



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC  
Study Group on Historical Sources  
Chair: Gerda Lechleitner and Susana Sarido

Vienna and Aveiro, September 2019

Dear colleagues,  
we are happy to announce the

**23<sup>rd</sup> Meeting of the Study Group on Historical Sources**  
by invitation of Valeriya Nedlina  
at **Kurmangazy Kazakh National Conservatory, Almaty – Kazakhstan**  
**May 26-29 (31), 2020**

### **Call for papers**

According to its new mission statement the Study Group on Historical Sources is dedicated to the discussion of any kind of sources featuring music/sound, both digital and non-digital (e.g. audio and visual recordings, manuscripts, edited texts, images, musical scores, images, films, etc.) and seeks to stimulate transdisciplinary debates on those sources within archival conditions.

Following this assignment, the forthcoming meeting proposes the following two topics:

- 1. Innovative approaches to sources for ethnomusicological research**
- 2. What does the archive store?**

As Joan M. Schwartz and Terry Cook (2002) propose, “Archives are not passive store houses of old stuff, but archive sites where social power is negotiated, contested and confirmed”. Moreover, they explained that memory is not something found or collected in archives, but something that is made, and continually re-made. These statements clearly show that

archives are not self-evident, but created by persons following ideas, goals and distinct directions. How different is the archive for its curator and for each user? In fact, as Cheryl Simon (2002) argues, “Key to the relationship between power and knowledge, the archive constitutes a site – more imaginary than real – through which social relations are regulated, enacted by way of discursive practices of specific institutions.”

What can be learned from the above statements? How to apply those proposals to the case of sound archives? Which kind of sources are we confronted with today?

We would like to encourage contributions comprising innovative approaches in dealing with sources for ethnomusicological research, addressing the archive as a concept, as a process, and as practice. The following examples are welcome inquiries: who were/are the protagonists acting in archives? What kind of changes occur with a sound source when exposed to archivization? Which conditions transform a sound into a source? What is the role of methodology in building creative and innovative archives? How to address power and knowledge politics behind archives and sound sources?

### **Profile of the presentations**

1. **position papers** related to new directions and proposals (30 minutes with discussion)
2. **report papers** related to ongoing work/projects or already completed (20 minutes)
3. **workshops** related to technical tasks.

**Paper proposals**, not exceeding 300 words, should be sent to the programme committee consisting of Gerda Lechleitner [gerda.lechleitner@oeaw.ac.at](mailto:gerda.lechleitner@oeaw.ac.at), Susana Sardo [ssardo@ua.pt](mailto:ssardo@ua.pt), Miguel A.García [switayah@yahoo.com.ar](mailto:switayah@yahoo.com.ar), and Valeriya Nedlina [leranedlin@gmail.com](mailto:leranedlin@gmail.com), We also encourage presentations in the **format of panels**, which should consist of at least three presenters plus a chair.

**Deadline for submissions: December 15, 2019.**

**Deadline for results:** January 31, 2020

**Important note:** Local organizers at Almaty offer financial support for traveling and/or accommodation (maximum 10 delegates) and kindly ask you to mention that such aid is necessary when submitting an abstract.