



Azərbaycan Respublikası
Mədəniyyət Nazirliyi



CALL FOR PROPOSALS

Joint Symposium

**of the ICTMD Study Groups on Music and Dance in the
Turkic World and Global History of Music**

**Echoes of Heritage: Navigating the Legacy of Music and
Dance**

18 – 22 September 2024, Baku, Azerbaijan

The ICTMD Study Groups on Music and Dance in the Turkic World and Global History of Music are excited to announce a joint symposium. Co-organized with the Azerbaijan National Conservatory and with the support of the Azerbaijan Ministry of Culture and the Turkic Culture and Heritage Foundation, the symposium will be held in Baku between the 18th and 22nd of September, 2024.

Azerbaijan National Conservatory was established as a higher education institution in 2000 by the decree of the President of Azerbaijan to preserve and develop traditional musical art. Today it has two faculties and ten departments, including folk instruments, vocal *mugham* (*khanende*), instrumental *mugham*, ethnomusicology, and others. <https://conservatory.edu.az/>

The Symposium will be held in the framework of the annual Uzeyir Hajibeyli International Music Festival.

At the joint symposium, we will offer several interrelated topics:

- **Prominent Personalities in the History of Music and Dance Heritage**
- **Shusha Musical Heritage in the Context of the Dialogue of Cultures**
- **Legacy, Preservation, and Change of Music and Dance Traditions**
- **Music Therapy: Problems and Perspectives in the 21st Century**

We invite presentations that develop new and innovative approaches to the study of traditional cultures.

The deadline for applications is May 20, 2024, 24:00 (GMT +3).

CONCERTS, WORKSHOPS, AND VIDEO DEMONSTRATIONS

Our Joint Symposium will provide an opportunity for dialogue between scholars and music and dance practitioners involved in performance, research, and teaching. Presentations and discussions (round tables) will alternate with concerts, workshops, and video demonstrations. The Program Committee encourages scholars and artists to propose not only papers but also panels, workshops, concerts, and presentations of books, records, and films.

To propose a presentation, please send abstracts of up to 250 – 300 words in English, 7 – 10 keywords, and identify yourself (name, surname, academic degree, title, job position, e-mail).

All proposals must be submitted via email to ictmdbaku2024@conservatory.edu.az

Our selection criteria for your submitted abstract follow a strong consideration of *purpose, relevance, and novelty*.

It is planned to publish selected papers in the journal AEMR and the proceedings.

Languages for 20-minute presentation: English, Azerbaijani, Turkish, Russian. Presentation in other than English language must be provided with full and identical English subtitles and/or slides.

The symposium will be held in both on-site and online format. Prerecorded presentations are welcome.

The registration fee is 35 € for on-site participants and 25 € for online participants; 20 € for on-site and free for online postgraduate students. The registration fee includes program and abstract booklets, coffee breaks, a concert program by traditional performers of the Turkic World between September 18 – 22, and master classes.

INFORMATION ON ACCOMMODATION:

The symposium is scheduled to take place in Baku, Azerbaijan. We advise that you schedule your arrival for no earlier than September 17, due to expected traffic restrictions throughout the city related to the Formula Grand Prix event. The official opening and welcome events for the symposium are set to begin on September 18th.

Venue: Azerbaijan National Conservatory, Alekperov Yasamal District 7, Baku, 1073

Miraj Hotel Baku — 60 manat / 33 euro

<https://mirajhotel.az/en/>

Grand Hotel Baku — 100 manat / 54 euro

<https://bakugrandhotel.az/>

Mercure Hotel Baku — 120 manat / 65 euro

<https://all.accor.com/hotel/C0F2/index.ru.shtml>

Contact details of local organizers:

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For more information, please follow the ICTMD web page <https://ictmusic.org/> and get in touch with the secretaries of our Study Groups:

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We are looking forward to seeing you in Azerbaijan in 2024!

Abdullah Akat and Razia Sultanova

Chairs of the ICTMD Study Groups on
Music and Dance in the Turkic World
and Global History of Music

COMMITTEES

Planning Committee

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Naila Mammadzade, Rector of the Baku Choreographic Academy

Lala Huseynova, Vice-Rector of the Azerbaijan National Conservatory – Chair
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Rena Fakhradova, Researcher at ANC Research Laboratory
Humay Farajova-Jabbarova, Researcher at ANC Research Laboratory

EXPLANATION OF THE TOPICS

Prominent Individuals in the History of Music and Dance Heritage

Studying the history of music and dance heritage through the prism of outstanding individuals reveals the special role of subjectivity in the study of culture. Researchers form systems to select and evaluate important individuals in ever-changing societies. Forgotten names as well as famous individuals have become facts of history, signaling not only scholars but also the values of the societies in which they are located. Studies of the lives and creativity of both well-known and little-known names in the context of contemporary scholarly paradigms can expand our understanding of deep patterns in the functioning of music and dance from a historical perspective.

One of the most striking figures in the history of music heritage is Uzeyir Hajibeyli (Hajibekov, 1885 – 1948), who created an entirely new cultural paradigm for Azerbaijani music. Hajibeyli's life and work, which took place during immense changes to the socio-political, ideological, and cultural structure of society, still need to be studied in depth, especially considering material and archival documents in the context of new approaches to historical musicology.

While considering outstanding individuals, questions of subjectivity become important: What are the mechanisms for selecting and evaluating historical “facts” in the context of cultural, social, and political preferences that influence the global history of music? What criteria are used by researchers in the system of assessment of an individual's heritage?

The main directions proposed for discussion are:

- The figure of Uzeyir Hajibeyli (Hajibekov) in the system of traditional culture
- Historical discourses of East and West in a globalizing world
- The history of musical arts in the context of changing scholarly paradigms
- Unknown names and prominent individuals in the history of traditional music and dance

The Musical Heritage of Shusha in Context of the Dialogue of Cultures

Shusha (formerly Panahabad, 1752), an epicenter of the musical life of the South Caucasus, has played a significant role in the formation of regional cultural heritage. The creative resources of the capital of the Karabakh Khanate have been a source from which musicians of the Caucasus have been drawing inspiration for centuries. These resources included a huge pool of highly professional musicians, versatile musical knowledge, new musical, stage, and concert forms that debuted in Shusha and spread throughout the Caucasus, and the tar playing of Mirza Sadiq Asad oglu (*Sadiqcan tari*), which became important to the performance practices of the entire region. Many melodies composed by Shusha musicians have entered the repertoire of Caucasian performers of traditional music: these include popular urban songs, *mugams*, *tesnifs*, Ashig songs, and dance melodies performed on instruments such as *tar*, *kamancha*, *gaval*, *saz*, *balaban*, *gosha-nagara*, which constituted traditional musical ensembles and, at the beginning of the twentieth century, were integrated into operas and operettas by Uzeyir Hajibeyli (Hajibekov). Today, diverse ethnic and national groups of the South Caucasus perceive this heritage as their own, local cultural traditions. Over the past century, the musical dynasties of Shusha have consistently incorporated the convergence of the East and West into various forms of musical creativity.

All such topics above, as well as new or little-known sources about the activities of Shusha musicians or their creative collaborations with Caucasian, Iranian, and Turkish musicians, are of interest both in the context of dialogues between the cultures of the Caucasus and the cultures of East and West.

The main directions proposed for discussion are:

- Musical dynasties of Shusha in Azerbaijani culture
- The contribution of Shusha musicians to the legacy of Caucasian music
- Shusha in the context of dialogues between the cultures of East and West
- New or little-known sources about Shusha musicians and musical activities

Legacy, Preservation, and Change of Music and Dance Traditions

Studying music and dance in a globalizing world, we discover the uniqueness of diverse cultural phenomena. The challenges of studying the mechanisms of transmission and preservation of artistic experience in systems of traditional and academic education actualize issues of loss, assimilation, and transformation of traditional heritage. The phenomenon of the singing voice has particular importance because it carries specific physiological features, timbre, and techniques of sound production, polished for centuries in traditional musical education. Modern artistic realities demonstrate numerous examples of the recontextualization of music and dance samples as a process of extracting texts from original contexts, followed by their interpretation in various musical discourses.

The main directions proposed for discussion are:

- Loss, assimilation, and transformation of traditional heritage
- Mechanisms for the transfer and preservation of experience in traditional and academic education
- The phenomenon of the singing voice in musical traditions
- Recontextualization of traditional artistic experiences

Music Therapy: Problems and Prospects in the 21st Century

The humanities of East and West have been studying the therapeutic effect of music on the human body since ancient times. However, despite the fact that music therapy has a centuries-old history, its scientific understanding and practical application have never been linear, rather sporadic. Closer attention to this field of knowledge since the middle of the XIX century has not resulted in the systematic and widespread introduction of the discipline into the education and practice of medicine. Meanwhile, music therapy has proven results in treating post-traumatic disorders caused by natural and military disasters, as well as positive impacts on an individual's socio-psychological adaptation.

Despite the inclusion of Music Therapy in fields such as psychology, philosophy of consciousness, and the science of the human brain, new technologies such as positron emission tomography (PET) and functional magnetic resonance imaging (fMRI) have not been applied to the therapeutic effects of ethnically oriented traditional music. Does the aesthetic pleasure and, consequently, the therapeutic effect of music have a culturally conditioned character? Positive effects of music on various body functions, including the "Mozart effect", do not have the presumption of universality. Questions of Music Therapy in traditional music require the development of ethnic cognitivism (or cognitive science), involving the study of language and music on the material of ethnic cultures.

The main directions proposed for discussion are:

- Music therapy as a subject of ethnomusicology research
- Music therapy in the modern educational process
- Music therapy in clinical practice
- Musical improvisation as a method of music therapy