will conclude with a final concert in the Great Golden Hall of the city of Augsburg.

2006 Musica Sacra International expects 12 ensembles. The concerts will combine two or three ensembles of different religions; all groups together can be heard at the big final concerts on Tuesday after Whitsun. The Jewish, Muslim, Buddhist and Hindu ensembles, as well as the Orthodox choir will then forward to the Augsburg extension. Very special are the concerts in a Mosque in Immenstadt and a Synagogue in Augsburg with Christians, Jews and the Muslims. The concert in the great festival theatre Neuschwanstein will be an exciting evening as well. The huge stage will be a real turntable

of the world religions. So this year again the Festival Musica Sacra International is an invitation to the fascinating world of religious music and dance!



## // Musica Sacra

- ▶ Musica Sacra International  
Kurfürstenstr.19, 87616 Marktoberdorf; Germany  
T: +49 8342/9618-56, F: +49 8342/40370  
info@musica-sacra-international.de



*From left to right: Tibetan Nuns from Kopan building a sand mandala; the Choir of the Asian Institute for Liturgy and Music/Philippines; Voices from Heaven/Israel; Izumonokuni Ôhara Kannushi Kagura Hozonkai/Japan; Mnemosyne/Netherlands; Singer Pur/Germany; Venerable Bagdro, Tibet/India; Shirin Sengupta, India.*

Photos: Ensembles

## FESTIVAL MUSICA SACRA INTERNATIONAL 2006 – THE ENSEMBLES

### Buddhism:

- ▶ Buddhist nuns from Kathmandu: mask dances and songs and setting up of a sand Mandala
- ▶ Tibetan monk Tenzin Bagdro, a confrere of the Dalai Lama in exile at Dharamsalah: Tibetan sub tone singing

### Hinduism:

- ▶ Shirin Sengupta and her companions: Indian Ragas with Tabla and Sarod

### Christianity:

- ▶ Singer Pur (winner of the Echo classics award for the best German vocal ensemble) from Germany: vocal works from the Renaissance
- ▶ St. Jacobs Kammarkör with Gary Graden from Sweden: contemporary Scandinavian music,
- ▶ Chamber choir Mnemosyne from the Netherlands: motets and masses by Flemish composers and from the other side of the world
- ▶ Choir of the Asian Institute for Liturgy and Music (Philippines) under the direction of Jonathan Velasco: music of the South Pacific Religions

### Serbian-orthodox:

- ▶ Choir Branko from Nis, Serbia: orthodox music from Serbian composers from the 15th century until today

### Ucrainian-orthodox:

- ▶ Youth choir of the Kiewo-Petscherskaja Lawra Cathedral: old orthodox chants and modern Ucrainian composers

### Judaism:

- ▶ Jewish cantor Israel Rand with his ensemble Voices from Heaven

### Islam:

- ▶ Qumran reciter from Afghanistan will show and explain the Muslim religion

### Shintoism:

- ▶ Izumonokuni Ôhara Kannushi Kagura Hozonkai: Mystery plays about the old Gods as mask dances with musical instruments (flutes, drums)

# INTERNATIONAL MUSIC EDUCATION – VARIETY AND TRADITION

Modern western societies are, to a great extent, all moulded by the cultural history of 20th century popular music and its outstanding phenomena. Considering this fact, what would be more suitable than use as intensively as possible the cultural, artistic, and emotional potential inherent to popular music in order to cross intercultural borders, and in doing so to assist in integrating immigrants?

In schools, trainings and jobs, the language problems of immigrants are rightly blamed to be the primary obstacle to their integration. Then for what reason would not all efforts be made to employ music as a universal language, which can optimally bridge the social and cultural borders? Music, especially popular music which everyone is familiar with, can be used in common projects in which all those involved can still work together, despite social and cultural differences, for example by playing in a rock band, singing in a pop choir, and rapping in a jointly produced hip hop soundtrack.

The aim is not to make amends to social deficiency through music: the deficiencies originated in politics can only be solved by politics. However, common music making and the experience of artistic cooperation can certainly give excellent opportunities to convey the sense of belonging to immigrants in our societies, without language deficiency standing in the way. It provides possibilities for participation even to those who consider themselves without a chance and standing on the fringe of society.

The place where all children, including immigrant children, are put together is and will be school. Unfortunately, there has never been, at state-owned universities, any serious attempt to reconcile theory and practice in music education with the Beatles, the Stones, or Madonna through a modification of curricula and music training. Every future improvement in music education should begin here, with the most important people, i.e. music teachers, who can bring children and youths together to make music.

- ① Music teachers are needed, competent in the field of pop music (including methods of modern computer music production), able and willing to instruct in music making.
- ② These music teachers should first be trained or receive further training.
- ③ National developments are to be communicated and networked on the European level for each participant to be able to benefit from the best practice examples.

Therefore, in cooperation with the Popakademie Mannheim and under the academic supervision of a board of specialists, the Jazz and Rock School Freiburg has developed practical, effective, and sustainable model courses for music teachers, training them further in the field of pop music. This successful advanced training model, designed for Germany, is presently also implemented in Alsace, France, under the INTERREG-Project "Europop", funded by the EU.

Hope for future development is seen in the fact that in almost all European countries individual institutions and initiatives have been founded to train successfully future professional jazz and pop musicians. The need for a forum to exchange respective experiences on the European level is great: 26 European music schools with a total of 8.000 students and 700 teachers have joined together in the network of EMMEN (European Modern Music Education Network).


The following example shows the value of the networking efforts on the European level: Students from 3 different EMMEN schools from Greece, Germany and Finland develop a jointly produced music act including concerts and recordings within the frame of a 3 year COMENIUS project. The 1st project year focuses on the inclusion of Finnish traditional music into concrete music production, the 2nd year will include Greek influences and the 3rd year will focus on German music.

In the future, successful national projects, such as School-Tour of the German Phono-Academy, with a children and youths programme in the field of music and film production as well as event management and media (presentation etc.), will be incorporated into the advanced teacher training partner of the Jazz and Rock School Freiburg, in order to expand this work meaningfully.

These examples show us that concrete needs for action meet concrete proposals and successful projects. Now the politics of the EU is required to make progress in an integration based on our social standards rather than on parallel hate societies, and actively support cultural initiatives likely to have supportive and preventive effects.

## // Reinhard Stephan

Managing Director Jazz und Rock Schule Freiburg, President EMMEN (European Modern Music Education Network)

- ▶ European Modern Music Education Network;  asbl Voix-Voies-ateliers chanson; 9 Rue Paul Emile Janson; 1050 Bruxelles; Belgium; T: +33 479717640; F: +33 479717649; bernard.descotes@apejs.org; www.emmenet.org

# FESTIVAL 'CULTURES OF THE WORLD'

20 – 31 JULY 2006

GANNAT, ALLIER – FRANCE



Gannat Festival 'Cultures of the world' is the main event of a range of various cultural activities managed by the 'Association Nationale Cultures et Traditions' (ANCT). The aim of these activities is to develop traditional cultures in order to safeguard the intangible cultural heritage, according to the definition given by UNESCO.

The Gannat festival 'Cultures of the world' is a door open to the world, where more than fifteen groups are invited over ten days to introduce their culture through traditional arts as part of their heritage: music, dances, culinary traditions, handcrafts, story-telling, rituals, beliefs...

In the heart of this unique event lies a magical alchemy produced by the mingling of the organisers, the artists – over 400 professional and non-professional artists from the whole world – the local population and a growing audience (over 40.000 visitors in 2005).

Different forms of presentations give children and adults the opportunity to discover cultures of the world: performances, parades, workshops, balls, typical meals, film programmes, etc. are proposed throughout the town during the whole festival. Festivities go much further thanks to the regional programme 'Saison des Cultures du Monde en Massif Central', giving this specific atmosphere in villages of the region Auvergne and Central France. Beyond these convivial exchanges, this festival depends on a considerable amount of volunteer participation: over 500 volunteers got involved to make this event an unforgettable time coming back every year since 30 years.

In 2006, Jean Roche, founder of the festival and artistic director, balances the different groups in his programme through a typology based on:

- ▶ 'stylised' groups offering a musical and scenic creation
- ▶ 'elaborate' groups showing traditions on a stage with arrangements
- ▶ 'authentic' groups presenting a more ethnic programme

The groups invited display a rich cultural diversity: the Trinity Irish Dance Company from Chicago (USA), Smallboy (Cree Indian community from Canada), Iguana (from University Pontificia Bolivia), Bolivia and her female music group with traditional dancers, Mbudye Nshimikulu (Kiluba culture from Katanga province in Congo), Manbhum Purulia Chhau Dance Group (mask dances from Purulia in West Bengal) and Kathakali from Kerala (a very typical theatre based on the Ramayana and the Malhabharata), Olobath (Kunies from the Île des Pins in New Caledonia), Romanasul (Roumania), Izvor (children group from Zabljak Usora with a male choir from Herzegovina). A lot of music groups come to entertain the 'cabaret' evenings, another important moment of this colourful event.

The vocation of the Gannat festival is to offer its public various opportunities to discover the rich cultural diversity, and through the diffusion of this fragile, intangible heritage, to give the desire to safeguard the traditions that make our world heritage exceptional.

#### // Association Nationale Cultures et Traditions

- ▶ 92 Route de Saint-Priest – BP 58; 03800 Gannat; France;  
T: +33 4 70 90 12 67; F: +33 4 70 90 66 36  
cultures-traditions@wanadoo.fr

*Xavantes, group living in the Amazonas region of Brasil*

Photo: Festival of Gannat, H. Choignard



# THE IMAGINE FESTIVALS OF JMI



*'Music Direkt' Festival in Sweden.*

Photo by Peter Ahlbom

**Imagine** a Musical Meeting Point for intercultural dialogue: musical diversity, integration and exchange of ideas and experiences

**Imagine** a Music Festival and Competition of Performances for young musicians on local, provincial, national and international levels

**Imagine** a stage for all styles of music: pop, rock, rap, jazz, traditional/ethnic & classical music... performed by soloists, duos, bands, ensembles, choirs, orchestras...

**Imagine** a live performance opportunity for the best young musicians aged 13-24

**Imagine** equal access – ALL are welcome to participate on local levels

**Imagine** the same set of jury criteria for all music styles

**Imagine** a Platform for self-expression, creativity and musical diversity

**Imagine** a worldwide Jeunesses Musicales International network with festivals in Sweden, Belgium, Slovenia, Uruguay, Zimbabwe, Mozambique, Malawi, Tanzania, Zambia...

The Imagine Festivals of the Jeunesses Musicales International (JMI) network has a successful track record of some 25 years. Initiated in France in the early 80's to showcase the musical diversity within schools (Music'Ado) and transformed a few years later in Sweden into a creative performance platform for young musicians outside schools (Musik Direkt), these two main models of the Imagine Festivals concept continue to offer live performance opportunities to all young musicians who ever aspired to express themselves musically in public.

Young people are curious about different music genres. They enjoy to compete and to compare themselves with their peers, to learn from each other and to get inspiration and new influences for their music, to interact in workshops on music professionalism and stage communication, and thereby widen their musical horizons. This is why the Imagine Festivals' success and importance have grown rapidly over the past years. As all music styles are welcome, the Imagine Festivals become a veritable mirror of the musical and cultural plurality of today – all are invited to perform 'live' on the same stage.

The Imagine Festivals enhance creativity and musical diversity as being important elements in the stage performance of 10 minutes per act, assessed by a competent jury, representing a mix of age, gender and knowledge of different music styles.

The Imagine Festivals criteria are universal and work as well in Northern Sweden as in Southern Mozambique or Western Uruguay; they allow a fair and objective (as far as humanly possible) comparison of all music styles: jazz, rap, funk, rock, traditional and classical music, etc.:

- \* Musical skills – “What you hear”
- \* Originality – “Express yourself! Dare to be different!”
- \* Preparation – “Design your performance – be prepared for everything”
- \* Communication & stage charisma – “Play with and for your audience: a live performance is not a CD”

All Imagine Festivals participants are treated with equal respect and professionalism irrespective of music style, age, skills level or cultural background. The main objectives are the musical meeting and interaction between young musicians,



*'Music Crossroads Southern Africa' Interregional Prizewinner 2004, OYA Theatre Group, in Amsterdam.*

Photo by JMI

representing the full diversity of music styles in order to widen the intercultural understanding of young musicians and audiences. The JMI Imagine Festivals Committee has developed an exchange programme between different national Imagine Festivals and is presently developing a tool-kit to enable other JMI members and partners to establish similar activities in their countries.

If you are interested to know more or how to become a partner, do not hesitate to visit the JMI Website: [www.jmi.net/activities/imagine/](http://www.jmi.net/activities/imagine/). Also, check out: [www.musik-direkt.com](http://www.musik-direkt.com) of JM Sweden and [www.musiclive.be](http://www.musiclive.be) of JM Flemish Belgium!

// **Dag Franzén**  
JMI Secretary-General

► Jeunesses Musicales International (JMI)  
Palais des Beaux Arts  
Rue Baron Horta, 13  
1000 Brussels; Belgium;  
T: +32 2 513 97 74  
F: +32 2 514 47 55  
mail@jmi.net



# IN OTHER

# WORDS

Hør hvor han styrter sig ned i Livets Mangfoldighed, hvor han bryder sig mod dens faste Dæmning, hør disse lette dandsende Violintoner, hør Glædens Vink, hør Lystens Jubel, hør Nydelsens festlige Salighed; hør hans vilde Flugt, sig selv iler han forbi, stedse hurtigere, stedse ustandseligere, høre Lidenskabens tøilesløse Begjæring, hør Elskovens Susen, hør Fristelsens Hvisken, hør Forførelsens Hvirvel, hør Øieblikkets Stilhed - hør, hør, hør Mozarts Don Juan.

*Søren Kierkegaard*

La música como cualquier lenguaje artístico expresa sentimientos, ideas y sensaciones tanto a nivel personal como también a nivel colectivo (pueblo, raza o colectividad...). El conocimiento y práctica de sus diferentes manifestaciones facilita la comprensión e intercambio entre pueblos y culturas.

Музиката е навсякъде около нас. Тръгнете с музиката, доверявайте и се.

*Dimitar Hristov*

Mae cerddoriaeth yn newid bywydau.

*Joseph Parry*

Það er að vísu ekki einhlítur mælikvarði á tónlist hversu ljúflega hún rennur niður í fyrsta sinn.

*Jón Nordal*

Legyen a zene mindenkié!

*Kodály Zoltán*

Muzika je melem za dusu.

Musikkopplevelsen er uforutsigbar, men ikke forutsetningsløs. I dette ligger erkjennelsen av at musikkopplevelsen ikke bare er intuitiv, men at kjennskap til musikk, kunnskap om musikk, utvikling av musikalske ferdigheter og refleksjon om musikk til sammen danner grunnlag for musikkopplevelsen - forstått både som estetisk opplevelse og eksistensiell erfaring.

Muzica vorbește în noi fără să recurgă la cuvinte.

*Ștefan Niculescu*

Mūsų credo – tai mūsų seniausios dainos ir mūsų ateities muzika.

*Mikalojus Konstantinas Čiurlionis*

Mūzika un mīlestība izskaidro visu. Tā visu laiku jāmeklē un jāspodrīna, jo neviena patiesība nav pastāvīga. Arī rok-mūzikā pilnīgi ne par ko nevar teikt, ka tas ir pareizi. Viss ir atļauts, un neko nevar absolutizēt, jo nekas nav drošs, izņemot mīlestību. Tas, kas savijņo, arī paliek. Tieši pēc šādas mūzikas es tiecos.

*Uģis Prauliņš*

La música, en totes les seves expressions: instrumentals, vocals, corals, és el millor llenguatge per la comunicació, el diàleg i entesa entre cultures diferents.

La musica animescha surtut la generaziun rumantscha pli giuvna da sa preschentar cun plaschair e natiralezza en lur lingua minoritara.

Delikátna oscilácia medzi „argumentom“ melódie a „kontextom“ harmónie a rovnováha medzi nástrojovou a kompozičnou technikou sú hodnoty, ktoré robia z Bachových violončelových súit jedno z vrcholných diel svojho žánru.

*Peter Zagor*

Toleranz sollte eigentlich nur eine vorübergehende Gesinnung sein: Sie muss zur Anerkennung führen. Dulden heißt beleidigen.

*Johann Wolfgang von Goethe*

Kus lauldakse, sinna istu maha, ei kurjad inimesed laulda taha.

*Karl August Hermann*

Muzyka lagodzi obyczaje.

*Jerzy Waldorf*

La base même de la création est l'irrespect! La base même de la création est l'expérimentation, expérimentation audacieuse.

*Edgar Varèse*

Композиторы комбинируют ноты. И это все. Как и в какой форме вещи этого мира запечатлелись в их музыке, говорить не им.

*Игорь Фёдорович Стравинский*

V naravi ni najti nič lepšega in popolnejšega od glasbe. Ona usmerja človeka v globino njegove duše.

*Marij Kogoj*

Musik är en mångfacetterad kulturyttring alltsedan människans tillblivelse med ständigt växlande funktioner och innebörder. Den lämnar ingen oberörd.

Non c'è paese senza musica creata dalle donne. L'umanità sarebbe più povera senza il nostro contributo. Quando nascono i bambini, le madri cantano.

*Fondazione Adkins Chiti: Donne in Musica*

Mikä laulaen tulee, se viheltäen menee.

Μάη-Μάη Χρυσουμάη τι μας άργησις  
να 'ρθεις μωρε  
να μας φέρεις τα λουλούδια και την Άνοιξη  
μωρ' σήκου κι άλλαξι.

*Εαρνά*

Alles van waarde is weerloos.

*Lucebert*

# PINBOARD

## A SELECTION OF EUROPEAN AND INTERNATIONAL MUSIC EVENTS IN THE UPCOMING YEAR

This list does not claim to be exhaustive.

### WORKSHOPS/TRAININGS/ACADEMIES

#### \* May

28th International Music Week for Contemporary Music

21 – 28 May 2006, Lüneburg, Germany

Contact: EULEC European Live Electronic Centre; Fortbildungszentrum für Neue Musik der Stadt Lüneburg; An der Münze 7; 21335 Lüneburg; Germany; T/F: +49 4131 309 390

#### \* July

Singing Week Nevers 2006

16 – 23 July 2006, Nevers, France

Singing week for mixed choirs, equal voice (children's and youth choirs and individual singers)

Contact: Semaine Chantante Europa Cantat Nevers; Les Passerelles, 24, avenue Joannes Masset; BP 9261; F-69264 Lyon Cédex 09; France; T: +33 4 72 19 83 40; F: +33 4 78 43 43 98; acj.france@wanadoo.fr; www.acoeurjoie.com

"MOZART" International Summer Academy

17 – 29 July 2006, Salzburg, Austria

Contact: International Summer Academy; Schwarzstraße 26; 5020 Salzburg; Austria; T: +43 662 6198 4500/4501; F: +43 662 6198 4509/4519; summer.academy@moz.ac.at; www.moz.ac.at

European Seminar for Young Composers

23 – 29 July 2006, Aosta, Italy

"Choral Composers today": The course consists of three individual composing workshops and a performance practice workshop with the collaboration of a choir-in-residence.

Contact: FENIARCO – Segreteria; Via Altan 39; 33078 San Vito al Tagliamento (PN); Italy; T: +39 0434 876724; F: +39 0434 8775554; feniarco@tin.it; www.feniarco.it

Summer Academy of the Holland Music Sessions

30 July – 20 August 2006, Bergen, The Netherlands

Violin: Silvia Marcovic, Rudolf Koelman, György Pauk; Cello: Johannes Goritzki, Sergei Roldugin, Frans Helmerston; Piano: Jan Marisse Huizing, Mikhail Voskresensky, Lee Kum-Sing, Karl-Heinz Kämmerling  
Deadline: 1 April 2006

Contact: The International Holland Music Sessions; P.O. Box 250; 1860 AG Bergen; The Netherlands; T: +31 72 582 13 00; F: +31 72 582 13 09; info@hollandmusicsessions.com; www.hollandmusicsessions.com

#### \* August

16th International Summer Academy

12 – 27 August 2006, Vienna, Austria

Contact: International Summer Academy Prague, Vienna, Budapest; Johannesgasse 8; 1010 Vienna; Austria; T: +43 1 71155 5110; F: +43 1 71155 5199; sommerakademie@mdw.ac.at; www.mdw.ac.at/isa

Workshop for Young Composers

13 – 21 August 2006, Dundaga Castle, Latvia

Lecturers: Klas Torstensson (Sweden/ The Netherlands), Rolf Wallin (Norway), John Woolrich (UK)

Deadline: 1 April 2006

Contact: Workshop for Young Composers; Ziedona iela 5; Rīga; LV-1029; Latvia; workshop@one.lv

Summer Lab of EUNetART

19 – 25 August 2006, Helsinki, Finland

In August 2006 the Summer Lab will take place in Helsinki, Finland. The participants are going to work with different artists and art disciplines, such as architecture, music and literature.

Contact: EUNetART office; P.O. Box 56008; 1040 AA Amsterdam; The Netherlands; T: +31 20 624 9583;

F: +31 20 623 9975; postmaster@eunetart.org; www.eunetart.org

Jeunesse Moderne

23 August – 3 September 2006,

La Chartreuse de Villeneuve les Avignons, France

Summer Academy for Contemporary Music

Contact: Institut für kulturelle Innovationsforschung; Hochschule für Musik und Theater Hamburg; Postfach 60 21 29; 22231 Hamburg; Germany; T: +49 40 42848252; F: +49 40 428482666;

IKI@musikhochschule-hamburg.de; www.iki-hamburg.de

#### \* September

International Singing Week (Alpe Adria Cantat 2006)

3 – 10 September 2006, Lignano, Italy

Singing week for mixed choirs, children's choirs and individual singers

Contact: FENIARCO; Via Altan 39; 33078 San Vito al Tagliamento (PN); Italy; T: +39 0434 87 67 24;

F: +39 0434 87 75 54; feniarco@tin.it; www.feniarco.it

**Annual International Gaudeamus Music Week****3 – 10 September 2006, Amsterdam, The Netherlands**

The International Gaudeamus Music Week primarily focuses on composers younger than 30, and is a unique international event for the introduction of new music by talented young composers.

Contact: Gaudeamus; Contemporary Music Center; Piet Heinkade 5; 1019 BR Amsterdam; The Netherlands;  
T: +31 20 519 18 00; F: +31 20 519 18 01;  
info@gaudeamus.nl; www.gaudeamus.nl

**CONFERENCES/SYMPOSIA/MEETINGS/SEMINARS****\* April****Turning Points: Music – Youth – Diversity****20 – 23 April 2006, Malmö, Sweden**

Annual Conference of the European Music Council with a focus on the inclusion of young migrants through musical projects. In cooperation with the Swedish Music Council.

Contact: European Music Council; Haus der Kultur; Weberstr. 59a; 53113 Bonn; Germany; T: +49 228 96699664; F: +49 228 96699665; info@emc-imc.org; www.emc-imc.org

**Europe for Intercultural Dialogue****27 – 28 April 2006, Granada, Spain**

The meeting is the follow-up to conferences in Berlin, Paris and Budapest. The conference will highlight the importance of the role of culture in building a new Europe.

Contact: F: +34 917017391; Rosario.vaillo@dgcc.mcu.es; Vito.ciao@dgcc.mcu.es; Marcelo.sartori@dgcc.mcu.es

**50th General Assembly of the World Federation of International Music Competitions****27 – 30 April 2006, Geneva, Switzerland**

Contact: World Federation of International Music Competitions; Headquarters; 104, rue de Carouge; 1205 Geneva; Switzerland; T: +41 22 321 3620; F: +41 22 781 1418; info@wfimc.org; www.wfimc.org

**\* May****Competence in Diversity – Diversity in Competence****18 – 21 May 2006, Bratislava, Slovakia**

14th ENCATC Annual Conference

Contact: ENCATC (European Network of Cultural Administration Training Centres); Square Saintelette 19; 1000 Bruxelles; Belgium; T: +32 2 201 29 12; F: +32 2 2030226; info@encatc.org; www.encatc.org

**Interpretare Mozart****19 – 21 May 2006, Milan, Italy**

International meeting for the 2006 Mozart celebration – Interpretation of Mozart in the 19th and 20th centuries  
Contact: Società Italiana di Musicologia; C.P. 7256, Agenzia Roma Fomentano; 00162 Roma; Italy; segreteria@sidm.it

**Cultural Heritage in the 21st Century: Opportunities and Challenges****24 – 28 May 2006, Cracow, Poland**

Contact: International Cultural Centre; Rynek Gówny 25; 31-008 Cracow; Poland; T: +48 12 42 42 807/ 808; F: +48 12 42 18 571; murzynm@mck.krakow.pl; www.mck.krakow.pl

**\* June****Easter European Music Covention 2006****2 – 3 June 2006, St. Petersburg, Russia**

A two day business programme will be presented at the main exhibition centre in the beautiful city centre of St. Petersburg, Russia. Partner Country of EEMC 2006 will be Poland.

Contact: EEMC Headquarter Eastern Europe; Krasnogvardeyskaya 2-330 B/C Pallada; 195027 St-Petersburg; Russia; T: +7 812 329 12 64; F: +7 812 326 05 43; east@eemc.tv; www.eemc.tv

**World Summit on Arts and Culture****14 – 18 June 2006, Newcastle Gateshead, UK**

The summit will focus on the theme of regeneration through arts and culture: 'Transforming places, transforming lives'.

Contact: info@artsummit.org; www.artsummit.org

**Collaboration between the media across Europe and cultural festivals****16 – 18 June 2006, Luxembourg**

One day conference in combination with EFA General Assembly.

Contact: European Festivals Association (EFA); Kleine Gentstraat 46; 9051 Gent; Belgium; T: +32 9 241 8080; F: +32 9 241 8089; info@efa-aef.org; www.efa-aef.org

**The 16th Annual IASJ Jazz Meeting 2006****25 – 30 June, Louisville, Kentucky, USA**

Contact: IASJ Service Bureau; Juliana van Stolberglaan 1; NL-2595 CA The Hague; The Netherlands; T: +31 70 315 1484; F: +31 70 315 1518; servicebureau@iasj.com; www.iasj.com

**The Future of Music Business****29 – 30 June 2006, London, UK**

Contact: david@londoncalling2006.com; T: +44 20 8232 1600 ext.277; Mob: +44 7980 767726

**\* July****39th World Conference of the International Council for Traditional Music (ICTM)****4 – 11 July 2006, Vienna, Austria**

Organised by the Austrian National Committee of the ICTM in cooperation with the University of Performing Arts, Vienna, Institut für Volksmusikforschung und Ethnomusikologie

Contact: Institut für Volksmusikforschung und Ethnomusikologie; Anton-von-Weber-Platz 1, 1030 Vienna; Austria; T: +43-1-71154200; volksmusikforschung@mdw.ac.at; www.ictm2007.at

**Fourth International Conference on Cultural Policy Research – ICCPR 2006****12 – 16 July 2006, Vienna, Austria**

Contact: quartier21/MQ; Museumsplatz 1/e-1.6; 1070 Vienna; Austria; T: +431 522 312 720; F: +431 522 312 730; office@iccpr2006.com; www.iccpr2006.com

**27th ISME World Conference ISME 2006**

**16 – 21 July, Kuala Lumpur, Malaysia**

ISME 2006's theme 'Sentuhan' transcends cultural and racial barriers as it reaches out to 'touch' and be 'felt' by all. Sentuhan explains the crucial role that music plays in human life, the importance of music education, and Malaysia reaching out to 'touch' the world in our uniquely Malaysian way.

Contact: International Society for Music Education; ISME International Office; P.O. Box 909; Nedlands 6909; WA; Australia; T: +61 8 9386 2654; F: +61 8 9386 2658; isme@isme.org; www.isme.org

**\* September**

**Popkomm**

**20 – 22 September 2006, Berlin, Germany**

Contact: Popkomm GmbH; Messedamm 22; 14055 Berlin; Germany;  
T: +49 30 3038 3009; F: +49 30 3038 2149;  
info@popkomm.de; www.popkomm.de

**14th EAS Congress**

**27 – 30 September 2006, Würzburg, Germany**

Contact: eas@mdw.ac.at

**\* October**

**EFAH 14th General Assembly**

**5 – 7 October 2006, Helsinki, Finland**

Contact : European Forum for the Arts and Heritage (EFAH); 10, rue de la Science; 1000 Bruxelles; Belgium;  
T: +32 2 534 4002; F: +32 2 534 1150;  
Mail: efah@efah.org; www.efah.org

**General Assembly of Europa Cantat**

**6 – 8 October 2006, Lund, Sweden**

Contact: Europa Cantat; Haus der Kultur; Weberstr. 59a; 53113 Bonn; Germany;  
T: +49 228 9125663; F: +49 228 9125658;  
info@EuropaCantat.org; www.europacantat.org

**World Music Screenings at WOMEX**

**25 – 29 October 2006, Sevilla, Spain**

Filmmakers, musicians, producers, distributors and broadcasters may submit any world music programme that has not been presented at WOMEX. IMZ will make the final selection.

Contact: IMZ; International Music + Media Centre; Stiftgasse 29; 1070 Vienna; Austria;  
T: +43 1 889 03 15; F: +43 1 889 03 15 77;  
office@imz.at; www.imz.at

**\* November**

**Symposium Support for Young Musicians**

**3 – 5 November 2006, Bonn, Germany**

Contact: European Music Council; Haus der Kultur; Weberstr. 59a; 53113 Bonn; Germany;  
T: +49 228 96699664; F: +49 228 96699665;  
info@emc-imc.org; www.emc-imc.org

**AEC Congress**

**9 – 11 November 2006, Salzburg, Austria**

Contact: AEC; PO Box 805; 3500 AV Utrecht; The Netherlands; T: + 31 30 2361242; F: + 31 30 2361290; aecinfo@aecinfo.org; www.aecinfo.org

**\* January 2007**

**Midem**

**21 – 25 January 2007, Cannes, France**

Contact: info.midem@reedmidem.com; www.midem.com

**FESTIVALS/CONCERTS**

**\* May**

**Prague Spring – 61st International Music Festival**

**11 May – 3 June 2006, Prague, Czech Republic**

Contact: Praské jaro; o.p.s.; Hellichova 18; 118 00 Praha 1; Czech Republic;  
T: +420 2573-12547; -11921; -10414; F: +420 257313725;  
info@festival.cz; www.festival.cz

**Eurovision Songcontest 2006**

**20 May 2006, Athens, Greece**

Contact: www.eurovision.tv

**31st International Music Festival Janacek**

**22 May – 9 June 2006, Ostrava, Czech Republic**

Contact: IMF Janáček máj; o.p.s.; 28. října 124; 702 00 Ostrava 1; Czech Republic; T: +420 597489421; F: +420 597489422;  
festival@janackuvmaj.cz; www.janackuvmaj.cz

**Bach Festival Leipzig**

**27 May – 5 June 2006, Leipzig, Germany**

Contact: Bach-Archiv Leipzig; Postfach 101349; 04013 Leipzig; Germany; T: +49 341 91 37 3 33; Fax +49 341 91 373 35;  
info@bach-leipzig.de; www.bach-leipzig.de

**\* June**

**Musica Sacra International**

**2 – 9 June 2006, Marktoberdorf, Germany**

Intercultural and interreligious dialogue  
Contact: Musica Sacra International; Kurfürstenstr.19; 87616 Marktoberdorf; Germany; T: +49 8342 9618-56;  
F: +49 8342 40370; info@musica-sacra-international.de;  
www.musica-sacra-international.de

**Smetana Litomyšl International Opera Festival**

**16 June – 4 July 2006, Litomyšl, Czech Republic**

Contact: Smetana Litomyšl Endowment; Jiraskova 133; 570 01 Litomyšl; Czech Republic; T: +420 461 612 575;  
F: +420 461 616 071; festival@smetanovalitomysl.cz;  
www.smetanovalitomysl.cz

**World Choral Festival**

**21 – 27 June 2006, Vienna, Austria**

Contact: Haring KEG ("World Choral Festivals Vienna")  
Att.: Michael Haring; Gruentorgasse 10/7; 1090 Vienna; Austria; T: +43 664 18 111 80; F: +43 1 317 54 60;  
World.Choral.Festivals@chello.at

**Roskilde Festival****29 June – 2 July 2006, Roskilde, Denmark**

Contact: Roskilde Festival; Havsteensvej 11; 4000 Roskilde; Denmark; T: +45 46 36 66 13; F: +45 46 32 14 99; info@roskilde-festival.dk; www.roskilde-festival.dk

**\* July****Europa Cantat XVI****28 July – 6 August 2006, Mainz, Germany**

Young choirs and renowned conductors from all over the world will gather for the XVIth Europa Cantat Festival in Mainz on the Rhine, Germany.  
Contact: Europa Cantat Mainz 2006 e.V.; Kaiserstraße 26-30; 55116 Mainz; Germany; T: +49 6131 288 38 90; F: +49 6131 288 38 91; info@ec2006.de; www.ec2006.de

**International Youth and Music Festival****1 – 4 July 2006, Vienna, Austria**

Festival for choirs, bands, orchestras and string orchestras  
Contact: AICE – Association of International Cultural Exchange; c/o Wiener Symphoniker – Att.: Michael Haring; Lehargasse 11; 1060 Vienna; Austria; T: +43 664 180 09 05; F: +43 1 317 54 60; michael.haring@chello.at

**World New Music Festival****14 – 29 July 2006, Stuttgart, Germany**

The World New Music Festival of the International Society for Contemporary Music (ISCM) will explore the questions as well as the opportunities which confront young artists in the globalised world.  
Contact: Musik der Jahrhunderte; Siemensstraße 13; 70469 Stuttgart; Germany; T: +49 711 62 90 510; F: +49 711 62 90 516; festival@wnmf2006.de; www.wnmf2006.de

**Cultures of the World****20 – 31 July 2006, Gannat, Allier, France**

Contact: Association Nationale Cultures et Traditions; 92 Route de Saint-Priest – BP 58; 03800 Gannat; France; T: +33 4 70 90 12 67; F: +33 4 70 90 66 36; cultures-traditions@wanadoo.fr; www.gannat.com

**International Folklore Festival Veliko Tarnovo****22 July – 5 August 2006, Veliko Tarnovo, Bulgaria**

Contact: International Folklore Festival; National Palace of Culture – PRONO; 14 floor; office 12-15; 1463 Sofia; Bulgaria; T: +359 62 630223; F: +359 62 630223; info@cioff-bulgaria.com; www.folklorefest.com

**\* August****15th International Folk Festival****6 – 10 August 2006, Varna, Bulgaria**

Contact: International Folk Festival – Varna; Varna Municipality; Culture Department; 43; Osmi Primorski Polk Blvd; Varna 9000; Bulgaria; T: +359 52 659 159; F: +359 52 601 909; varna\_culture@varna.bg; www.varnafolk.org

**Sziget Festival****9 – 16 August 2006, Óbudai Island, Hungary**

Contact: www.sziget.hu

**2006 Beethovenfest Bonn****31 August – 1 October 2006, Bonn, Germany**

Contact: Internationale Beethovenfeste Bonn gGmbH; Poppelsdorfer Allee 17; 53115 Bonn; Germany; T: +49 228 2010 30; F: +49 228 2010 333; info@beethovenfest.de; www.beethovenfest.de

**Lucerne Festival****10 August – 17 September 2006, Lucerne, Switzerland**

Contact: LUCERNE FESTIVAL; Hirschmattstrasse 13; P.O. Box; 6002 Luzern; Switzerland; T: +41 41 226 44 00; F: +41 41 226 44 60; info@lucernefestival.ch; www.lucernefestival.ch

**\* September****International Haydn Festival 2006: Haydn and Handel**  
**7 – 17 September 2006, Eisenstadt, Austria**

Haydn Festival; Esterházy Palace; 7000 Eisenstadt; Austria; T: +43 2682 61866; F: +43 2682 61805; office@haydnfestival.at; www.haydnfestival.at

**Warsaw Autumn****22 – 30 September 2006, Warsaw, Poland**

49th International Festival of Contemporary Music  
Contact: Polish Composers' Union; Rynek Starego Miasta 27; 00-272 Warszawa; Poland; T/F: +48 22 831 06 07; festival@warsaw-autumn.art.pl; www.warsaw-autumn.art.pl

**\* October****Lund International Choral Festival**

1 – 8 October 2006, Lund, Sweden  
Festival with master classes for choral conductors and young composers  
Contact: Kultur Lund; Box 41; 221 00 Lund; Sweden; F: +46 46 35 62 40; www.lundchoralfestival.org

**ULTIMA Oslo Contemporary Music Festival****6 – 8 October 2006, Oslo, Norway**

This year's festival focuses on Japanese music.  
Contact: ULTIMA Oslo Contemporary Music Festival; Kongensgate 4; 0153 Oslo; Norway; T: +47 22 42 99 99; F: +47 22 42 42 18; info@ultima.no; www.ultima.no

**Polyfolia****27 October – 1 November 2006, Saint-Lô, France**

A capella choral festival  
Contact: Mr. Jacques Vanherle; President and Artistic Director; 16, avenue des Canadiens; 14111 Louvigny; France; T: +33 231 747740; F: +33 231 081590; contact@polyfolia.org; www.polyfolia.org

- ▶ **More information about European music festivals can be found at:** European Festivals Association (EFA); Kleine Gentstraat 46; 9051 Gent; Belgium; T: +32 9 241 8080; F: +32 9 241 8089; info@efa-aef.org; www.efa-aef.org



**THE EUROPEAN MUSIC PRIZE  
FOR YOUTH 2006 CATEGORY IS 'MARIMBA SOLO'.  
THE COMPETITION WILL TAKE PLACE  
IN OCTOBER IN MÜNSTER, GERMANY**

The European Union of Music Competitions for Youth offers all young musicians of all instruments, including song, either in solo or in ensemble, the chance to get tested musically. In almost all European countries national music competitions for youth invite musicians to benchmark. In 2006 the 'European Music Prize for Youth' as a competition is announced for the category solo Marimba and will take place from 10 to 15 October 2006 in Münster/Westfalen (Germany). The competition starts with a tape preliminary round. Teenagers from European countries can take part in three age groups (to 16, 19, 23 years old, since birth cohort 1983).

**Information:** EMCY European Union of Music Competitions for Youth, P.O. Box 662205, 81219 Munich; Germany; T: +49 89 871 002/42, info@emcy.org, www.emcy.org

**HUNGARY CELEBRATES THE 125TH  
BIRTHDAY OF BÉLA BARTÓK**

This year all the Hungarian music life celebrates the 125th birthday of Béla Bartók. Bartók's music is one of the emblems of the Hungarian culture. Organisations, institutions, and schools organise different programmes on the occasion (concert series, competitions, conferences, exhibitions, new editions of Bartók's works, etc.).

**Information:** Hungarian Music Council; VII. Madách tér 7 III./5.; P.O. Box 47; 1364 Budapest; Hungary; T: +36 1 318-4243; F: +36 1 317-8267; hmc@hmc.axelero.net; http://www.hunmusic.hu

**EMC 2007 Annual Conference**

The EMC 2007 Annual Conference will take place in Barcelona, Spain in April 2007 in cooperation with Moviment Coral Català and Europa Cantat.

**IMC GENERAL ASSEMBLY & INTERNATIONAL  
CONFERENCE**

The IMC General Assembly and International Conference will take place in Beijing, China in October 2007, hosted by the Chinese Musicians' Association.

**EMC SYMPOSIUM IN BONN ON THE SUPPORT FOR  
YOUNG MUSICIANS IN NOVEMBER 2006**

Following the EMC 2006 Annual Conference 'Turning Points: Music – Youth – Diversity' and enriching the project 'ExTra! Exchange traditions', the EMC will stick to the subject of respectful inclusion of migrant and minority cultures in the European society. A symposium organised in Bonn in cooperation with the radio station 'Deutsche Welle' will again highlight the issue how young people with migrant backgrounds are involved in music education projects. Special attention will be paid to the polarity between projects offering active music making for all young people or special programmes for the musically gifted young.

The symposium will address members of the European Music Council, especially music education organisations and their members, professional audience from Bonn and its region, and an interested general public.

cut here .....  
↓

# FEEDBACK ON »SOUNDS IN EUROPE«

**WE WOULD LIKE TO KNOW YOUR OPINION ABOUT THE NEW MUSIC MAGAZINE OF THE EUROPEAN MUSIC COUNCIL BECAUSE YOUR FEEDBACK IS VITAL TO THE FUTURE PLANNING OF THE MAGAZINE.**



## *Win a free participation*

in an EMC event of your choice. In order to participate, please send back this questionnaire to the EMC office before 1 May 2006.

**European Music Council**  
Weberstr. 59a  
Haus der Kultur  
53113 Bonn  
Germany  
Fax: +49 228 966996-65

*Optional (essential if you would like to participate in the prize draw):*

**Name:** .....

**Organisation/Company:** .....

**Job title:** .....

**E-mail address:** .....

**1. Were you aware that the EMC was going to launch a music magazine?**

yes  no

**If yes, did the magazine meet your expectations?**

yes  no

**If not, please tell us why:**

.....  
.....  
.....  
.....  
.....  
.....

**2. In general, what magazine format do you prefer?**

print magazines   
online magazines

**3. If the EMC music magazine was also available online in pdf format, would you read it?**

yes  
 no

**Would you prefer a separate Website for the magazine (=online magazine in html format) instead of a print version?**

yes  
 no

**What kind of publication combination would you prefer?**

Print only  
 Website magazine only  
 Print and pdf file  
 Print and Website magazine  
 No magazine at all

↑  
cut here .....



4. Please rate the following aspects of the magazine  
(1 = poor, 2 = below average, 3 = satisfactory, 4 = good, 5 = excellent)

**Relevance of the general theme**  
(is the focus of this issue relevant to you?)  
①      ②      ③      ④      ⑤

**Choice of articles**  
(are they relevant for the general theme?)  
①      ②      ③      ④      ⑤

**Quality of the articles**  
①      ②      ③      ④      ⑤

**Choice of categories**  
①      ②      ③      ④      ⑤

**Presentation of the magazine**  
(format and style)  
①      ②      ③      ④      ⑤

5. Do you think it is important that the EMC produce such a magazine?

Yes...

- ...it is an excellent service tool for the EMC members
- ...it gives insight into presently discussed issues
- ...it is important to have printed material
- ...it is important for the EMC as marketing tool
- ...please give other reasons:

.....

.....

.....

.....

.....

No...

- ...online information exchange is completely sufficient
- ...time, effort and costs for such a magazine are too extensive
- ...EMC should concentrate on other subjects (please specify)

.....

.....

.....

.....

- ...please give other reasons:

.....

.....

.....

.....

6. What priority should EMC give to the production of such a magazine?

(1 = low priority, 5 = high priority)  
①      ②      ③      ④      ⑤

7. How often should the magazine be produced?

- Annually
- 2 times a year
- 3 times a year
- 4 times a year

8. Would you also buy the magazine?

- yes
- no

For how much?

EMC members      € .....

Non members      € .....

9. Please let us have any additional comments or suggested improvements

.....

.....

.....

.....

10. What topics would you like us to cover in the future?

.....

.....

.....

.....

Thank you very much for filling in the questionnaire!  
Good luck with the prize draw!  
(Your statements will of course not affect the prize draw.)

## ACKNOWLEDGEMENTS

We would like to thank all authors for their valuable input to the magazine and all who have provided us with texts, photographs, editorial advice or any other help. Without their co-operation and the extensive work involved, the publication of this magazine would not have been possible.

Federal Government Commissioner for Culture and the Media, Germany

Dag Franzén

Virginia Friedländer

Viviana Garuz-Walcher

Murat Güngör

Stuart Hall

Christian Höppner

Jan Willem Houweling

Raffi Kharajanyan

Kölnischer Kunstverein

Markus Koehler

Richard Letts

Timm Lotz

Emmanuelle Perrone

Juliette Powell

Zane Predele

Brigitte Riskowski

Eva Sæther

Jean Smeets

Reinhard Stephan

Katja Strube

Daphne Wassink

## MEMBERS OF THE EUROPEAN MUSIC COUNCIL:

NATIONAL MUSIC COUNCILS/NATIONAL MUSIC COMMITTEES IN: ALBANIA // ARMENIA // AUSTRIA // AZERBAIJAN // BELGIUM (FLEMISH) // BELGIUM (FRENCH) // BULGARIA // CYPRUS // CZECH REPUBLIC // DENMARK // ESTONIA // FINLAND // FRANCE // GERMANY // GREECE // HUNGARY // ISRAEL // ITALY // LATVIA // LUXEMBOURG // MONACO // NORWAY // POLAND // PORTUGAL // ROMANIA // SERBIA AND MONTENEGRO // SPAIN // SWEDEN // SWITZERLAND // THE NETHERLANDS // UKRAINE // UNITED KINGDOM

INTERNATIONAL ORGANISATIONS: ARTHUR RUBINSTEIN INTERNATIONAL MUSIC SOCIETY // ASSOCIATION EUROPÉENNE DES CONSERVATOIRES, ACADÉMIES DE MUSIQUE ET MUSIKHOCHSCHULEN // CITÉ DE LA MUSIQUE PARIS // CHROMA, ASSOCIATION POUR LE DÉVELOPPEMENT DE LA CHANSON, DU ROCK ET DES MUSIQUES ACTUELLES EN SEINE-SAINT-DENIS // EUROPA CANTAT – EUROPEAN FEDERATION OF YOUNG CHOIRS // EUROPEAN ASSOCIATION FOR MUSIC AT SCHOOL // EUROPEAN ASSOCIATION OF ARTIST MANAGERS // EUROPEAN ASSOCIATION OF YOUTH ORCHESTRAS // EUROPEAN BROADCASTING UNION // EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC // EUROPEAN FEDERATION FOR NATIONAL YOUTH ORCHESTRAS // EUROPEAN FESTIVALS ASSOCIATION // EUROPEAN MODERN MUSIC NETWORK // EUROPEAN MUSIC SCHOOLS UNION // EUROPEAN SOCIETY FOR ETHNOMUSICOLOGY // EUROPEAN STRING TEACHERS ASSOCIATION // EUROPEAN UNION OF MUSIC COMPETITIONS FOR YOUTH // FONDATION CALOUSTE GULBENKIAN // FONDAZIONE ADKINS CHITI: DONNE IN MUSICA // GAUDEAMUS FOUNDATION // GRUPPO STRUMENTALE DA CAMERA V. L. CIAMPI // INSTITUTE FOR MUSIC THEATRE RESEARCH // INTERNATIONAL ASSOCIATION OF MUSIC INFORMATION CENTRES // INTERNATIONAL ASSOCIATION OF SCHOOLS OF JAZZ // INTERNATIONAL CONFEDERATION OF ACCORDIONISTS // INTERNATIONAL CONFEDERATION OF ELECTROACOUSTIC MUSIC // INTERNATIONAL CONFEDERATION OF MUSICAL SOCIETIES // INTERNATIONAL COUNCIL OF ORGANISATIONS OF FESTIVALS OF FOLK AND TRADITIONAL ART // INTERNATIONAL FEDERATION FOR CHORAL MUSIC // INTERNATIONAL FEDERATION OF CHOPIN SOCIETIES // INTERNATIONAL FEDERATION OF MUSICIANS // INTERNATIONAL FORUM FOR CONTEMPORARY CHORAL MUSIC // INTERNATIONAL HOLLAND MUSIC SESSIONS // INTERNATIONAL MUSIC AND MEDIA CENTRE // INTERNATIONAL MUSIC CRITICS ASSOCIATION // INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC // JEUNESSES MUSICALES INTERNATIONAL // LE PARNASSE // OPUS CENTRUM // WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITION