

Dr. Irén Kertész Wilkinson
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Curriculum Vitae and Publications

Academic Education

1994 Doctor of Philosophy in Ethnomusicology. Goldsmiths College, University of London.

1986 Master of Music in Ethnomusicology. Goldsmiths College, University of London.

1973 Teaching Diploma in Music and Piano (Honours Degree). Ferenc Liszt Music Academy, Budapest; (Course included theory, harmony, music history, pedagogy, aesthetics, conducting, folk music, chamber music, methodology and teaching practice in piano and class teaching).

Research and Study Grants

2000-2005 March Open Society Grant, Hungary.

2000-2003 Leverhulme Research Assistant Grant to study comparatively Hungarian Musician Roma and Vlach Roma in-group musical activities under the guidance of Professor Judith Okely.

1999 British Academy Small Grant;

1999 Hungarian Academy of Sciences to conduct a pilot study on Hungarian Musician Roma in-group musical activities

1988-1991 British Academy Post-Graduate Grant for doctoral research at Goldsmiths College, University of London.

1988 University of London Central Research Fund to conduct research on Hungarian Vlach Gypsy musical activities.

1987 British Council Grant to conduct pre-research on Hungarian Vlach Gypsy musical activities.

Academic Teaching Experience

1) Goldsmiths College, University of London.

1986-1996 Lecturer in Ethnomusicology, at Post- and Undergraduate level, part- and full-time basis.

1986 Spring Term and 1990 Spring and Summer Terms: Periods of sole responsibility as deputy in the absence of the then-course coordinator, Ms. Natalie Webber.

1994-95 Acting-Section leader during sabbatical leave of Dr. John Baily.

1995: Participated in the Teaching Quality Audit. Music Department gained "Excellence".

1996 Participated in the Research Assessment Exercise. Music Department gained 5.

Duties on MMus Ethnomusicology Course

Teaching and tutoring on all courses; supervising and marking term papers which formed and final portfolios; preparation of students for written examinations and individual dissertations as well as Performance exam. Teaching the course 'Special Area Study' on Eastern Europe, (musical genres, instruments ethnomusicological approaches that have

been developed during the last 100 years). Supervising of four ethnomusicology PhD. candidates (Greek dance and Greek urban music, Salsa music in London, and Caribbean music in education) during 1994-5. Assisting with admission interviews and routine administrative duties.

Duties on Undergraduate course: Ethnomusicology

Teaching and/or tutoring on all courses. Sole responsibility for the second-level course between 1994-96: teaching theory and method of ethnomusicology, preparing and examining written work on transcription of non-Western musics, a project on London-based fieldwork, and a three-hour written examination paper on general aspects ethnomusicology.

Duties in Music Department: Supervision of some undergraduate projects and assisting with admission exams, personal tutoring and general provision of support where my areas of expertise were required.

2) Roehampton University.

2005 Visiting Lecturer at University of Roehampton. Duties have included lecturing and tutoring undergraduates on Ethnomusicology, World Music and the non-western music segment in the general Analysis and Listening course; for MMus students teaching Fieldwork course and supervising (and co-supervising) their MMus dissertations. From the autumn term teaching on the Master course, Critical Approaches to Music and Culture within which my segment comprises topics on Ethnomusicology, Ideas on Popular Culture Industry, Music and Colonialism and Politics.

3) Salford University, Greater Manchester

2010, Nov – 2011 July Visiting Lecturer (Co-supervising PhD Candidate's Thesis on South African Music and Identity).

3) External Duty

External examiner 2002, MPhil Thesis on Béla Bartók and Ethnomusicology, London University.

Visiting Lectures

1993 Dept. of Social Anthropology and Ethnomusicology, The Queen's University of Belfast.

1995 Dept. of Social Anthropology and Ethnomusicology, The Queen's University of Belfast.

1995 Lectures at Tampere, Juhensuu and Turku University, Finland.

1999 City University.

2000 Lectures at Music Department, City University.

2001 Invited to lecture on Roma Music at the Summer University of Central European University, Budapest.

2001 Invited to give paper on Hungarian Gypsy Music and chair the cultural/musical sections at the Conference on Latin American and Central European Meeting, Austria.

2003 April Invited to give a four-day lecture session on Hungarian Gypsy Music at the Anthropology Department, University of Ljubljana, Slovenia.

2004 Invited to lecture on Hungarian Roma music and society at the Summer University of Central European University.

Peace, Development, Security and International Conflict Transformation’, at the University of Innsbruck.

Academic and Public Services

- 1991-1996** ESEM (European Seminar in Ethnomusicology) Co-ordinating member
1994 Member of the ESEM conference organizing committee, Oxford.
1990-1996 Co-ordinating member of ICTM UK Chapter (Now the British Forum of Ethnomusicology).
1992 Conference organizer of the Annual Day Conference of ICTM (International Council for Traditional Music) UK Chapter, held at Goldsmiths College.
1994 Co-organizer of Dance Conference at Goldsmiths College, University of London.

Radio Programs

- 1994** ‘Hungarian Gypsy Music’. BBC 3 Music Machine.
1996 ‘Gypsy Music’. BBC 3 Music Machine.
1997a) Gypsy Music and b) Hungarian Gypsy Music. BBC 3 Music Machine.
BBC World Service
2002-3 Frequent interviews given to Radio C (Gypsy Radio), Budapest, Hungary.

Presentations for General Public

- 1994** Hungarian Gypsy music. Performance and lecture at Horniman Museum, London.
1997 Time and space in Hungarian Gypsy musical practice. Public Lecture at Horniman Museum, London.
1998 Book launch talk at Romany Day, Swiss Cottage Community Centre, London.
1998 Invitation to run a workshop on Gypsy Music at the Conference of Kent Traveller Education Support Service.
1999 Invitation to run a workshop on Gypsy Music at the conference of *Kent&Midway Widening Participation Project – Traveller Link Project*.
2000 Gypsy Music Workshop at the Romany Festival in Barbican.
2000 Public Lecture on Gypsy Music. Glasgow Roma and Traveller Festival.

Non-Academic Education

- 1974-75** Attended English classes in London. Gained Cambridge Certificate of Proficiency in English.
1978-80 Attended German classes at Goethe Institute, London.
1964-70 Béla Bartók Music Grammar School and Conservatory. Matriculated 1968; music exams 1969.
1956-64 Hunyadi János Music Primary School (Kodály method based), Budapest.

School Teaching Experience

- 1980-83** Music Teacher (part-time) Devon Primary School, Tower Hamlets, London.
1984-1985 Music Teacher (part-time) Wembley Manor JM School, London.

Publications

- 1984 "Music of Hungary's Gypsies: An Annotated Bibliography". *ICTM Bulletin* No.8, pp. 7-32.

1989 "Communal Versus Individual Composition in Hungarian Folk Music Research". *ICTM Bulletin* No.24, pp. 4-17.

1990a "Lokes Phen! (Say it slowly).An Investigation into the Musical Tempo Feeling of a Hungarian Gypsy Community Based on Their Own Criticism". In: M. Salo ed.*100 Years of Gypsy Studies*. Cheverly, Maryland: Gypsy Lore Society, pp. 193-202.

1990b "Musical Tests Among Hungarian Vlach Gypsies." In Baumann, Günther, de Oliveira Pinto and Simon (eds.), *VII European Seminar in Ethnomusicology. Pre-publication of conference papers*. Berlin: Abetting Museum für SUMP, Pp. 299-308.

1990c "Some Observation on "True Speech"". Letter to *MAN* The Journal of the Royal Anthropological Institute, Vol. 25, pp. 336-337.

1992a "Genuine and Adopted Songs in the Vlach Gypsy Repertoire: a Controversy Re-examined". *British Journal of Ethnomusicology* Vol.1, pp 111-133.

1992b Hungarian version of previous: *Magyar Zene* (Hungarian Music), XXIII/3, pp 259-282.

1994 *Diversity in Unity: A Study of Individual Creativity Through the Performance of Songs among the Vlach Gypsies of South-eastern Hungary*. PhD Thesis, University of London, Goldsmiths College.

1995a "'Hatjares?' (Do You Understand/Feel It?): The Concept of Emotion and Hungarian Vlach Gypsy Song Performance".

WWWWeb <http://www.music.ed.ac.uk/research/conference/index.html>.

1995b "Therapeutic Aspect of Vlach Gypsy Singing", in: K Dorotheva ed.*Voice and Ritual*. Folklore Commission of the Russian Union of Composers. Moscow: Institute of State Art, pp. 107-123.

1996 "Differences Among One's Own and Similarities with the Other: the Dual Role of Adopted Songs and Texts Among the Hungarian Vlach Gypsies", in: U Hemetek ed.*Echo derVielfalt* (Echoes of Diversity. Traditional Music of Ethnic Groups - Minorities) Vienna: Böhlau-Verlag, pp. 225-233.

1997a "Musical Performance: a Model for Social Interaction between Vlach Gypsies", in: T Acton and G Mundy, eds.*Gypsy culture and Gypsy identity*. Hatfield: University of Hertfordshire Press, pp. 97-126.

1997b The Fair is ahead of me. Individual creativity and social contexts in the performances of a south-east Hungarian Vlach Gypsy slow song. Book commissioned by Institute of Musicology of the Hungarian Academy of Sciences.

1998 "Nurture the Nature: A Preliminary study of the musical practices of two European peripatetic communities". *Finnish Yearbook of Ethnomusicology*. 1998. Pp35-44, (Hungarian Version in 1999 *Regio. Minority, Community, Society* 10/1, pp. 121-136).

2000b "Gypsy music". In Sadie, Stanley ed.*The New Grove Dictionary of Music and Musicians* London: Macmillan.

2001b “Andro Drom a Merlinben (Amaro Drom in Merlin), *Amaro Drom*, March Issue, XI/3, pp 26-27.

2001c “Zenei Világjárás”, A Duka dinasztia koncertje” (Musical World tour. The concert of the Duka dynasty), *Amaro Drom*, May Issue XI/5, pp 25.

2001d “Cigányokkal Együtt. A Fesztival zenekar koncertje a Budapesti Bucsun” (Together with the Gypsies. The concert of the Festival Orchestra at the Budapest Festival)”, *Amaro Drom*, July Issue, XI/7.

2001e ‘Egy hangszer dícsérete’. Roma cimbalomvirtuózók”, (In the praise of an instrument. Roma cimbalom virtuosos). *Amaro Drom*, July Issue, XI/7, pp 25.

2001f “Szilvásiék Bandája”, (The Szilvási Band), *Amaro Drom*, September Issue, XI/9, pp 26-27..

2002_”Between Life and Death: Mourning and Funerary Rites among the Hungarian Roma”; work contracted for *Music, Sensation, and Sensuality*, (collection of interdisciplinary essays) ed. Linda P. Austern. New York & London: Routledge, pp. 181-199.

2003a “Study of Roma (Gypsy/Sinti/Traveller) Music and Ethnomusicological Theories”. Published as CD-Rom and part the book *World Music, Globalizzazione, Identità Musicali, Diritti, Profitti*. EMRivista Degli Archivi De Ethnomusicologia, Accademia Nazionale Ddi Santa Cecilia. No.1.

2003b “Il nomadismo e la musica il caso delgi zingari” (Nomadism and music: the case of the Gypsies) in Jean-Jacques Nattiez (ed.) *Enciclopedia della musica*, vol.3. Musica e culture. Turin:Guilio Einaidi editore, pp. 732-757.

2003c “Performing Europe’s Past, Present and Future: A Musical History of Europe Through The Roma Perspective”, in ed. Jurková, *Zuzana Romani Music at the Turn of the Millenium*, Vydal: Studio Production Saga. Fakoultou humanitnich studii Univerzity Karlovy v Praze, pp. 31-35..

2005 “Musical Life in Hungarian Vlach Gypsy Communities”, in Zsuzsa Bódi ed. *Gypsy Ethnographic Studies*, No. 13. Budapest.

Book Reviews

1990L. Vikár and G. Bereczki: Votyak Folk Songs. Budapest: Akadémiai Kiadó. *Folk Music Journal* , Vol.6/1 pp. 100-101.

1995Béla Bartók: Hungarian Folk Songs. Complete Collection. Vol.1. Eds. S. Kovács & F.Seboe. Budapest: Akadémiai Kiadó. *Notes and Queries* , Vol. 240 of the continuous series [New Series, Vol. 42]. No. 4, pp. 525.

1998Barz, Gregory F. and Timothy J. Cooley eds: *Shadows in the Field*. Oxford: Oxford University Press. *World of Music*. 40/2, pp. 189-194.

1999/2000 Paloma Gay y Blasco: Gypsies in Madrid. *Cambridge Anthropology*, Vol 21. No 3, pp. 88-91.

2006 Journal of the Royal Anthropological Institute: Patrick Williams: *Gypsy World. The Silence of Living and the Voices of the Dead*. Chicago/London: Chicago University Press.
2008 “*Svinia in black and white: Slovak Roma and their neighbours* by David. Z. Scheffel, Journal of the Royal Anthropological Society.
2009 Barbara Rose Lange: *Holy Brotherhood Romani Music in a Hungarian Pentacostal Church*, in *Ethnomusicology*, Vol.53. No2.pp332-336.

CD Reviews

1995 *Tondokumente zur Volksmusik in Österreich, Vol. 4: Romamusic I. Amare gila - Unsere Lieder*. Eine Dokumentation der Lovaraliedkultur in Österreich am Beispiel der Familie Nikolić-Lakatos. Commentary by Ursula Hemetek. Published by the Institute für Volksmusikforschung an der Hochschule für Musik und darstellende Kunst in Wien. Produced by RST-Records (Rudolf Staeger, Postfach 7, A - 1052 Vienna, Austria): RST - 91571-2. Single CD with 78-page booklet containing musical and text transcription and photos, with German translation and commentary. 1994. *Yearbook for Traditional Music*. Vol.27: 199-201. ISSN NO.:0740-1558

Papers Presented 2007-2010

2007 BFE 2007 ANNUAL CONFERENCE

International Centre for Music Studies Newcastle University,
April 18 – 21, Paper presented: **Squaring the Circle: the problems of ownership of Hungarian Romungro musics**

2007 23th Meeting of ESEM Lisbon – “**Roma Music Performance and Hungarian History**”

2007 39th Meetings of ICTM, Vienna, 4-11 July 2007.,,European Roma Music Research and Its Future Assignments

2007 Annual Meeting of the Gypsy Lore Society, University of Manchester “Romani Diasporas, Romani Migrations”, paper presented “**Romani Diaspora in the Musical Performance of the Hungarian Roma**”.

2007 National Ethnomusicologies, Cardiff. Paper presented “**National Ethnomusicologies Compared: Hungarian Ethnomusicology in the Past, in the Present**”

2008 International Institute of Sociology World Congress Budapest 2008,
Paper presented, **Globalisation and its effect on Roma Music: The case of Hungarian Roma**”, at the Roma Panel, Organized by Professor Thomas Acton.

2008 Annual Conference of BFE, Cardiff, paper presented “**Music and Literature: The Verbal Compositions of Imre Kertesz and its Paraphrase by Peter Esterhazy.**’

2008 5th Meetings of the Study Group Music and Minorities, ICTM, Prague Faculty of Humanities of the Charles University in Prague, Paper presented “**Constructing the Nation through Performing Diaspora: The Case of Hungarian Roma**”

2008 BFE One day Conference Aberdeen: Nov.14-15 Sacred Singing, paper presented “**The Sacred in Kodály’s Choral Work**”.

2009 **The Concepts of Hybrid and Authentic in Hungarian Roma Music**, paper presented at the Migrating Music conference. The conference hosted by the Open University, at the School of Oriental and African Studies, London.

2010 “**Polyphonic views in Hungarian Roma Music Research**”, paper presented at the Annual BFE, Oxford.

In addition, I have carried on freelance teaching as a visiting lecturer at the universities of Tampere, Johensuu and Turku, Finland (1997) and City University, London (1999). In connection with recent Roma immigrants in England, I have conducted educational workshops at Traveller/Gypsy Education Conferences for Kent County Council in 1998 and 1999, and given talks to the general public at the Horniman Museum (1997) and at a Romany Day at Swiss Cottage Community Service (1998). I have also contributed to several radio programs including BBC 3 Music Machine (1996, 1997) and the BBC World Service (1998), and the Roma Radio, Hungary (2000-2002).