



Editor of this issue

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Sheffield Ethnomusicology

Newsletter 2: February 2007

Contents of this issue

| | |
|---|---|
| World music performer in residence | 1 |
| On arriving in Sheffield... by Katie Van Buren | 1 |
| Staff News | 2 |
| An interview with... ...Britta Sweers | 3 |
| Postgraduates Collaborate in Ioannina, Greece by Marianna Katopi & Themis Toumpoulidis | 5 |
| Who, what, where, when? | 6 |
| Back passage by Andrew Killick | 8 |

students of all levels in the department. John's aim is to encourage performance of Indian music and also fusion and improvisatory styles, and he'll be using both his *tablas* and *santoor* in work with students and staff.



An active North Indian music performer and committed teacher for the last ten years specialising in both *tabla* and *santoor*, John began to learn *tabla* in India in 1992 with Sri Sudhir Saxena of the Ajrara Gharana in Baroda, Gujarat, and has since studied with other masters including Ustad Faiyaz Khan of Delhi and Sri Yogesh Samsi of Mumbai. His training in *santoor* has been under the guidance of

Sri Harjinder Pal Singh, a senior disciple of maestro Pandit Shivkumar Sharma.

An experienced *tabla* accompanist, he performs regularly with North Indian classical vocalists, instrumentalists and Kathak dancers based both in the UK and overseas. Recently, he founded Bandish and Sohini, two ensembles featuring European and Indian musicians performing original compositions inspired by traditional North and South Indian music repertoire. John has also written liner notes for over 80 Indian music CD publications for SenseWorld Music.

On Arriving in Sheffield...

by Katie Van Buren

It was a rather inauspicious start. On 4 July 2006, my husband Tyler and I had travelled 5,300 miles from Los Angeles to Manchester only to discover that our baggage had not arrived with us. Then, when we approached airport staff in the baggage claims area to file a missing luggage report, a staff member exclaimed, "What? You left

World Music Performer in Residence

WE ARE DELIGHTED to announce the appointment of John Ball as first World Music Performer in Residence at the University of Sheffield. The part-time post, beginning in January 2007, involves providing masterclasses and workshops, and working with

Los Angeles to come here? Why?! I am finally leaving! I am going to Majorca." My husband and I looked at each other, wondering if we should be worried.

...we were invited to a Chinese dumpling party...

It was not long after that, however, that our concerns were appeased. When we arrived in Sheffield later that day, we were met by Jonathan Stock and shuttled to his home, where he and Chiener graciously hosted us for our first two weeks in the UK. In the following days, we were invited to myriad events, including an American Independence Day celebration, a Chinese dumpling party, an English Ceilidh, a folk music session at a pub, and a departmental welcoming party (including walk in the Peak District) hosted by the Killick family. At these events, we met new colleagues, students, and friends, all of whom greeted us warmly. We were pleased to find that we were joining such a musically, culturally, and intellectually diverse and active community.

Since July, we have gradually become established in Sheffield. On the home front, this has meant finding a place to let, unpacking boxes, signing up with the NHS, learning to drive on the "wrong" side of the narrow streets, and much more. As my husband began work at Pace Micro in Saltaire, I settled into the Department of Music at the University of Sheffield, where staff and students have been exceedingly patient as I have adjusted from the US to the UK academic system. This has meant learning a new vocabulary ("module" = "class"/"course"; "course" = "program"; "timetable" = "calendar") as well as different departmental and university procedures. Teaching began in August 2006, when long-distance World Music Studies students arrived for their one-week autumn residential. Onsite students returned in September. For both long-distance and onsite students, I was able to introduce Music of Africa modules as well as collaborate with Jonathan Stock and Andrew Killick for other modules in ethnomusicology. The enthusiasm of the undergraduate and postgraduate students in all modules has been stimulating. Most recently, for instance, undergraduate students in the Music of Africa module have expressed desire to form an African music interest group that can continue meeting once their module ends. (Anyone else interested? Please let me know!)

While thrilled to be able to help establish a space for African music research and performance in the department, and to contribute to the ethnomusicology programme more generally, I am equally pleased to be

surrounded by scholars and students in a wide variety of music disciplines (musicology, education, psychology, performance, composition, etc.). I feel fortunate to have joined a department in which I can collaborate with a team of ethnomusicologists, but also work closely with individuals with other scholarly interests, approaches and perspectives. The wider university offers further opportunities. As I have become more settled in the Department of Music, I have begun collaborating with scholars in other areas (such as Information Studies and the School of Health and Related Research) and institutions on proposals for joint research in Africa. I also continue to pursue my own research in Africa, including recently fitting in a brief visit to Kenya.

...it is the first place we have lived where residents seem genuinely content to be here...

Aside from work, my husband and I have become engaged in activities in the city of Sheffield and the surrounding area. We have joined SOSA-XA!, a locally-based Southern African choir. On weekends, we enjoy walks in the Peak District or runs in the Don River valley or into the countryside near our home. When asked what we appreciate most about Sheffield, we cite the friendly people and the nearby countryside. As we talk to other Sheffields, we are continually amazed that everyone emphasises how much they enjoy the area. It is the first place we have lived where residents seem genuinely content to be here. This has made us even more eager to be part of the fabric of the city.

So what was that about Majorca? Nah, Sheffield will do.

Staff News

NEWS ON NEW STAFF MEMBER **John Ball** is on page 1 above.

Chou Chiener <c.chou@sheff.ac.uk> (PhD, 2001) returned to work part-time after a period of illness and is now completing a website on music of the Bunun people of Taiwan. She is also planning her next fieldtrip to East Taiwan.

Andrew Killick <a.killick@shef.ac.uk> published his article "Holicipation: Prolegomenon to an Ethnography of Solitary Music-Making" in *Ethnomusicology Forum* 15/2 (2006). This was developed from a paper presented in an all-Sheffield panel at the 2004 conference of the British Forum for Ethnomusicology in Aberdeen, where the suggestion that ethnomusicologists might

pay more attention to people making music by themselves was enthusiastically received. Andrew also travelled to his old stomping ground of Hawai'i (where he did his MA degree) to present a paper on "Individuality, Nationality and Universality in the Music of Korean Composer Hwang Byungki." This is to be published in an edited volume on Korean music in 2008.

Andrew has begun a new research project entitled "Northumbrian Piping and the Music of Place", funded by the British Academy. This will involve travelling to Northumbrian piping events in the northeast and other parts of England and the USA from January 2007 to March 2008. Andrew started learning to play the Northumbrian smallpipes from Pauline Cato when he came to Sheffield in 2003, and is looking forward to developing this as a new research interest.

Jonathan Stock <j.p.j.stock@shef.ac.uk> finally finished writing a chapter with Chiener entitled "Fieldwork at Home" for Greg Barz and Tim Cooley's *Shadows in the Field*, 2nd edition. He also wrote some educational materials related to world music and keystone 2, and contributed an article on musical evolution to *The World of Music*. Jonathan was also invited to speak at two meetings, one being a special colloquium on applied ethnomusicology, held in Ljubljana, Slovenia, and the other the Royal Musical Association's annual students' conference, the topic being music and colonialism.

Much of Jonathan's time recently has gone into administrative matters, not least preparations for the forthcoming UK Research Assessment Exercise, which will fix around 40% of the department's funding for the next several years. He is also a member of the Arts and Humanities Research Council performing arts panel, assessing around 150 grant applications from staff at other UK universities each year. Finally, he has been working to establish a Centre for Applied and Interdisciplinary Research in Music at the University of Sheffield. The paperwork for that is submitted for university approval. Assuming it goes through, there will be more news on this in the next Newsletter. Administrative work like this is usually not as immediately gratifying as either teaching or research, but over the longer term it can allow things to happen that would otherwise not take place.

Katie Van Buren <k.j.vanburen@shef.ac.uk> attended the music and medicine conference, University of Edinburgh, and the SEM conference in Hawai'i. During the Christmas – New Year period she fitted in a quick trip to Nairobi, Kenya, where she reconnected with friends and research colleagues, presented a paper at a drumming workshop entitled the Drum Cafe, attended

events of the World Social Forum, and began discussing possible collaborations between staff and students at the University of Sheffield and Kenyatta University. Katie has also been holding discussions with her former tutors at UCLA about the potential for collaborations and exchanges between students and staff of these two universities.

An interview with...

...Britta Sweers



Second in a series of short interviews with ethnomusicologists worldwide.

BRITTA SWEERS <b.sweers@t-online.de> is junior professor of ethnomusicology at the Hochschule für Musik und Theater Rostock (Germany). A specialist in English musics, Britta is known for her book *Electric Folk* (OUP, 2005). She has visited Sheffield many times, most recently in August 2005 for the ICTM 38th World Conference. Britta also hosted Sheffield PhD student Simone Krüger, who went to Rostock to see how ethnomusicology is taught in Germany.

How did you get into English music?

I have been interested in the culture of the British Isles since my school-days. This seemed to have been almost natural, as Hamburg—where I'm initially from—has cultivated a British lifestyle for a long time. English musicians dominated the city's music life already in the seventeenth century—long before the Beatles started their career on the Reeperbahn! However, I had initially been more interested in Scottish and Irish music. I think this was an influence of the 1970s folk revival—I recall that I listened to my father's tapes with Irish folk radio shows when I was 5 or 6! At the time when I was looking for a PhD topic I had already collected several Steeleye Span LPs on various trips to Britain and Ireland. I particularly liked the Silly Sisters (Maddy Prior and June Tabor), although my Clannad collection was still much larger!

...English music seemed to have become a blind spot in ethnomusicological research...

But Prof. Dr. Albrecht Schneider, my PhD supervisor, drew my attention to England by lending me the book *Electric Muse* (Laing et al.). And I was captivated—because it quickly became apparent that English folk rock had been a starting point for many other movements. The discourse that evolved around this music appeared to be exemplary for many other directions. Moreover, despite all the research and influence of Cecil Sharp, English music seemed to have become a blind spot in ethnomusicological research. I found the music just beautiful—the Child ballads in particular, but also morris dancing—or Sandy Denny’s singing, although, admittedly, the old recordings of traditional English singers often lacked the close body-voice-relationship I found so fascinating with the Scottish travellers. And, strikingly enough, the attitude towards folk music resembled Germany: a lot of people in England seemed to dislike their folk music!

What is an ethnomusicological approach, as you see it?

Having a Master’s in historical musicology I very early started to view ethnomusicology from a broader perspective. For example, the issue of performance practice has clearly shaped my approach to historical musicology. Yet, a first answer would be: putting music into a wider context (Merriam’s “study of music in culture”). What is the place of English vernacular traditions in the British/English cultures? And why? An additional answer would be: applying an outsider’s perspective—in a self-reflexive sense—of being aware of one’s own perspective. Both issues can be applied to any music. Some British music journalists had a problem with me being an outsider (although most world music journalists write about “other” music). The whole situation was quite interesting, also because my *Electric Folk* book was published in the culture I had studied—so the emic/etic dichotomy became a central issue here. And, finally, there is a distinct body of fieldwork methodology. In my case: interviews with performers of the folk rock scene, visits of concerts, festivals (Cropredy) and folk clubs. Yet this could also include: learning to play in a ceidlidh band (Jonathan’s research is a good example), participant observation in a morris or sword dance group, the rituals of folk festivals, interviews series about the role of English music in modern life—or describing carolling in Sheffield’s

pubs (as Ian Russell has done). A lot of these studies would be especially interesting if undertaken by British and non-European ethnomusicologists together! And if we understand British traditions in a broader sense—there are so many microcultures (to quote Slobin) still to be investigated—not only *bhangra*.

Who is your favourite disciplinary ancestor?

A spontaneous answer would be John Blacking! Because his approach is so comprehensive (we are currently reading *How Musical is Man?* in our PhD colloquium—which includes students who focus on popular music and historical musicology). When I first read *How Musical is Man?* it especially fascinated me how Blacking relativized his western culture through the music making of the Venda. I think I thus am much closer to the early *vergleichende Musikwissenschaft* than I actually thought—in the sense that the discipline’s initial idea had been to understand human music making in general (so I could also name Hornbostel, for instance).

What are you working on now?

My current main project (the sequel to *Electric Folk*, so to speak) addresses globalization and the transformation of music traditions in the Baltic countries and Tatarstan. Yet I am (together with a civil initiative) also working on a local applied project which we called *Polyphony of Cultures*. The first stage was the production of a CD (which we just released in December 2006) with world music performers from Rostock (migrants as well as Germans playing world music). The central idea was to demonstrate the range of cultural variety in a region that has suffered from Neo-Nazi activities. We are currently producing a CD-ROM with background information on the groups, including a teaching aid on dealing with Neo-Nazi music at school.

What do you notice as a German scholar looking in at UK ethnomusicology?

When I started my research work on *Electric Folk* in England I was quite amazed that there were so few ethnomusicologists studying English music! I never met anyone during my archival studies in London’s Cecil Sharp House. The focus on Asian and African music makes sense from a historical perspective—yet, there is so much fascinating to discover in Britain itself!

...UK ethnomusicology is a lively and vibrant scene...

UK ethnomusicology has changed since I started my research in the mid-1990s. At

that time my broader theme—electric folk or folk rock—often seemed to be regarded as unsuitable for a PhD topic! However, the study of hybrid musics, transformation processes, etc., seemed to have become much more accepted nowadays. UK ethnomusicology is a lively and vibrant scene compared to Germany (where there are less than a handful of ethnomusicologists at academic institutions). I have been quite amazed how ethnomusicology has been developing and emerging over the last decade. The programmes are excellent and quite broad (places like SOAS, Sheffield or Royal Holloway are really impressive). I also noticed that the average age is fairly young as well. Still! You have a lot of female lecturers (I usually meet only 2-3 female colleagues from academic institutions at German conferences). And, quite important, it is a very friendly scene—I always feel warmly welcome at the BFE conferences!

What do you like most about ethnomusicological conferences, and what least?

Ethnomusicology is a relatively small discipline. So once you have been to two or three conferences you frequently meet (the same!) people from all over the globe. And I always experience the atmosphere of these conferences as very friendly and easy-going. I think good ethnomusicological conferences are always good occasions to learn more about regional traditions (which just reminded me of the ICTM Sheffield conference concert with Pauline Cato and Martin Carthy). Generally speaking, I prefer the smaller conferences—with just one or two general themes and as few parallel sessions as possible. I think these are perfect for getting deeply into the actual discourses. And I like long coffee breaks—as they are so important for discussions and are probably the real places to develop new projects. The BFE conferences are always a good size. What I don't like are conferences crammed with countless papers in huge hotel complexes, yet also half-broken down student dormitories with locked toilets, squeaking doors, and bad food...

If you were stuck in a lift with an ethnomusicologist, which one would it be?

Either Mark Slobin or Philip Bohlman—two highly busy scholars with lots of writings to discuss. Yet it would be good to have Gage Averill there too—he appears to be extremely practically minded and would know how to get us out as quickly as possible!

Britta was interviewed by Jonathan Stock

Postgraduates Collaborate in Ioannina, Greece

by Mariannai Katopi & Themis Toumpoulidis

IN 2006, THEMIS RETURNED TO GREECE after completing his PhD in Organ Performance, while Marianna graduated with an MA in World Music Studies. In their efforts to share their experiences and to adapt themselves to new circumstances, Marianna and Themis joined forces in a topic of common interest.

The main idea emerged from ancient Greek mythology, especially from one of the most notorious myths referring to cloven-hoofed deity Panas and nymph Syrinx. Panas used to roam a lot around the area of river Ladonas. When he saw the pretty nymph, he chased her and closed in on her. The nymph, exhausted by the chase, reached the river and begged Ladonas to help her. When Ladonas saw Panas approaching, he transformed her into a cane. Panas then cut off a few canes and created his own musical instrument, the syrinx, which was original in form and sound. This is nowadays known as shepherd's pipe, and it later led to the development of the hydraulis, the ancestor of what is commonly known today as pipe-organ.



Panas

A Hydraulis

Marianna had been wondering how to apply the myth of Panas in a primary classroom, an issue she raised with Themis. As a music teacher in primary education, Marianna found her students highly interested in making an attempt to combine mythology with music by constructing a shepherd's pipe. Having worked as an organist in an Anglican church in Sheffield, Themis had come across an old one-manual harmonium in an evangelical church in Ioannina. This instrument, a small version of a pipe-organ, dates from before the middle of the previous century, and was probably used for domestic purposes. Like the majority of the organs, this harmonium works with air; however, in this case, the air is produced by the organist by pushing alternatively two pedals with his two feet while playing the music. One Sunday,

Themis played this instrument for a service, attended by Marianna and her pupils among others. It was quite a challenge. It was the first time Themis's feet had contributed to a service not by playing notes, as they used to, but by 'giving breath' to the instrument.

Marianna and Themis concluded that February and March were the ideal months to collect the canes. The children brought the materials. Using the Dorian mode, Marianna and Themis divided the pipes into two tetrachords on which children played simple melodies. Simultaneously, they started improvising by blowing into the canes, just like blowing into a bottle. A short discussion followed about the areas where shepherd's pipe is still alive. Nowadays, this instrument does not appear in Greece at all, in contrast to Latin America, Australia and Romania. The lesson concluded with a musical trip around the world hearing melodies using shepherd's pipes from Latin America and Romania.



Pupils trying out the syrnix

Through the above experiences, the Homeric hymn (8th century BC) referring to Panas still sounds in our ears:

after midday and coming back from
hunting,
he would sing alone with his pipe a sweet
melody,
that suppressed the birds' song.

Who, what, where, when?

CONGRATULATIONS ARE DUE to **Joy Edenfield** <joyedenfield@yahoo.com>, **Marianna Katopi** <marianakatopi@hotmail.com> and **Philip Thomas** <philip.thomas@ntlworld.com>, the first students to graduate in December 2006 with an MA in World Music Studies. Their dissertation work shows the breadth of topics and approaches encouraged in the course, with Joy reflecting on her es-

tablishment of a school samba group, Marianna carrying out fieldwork on a revivalist song group in northern Greece (to which she has contributed as a musician for some years already) and Phil mixing fieldwork and interview study to investigate the role of music in professional storytelling (a field in which he is professionally active as a practitioner).

The December graduation is tricky for students working as music teachers to attend, having so many calls on their time at school then, but Phil was joined by NatCECT MA student **Gideon Thomas** <whatnextdadthe wheel@hotmail.com>, who had secondary supervision in the department, and by onsite MA in Ethnomusicology graduates **Christos Katsaounos** <chriskatsaounos@hotmail.com> (whose dissertation concerned the traditional music of Epirus, Greece), **Elizabeth Lidster** <lizzlid@hotmail.com> (who wrote on the female singer-songwriter) and **Jiang Shu** <s.jiang@hotmail.com> (who studied Sheffield folk music sessions—Shu appears in the photo below with Andrew Killick, her dissertation tutor). Lizzie has gone on to doctoral studies in popular music and women's studies at Leeds, though she remains visible in the Department of Music as a part-time librarian, while Shu has returned to Sheffield to complete a PhD on popular music in China.



The graduation ceremony also formally awarded an MMus in Ethnomusicology to **Wang Bing**, who studied *huangmeixi*, a popular form of folk opera in central East China. Bing has already built a very successful piano-teaching business in Beijing where she now lives.

Current MA student **Anne Yang** <annelovesbear@yahoo.co.uk> has just returned from Romania where she carried out initial fieldwork on rural folk songs. Classmate **Kwon Hyun-Seok** <khs1211@freechal.com> is studying work songs, so both this year's onsite MA dissertations share a folk song theme.

Several MA in World Music Studies students reported news. The Bollywood Brass Band, in which Sarha Moore <sarhauk@yahoo.co.uk> plays lead soprano sax, gave performances—the next chance to hear them is on 9 March, at the Courtyard Arts Centre, Hereford. The band plays Hindi film hits on brass band and drum instruments, based on Indian Wedding Brass Band style. Sarha's classmate Mark Hijleh <Mark.Hijleh@houghton.edu> meanwhile stepped up to lead the Houghton College Choral Union and Philharmonia in a performance of Beethoven's 9th Symphony—this at short notice when a colleague was indisposed.

MPhil-PhD student **Lu Panling** <lpl20@hotmail.com> has been learning salsa dance and also will soon play *dizi* bamboo flute in a thanksgiving performance at her local church. PhD student **Lu Chin-shih** <chinshihlu@yahoo.com> reports that her son Michael (aged 6) has begun to learn guitar and aims to become a musician one day. Here he is with younger sibling Miga:



MMus student **Jon Lawrence** <mcgregorlawrence@fsmail.net> has developed a volunteer programme for musicians wishing to do volunteer work overseas, see: <www.abmv.org>. Links are established already with partners in India, and further enquiries are occurring with potential partners in Peru. His album, based on his MMus composition portfolio will be launched in February, and proceeds will go to the Albatross Bay Music Volunteers programme. If it wasn't so unlucky, we might say it's a nice case of killing two birds with one stone.

2001 MMus graduate **Tsai Tsan-huang** <tsanhuang@yahoo.com> revisited Sheffield in January 2007 accompanying Professor Chen Miao-Sheng, President of Nanhua University in Taiwan. Prof. Chen was here to

hold negotiations on a possible joint graduate course in ethnomusicology to be developed between Nanhua and Sheffield.

Several other students joined the Department, including MPhil-PhD students **Benedikt Bayer** <benediktbayer@web.de> and **Takahashi Michiko** <michiko_5628@hotmail.com>. Benedikt is researching the Chinese zither *qin* and its new improvisation scene. Michiko, meanwhile, is looking into the transfer of British traditional music to Japan. Both are experienced graduate students, with master's degrees from SOAS and Newcastle respectively. A further new PhD student is **Kathleen Wong** <sschfung@netvigator.com>. Based in Hong Kong, Kathleen has transferred into the programme from that at Kingston University and is combining aspects of Chinese philosophy with twentieth-century Western music theory.

The autumn months saw two students complete PhDs. **Simone Kruger** <Krugers@edgehill.ac.uk> wrote about the ways that students experience ethnomusicology and its transmission in Britain and Germany. Having taught at the University of Wales, Bangor, Simone is currently employed at Edge Hill University as academic leader and researcher. **Philip Ciantar** <pcian@onvol.net> finished a dissertation on the Libyan *ma'lūf*, an ensemble genre believed to have been transmitted from the former Islamic territories in Spain.

Another former student active in the world of work is Yuko Takahashi <yukova_arabesque@hotmail.co.uk>, graduate of the BA in East Asian Studies and Music (2004). She writes: "Along with the full-time job at Mazda, I'm a distance-learning student on an MA in Asia-Pacific Studies, University of Leeds. At the same time, I'm much involved in ballet—I'm having a performance next month! As to music, after studying at Sheffield and Royal Holloway, I've come to think that my character does not suit solo performance. I've always enjoyed ensembles, more precisely, 'music-king with people.' Yes, this is the most important bit. I know it is not realistic to dream of making a living by doing so, particularly in this a-cultural country [Japan]. So now I want to be a 'music maker' as either a part-time professional or amateur. These days, for example, I'm involved in a temporarily or-ganised local chorus to perform Beethoven Symphony No. 9, playing some BGM on the piano at a wedding next month, doing a ballet pianist's job in January, etc. I may help my old school orchestra as well. And I'm thinking to try some *erhu*!!! But since I'm doing other things at the same time, I have to limit my time for music...."

Joy Lu <joylu9@yahoo.com.tw> was a further graduate of the MA in Ethnomusicology

logy, and returned to Taiwan after presenting her dissertation topic, the folk songs of the Mosuo people of Yunnan, China, at the Sheffield meeting of the Traditional Song Forum in November. Joy was also among a team from Sheffield attending the one-day British Forum for Ethnomusicology conference on Music and Travel, held in Manchester in December. Here she is with Chen Ching-Yi, Zhao Yue and Chou Chiener (left to right):



Chen Ching-Yi <candy9221@yahoo.com.tw> upgraded from MPhil to PhD and returned to Taiwan for fieldwork on Chinese orchestras. **Zhao Yue** <treasure1402@yahoo.com.cn> was a second student to upgrade to PhD. Her research is on trends in Chinese popular music and musicology, and, after a phase as lecturer in Queen's University Canada, she is now on fieldwork in China. **Carla Ribeiro** <carlatene@hotmail.com> also upgraded. Her project is on migrant musicians in Northern England. Carla also translated Laurent Aubert's *Music of the Other* (to be published by Ashgate in April) and took part in the January Graduate Day.

Back passage

by Andrew Killick

As the Newsletter is about people and not just about ethnomusicology, I thought the Back Passage might be a good place for some of us to write occasionally about aspects of our life in Sheffield that aren't strictly part of our work or studies. For me, one of the best things about living in Sheffield is having the Peak District right on our doorstep. Those who came early for the party at my house last summer and joined in the walk will have had a taste of this, because the Peak District doesn't really stop at the boundary of the National Park: it reaches right into the western side of the city with its long fingers of greenery including the Mayfield Valley where we walked that day, the Rivelin Valley to the north and the Limb Valley to the south. From the Music Department, you need

only drop down the hill to Hunter's Bar and you can walk through a continuous series of wooded parks and open country right up to Stanage Edge, the setting of a spectacular scene in the recent film of *Pride and Prejudice*. And when the brain cells get tired and the words start to swim around on the computer screen, nothing clears and refreshes the mind like a good swift walk or run in beautiful surroundings. Beethoven liked to compose on country walks, and the philosopher Hobbes (who lived for some years at Chatsworth House not far from here) had a specially-made walking stick with an ink-horn built into the end so that he could jot down ideas that occurred to him while walking. Somehow the rhythmic motion of the feet seems to clear away distractions and promote the right frame of mind for concentration and continuity of thought and a positive outlook on life. That's why I feel lucky to live in a place with so many inviting avenues to explore on foot, whether it be for half an hour on my way to work or the occasional whole day tramping around what Hobbes called the *Wonders of the Peak*.



Finishing the Two Moors Way in 2004 (hopefully an excuse for the bedraggled appearance)

Comments, suggestions and written contributions or photos are welcome at any time. The deadline for the next issue is Friday 10 August 2007. Send items to:

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