

Welcoming speech by Wim van Zanten (representing ICTM)

Your Excellency President of the Heydar Aliyev Foundation,
Your Excellency Minister of Culture,
Mr. President of the Azerbaijan National Academy of Sciences,
Dear colleagues,

I am greatly honoured to have been invited to address you at this opening session of the Mughamat/ Makamat symposium as the representative of the International Council for Traditional Music (ICTM).

I look forward – and I am sure you do - to this scholarly symposium 'Mughamat/makamat and traditional modal music in contemporary World' and the musical performances in the two contests of the 'Space of Mugham', that is, the Competition of Mugham Performance and the International Music Festival.

One of the reasons for organizing this symposium and music festival is that the Azerbaijani Mugham has been inscribed on the UNESCO List of *Masterpieces of the Oral and Intangible Heritage of Humanity*.

Many of the members of the International Council for Traditional Music were involved in the preparation and subsequent evaluation of proposals for the UNESCO Masterpieces programme which resulted in three rounds of proclamations of Masterpieces: in 2001, 2003 and 2005. These 90 Masterpieces are now the first items on the Representative List of the 2003 UNESCO *Convention for the safeguarding of the Intangible Cultural Heritage*. Presently this list includes, apart from the Azerbaijani Mugham, the Iraqi Maqam and the Shashmaqom from Uzbekistan and Tajikistan.

One of the ways by which members of the International Council for Traditional Music exchange ideas and publish their scholarly work is in Study Groups on a particular subject or region. Presently we have 17 Study Groups in the International Council for Traditional Music. The Maqam Study Group was established about 20 years ago, and the Study Group on Music of the Turkic speaking world in 2006. Our members have long been involved in the research and documentation of living culture and the now terminated UNESCO Collection of gramophone records and CDs called Traditional Music of the World is proof of this. In November last year the International Council for Traditional Music became an NGO accredited to the 2003 UNESCO convention.

In preparation for this symposium I looked at articles by two of the International Council for Traditional Music's distinguished members, Maud Karpeles and Erich Stockmann and I found

their remarks very relevant for the present discussion on safeguarding living culture. Maud Karpeles wrote in 1969¹ that

'unless we recognize folk music as a living art, our studies will be based on false premises' (p.27) and she quoted R.R. Marett that

'The living [...] must be studied in its own right and not by means of methods borrowed from the lifeless.' (p.28)

Erich Stockmann wrote in 1988² about the problematic issue of 'authenticity' in music and dance. This might lead to glorification of the past that was seen as the 'genuine', the 'authentic' and 'rating the changes only negatively, as a decay' (p.4-5). In 2004 UNESCO concluded in the Yamato Declaration that 'authenticity' was not a relevant concept for living culture:

'... considering that intangible cultural heritage is constantly recreated, the term "authenticity" as applied to tangible cultural heritage is not relevant when identifying and safeguarding intangible cultural heritage.'

In 1988 Stockmann also wrote that we, members of the International Council for Traditional Music,

'are called upon to make our contribution to a future in peace and human dignity which to my mind can only be a life with music.' (p.10).

I can only agree.

Music does not stop at national borders. I am very grateful that our Azerbaijani hosts have chosen an international setting of Mugham: "Mughamat/makamat and traditional modal music in contemporary World." We are dealing with *world* heritage and we are all responsible for it.

We should also celebrate this. I wish you a very good symposium and festival in the Space of Mugham. Thank you.

¹ Karpeles Maud (1969) 'The International Folk Music Council twenty-one years,' *Yearbook of the International Folk Music Council* 1:14-32.

² Stockmann, Erich (1988) 'The International Folk Music Council/ International Council for Traditional Music – forty years,' *Yearbook for Traditional Music* 20:1-18.