

Curriculum vitae

1. Personal data

Name and title:	Prof. Dr. Ralf Martin Jäger
Date of birth:	15.10.1963 in Lengerich/Westf. (Germany)
Family status:	Married, 3 children
Nationality:	German
Academic position:	University Professor at the Westfälische Wilhelms-Universität Münster (Institute of Musicology, Professorship of Ethnomusicology and European Music History)

2. Academic career

2.1 Studies

- 1985 Studies in Musicology (major), English (1st minor) and Pedagogy (2nd minor) at WWU Münster. Main fields of study: Ethnomusicology (Prof. Dr. Christian Ahrens), Organology (Prof. Dr. Winfried Schlepphorst) and Historical Musicology (Prof. Dr. Klaus Hortschansky).
- 1993 Doctorate with "summa cum laude" in musicology at WWU Münster under Prof. Dr. Klaus Hortschansky and Prof. Dr. Christian Ahrens (Bochum) on the subject of *Turkish art music and its handwritten sources from the 19th century*. The dissertation was awarded by the rector of the WWU Münster. The research was supported by a doctoral scholarship from the state of North Rhine-Westphalia and by a research grant from the German Academic Exchange Service (DAAD).
- 1999 Completion of the habilitation procedure and award of the *venia legendi* for "Musicology" at the WWU Münster under Prof. Dr. Klaus Hortschansky and Prof. Dr. Rudolf Maria Brandl (Göttingen) with a thesis on Europe and the Orient in Music. Preconditions and characteristics of mutual reception and assimilation of the foreign in music since the beginning of the modern era. The research was supported by a habilitation grant from the German Research Foundation (DFG).

2.2 Activity as Research Associate and Substitute Professor

- 1999-2000 Substitution of a Professorship for Musicology (Prof. Dr. W. Steinbeck) at the Musicology Department of the University of Bonn.
- 2000-2002 Substitution of the Chair of Musicology at the Department of Musicology of the WWU Münster (formerly Prof. Dr. Klaus Hortschansky).

- 2002-2004 Substitution of the C3 Professorship for Musicology at the Department of Musicology of the WWU Münster (formerly Prof. Dr. Winfried Schlepphorst).
- 2005 Research Associate at the Department of Musicology at the University of Bonn in the interdisciplinary research project "German Music Culture in Eastern Europe".
- 2005-2009
- Research Associate at the Institute for Musicology Weimar - Jena (50% position).
 - Lecturer for Special Tasks with focus on Ethnomusicology at the Institute for Musicology and Music Education at WWU Münster (50% position).
- 2009 Appointment as Associate Professor at the WWU Münster.

2.3 Activity as Lecturer for Ethnomusicology

- 2000-2008 Regular lectureships at the Musicology Department of the Georg-August-University Göttingen.
- since 2003 Lecturer at the Musicology Institute of the University of Zurich.
- since 2004 Lecturer at the Musicological Institute of the University of Mainz.
- since 2008 Lecturer at the Musicology Institute of Saarland University Saarbrücken.

2.4 Calls and Appointments to University Professorships

- 2009 Call to the Foundation Professorship (W3) "Transcultural Music Studies" at the University of Music "Franz Liszt" Weimar.
- 2009 Call to the Chair of Ethnomusicology (W3) at the University of Würzburg.
- 2009 Acceptance of the call to the Chair of Ethnomusicology (W3) at the University of Würzburg. Appointment as University Professor (grade W 3) with tenure as a civil servant.
- 2011 Call to a Professorship in Musicology (W2) at the Institute for Musicology and Music Education at the WWU Münster.
- 2011 Acceptance of the call to the Professorship for Ethnomusicology | European Music History at the WWU Münster.

3. Awards and Non-University Academic Positions

- 2005 Honored with the Hendrik Casimir - Karl Ziegler Research Award granted by the Royal Dutch Academy of Sciences and the North Rhine-Westphalia Academy of Sciences and Humanities.
- 1995-2020 Head of the "Dissertationsmeldeestelle" (Doctoral Dissertations in Musicology) of the Gesellschaft für Musikforschung. In cooperation with the Bayerische Staatsbibliothek Munich and the Staatliches Institut für Musikforschung Berlin. Since 1998 development of an online database with open access.
- 2000-2004 Vice President of the ICTM National Committee of the Federal Republic of Germany (International Council for Traditional Music).
- 2002-2005 Vice-Chairman of the Section 'Ethnomusicology' of the Gesellschaft für Musikforschung (Society for Music Research).

Activity as reviewer (selection): Deutsche Forschungsgemeinschaft (DFG), Deutscher Akademischer Austauschdienst (DAAD), Humboldt-Stiftung, Gerda Henkel-Stiftung, Studienstiftung des deutschen Volkes, Volkswagenstiftung, Wissenschaftliche Kommission des Landes Niedersachsen, Schweizerischer Nationalfonds (SNF), Österreichische Akademie der Wissenschaften, TÜBITAK, Deutsch-Französische Hochschule (DFH), University of Athens, University of Thessaloniki, University of Cape Coast (Ghana), European University of Cyprus, Princeton - Institute for Advanced Study, *Die Musikforschung*, *Journal of the American Musicological Society* (JAMS).

4. Current Membership in Academic Advisory Boards and Editorial Boards

- Advisory Board of the Online Publication Platform *perspectiva.net* (Max Weber Stiftung).
- Advisory Board of the FID Musikwissenschaft representing the International Council for Traditional Music - National Committee Germany.
- Academic Board Member of *NEMO-Online* (Near-Eastern Musicology Online).
- Editorial Board Member of *Conservatorium-Konservatorium*, an open access, peer-reviewed, scholarly, international journal published by Istanbul University.
- Editorial Board Member of *Rast Musicology Journal*, an interdisciplinary research journal devoted to issues and practices in music research.

5. Major Third-Party Funded Research Projects

- 2005-2015 ViFa Musik: Since 2005, on behalf of the Gesellschaft für Musikforschung (GfM) and in cooperation with the Bayerische Staatsbibliothek (Munich) and the Staatliches Institut für Musikforschung (Berlin), I have been significantly involved in the conception, build on and further development of the DFG project "Virtuelle Fachbibliothek Musikwissenschaft (ViFa Musik)". The project, which is located at the interface between digital humanities and literature supply, is the central information portal for music and musicology - explicitly including ethnomusicology. It offers extensive and fast access to academic research as well as to a rich supply of specialized information and internet resources. A search query enables research in a large number of reference tools and databases, which include bibliographic data, full texts and information on scholars. After 2015, the ViFa Musik as the main

platform of the FID Musicology has been further developed into the internet portal "musiconn - for networked musicology".

since
2015

Corpus Musicae Ottomanicae (CMO): From the beginning of the 2nd decade of the 19th century, the repertoire of court and urban art music was recorded in an increasing number of manuscripts in the Ottoman Empire, initially in Istanbul. For this purpose, primarily a notation method developed by the Armenian Hampartsum Limonciyan (1768-1839) before 1813 was used, which was excellently suited as a recording medium for the art music repertoire. In addition, Western staff notation was increasingly used from the mid-1830s onward. The manuscript inventory in both forms of notation is of inestimable importance for the knowledge of the tradition of an art music culture that was cultivated until the early 20th century in the metropolises of today's Turkey as well as in the urban centers of Syria and Egypt.

It is the special quality of the studied source material that the notations are emic transcriptions of performative contexts. CMO's critical editions include on an equal footing all variants of a "work" that are encountered in the various historical transcriptions, forming an overall "cluster of works." The great dynamics and diversity of the primarily orally transmitted music culture become visible, which are reflected in the notations. The cataloguing and editing concepts developed by CMO against this background are paradigmatic for the study of historical notations in "traditional" music cultures. For ethnomusicologists, who are able to explore historical phenomena and processes in music cultures in an emic perspective in unprecedented depth through the source inventory, as well as for Oriental studies, the sources are of first-rate importance.

The goal of this long-term project, funded by the German Research Foundation (DFG), is to produce critical editions of the central 19th century manuscripts written in Hampartsum notation in a first, seven-year project phase. The second, five-year project phase will be devoted primarily to the critical edition of selected manuscripts written in Western notation from this period. The edition of the song texts is being carried out in parallel in an interdisciplinary network.

The "Corpus Musicae Ottomanicae (CMO). Critical Editions of Near Eastern Music Manuscripts" is being published online as an open-access source by the Max Weber Foundation's editorial office, perspectivia.net; in addition, the editions of the individual manuscripts will be available as book-on-demand volumes. The overall project is being carried out in the Ethnomusicology Section of the Institute of Musicology at the University of Münster in cooperation with the Orient-Institut Istanbul and perspectivia.net (both Max Weber Foundation, Deutsche Geisteswissenschaftliche Institute im Ausland, Bonn) as well as the Institute for Arabic and Islamic Studies at the Westfälische Wilhelms-Universität Münster. The project is accompanied by an International Academic Advisory Board.

The project, which cooperates with international research as well as with the "Répertoire International des Sources Musicales" (RISM), currently comprises 11 positions for research associates in the areas of digital humanities, source indexing and cataloging, music and text edition, and online publication. With a funding volume of more than € 2,000,000 for the funding period 2021-2024 only, CMO is one of the largest research projects in ethnomusicology.

Links:

<https://www.uni-muenster.de/CMO-Edition/en/index.html>

<https://corpus-musicae-ottomanicae.de/content/index.xml>

6. International Conferences and Workshops held since 2017

- 2019 26th Meeting of the ICTM National Committee Germany.
- 2017 Workshop „Ottoman Music: Theory, Notation, Performance“ (Prof. Dr. Nilgün Doğrusöz-Dişiayık) at CMO.
- 2018 Workshop „Music Production in the 14th Century Jalayirid and Timurid Courts: The Life and Legacy of Abd al-Qadir Maraghi“ (Dr. Zeynep Yıldız Abbasoglu) at CMO.
- 2018 Workshop „Griechische Kirchenmusik: Einführung in die Grundlagen der Chrysanthinischen Notation“ (Dr. Ioannis Papachristopoulos) at CMO.
- 2019 Workshop „Cataloging, Editing, and Performing Ottoman Music“ at OII.
- 2020 „CMO Cataloging Working Group“ at OII.
- 2020 Workshop „Einschulung MEI/TEI“ and „Solr Workshop“ (Dr. Anna Plaksin) at the Academy of Sciences, Mainz.
- 2021 Online Panel „Reconstructing the Ottoman Music Corpus: Interpretational Issues of Ham-partsum Sources“, together with Prof. Dr. Nilgün Doğrusöz-Dişiayık (Istanbul Technical University)

7. Participation in congresses etc. with lectures (since 2018)

- 2018 Congress „A Locally Generated Modernity: The Ottoman Empire in the “Long” Eighteenth Century“ (New York University, Abu Dhabi). Lecture: „Ottoman Notational Systems during the 18th and early 19th centuries“.
- 2018 Xth symposium of the Study Group “Maqam” of the ICTM „The Maqam/Mugham Traditions and the Global Changes in the Contemporary World“ (Shaki, Azerbaijan). Lecture: „Exploring the past, contributing to the future - Perspectives of the "Corpus Musicae Ottomanicae" (CMO) for the Makam traditions in a globalizing world“.
- 2018 „First International Maqom Art Forum“ (Shakhrisabz, Uzbekistan). Lecture: „On the ‚classical‘ repertoire of makam-based music in Asia Minor. Tradition - reception - performative practice“.
- 2018 Lecture series „Ethnologische Untersuchungen zur Stadt“ (Essen/Bochum, Germany). Lecture: „Musikstadt Istanbul heute“.
- 2019 45th ICTM World Conference (Bangkok, Thailand). Lecture: „Emic Transcriptions of Performative Repertoires in Traditional Music Cultures of the 19th and early 20th Centuries“.
- 2020 Congress „Music, Multiculturality and Sociability in the 19th Central and South-Eastern European Salons“ (Bucharest, Romania). Keynote Lecture: „The musical salon in the 19th century: A place for art, mediation, discourse and transfer in the context of Europe“.

- 2021 International and interdisciplinary conference „Sacred Sound – Musikalische Manifestationen des Sakralen zwischen Theorie und Praxis“ (Tübingen, Germany). Lecture: „Mevlevî: Transzendenz im kulturellen Raum“.
- 2021 „Uluslararası “Üstâd-ı Cihân” Tanbûrî Cemil Bey Çevrimiçi Sempozyumu“ (Istanbul, Türkei). Lecture: „Between East and West. Reflections on Tanbûrî Cemîl Bey's Vision of the Path of Ottoman Art Music to Europe“.
- 2021 International conference „Musical Sources and Theories from Ancient Greece to the Ottoman Period“ (Berlin/Bochum). Lecture: „Notation Methods and Reference Systems: On the Phenomenon of Cultural Translation in the Eastern Mediterranean“.
- 2021 „Internationale XLIV. Wissenschaftliche Arbeitstagung und 37. Musikinstrumentenbau-Symposium Michael Praetorius: Innovationen – Traditionen – Theatrum Instrumentorum“ (Michaelstein, Germany). Lecture: „Globale Perspektiven? Überlegungen zu den außereuropäischen Musikinstrumenten im Theatrum Instrumentorum des Michael Praetorius“.