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**INTERNATIONAL COUNCIL FOR TRADITIONAL
MUSIC (ICTM), THE CAUCASUS, AND THE
TURKIC-SPEAKING WORLD**

Keywords: ICTM, the Caucasus, Turkic-speaking world, ethnomusicology.

An Introduction

The principal aim of this article is to explore the presence of the Caucasus region and of the Turkic-speaking countries and peoples in the activities of the leading international association for scholarly research of traditional music (ICTM) during its almost seven decades of existence. The article starts with a general introduction to ICTM and ends up with suggestions, based on the discussion in its central part, on how to increase the quality and quantity of mutually beneficial interactions between the ICTM on the one hand and the Caucasus and Turkic-speaking world on the other. The Caucasus is examined with respect to its three UN-recognized countries entirely located in the region (Armenia, Azerbaijan, Georgia),¹ while the Turkic-speaking countries considered in this article include Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan, and Uzbekistan. Whenever applicable, those Turkic-speaking peoples who do not live in independent nation-states of their own – such as the Altay, Bashkir, Chuvash, Gagauz, Khakas, Qashqai, Tatar, Tuvan, Uyghur, and Yakut (Sakha) – are taken into consideration, as well. The central discussion is based on the following five principal criteria:

¹ (Southern) Russia is not considered in this article.

1. Participation of scholars from the Caucasus and Turkic-speaking world in the decision-making processes through service in the ICTM Executive Board.
2. Presence of National and Regional representatives in the ICTM World Network.
3. Hosting of ICTM scholarly gatherings (World Conferences, Symposia, Colloquia).
4. Articles published in the *Yearbook for Traditional Music* and its predecessors.
5. Articles published in the *Bulletin of the ICTM* and its predecessor.¹

ICTM in Brief

The International Council for Traditional Music (ICTM), established in London in 1947 under the name International Folk Music Council (IFMC), is defined as a scholarly society, which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries. It is a non-governmental organization in formal consultative relations with UNESCO. Its World Network currently comprises 100 countries and regions on all continents and the total number of members and subscribers in early 2015 is approximately 1400. ICTM serves as a bond among peoples of different cultures, and organizes three basic types of scholarly gatherings: World Conferences, Study Group Symposia, and Colloquia. Its publications include *Yearbook for Traditional Music* and *Bulletin of the ICTM*.

Envisioned in the years following the World War II by folk dance researcher Maud Karpeles (1885–1976), the Council was meant from its inception to be a global association of music and dance scholars. While serving as Honourable Secretary of the International Folk Dance Council, Karpeles organized an international conference on folk song and dance at the Belgian Institute in London in 1947. The event gathered together participants from 28 countries and a representative of UNESCO. Following the

¹ I gratefully acknowledge the assistance of ICTM Executive Assistant Mr. Carlos Yoder in the process of collection of the data for this article.

motion on 22 September 1947, the International Folk Music Council (IFMC) was established. English composer and folk song collector Ralph Vaughn Williams became its President and Maud Karpeles accepted to lead the Secretariat. The first Executive Board encompassed members from all continents except Australia. The Council appointed 140 music and dance experts as correspondents from 35 countries and regions. The second year of IFMC's existence, 1948, was marked by its first conference and first publication (*Bulletin*). In 1949 the first issue of *Journal of the International Folk Music Council* appeared. The *Journal* was replaced by the *Yearbook of the International Folk Music Council* in 1969, while the name change of the whole association from the *International Folk Music Council* (IFMC) to the *International Council for Traditional Music* (ICTM) in 1981 caused the name change of the journal into the current *Yearbook for Traditional Music*.¹

The eleven years long presidency over the Council by Vaughan Williams (1947–1958), was followed by Jaap Kunst (the Netherlands, 1959–1960), Zoltán Kodály (Hungary, 1961–1967), Willard Rhodes (USA, 1967–1973), Klaus P. Wachsmann (UK, 1973–1977), Poul Rovsing Olsen (Denmark, 1977–1982), Erich Stockmann (German Democratic Republic, 1982–1997), Anthony Seeger (USA, 1997–1999), Krister Malm (Sweden, 1999–2005), Adrienne L. Kaeppeler (USA, 2005–2013), and Salwa El-Shawan Castelo-Branco (Portugal, 2013–2017). Following a long stay in London, UK, the Secretariat of the Council was hosted (in chronological order) by Queen's University in Kingston, Canada (Secretary General was Graham George); Columbia University in New York, USA (Dieter Christensen); UCLA in Los Angeles, USA (Anthony Seeger); Australian National University in Canberra, Australia (Stephen Wild); and University of Ljubljana in Ljubljana, Slovenia (Svanibor Pettan). The current location of the Secretariat is the very first in “a small country” in which English is not an official language.

¹ For further data about the Council see Karpeles 1971, Christensen 1988, Nettel 1988, and Stockmann 1988.

ICTM continues to play an essentially important role in bringing together music and dance scholars from all over the world. This role was particularly emphasized during the Cold War period (1947–1991), when ICTM's scholarly gatherings and publications were successfully trespassing political, ideological, and military boundaries. Being a mature international organization, ICTM recognizes and cherishes different schools of thought and scholarly procedures, and encourages researchers of music and dance from all over the world to discuss their findings in the international arena. ICTM is not defined by a discipline (ethnomusicology), but by the subject matter (traditional music), which leaves its doors fully open to scholars from diverse disciplinary backgrounds. Furthermore, (a) research interests of its members are not any more limited to “traditional” music, and (b) “music” is understood in a broadest sense, often in relationship with dance and even performing arts in general. The change from “folk” to “traditional” in ICTM's historical perspective testifies to the conscious avoidance of cultural biases and to the clearly demonstrated ICTM's intention to serve music scholarship on a worldwide scale.¹ An impressive body of literature points to the differences in research postulates and methodological procedures in different countries, as well as to the necessity of a continuous scholarly dialogue.²

¹ “Folk music” is largely understood as a concept most suitable for the European geographical and cultural realm. Its replacement with “traditional music” resulted from the successful argumentation done by the members from Asia.

² See for instance Bohlman 1988, Ronström 1991, Koudal et al. 1993, Giuriati 1995, and Marti 1997 in the *Yearbook*, adding to a broader discussion about the cultural dialogue and power relations (Baumann 1991, Elschek 1991, Skyllstad 1993, Moissala 1994, Malm 1995, Hemetek 1996, Marošević 1998, Ling 1999, Ceribašić 2004, Tersegjav 2004, Schneider 2006, Clausen et al. 2009, O'Connell and Castelo-Branco 2010, Berger 2014, Grant 2014, and Wong 2014).

Participation in the Decision-making Processes through Service in the ICTM Executive Board

So far, no scholar from the three countries located in the Caucasus had served as a member of the Executive Board, which is the governing body of the ICTM. One scholar from the Turkic-speaking countries, namely Ahmed Adnan Saygun from Turkey, was an Executive Board member in the period between 1948 and 1962, while the other two are current Board members: Razia Sultanova from Uzbekistan/UK was coopted twice, in 2011 and 2013, and Saida Yelemanova from Kazakhstan was coopted in 2013.

Presence of National and Regional Representatives in the ICTM World Network

ICTM World Network refers to a system of national and regional representatives. These representatives are either Liaison Officers (if there is no organized activity of music scholars in the given country or region) or Chairs of respective National or Regional Committees. They serve as links between the ICTM and their countries or regions.

How efficient is the ICTM World Network in the Caucasus and in the Turkic-speaking world? Armenia so far has no ICTM representative, Azerbaijan is since 2007 represented by liaison officer Sanubar Baghirova, and Georgia since 2013 by liaison officer Joseph Jordania. Kazakhstan is since 1995 represented by liaison officer Saule Utegalieva. Kyrgyzstan got its first liaison officer Munira Chudoba quite recently, in 2014. Turkey has the longest history of representation. Its first liaison officer was Ahmet Yürür (1975–1984), followed by Arzu Öztürkmen (1995–1998). From 1998 on, Öztürkmen serves as Chair of the Turkish National Committee. Turkmenistan got its liaison officer Shakhym Gullyev in 2014. Uzbekistan was first represented by liaison officer Otanazar Matyakubov (1993–1996) and from then on by Alexander Djumaev.

Hosting of ICTM Scholarly Gatherings

(a) World Conferences:

World Conferences are the principal and the largest scholarly gatherings of ICTM members. In the past named General

Conferences, Congresses, International Conferences, or simply Conferences, they have been held since 1948, first on an annual basis, now biennially. The intention to organize them in various parts of the globe, as it is rightfully expected from an international scholarly organization, can be documented by a brief view into the location of the latest ten of them: Canberra, Australia (1995), Nitra, Slovakia (1997), Hiroshima, Japan (1999), Rio de Janeiro, Brazil (2001), Fuzhou and Quanzhou, China (2004), Sheffield, UK (2005), Vienna, Austria (2007), Durban, South Africa (2009), St. John's, Canada (2011), and Shanghai, China (2013). At the time of writing this article, none of the countries from the Caucasus or from the Turkic-speaking world ever hosted an ICTM world conference. By hosting the 43rd ICTM World Conference in Astana in 2015, Kazakhstan will become the first Turkic-speaking county, the first Central Asian country, the first country that used to be a part of the Soviet Union, and nevertheless the first country in which Islam is the most commonly practiced religion, to host this major ICTM scholarly gathering.

(b) Study Group Symposia

Study Groups are sometimes described as “the lifeblood of the ICTM” (Wild 2010: ix) and most members actively participate in at least one of the current total of eighteen ICTM Study Groups. They grew up in the 1960s, when “dissatisfaction with the activities of the Council began to grow, particularly because of the few opportunities for intensive discussion and collaboration, and also because of the lack of continuity in the treatment of central research problems. Study groups were then created to handle subdisciplines of folk music research and to attempt to solve particular scholarly problems” (Stockmann 1976: 13). Study Groups are defined either topically or geographically. The current list includes Study Groups on: African Musics, Applied Ethnomusicology, Ethnochoreology, Musical Instruments, Historical Sources of Traditional Music, Iconography of the Performing Arts, Maqām, Mediterranean Music Studies, Multipart Music, Music Archaeology, Music and Dance in Oceania, Music and Dance in Southeastern Europe, Music and Gender, Music and Minorities, Music in the Arab World, Music of

the Turkic-speaking World, Musics of East Asia, and Performing Arts of Southeast Asia.

Scholars from the Caucasus and from the Turkic-speaking countries and regions are active in several, and even serve as Chairs in two of them.¹ Here I will focus on those countries and regions that hosted Study Group Symposia.

According to the available sources, Armenia organized a meeting of the Sub-Study Group on Dance Iconography of the ICTM Study Group on Ethnochoreology in Erevan in 1993. Azerbaijan hosted the 7th Symposium of the ICTM Study Group on Maqām in Baku in 2011; the principal organizer was Suraya Agayeva. Georgia never hosted an ICTM symposium and the same is true for Kazakhstan and Kyrgyzstan. Turkey continues to be by far the most active, as can be seen from the following list:

- Meeting of Ethnochoreology Sub-Study Group on Structural Analysis. Istanbul, 1998.
- 20th Symposium of the Study Group on Ethnochoreology. Istanbul, 1998.
- 4th Symposium of the Study Group on Maqām. Istanbul 1998.
- Fieldwork by Ethnochoreology Sub-Study on Fieldwork Theory and Methods. Izmir, 2005.
- 2nd Symposium of the Study Group on Music and Dance in Southeastern Europe. Izmir, 2010.
- 4th Symposium of the Study Group on Music of the Turkic-speaking World. Istanbul, 2014.
- Joint Symposium of the Study Groups on Maqām and Music in the Arab World. Ankara, 2014.

Turkmenistan hosted none, while Uzbekistan hosted the following two ICTM Study Group Symposia:

- 4th Symposium of the ICTM Study Group on Iconography of the Performing Arts. Bukhara, 1990.

¹ Music of the Turkic-speaking World (Razia Sultanova) and Maqam (Alexander Djumaev).

- 5th Symposium of the ICTM Study Group on Maqām. Bukhara, 2001.

In addition, it is worth mentioning that the 6th Symposium of the ICTM Study Group on Maqām took place in China's Autonomous Region of Xinjiang, which is home to the Turkic-speaking Uyghurs. The symposium was held in Urumqi in 2007.

(c) Colloquia:

Colloquia are occasional, small-scale scholarly meetings typically involving twenty to thirty invited ICTM members who have conducted research on the Colloquium's theme. Their aim is to further the exchange of ideas among specialists from different parts of the world and to disseminate new scholarly insights about music and dance research.

According to the available evidence, the only Colloquium so far in either the Caucasus or in the Turkic-speaking countries was supposed to take place in Khiva, Uzbekistan, in 1993. Despite the efforts of the Programme Chair and ICTM Secretary General at that time Dieter Christensen and Chair of the Local Arrangements Committee Otanazar Matyakubov, the Symposium had to be cancelled.

Articles Published in the *Yearbook for Traditional Music* and its Predecessors

Yearbook for Traditional Music (YTM) is a leading refereed scholarly journal, which carries essays and reviews focused on music and dance research.¹ This chapter takes also into consideration the articles published in its predecessors, which are *Journal of the International Folk Music Council* (JIFMC) and *Yearbook of the International Folk Music Council* (YIFMC). It includes data about the articles written by scholars from the

¹ Tables of contents of all ICTM's Yearbooks are available at: <http://www.ictmusic.org/publications/yearbook-for-traditional-music/contents-support-materials>

respective countries or regions and articles about these countries or regions written by scholars of any origin.

The Caucasus is present in the following, chronologically listed articles:

- “Georgian Folk Polyphony” by Ernst Emsheimer. *JIFMC* 19, 1967.

- “Managing Musical Diversity within Frameworks of Western Development Aid: Views from Ukraine, Georgia, and Bosnia and Herzegovina” by Adriana Helbig, Nino Tsitsishvili and Erica Haskell. *YTM* 40, 2008.

- “Voices of Sorrow: Melodized Speech, Laments, and Heroic Narratives among the Yezidis of Armenia” by Estelle Amy de la Bretèque. *YTM* 44, 2012.

As far as the Turkic-speaking world is concerned, there are articles referring to musics in Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan and Uzbekistan. They are listed chronologically as follows:

- “Types of Turkmenian Songs in Turkey” by Kurt Reinhard and K.D. *JIFMC* 9, 1957.

- “Survivals of Turkish Characteristics in Romanian Musica Lautareasca” by Robert Garfias. *YTM* 13, 1981.

- “Modal Harmony in Andalusian, Eastern European, and Turkish Syncretic Musics” by Peter Manuel. *YTM* 21, 1989.

- “Philosophical Problems of Being in the Art of the Kazakh Küyshi” by Asiya Mukhambetova. *YTM* 22, 1990.

- “Intonation in Theory and Practice of Greek and Turkish Music” by Iannis Zannos. *YTM* 22, 1990.

- “The Reterritorialization of Culture in the New Central Asian States: A Report from Uzbekistan” by Theodore Levin. *YTM* 25, 1993.

- “A Fine Art, Fine Music: Controlling Turkish Taste at the Fine Arts Academy in 1926” by John Morgan O’Connell. *YTM* 32, 2000.

- “Politics of National Dance in Turkey: A Historical Reappraisal” by Arzu Öztürkmen. *YTM* 33, 2001.

- “Hardcore Muslims: Islamic Themes in Turkish Rap in Diaspora and in the Homeland” by Tomas Solomon. *YTM* 38, 2006.
- “Female Celebrations in Uzbekistan and Afghanistan: The Power of Cosmology in Musical Rites” by Razia Sultanova. *YTM* 40, 2008.
- “New Developments in the Social History of Music and Musicians in Ancient Iraq, Syria, and Turkey” by Sam Mirelman. *YTM* 41, 2009.
- “Bibliographic Survey of Kazakh and Kyrgyz Literature on Music” by Feza Tansuğ. *YTM* 41, 2009.

Articles Published in the *Bulletin of the ICTM* and its Predecessor

The *Bulletin of the ICTM* carries news, including a calendar of upcoming events, and reports from Study Groups and National and Regional Representatives. Until its April 2011 issue (Vol. 118), the *Bulletin* was printed and posted twice a year to the ICTM members and subscribers. From October 2011, it became an electronic-only and subscription-free publication. From 2013 on, three issues of the *Bulletin* are created each year, in January, April, and October. The *Bulletin's* predecessor was *Bulletin of the IFMC*; the name change followed the change of the Council's name in 1981, when IFMC became ICTM. All volumes from both *Bulletins* can be downloaded free of charge from the ICTM's website.¹

Of the Caucasus region, Armenia is curiously absent, while Azerbaijan and Georgia regularly provide valuable reports about music and music research in these countries. In the *Bulletins* of the 1960s, Georgian folk research was often highlighted within reports of activities in what was the Soviet Union.

The readers may be interested in using the following chronologically ordered reports from the Caucasus and the Turkic-speaking world to get a fairly good idea about the developments and trends in traditional music research in the larger region within the previous decades:

¹ Past issues of the *Bulletin* are available at: <http://www.ictmusic.org/publications/bulletin-ictm/past-issues>

- Turkey: Liaison Officer report by Ahmet Yürür. *Bulletin* 46 (April 1975).
- Kazakhstan: Liaison Officer report by Saule Utegalieva. *Bulletin* 87 (October 1995).
- Turkey: Liaison Officer report by Arzu Öztürkmen. *Bulletin* 89 (October 1996).
- Kazakhstan: Liaison Officer report by Saule Utegalieva. *Bulletin* 90 (April 1997).
- Uzbekistan: Liaison Officer report by Alexander Djumaev. *Bulletin* 91 (October 1997).
- Kazakhstan: Liaison Officer report by Saule Utegalieva. *Bulletin* 96 (April 2000).
- Turkey: National Committee report by Arzu Öztürkmen. *Bulletin* 99 (October 2001).
- Uzbekistan: Liaison Officer report by Alexander Djumaev. *Bulletin* 103 (October 2003).
- Turkey: National Committee report by Arzu Öztürkmen. *Bulletin* 105 (April 2005).
- Kazakhstan: Liaison Officer report by Saule Utegalieva. *Bulletin* 108 (April 2006).
- Uzbekistan, with a special section on Turkmenistan, by Alexander Djumaev. *Bulletin* 108 (April 2006).
- Azerbaijan: Liaison Officer report by Sanubar Baghirova. *Bulletin* 119 (October 2011).
- Kazakhstan: Liaison Officer report by Saule Utegalieva. *Bulletin* 121 (October 2012).
- Uzbekistan: Liaison Officer report by Alexander Djumaev. *Bulletin* 121 (October 2012).
- Turkey: National Committee report by Arzu Öztürkmen. *Bulletin* 122 (April 2013).
- Kazakhstan: Liaison Officer report by Saule Utegalieva. *Bulletin* 126 (October 2014).
- Georgia: Report by Rusudan Tsurtsumia. *Bulletin* 127 (January 2015).

Conclusions

What this article can tell us about the interactions between the Caucasus region and the Turkic-speaking countries and peoples on the one hand and the ICTM on the other in the course of almost seven decades?

The most obvious conclusion, based on the analysis of five selected segments, is that the interactions are on rise in all of them. There is increased interest among the scholars from these regions to participate in the work of the ICTM Executive Board, to represent their countries and regions in the ICTM World Network, and to serve as Chairs of the ICTM Study Groups. There is a growing interest in hosting ICTM scholarly gatherings and in contributing scholarly articles and reports the ICTM publications.

Where is the space for further improvements? Armenia, being the only country from these regions without representation in ICTM, would need to nominate a Liaison officer. The countries with several years of involvement in the ICTM activities and with internally organized scholarly activities might consider upgrading their representation from the level of a Liaison officer to the level of a National Committee (for instance, Azerbaijan, Kazakhstan, Uzbekistan). Hosting of ICTM scholarly gatherings leaves plenty of space for improvements. Kazakhstan will be the first country in these regions to host an ICTM World Conference (Astana, 2015). Two Study Groups, one of them defined topically (Maqam) and the other geographically (Turkic-speaking World), already held their symposia within the regions. Four other ICTM Study Groups also held their symposia there: Ethnochoreology, Iconography of the Performing Arts, Music and Dance in Southeastern Europe, and Music in the Arab World. One could easily imagine Symposia of many other Study Groups, such as Applied Ethnomusicology, Music Archaeology, Music and Gender, Musical Instruments, and Music and Minorities having their Symposia in the Caucasus or in the Turkic-speaking World; any of these suggested Symposia has potential to refresh the ongoing research practices there. Hosting an ICTM Colloquium would also be a self-rewarding challenge.

Analysis of the presence of the two regions in the *Yearbook* and *Bulletin* points to several useful conclusions. In contrast to more

remote decades, when the Caucasus and the Turkic-speaking world were present in the *Yearbook* primarily thanks to the articles written by western scholars, the current situation points to the articles created by both insider and by outsider scholars. It is surprising that music of the many Turkic-speaking communities, such as the Altay, Bashkir, Chuvash, Gagauz, Khaka, Qashqai, Tatar, Tuvan, and Yakut (Sakha), with the exception of Uyghurs, continue to receive no or a rather limited scholarly attention in these two ICTM periodicals. In this regard, one should point out to the fact that the *Yearbook* and the *Bulletin* are not the sole ICTM publications, and that relevant articles should be searched for in the proceedings of particular Study Groups, especially (but not exclusively) those that held their meetings in these two regions. Some examples include: Elsner and Jähnichen (2006, 2008, 2009), Ali-Sade and Agayeva (2011), Dunin, and Özbilgin (2011), and more, but this is already a topic for another article.

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