

# ICTM Study Group on Music of the Turkic-speaking World

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## Introduction

The Turkic peoples embrace a millennium of history and a vast geographical area. Their ability to travel and assimilate connects distant times and places, cultures and traditions on the steppes of Central Asia, and the cultural traditions of the sumptuous beauty of the Babur and Timurid empires. From the scorching deserts to the longest mountain ranges, Turkic peoples have lived in a world of demons, and campfires and storytellers. Turkic vocal and instrumental styles link people across much of the Asia, the Middle East, and Europe, with endless variants on the *maqām* modal structure, and dozens of variants of similar lutes, flutes, fiddles, and drums, which build up a kaleidoscopic picture of musical cultures that are in a constant state of flux.

It was only after the break-up of the Soviet Union that people perceived the massive underlying cohesion of the Turkic world and realized that mutually comprehensible Turkic languages and cultures have been preserved through music.

Until recently, the establishment of an ICTM study group dedicated to this area and peoples would have been hard to imagine. Throughout the Cold War, the Soviet Union and the modern Republic of Turkey regarded each another with undisguised hostility. Within the Soviet Union, a divide-and-rule policy amplified the cultural differences between the Central Asian republics, while in Turkey, “the Central Asian and Soviet Turkic minorities were known largely through the work of cultural associations run by émigrés, dissidents and refugees” (Stokes 2018:xxi). However, music scholars today have a rare chance to study and share their knowledge thanks to ICTM.

## Musical heritage of Turkic-speaking people in the modern world

The Study Group on Music of the Turkic-speaking World is dedicated to the practice, documentation, preservation, and dissemination of traditional music

and dance as found throughout the wide area of the Turkic-speaking world, stretching from South Siberia to the shores of the Mediterranean, and increasingly in diasporic locations elsewhere. This comprises the art and music of numerous different ethnicities representing over 170 million people: Altai, Azerbaijanis, Balkars, Bashkirs, Chuvashes, Crimean Karaites, Dolgans, Gagauz, Karachays, Karakalpaks, Kazakhs, Khakas, Krymchaks, Kyrgyz, Nogais, Qashqai, Shors, Tatars, Turkmens, Turks, Tuvans, Uyghurs, Uzbeks, and Yakuts, as well as ancient and medieval states and peoples, such as, Bulgars, Chuban, Dingling, Göktürks, Khazars, Khiljis, Kipchaks, Kumans, Ottoman Turks, Seljuk Turks, Tiele, Timurids, Turgeshes, and possibly Huns, Tuoba, Wusun, and Xiongnu.

Today, at a time of globalization and, for many countries, the threat of losing identity, research and documentation of the music of the Turkic-speaking world helps to identify key issues of performance phenomena, allowing a better understanding of this vast area to emerge.

## UNESCO’s recognition of the musical heritage of the Turkic-speaking world

Following the collapse of the Soviet Union, Turkic-speaking peoples from these territories got an opportunity to use Turkic-ness as a unifying factor to point to their ethnic and cultural similarities and relations. The first international organization to support the cultural phenomenon of the Turkic-speaking world was UNESCO. On an official cultural level, it seems that nominations for UNESCO’s lists of “intangible cultural heritage”<sup>1</sup> are the best evidence for such recognition.

<sup>1</sup> According to UNESCO’s *Convention for the Safeguarding of the Intangible Cultural Heritage*, intangible cultural heritage means the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested *inter alia* in the following domains: oral traditions and expres-

By 2019, twenty-seven “intangible cultural heritage” music-related nominations from the Turkic-speaking world area have been approved by UNESCO, clearly showing the rich diversity of musical genres performed in the Turkic-speaking world:

Azerbaijan’s six nominations were approved: Azerbaijani *mugham*; art of Azerbaijani *ashiq*; craftsmanship and performance art of the *tar*, a long-necked string instrument; Dede Qorqud Festival;<sup>2</sup> Yalli traditional group dances; and Novruz;<sup>3</sup>

Kazakhstan gained three music-related nominations: Kazakh traditional art of *dombra kuy*; Dede Korkut Festival; and Aitysh-Aityts, the art of improvisation;<sup>4</sup>

Kyrgyzstan had four nominations: Kyrgyz epic trilogy: Manas, Semetey, Seytek; Art of Akyns, Kyrgyz epic tellers; Aitysh/Aityts, art of improvisation; and Navruz;

Turkey won six nominations: Semah, Alevi-Bektaşî ritual; Âşıklık: minstrelsy tradition; Meddahlık, the art of the storyteller; Mevlevi Sema ceremony; Korkut Ataa Festival; and Nevruz;

Turkmenistan had one nomination: epic art of Gorogly;

Uzbekistan had six nominations: Askiya, the art of wit; Katta Ashulla, cultural space of Boysun District; Shashmaqom music (together with Tajikistan); Lazgi Khorazm dance; and Navrouz;

Russia<sup>5</sup> (Yakutia) had one nomination: Olonkho, Yakut heroic epos.

Why are these UNESCO-inscribed intangible cultural heritage traditions of the Turkic-speaking people so significant? It is because UNESCO schemes for intangible cultural heritage assist in the consideration of traditional heritage that displays the cultural diversity of the Turkic-speaking people.

The wealth of Turkic music culture critically acclaimed by UNESCO experts proves its importance and significance; nevertheless, international assistance is needed to provide safeguarding priorities, to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which

respects cultural diversity towards music of the Turkic-speaking world (Sultanova and Rancier 2018:11)<sup>6</sup>

The Turkic-speaking world is both geographically huge and culturally diverse (twenty-eight countries, republics, and districts, extending from Eastern Europe through the Caucasus and throughout Central Asia). Although the Turkic peoples of the world can trace their linguistic and historic ancestry to common sources, their extensive geographical dispersion and widely varying historical and political experiences have generated a range of different expressive music forms. Additionally, the break-up of the Soviet Union and increasing globalization have resulted in the emergence of new viewpoints on classical and folk musical traditions, and Turkic versions of globalized popular culture have been developed to fit new social needs. In line with the opening up of many Turkic regions in the post-Soviet era, awareness of scholarship from these regions has also increased.

## The establishment of the Study Group on Music of the Turkic-speaking World, and its symposia

The 38th ICTM World Conference in Sheffield in 2005 was where the first plans concerning the establishment of the study group were discussed. On 9 August 2005, a large number of participants were attracted by the unity of thought and approach applied to neighbouring areas of research. The initial idea to form a study group, expressed by János Sipos, was shared by many colleagues. In that informal meeting, it was considered important to build a new ICTM study group, initially called “Music in Turkic Cultures.” In this context, I proposed to focus on “Music of the Turkic-speaking World” in order to pool efforts in determining the key issues of the cultural phenomena of oral traditions. The idea was appreciated and accepted by those in attendance. Agreement was reached to set up the first workshop/conference in February 2006 at SOAS University of London with me as convener.

Our study-group symposia history began with this inaugural symposium: “Music of the Turkic-speaking world: Performance and the master-apprentice system of oral transmission,” 3–4 February 2006.<sup>7</sup> Participants came from twelve countries (Azerbaijan, Germany, Hungary, Italy, Kazakhstan, Kyrgyzstan, the Netherlands, Poland, Russia, Turkey, UK, USA) and delivered seventeen papers. Hiromi Lorraine Sakata (UCLA, USA) was

sions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship (UNESCO 2003:art. 2, para. 1–2).

- 2 The festival of epic poetry and music variously spelled Dede Qorqud, Korkut Ata, and Dede Korkut.
- 3 Variously spelled Novruz, Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz, etc. It was a joint nomination by former Soviet republics (Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan), as well as Afghanistan, India, Iran, Iraq, Pakistan, and Turkey.
- 4 Aityts-Aitysh (the art of improvisation) was a joint nomination by Kazakhstan and Kyrgyzstan.
- 5 Russia is not a state party to the UNESCO Convention; this one element originates from the pre-Convention programme of masterpieces.

6 [http://www.unesco.org/culture/culturaldiversity/article16\\_en.pdf](http://www.unesco.org/culture/culturaldiversity/article16_en.pdf).

7 At the time, the inaugural symposium of a Study-Group-in-the-Making was counted as the first symposium of the study group that would subsequently be approved by the Executive Board.

the keynote speaker. The main theme of a “master-apprenticeship” relation lying at the heart of both traditional classical and folk-music education in the Turkic-speaking world was introduced in wide-ranging papers, covering history, contemporary transformations, and endangered traditions. According to a Central Asian proverb, “an apprentice who receives no professional training will go everywhere but achieve nothing.” One needs a guide, a master, particularly in music. The meaning of this lies in experiencing how to perform music through personal contact with a teacher, from hand-to-hand, from heart-to-heart. Exploring this process was the main subject of the symposium.

Through our meeting, not only was a little-known area made better known, but we also developed approaches based on practice-based investigations. Such oral traditions among the Turkic people are performed by nomads in yurts in the steppes and deserts, and by the sedentary populations in courts, dwellings, and estates in cities, oases, and valleys. The evening concert made the event unforgettable: for the first time in the UK, musicians from Azerbaijan, Kazakhstan, Kyrgyzstan, and Turkey performed on the stage of SOAS featuring Saparbek Kosmambet, Galyia Kasimova, Sabina Rakcheeva, Cahit Baylav, the Nihavend ensemble, Razia Sultanova, Alyssa Moxley, Gulzhan Amanzhol, and the London Uyghur Music Group. On 7 February 2006, the review in a British national newspaper, *The Independent*, marked the concert as a “five-star event,” talking about the region as politically like a sleeping giant: stretching from the Mediterranean to Mongolia, incorporating vast, untapped mineral reserves, and home to a hundred varieties of Islam. It was said to hold the key to all our futures. In musical terms, the reviewer said it could serve as a pointer, and the concert at the School of Oriental and African Studies showed where to look (Church 2006).

The second symposium of the study group was on the subject of “Vocal traditions of free-metric singing in Eurasia,” and was held in Berlin on 25–30 May 2010, at the Institute for Turcology, Free University. Organized by the local programme chair, Dorit Klebe, it focussed on free-metric singing traditions within a complex cultural area, determined by its transcontinental immensity and its manifold cultural interactions. The venue was the Senate Assembly Hall, the largest conference room of the Henry Ford Building of the Free University. The meeting place created an excellent working atmosphere. The conference was generously sponsored by the Fritz Thyssen Stiftung (Köln). In addition, the Emst-Reuter-Gesellschaft der Freunde, Förderer und Ehemaligen der Freien Universität Berlin e.V. supported the conference. Twenty scholars from Austria, Germany, Hungary, Kazakhstan, Kyrgyzstan, the Netherlands, Poland, Russia (including Adygheya,

Siberia, Tatarstan, and Tuva), Turkey, Turkmenistan, UK, USA, and Uzbekistan presented papers. The compact programme included papers of high quality and resulted in intensive, fruitful discussions. The participants focussed on different aspects of the topic, such as poetic and musical meters in their interactions, unique view on the free-metric tunes, free and regular metres in relation to suspense, and the abstraction of systems of metric measures in contrast to the characteristic rhythmic components in realizations.

Furthermore, the papers widened the scope of discourse in a richly faceted variety from different starting points, such as synchronic and diachronic comparisons, featuring specific genres, performance practice in its manifold parameters, and finally, the performer him- or herself was the subject of contemplation.<sup>8</sup> Supporting symposium activities included excursions, concerts, and evening gatherings. One excursion was to the Museum of Islamic Art within the Pergamon Museum, where one of colleagues, Roza Amanova, gave a live performance of singing and playing techniques on the long-necked lute, *komuz*. Amanova is a professional performer from a dynasty of musicians in Bishkek (Kyrgyzstan) and also a scholar. The second excursion led to the Ethnological Museum, where Susanne Ziegler invited guests to visit the Berlin Phonogramm-Archiv, guiding them through the exhibition of music instruments with detailed information. Informal evening gatherings with Turkish, Tadjik, and Oriental buffets and music performances provided the opportunity for participants to meet each other in a relaxed atmosphere. A report on the symposium was published in the *BICTM* (Klebe 2011).

The third symposium, on “Popular culture in Turkic Asia and Afghanistan: Performance and belief,” was held 1–2 December 2012 at the Faculty of Asian and Middle Eastern Studies, University of Cambridge, organized by myself as the local programme chair. The symposium was generously supported with financial sustenance from the University of Cambridge, the British Council, and TÜRKSOY.<sup>9</sup> The symposium programme noted participation of forty participants from fifteen countries around the globe (Afghanistan, Azerbaijan, Bulgaria, Germany, Hungary, Iran, Italy, Kazakhstan, the Netherlands, Norway, Russia, Turkey, UK, USA, and Uzbekistan).

Activities began a day before the symposium proper at a faculty-organized roundtable with faculty members and representatives of the Turkish, Azerbaijani, and Kazakh

8 See the programme for this and other symposia on the study-group website: <http://ictmusic.org/group/music-turkic-speaking-world/>.

9 TÜRKSOY (The Joint Administration of the Turkic Culture and Arts) is an intergovernmental cultural organization representing countries with Turkic populations. Its headquarters is in Ankara; it is in official relations with UNESCO.

Embassies to the UK, and the deputy of the general secretary of TÜRKSOY, Fırat Purtas. Discussion considered “The study of Turkic languages and cultures at the University of Cambridge.” The days of the symposium itself, 1–2 December, were filled with a busy programme. Presenters explored various ritualistic practices of the contemporary soundscape and delivered papers on popular culture in the Turkic-speaking world; religion and music; improvisation as a major music quality; cultural preservation; and the issue of national identity in the time of globalization.<sup>10</sup>

The symposium’s evening concert at the tenth-century Chapel of Jesus College was a highlight of the event. As one participant noted: “A symposium without music is like a pond without water!” Several groups of performers from Afghanistan, Azerbaijan, Kazakhstan, and Turkey sang and accompanied themselves on traditional instruments. The concert concluded with a cross-cultural workshop/improvisation conducted by British composer Peter Wiegold. This new initiative not only invited ethnomusicologists and performers to the symposium’s workshop, but also brought three composers into the mix (Peter Wiegold, Aziza Sadykova, and Hossein Hadisi), and even an artist (Elena Tchibor, Oxford University), whose exhibition “Musical instruments of the Turkic-speaking world” was displayed during the event. The symposium’s closing ceremony was a dinner at the magnificent fourteenth-century Old Library of Pembroke College. A full report on the third symposium was published in the *BICTM* (Sultanova 2013).

For the fourth symposium, the study group met outside of Europe for the first time: Istanbul, 18–20 April 2014, concerning the topic “Turkic world and neighbours: Similarity and differences in music.” Local programme chairs Şehvar Beşiroğlu (Istanbul Technical University) and Okan Murat Öztürk (Baskent University) organized all academic panels, which included forty presentations with outstanding evening concerts. Held in the historic Architecture Faculty of Istanbul Technical University, the conference was generously supported by TÜRKSOY. Timothy Rice (UCLA, USA) gave an eloquent keynote presentation. After the academic sessions, evening concerts featured exceptional musicians from the Turkic world, coming from Azerbaijan, Kazakhstan, Mongolia, and Turkey. The concert opened with five classical Turkish works beautifully performed on *kemençe* (bowed lute), *ney* (reed flute), *kanun* (zither), and *ud* (lute), with the subtle singing of Sinem Özdemir. Two segments of Turkish folk and light songs followed, performed by Abdullah Akat, Okan Murat Öztürk, and Erdem Şimşek. Other artists included

Togay Senalp, Korlan Kartenbayeva, Saule Janpeisova, Bayan Abisheva, Oyunchimeg Luvsannorov, and Erdenechimeg Luvsannorov. Erlan Ryskali, whose vocal abilities rival any opera singer, performed Kazakh virtuoso songs as well as a poignant lament, while an Azerbaijani *mugam* trio gave a spectacular performance. A full report on the symposium was published in the *Bulletin* (Hall and Olley 2014).

The fifth symposium of the study group concerned “Sound phenomena in traditional heritage of the Turkic-speaking world.” It was held 21–23 April 2016 in Almaty, Kazakhstan, at the Kurmangazy Kazakh National Conservatory (figure 1). The jubilee character of the event—celebrating ten years of intensive work by the study group—resulted in a series of commemorative awards for its most active members. Saule Utegalieva and her team organized the programme for all sessions, and prepared a very intensive cultural programme and workshops. The keynote speaker, Karl Reichl (Bonn University, Germany), gave an inspiring paper entitled “*Dastan*: The interplay of voice and instrument in Turkic oral epics” to encourage the comparative philological-music studies on Turkic medieval epic forms.

The symposium was generously sponsored by TÜRKSOY, the Foundation of the First President of the Republic of Kazakhstan – Leader of the Nation, and the Kurmangazy Kazakh National Conservatory. Forty papers were presented by participants from Azerbaijan, Canada, China, Germany, Italy, Japan, Kazakhstan, Kyrgyzstan, the Netherlands, Russia (from Moscow, Novosibirsk, the Republics of Adygea, Sakha-Yakutia, Tatarstan, and Tyva), Turkmenistan, UK, USA, and Uzbekistan. The presentations demonstrated highly original field methodologies. The symposium programme included a poster session, presentations of new books and documentary films, masterclasses by the Tuvan folk ensemble *Dyngylday*, and daily evening concerts by staff and students from Kurmangazy Kazakh National Conservatory. A report on the fifth symposium was published in the *Bulletin* (Utegalieva and Sychenko 2016).

The sixth symposium of the study group took place at the State Conservatory of Trabzon University in Turkey, 15–16 October 2018. The theme of the symposium was “Dance phenomenon: Innovation and creativity in studying and performing,” with three sub-themes: “Dance traditions through times, cultures, and ethnicities”; “Forms of accompaniment in dance traditions”; and “New directions in the study of music of Turkic people.” The symposium brought together participants from eleven countries (Azerbaijan, Canada, Ireland, Italy, Kazakhstan, Kyrgyzstan, Russia, Turkey, Turkmenistan, UK, and Uzbekistan) and included eleven papers, and three poster presentations. There

10 See the abstracts of papers at: <https://studyres.com/doc/1191239/1-popular-culture-in-turkic-asia-and-afghanistan-perform>.



**Figure 1.** 5th symposium of the study group in Almaty, April 2016 (photo by Anastasya Borovikova).

were also two workshops, a masterclass, a video screening, a presentation of new books and journals, numerous concerts, and a business meeting. Ann R. David (University of Roehampton, UK) and Catherine Foley (University of Limerick, Ireland) delivered keynote papers. Every evening was marked with workshops by various local Turkish and also Irish dances, bringing real fun and joy to the participants (figure 2). A report on the symposium appeared in the *Bulletin* (Mukhtarova and Sychenko 2019).

## Publications

Up until the end of 2020, the study group has produced three books: two edited volumes were released in the UK and Germany, and one set of proceedings for the symposium held in Kazakhstan. After the first symposium, the volume entitled *Sacred Knowledge: Schools or Revelation? Master-Apprentice System of Oral Transmission in the Music of the Turkic Speaking World* was published in Cologne (Sultanova 2009). It was reviewed in *Ethnomusicology Forum* (Pegg 2011).

The programme chair of the 5th symposium in Almaty in 2016, Saule Utegalieva, also served as editor of the symposium proceedings. A large volume entitled *From Voice to an Instrument: Sound Phenomenon in Traditional Cultural Heritage of the Turkic-speaking World* was published by the Kazakh National Conservatory in English, Kazakh, and Russian. The book's articles cover all the symposium's subtopics: "Sound in traditional musical cultures," "Sound in the intersection of vocal, instru-

mental and speech intonation," "Musical instruments and the art of *maqām*," "New research," "Computer research," and others. The book is a rare document of our study group's activity in Central Asia and Kazakhstan.

A book of articles by study-group members, edited by myself and Megan Rancier, was published in 2018 by Routledge, *Turkic Soundscapes: From Shamanic Voices to Hip-Hop*.<sup>11</sup> The book has been reviewed in *Songlines* magazine (Church 2018).

## Governance

From the very beginning of the Study Group on Music of the Turkic-speaking World, it has been a great honour for me to be involved in every single step of its organization, including running its first symposium in 2006 at SOAS, and the third symposium at Cambridge University. Thanks to regular emails of organizational advice and suggestions from Svanibor Pettan and Stephen Wild, we managed to get it done. Our study group has been governed from the very beginning by myself and Dorit Klebe (Germany) as co-chairs,<sup>12</sup> with János Sipos (Hungary) as secretary. From 2014 we had essential help from Galina Sychenko (Russia), Abdullah Akat (Turkey), Kanykei Mukhtarova (Kyrgyzstan), and Valeriya Nedlina (Kazakhstan). Invaluable colleagues

<sup>11</sup> The hardback version was released in January 2018; the paperback in December 2019.

<sup>12</sup> Dorit Klebe and János Sipos very much benefitted the study group in the period 2006–2010. Dorit Klebe also ran the second symposium in Berlin in 2010 as programme chair.



**Figure 2.** 6th symposium of the study group in Trabzon, October 2018 (photo by Özgün Arda Nural).

also serve as study group Board members.<sup>13</sup> All of our symposia had occasions to pay thanks for the support and assistance from our ethnomusicologist friends around the globe who have served as programme chairs; without their help and cooperation our symposia would never happen.

## Conclusion

As this study group was created after the collapse of the Soviet Union, it was crucially important that various aspects of decolonization were studied as the subjects of our symposia. This occurred through the choice of particular themes, such as the survival of national identity, resistance and the development of sovereignty, the establishment of authenticity, etc. It was also furthered by new data appearing from recent fieldwork in those newly independent, former Soviet republics; new interviews from senior musicians who suffered injustices at the hands of the Communist authorities; the appearance of a divergence between a perceived musical reality

and an “ideologically institutionalized reality”; and the emergence of new experiences of music, national identities, and the origin of genres.

Exploring the music of the Turkic-speaking world, discussing our subjects at regular symposia, publishing edited volumes with articles from the symposia, and revealing the mechanism of the colonial policy of the former Soviet Union, helped us to discover the unexplored expanses of this context, leading us on the path for further research. We were lucky to have such an opportunity through the establishment of the ICTM Study Group on Music of the Turkic-speaking World.

This, then, explains our choice of symposia subjects: how to protect the knowledge of oral transmission through the master-apprentice relationship; where the border is between individual and neighbouring identities; how to evaluate the appearance of current forms of popular culture; what is the nature of the sound phenomena of traditional cultural heritage; how important is dance as a form of Turkic national identity, etc. Only the second symposium of the study group, in Berlin in 2010, was based on the purely musicological subject of “Vocal traditions of free-metric singing in Eurasia,” as suggested by the keynote speaker, Anna Chekanowska.

Questions of ownership and of national cultural authenticity, which have been raised and studied by the members of our study group, helped to resolve common misunderstandings. And by giving equal weight to profoundly rooted traditions, the activity of the study group reflects the multifaceted nature of Turkic music reality.

Thanks to the wealth of information produced through the long activity of the study group, we now approach a new stage of the challenge: we are preparing a three-

<sup>13</sup> Study-group members presently serving on the Board are: Suraya Agayeva (National Academy of Sciences, Azerbaijan), Alexander Djumaev (Union of the Uzbek Composers, Uzbekistan), Keith Howard (SOAS, University of London, UK), Zilia Imamutdinova (Russian Arts Study Institute, Russia), Fattah Khaligzade (Azerbaijani National Conservatory, Azerbaijan), Rezeda Khurmatullina (Kazan Federal University, Russia), Irene Markoff (York University, Canada), Inna Naroditskaya (Northwestern University, USA), Hande Sağlam (University of Music and Performing Arts Vienna, Austria), Guzel Sayfullina (independent scholar, the Netherlands), Alla Sokolova (Adyghe State University, Russia), Thomas Solomon (University of Bergen, Norway), Feza Tansuğ (Hacettepe University, Turkey), Saule Utegalieva (Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan), and Violetta Yunusova (Tchaikovsky Moscow State Conservatory, Russia).

volume publication of the first “Encyclopaedia of the music of the Turkic-speaking people.” We are working on that major project now, going through various stages of collecting articles to produce the outcome by 2025. As the principal editor of this major project, I am collaborating with a team of regional editors to do justice to this project.

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