

ICTM Study Group on Historical Sources

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Introduction

During its more than fifty-year history, the Study Group on Historical Sources, one of the oldest study groups in ICTM, has organized twenty-two symposia in different European countries, and has been active in world conferences and publishing. Since its first meeting in 1967, when the study group was designated as the Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen vor 1800 (Study group concerned with research and editing of historical sources of folk music before 1800) within the International Folk Music Council (IFMC), the subject matter, as well as the background and interest of the membership, has changed substantially. In general, the history of the study group clearly reveals the shift in focus from folk music in Europe to traditional music worldwide, a shift that became evident with the change of the name of the Council itself in 1981. Today, we can observe a growing interest in historical studies worldwide, and historical studies form a substantial part in the daily work of ethnomusicologists. The study of manifold kinds of historical sources in ethnomusicology has gained worldwide interest, thanks to the UNESCO programme “Memory of the World” and programme on intangible cultural heritage. Hence, ways to meet the demand for historical sources of different musical cultures, and discussions on questions of availability, access, publication, and dissemination are still among the tasks of the study group.

The history of the study group has already been described several times: by Wolfgang Suppan (1991a), Hartmut Braun (1994), Doris Stockmann (1994), and Susanne Ziegler (2010b). In this chapter, we summarize the activities for more than half a century, with references to these earlier studies; we will consider what has been achieved and what has been difficult, and likewise present our thoughts about the tasks and goals of the study group on its way to the future.

History of the Study Group on Historical Sources, symposia, publications

The idea of bringing together colleagues who would devote their efforts exclusively to the study of historical sources came into discussion in 1964, during the 17th IFMC World Conference in Budapest. In 1965, a Committee on Comparative and Historical Ethnomusicology was founded, headed by Erich Stockmann, with the following three subgroups:

- Historical research on African music
- Research into historical sources (European folk music)
- The systematization of folk songs.

In 1967, these subgroups were officially recognized as study groups; the Study Group on Research into Historical Sources is the only one which has survived until today and is now the Study Group on Historical Sources.¹

The first meeting of the Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen vor 1800 took place in Freiburg im Breisgau, Germany, in November 1967. This meeting was initiated by a group of musicologists who were specialized in European folk music, namely Walter Wiora (FRG), at that time also an EB member of the IFMC, Benjamin Rajeczky (Hungary), and Wolfgang Suppan (Austria). Their primary aim was to set up a systematic study of available written documents of folk music in Europe. The material, deriving from different sources, would be prepared and

¹ Until 1997, the study group has been named differently and inconsistently, in German, as well as in English, depending on the author. Within the study group, German was long the official language, with English only being used in IFMC/ICTM material. The German title “Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen vor 1800” was later changed: “vor 1800” was omitted, as well as “Edition,” and “älterer” changed to “historischer” (cf. Braun 1994:15). Seldom has the full title been used; rather mostly an abbreviated form. Since 1997, the English version, Study Group on Historical Sources of Traditional Music, was officially recognized and is now valid in the abbreviated form Study Group on Historical Sources.

edited in order to enable historically oriented research. Meetings in Czechoslovakia (1970),² Hungary (1972),³ and Poland (1975)⁴ followed. From 1978 to 1986, conference proceedings were published in German under the general title *Historische Volksmusikforschung* (Historical research in folk music) within the series *Musikethnologische Sammelbände*, edited by Suppan and others. A bibliography of all papers published until 1988 can be found in Suppan (1991a, 1991b).

Among the main topics at the first meeting were lesser-known verbal sources from the Middle Ages, such as law texts and materials that were other than music, the continuity of historical processes from comparing written sources with examples of living oral tradition, and the intermingling of folk song and spiritual song. Interdisciplinary work was sought and successfully achieved; the meetings were regularly attended by participants from other related fields of study, such as music history, literature, history, jurisprudence, and dance.

In general, the initial meetings of the study group exclusively dealt with European folk music. However, at the 5th meeting in Seggau in 1977, two non-European colleagues from Japan participated for the first time, but did not deliver papers. Only one paper went beyond Europe, presenting ethnohistorical sources on the music of Ethiopia (Baumann 1978). In the final discussion of the next meeting in Medulin, Yugoslavia, in 1979, the participants agreed to focus their efforts on the time before 1800; on the other hand, they further agreed that later and contemporary traditions should be studied.

Papers from both meetings were published: those from Seggau in Suppan and Mauerhofer (1978), and those from Medulin in Mauerhofer and Bezić (1981). With very few exceptions, there was no doubt and no discussion that the material to be studied should be European folk music. The official German name of the group, Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen, did not change until 1988. After 1976, it was used in an abbreviated form: Studiengruppe zur Erforschung historischer Volksmusikquellen (Study group on historical sources of folk music). Not surprisingly, non-European colleagues did not engage with this group. The leading figures at that time were music historians, rather than ethnomusicologists: Walter Wiora, German music historian and initiator of the study group; Benjamin Rajeczky, chair of the study group (1967–1988), a Hungarian music

historian and folk music scholar; and Wolfgang Suppan, Austrian musicologist, and vice chair of the study group (1967–1988). Rajeczky and Suppan organized regular study-group meetings in different European countries and published papers given at these meetings. One of the disadvantages at the time was the predominant use of German language in conferences and publications, so that participants who could not speak German had no chance of involvement.

In the 1980s, the focus of research shifted from central Europe to the periphery. The meeting in Cyprus (1982) concentrated on two topics: historical sources enlightening the relationship between the Orient and the Occident, and ethnic music in the Eastern Mediterranean. The papers were published in Mauerhofer (1985) and Suppan (1986).

In the mid-1980s, ethnomusicology in Europe underwent a substantial shift. Musicology-oriented comparative musicology became outdated, and European universities adopted the discipline of ethnomusicology, with its Anglo-American-based profile, and a stress on social and conceptual aspects, in addition to the music itself.

Time for change had also come for the study group. After a six-year break, a study-group symposium was held in Sweden in 1988. It concentrated on three topics: “Music in the North,” “Ballad melodies,” and “Itineraries.” Unfortunately, the papers were not published. New chairs were elected: Doris Stockmann, renowned German ethnomusicologist (figure 1), and Hartmut Braun of the Deutsches Volksliedarchiv in Freiburg. A comprehensive survey of the activities of the study group up to 1988 was given by Stockmann and Braun at a study-group meeting during the ICTM world conference in Schladming, Austria, in 1989. Braun reported on the history of the study group, including detailed information about former study-group meetings, and Stockmann defined topics and perspectives for the future. Both papers were read in German and later published (Braun 1994; Stockmann 1994).

The next symposium of the study group, chaired by Stockmann and Braun, was held in Göttingen, Germany, in 1991 and concentrated on two topics: “Epos and musical narration in Europe and outside of Europe: Historical sources and living traditions” and “A critical view of historical sources on folk music.” Due to the broad nature of the first topic, Doris Stockmann succeeded in recruiting not only specialists in European folk music, but also several ethnomusicologists who offered papers on non-European music (cf. Stockmann and Erler 1994). It was the first time in the work of the study group that regions outside of Europe were included and that historical sources were largely compared with living traditions.

2 Twelve papers were published in “Benjamin Rajeczky Septugenario sacrum,” *Studia Musicologica Academiae Scientiarum Hungaricae* 13 (1971): 177–306.

3 Sixteen papers were published in *Studia Musicologica Academiae Scientiarum Hungaricae* 15 (1973): 3–320.

4 The papers were published in Bielawski, Mauerhofer, and Suppan (1979).



Figure 1. Doris Stockmann (1929–2006), chair of the ICTM Study Group on Historical Sources from 1988 to 2000. Innsbruck, May 2000 (photo by Susanne Ziegler).

By opening up the meeting to specialists outside of Europe, who all happened to be ethnomusicologists, a separation between the disciplines of folkloristics and ethnomusicology became apparent. Therefore, it became more and more difficult to find topics that would be appropriate for a broader circle of participants. The topics of the meeting in Copenhagen in 1995 included “Traditional music between urban and rural communities” and “Music and working.” Both topics again opened the horizon for papers on non-European music, including Africa (Andreas Meyer), Yemen (Jürgen Elsner), Turkey (Ursula Reinhard), and the Republic of Georgia (Ziegler). It became evident that the group’s interest was shifting to new regions, away from European folk music towards non-European countries. The proceedings of the 11th meeting in Copenhagen were the first to be published in English (Stockmann and Koudal 1997).

The next meeting, held in Dion, Greece, in 1997, focussed again on music of the East Mediterranean, but due to organizational problems, no colleagues from non-EU countries were able to attend the meeting. In Dion, historical sound recordings were recognized as new kinds of historical sources within the scope of the study group, thanks to the increasing research and publishing activities in the Vienna and Berlin Phonogramm-Archives. Members also agreed on renaming the study group from “Study Group on Historical Sources of Folk Music” to “Study Group on Historical Sources of Traditional Music,” thus following the general line

of the mother organization.⁵ In Dion, Hartmut Braun resigned, and Rudolf Brandl, professor of ethnomusicology at Göttingen University, was elected as vice chair.

The 13th meeting in Innsbruck in 2000 concentrated on “Change of style in traditional music” and “Laments.” Doris Stockmann retired from chairing the study group, and Susanne Ziegler (Germany) took over this responsibility, from 2000 until 2002 with Rudolf Brandl, from 2002 until 2010 with Bjørn Aksdal (Norway), and from 2010 until 2018 with Ingrid Åkesson (Sweden). A publication of the meetings in Dion (1997) and Innsbruck (2000) was ready for printing, but due to lack of financial support, it could not be published in this form; it is only available on CD-ROM (Stockmann and Ziegler 2004).

A change of chairs in a study group is always a challenge. After 2000, the membership changed, as older colleagues stopped participating and new members entered the group. English was accepted as the only conference language, and more colleagues from outside Europe took part in the biennial meetings. In addition, the focus of interest shifted; the former concentration on folk music in Europe gave way to a broader understanding of historical concerns in ethnomusicology. Due to Ziegler’s work in the Berlin Phonogramm-Archiv and contacts with colleagues working on similar material, the audio aspect of historical sources became ever more prominent. Thus, one topic at subsequent symposia was always devoted to historical sound recordings, which interested many colleagues, but was less relevant

⁵ The IFMC changed its name to International Council for Traditional Music in 1981.

for others. Several years were necessary to rebuild the group, but through the efforts of engaged colleagues, it was possible to organize study-group symposia every two years. Unfortunately, no reports were published between 2002 and 2006.

In September 2002, the study group met in Münster, Germany. One of the topics was devoted to historical recordings, the other to the role of musicians in a historical perspective. For the first time, two colleagues from Africa were among the twenty participants. The 15th study-group meeting took place in Seggau, Austria, in 2004. Again, historical recordings were in focus: commercial versus archival recordings and their heterogeneity were discussed in twelve papers. Eight papers dealt with the relationship between instrumental and vocal interpretation in historical perspective.

The next symposium was arranged in Berlin in 2006, providing insight into the various activities of the Berlin Phonogramm-Archiv. Twenty-five participants from Europe, but also from Argentina and Israel, took part, and historical sources were discussed in a broad spectrum. The first topic—“Preventing the ‘loss’ of tradition”—offered the chance to discuss the role of archives as a source for reconstruction and revitalization. The second topic—“Repertoires and their characteristics”—addressed the interchange and mutual influences between traditional music and the record industry in respect to repertoire.

The 2008 symposium was held at the Centre for Swedish Folk Music and Jazz Research in Stockholm. The topic was “Historical sources and source criticism,” which was discussed from several viewpoints. Proceedings with the same title were edited by Susanne Ziegler and published in cooperation with the Centre in 2010 (Ziegler 2010a).

The 18th symposium was arranged in 2010 in Vilnius by the Lithuanian Academy of Music and Theatre. The topic was “Methodological approaches to historical sources in ethnomusicology.” The discussions of this topic included multidisciplinary perspectives, which is understandable in a group focusing on different kinds of historical source material, from antiquity up to sound recordings just a few years old. Ingrid Åkesson (local organizer for the Stockholm symposium) was elected co-chair after Bjørn Aksdal, and stayed on until 2018. Working at the Centre for Swedish Folk Music and Jazz Research, an institution situated at the crossroads between ethnomusicology, folklore studies / ethnology, vernacular literature, and cultural studies, her scholarly profile includes cross-disciplinary work, as well as a problematizing approach to traditional and archival material.

Continuing discussions of multidisciplinary work resulted in one of the two topics for the Vienna symposium in 2012, hosted by the Austrian Academy

of Science and especially the Phonogrammarchiv: “Multidisciplinary approaches to the study of historical sources of traditional music.” This topic attracted a number of participants, a couple of them using musical sources within disciplines other than ethnomusicology. The cross-disciplinary nature of historical source material, which has already been a focus of the study group at earlier meetings, is thus an asset for introducing wider perspectives into our study group, and into ethnomusicological discussion in general. To some extent, the symposia have therefore been open to individual participants outside the ICTM, which turned out to be beneficial for the discussions.

The other topic in Vienna was “Historical sources and contemporary fieldwork in ethnomusicology—relationship, dialogue, mutual benefit.” Here, the intention was to further stimulate discussion between ethnomusicologists concentrating on fieldwork, those working in archives and collections, and those who do both kinds of work. Both topics resulted in lively and constructive discussions.

In 2014, the study-group symposium was hosted by the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança of the University of Aveiro in Portugal. This university institution contains a music archive; thus, it exceeds the boundary between these two kinds of institutions. In contrast to earlier meetings, the organizers decided to focus the discussion on one topic only: “Individual memory—collective history: Historical sources as an interface and meeting-point.” The intention was to open up aspects such as cultural heritage, challenges and possibilities on the Internet, and the potential dialogues between different individual cultural memories and expressions from different times and places. A great number of participants attended, a couple of panels were organized, and there was plenty of discussion.

A selection of peer-reviewed articles, based on re-written papers from the Vienna and Aveiro symposia, were edited and published by the joint efforts of Susanne Ziegler, Ingrid Åkesson, Gerda Lechleitner (host for the Vienna symposium), and Susana Sardo (host for the Aveiro symposium). The book was published in 2017 in hardback and as an e-book: *Historical Sources of Ethnomusicology in Contemporary Debate*. The topics of these two symposia had in common a focus on dialogue, interface, and multidisciplinary perspectives, so it was appropriate to collect articles from both symposia in the same publication.

In 2016, Susanne Fürniss at the National Centre for Scientific Research (CNRS), Musée de l’Homme in Paris, invited the study group (figure 2). Two partly overlapping topics were chosen, one with a concentrated scope (“Evaluation of historical sound recordings”) and



Figure 2. Participants of the 21st symposium of the ICTM Study Group on Historical Sources: (*front row*) Baia Zhuzhunadze (Georgia), Hande Sağlam (Austria), Vanessa Paloma Elbaz (France/Morocco), Ingrid Åkesson (Sweden), Susanne Fühniss (France); (*2nd row*) Janika Oras (Estonia), Rastko Jakovljević (USA), Drago Kunej (Slovenia), Pál Richter (Hungary), Gerda Lechleitner (Austria), Anja Brunner (Austria), Judith Haug (Germany), Matthias Boström (Sweden); (*3rd row*) Pargon Siritipa (Thailand/Spain), Miriam Roving Olsen (France), Jean Lambert (France), Franz Lechleitner (Austria), Tala Jarjour (USA), Jörg Sapper (Germany); (*back row*) Pedro Aragão (Brazil), Shai Burstyn (Israel), Rémy Jadinon (Belgium), Estelle Delavennat (France), Susanne Ziegler (Germany), Kisito Essele (France/Cameroon), Olga Velichkina (France), Jérémy Gardent (France). Paris, March 2016 (photo courtesy of Susanne Ziegler).

one more open (“The study of history through oral and written sources on music”). Both topics were well in accordance with the work of the hosting institution, as well as of many members of the study group. A scholarly committee made a selection among the great number of contributed abstracts; still, the symposium included many participants. The programme allowed good time for constructive and friendly discussions.

Upon invitation of the Musicological Institute of the Hungarian Academy of Sciences, the 2018 symposium took place in Budapest. The only, but broad, topic was “The inside and the outside, or who is the Other? Different perspectives on historical sources of ethnomusicology.” The symposium was like coming back to the roots of our study group, and again folk music was present in many papers, mostly without much problematization. Also, problems of dominance and imbalance in the relationship between, for example, European collectors and musicians from colonized areas were touched upon only in a few papers. Thus, several of the organizers’ proposals were not present in the discussion. Elections were held and Gerda Lechleitner (Austria) was elected the new chair and Susana Sardo (Portugal) co-chair. There will henceforth be room for

new topics and perspectives at future study-group symposia. The study-group symposium planned to take place in May 2020 in Almaty, Kazakhstan, unfortunately had to be cancelled because of the COVID-19 pandemic. The programme committee, consisting of Gerda Lechleitner (Austria), Susana Sardo (Portugal), and Miguel A. García (Argentina), with Lera Nedlina from the Kurmangazy Kazakh National Conservatory as local organizer, proposed two topics: “Innovative approaches to sources for ethnomusicological research” and “What does the archive store?” The symposium has been postponed until November 2021.

The study group has also been present at various ICTM world conferences, for example in Stockholm/Helsinki (1985), East Berlin (1987), Schladming (1989), Berlin (1993), Rio de Janeiro (2001), Sheffield (2005), Vienna (2007), Durban (2009), St. John’s (2011), and Limerick (2017). In Sheffield in 2005, Ziegler organized a panel entitled “The ICTM Study Group on Historical Sources of Traditional Music: History and presence,” with papers given by herself, Gerda Lechleitner, Mathias Boström, Kendra Stepputat, and Ardian Ahmedaja. In Vienna in 2007, the title of the panel was “The Memory of the World and the role of

historical sources for the world's musical traditions"; Gerda Lechleitner, Miguel A. García, Gila Flam, and Susanne Ziegler presented their current research on that topic. In Limerick in 2017, Ingrid Åkesson organized a panel, related to historical source material, with the title "Real-life or virtual affinity—Community and legacy created through singing," with papers given by herself, Janika Oras, and Taive Särg.

ICTM world conferences have offered the possibility to provide insight in the ongoing discussion about historical sources. Many colleagues have become interested and joined the group. In general, preference has always been given to organizing regular symposia in order to facilitate contacts between colleagues and to foster discussion among those interested in historical source material. We have succeeded in organizing symposia every two years, but have not always been able to publish conference proceedings or peer-reviewed edited books.

Summary and perspectives

A survey of the membership during the years 2000–2018 shows that it has fluctuated. A few members may be regarded as the hard core, but most of the participants in our symposia only attend intermittently, if the topics are interesting for their current work (including occasional participants from other disciplines, as mentioned above). In academia generally, fewer people continue to participate in the same group for a long time, as projects tend to dominate our work. The Study Group on Historical Sources is—like several other groups, such as the groups studying musical instruments, minorities, applied ethnomusicology, audiovisual issues, music archaeology, education, etc.—based on thematic issues, while other study groups give preference to regional studies. However, historical studies can be discussed as well in a regional context.⁶ Regional music traditions, on the other hand, are considered important in many of the "new" nations, such as the republics formed on the territory of former Yugoslavia and the former Soviet Union. They all show interest in their specific historical sources, which are often kept outside of the respective countries in other places, such as the archives in Berlin, Vienna, London, St. Petersburg, and several in the United States. So, searching for historical sources and possibly creating one's own "national archive" is a goal of great importance for recently independent nations.

Looking back at the history of the study group in more recent years, we have seen an increased international representation, including France and the British Isles,

the Baltic States, North and South America, Israel, and the Iberian Peninsula, thus redirecting the former focus on Central, Northern, and Southeastern Europe. Topics have been formulated with the intent to open up for more diverse paper presentations, and more facets of historical research have been discussed. European folk music is no longer exclusively the focus of the study group; other themes have gained a prominent place in our discussions. Some of these contrast archival sources and fieldwork, archives as creations of historical fieldwork, the revitalization of archival material in current performance, issues concerning the digitization of archives, and broader aspects of historical sources of music. The changes that took place between 2000 and 2018 correspond with a general change within ethnomusicology. In Germany, the birth-place of the study group, as well as in many other countries, numerous colleagues study urban or popular music, migration, the music of minorities, music in diaspora, etc. Traditional music is studied from new perspectives and with the use of new theories. Archivists focus on digitization and accessibility, but they also problematize cultural heritage and ask new questions concerning the perspectives of collectors versus performers, what kinds of material is lacking in collections, etc. The nature, value, and use of historical sources of music must continue to be discussed as a global topic, from different perspectives and with the application of contemporary theories and methods.

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⁶ The Study Group on East Asian Historical Musical Sources was founded in 2006, but there was no contact between the two groups. It has since been discontinued.

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Appendix: List of ICTM Study Group on Historical Sources symposia

no.	year	place	publication
1	1967	Freiburg im Breisgau (FRG)	(no publication)
2	1970	Brno (Czechoslovakia)	<i>Studia Musicologica Academiae Scientiarum Hungaricae</i> 13 (1971): 177–295
3	1972	Sárospatak (Hungary)	<i>Studia Musicologica Academiae Scientiarum Hungaricae</i> 15 (1973): 3–320
4	1975	Kazimierz Dolny (Poland)	Bielawski, Mauerhofer, and Suppan 1979
5	1977	Seggau (Austria)	Suppan and Mauerhofer 1978
6	1979	Medulin (Yugoslavia)	Mauerhofer and Bezić 1981
7	1982	Limassol (Cyprus)	Mauerhofer 1985; Suppan 1986
8	1988	Göteborg (Sweden)	(no publication)
9	1989	Schladming (Austria)	(papers by Doris Stockmann and Hartmut Braun appear in Stockmann and Erler 1994)
10	1991	Göttingen (Germany)	Stockmann and Erler 1994
11	1995	Copenhagen (Denmark)	Stockmann and Koudal 1997
12	1997	Dion (Greece)	Stockmann and Ziegler 2004
13	2000	Innsbruck (Austria)	Stockmann and Ziegler 2004
14	2002	Münster (Germany)	(not published)
15	2004	Seggau (Austria)	(no publication)
16	2006	Berlin (Germany)	(no publication)
17	2008	Stockholm (Sweden)	Ziegler 2010
18	2010	Vilnius (Lithuania)	(no publication)
19	2012	Vienna (Austria)	Ziegler et al. 2017 (joint publication for Vienna and Aveiro)
20	2014	Aveiro (Portugal)	Ziegler et al. 2017 (joint publication for Vienna and Aveiro)
21	2016	Paris (France)	(no publication)
22	2018	Budapest (Hungary)	(forthcoming)
23	2021	Almaty (Kazakhstan)	(postponed from 2020)