

# MUSICAL GEOGRAPHIES OF CENTRAL ASIA

**International Conference and Concert  
Middle East and Central Asia Music Forum  
Institute of Musical Research, School of Advanced Study,  
in association with  
the School of Oriental and African Studies, University of London, and  
the Aga Khan Music Initiative, Aga Khan Trust for Culture  
16–18 May 2012  
Chancellor’s Hall, Senate House, Malet Street, London WC1E 7HU**

## PROGRAMME

Wednesday 16 May

**9.15–9.45 am      Registration**

**9.45–10 am        Welcome by the organisers**

**10–11.30 am      Session 1: Musical landscapes of nomadic Central Asia: natural environment  
and national borders  
Chair Keith Howard, SOAS**

Carole Pegg, University of Cambridge

*Nomads, States and Musical Landscapes: Some Dilemmas of Khöömii as  
Intangible Cultural Heritage*

Stephanie Bunn, University of St Andrews

*The Body and the Landscape in Kyrgyz Poetics: Topography Resonance and  
Image in Contemporary Kyrgyz Epic*

Jennifer C. Post, New Zealand School of Music, Victoria University, Wellington

*Kazakh Maps and Music: Claiming Space in the Mongolian Landscape*

11.30–12 pm      Tea/coffee

**12–1.30 pm        Session 2: Mapping the Turkic-Mongolian musical world: stylistic, historical  
and spiritual connections  
Chair Carole Pegg, University of Cambridge**

János Sipos, Franz Liszt Music Academy, Institute for Musicology of the  
Hungarian Academy of Sciences

*A Musical Map of the Turkic-speaking People*

Valentina Suzukei, Tuvan Institute of Research in the Humanities

*Turkic-Mongolian Music Traditions in the Modern Socio-Cultural Space*

Bakhtiyar Amanzhol, Kurmangazy Kazakh National Conservatory

*Musical Instruments of Tengrianism*

Gulzada Omarova, Zhurgenov Kazakh National Academy

*Geographical, Civilizational and Ethnohistorical Coordinates in the Music of  
Kazakhs*

1.30–2.30 pm      Lunch

- 2.30–4 pm**                    **Session 3: Traditional repertoires, Soviet canonisation projects and modern discourses of identity**  
**Chair Martin Stokes, University of Oxford**
- Saida Daukeyeva, Institute of Musical Research  
*East vs West: Regional Styles of Dombra Performance and their Representation in Music Practice and Discourse in Modern Kazakhstan*  
Megan M. Rancier, Bowling Green State University  
*Narratives of Ancientness and Kazakh Nationhood in the Music of the “Turan” Ensemble*  
David C. Fossum, Brown University  
*Musical Canons in Central Asia and Beyond: Insights from the Case of Turkmen Instrumental Music*
- 4–4.30 pm                    Tea/coffee
- 4.30–6 pm**                    **Keynote address: Theodore Levin, Dartmouth College**  
**Chair John Baily, Goldsmiths College**

<b>Thursday 17 May</b>
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- 10–11.30 am**                **Session 4: Classical art and folk music in Chinese Central Asia**  
**Chair Rachel Harris, SOAS**
- Elise Anderson, Indiana University, Bloomington  
*Symbols of Identity, History, and Geography: Uyghur Music and the Arts in Twentieth-Century Xinjiang*  
Ablimit Baki, University of Manchester  
*Performing Dolan Identity through Dolan Meshrep in Xinjiang*  
tbc
- 11.30–12 pm                Tea/coffee
- 12–1.30 pm**                **Session 5: Constructing space and place through religious ritual performance: local identity, state ideology and global Islam**  
**Chair Owen Wright, SOAS**
- Rachel Harris, SOAS  
*Musical-Religious Geographies of Rural Xinjiang*  
Giovanni De Zorzi, University ‘Ca’ Foscari’ of Venice  
*The Jâhri Concept in the Central Asian Area and its Implications in Sufism, Music and Therapy*  
Chorshanbe Goibnazarov, Berlin Graduate School of Muslim Cultures and Societies  
*A Voice from the Pamir Mountain*
- 1.30–2.30 pm                Lunch

2.30–4 pm

**Session 6: Musical genres across regional and national borders: Afghanistan, the Indian Subcontinent and the Persian-speaking Central Asia**  
**Chair Laudan Nooshin, City University**

John Baily, Goldsmiths College

*The Music-loving Amirs of Kabul, and the Development of an Afghan Art Music*

Veronica Doubleday, University of Brighton

*Transnationalism, Regionalism and a Sense of Place within Persian-language Chaharbeiti Quatrain Singing in Central Asia*

Peter I. Klempner, University of Washington, Seattle

*Falak: Raising Prayers to Heaven on Song*

**Friday 18 May**

10–11.30 am

**Session 7: Historical and contemporary soundscapes in urban and rural Central Asia**  
**Chair Saida Daukeyeva, Institute of Musical Research**

Alexander Djumaev, Composers' Union of Uzbekistan

*A Sound and Architectural Landscape of Old Bukhara and its Reflection in Musical Art*

Djamilya Kurbanova, Turkmen National Conservatoire

*Evolution of Musical Instruments within Local Performance Schools in Turkmenistan*

Shakhym Gullyev, Iliyas Zhansugurov Zhetisu University

*On Comparative Study of Traditional Musical Cultures: the Case of Azeri and Turkmen Song Repertoires*

11.30–12 pm

Tea/coffee

12–1.30 pm

**Session 8: Medieval and modern music practices at the crossroads of Central Asia, the Caucasus and Iran**  
**tbc**

Alla Bayramova, State Museum of Musical Culture of Azerbaijan

*Legacy of Nizami Ganjavi as a Source of Information on Musical Practices in Medieval Central Asia*

Sanubar Baghirova, Institute of Architecture and Art, Azerbaijan National Academy of Sciences

*The Caucasus and Iran in the musical borders of the 18<sup>th</sup>-20<sup>th</sup> centuries*

Anna C. Oldfield, Coastal Carolina University

*Reimagining the Caucasus: Music and Community in the Azerbaijani Ashiq Tradition*

1.30–2.30 pm

Lunch

- 2.30–4 pm**                    **Session 9: Musical communities inside and outside Central Asia: vocabulary, and the semiology of performance and reception**  
**Chair Alexander Knapp, SOAS**
- Guzel Saifullina, Kazan State Conservatory  
*What is “Tatar Maqam”?.. Tatar Musical Terminology in its Links to the Central Asian Culture*  
Helen M. Faller, Independent Researcher  
*Mong: Creating National Unity among Kazan Tatars*  
Razia Sultanova, University of Cambridge  
*Insider-Outsider: Central Asian Music at Home and Abroad*
- 4–4.30 pm                    Tea/coffee
- 4.30–6 pm**                    **Session 10: Central Asian musicians on the move: travel, migration and global circulation of neo-traditional and popular music**  
**Chair Razia Sultanova, University of Cambridge**
- Robert O. Beahrs, University of California, Berkeley  
*Transnational Khöömeizhi Circuits: Advocacy, Authority, and Tourism in Post-Soviet Tuvan Throat-Singing*  
Ariane Zevaco, Centre d’Etudes de l’Inde et de l’Asie du Sud, CNRS  
*Networks, Spaces and Representations: the Tajik, Persian, and Soviet Musician*  
Kerstin Klenke, University of Hildesheim  
*The World According to Uzbek Pop*
- 7.30 pm**                    **Concert of Central Asian Music**  
**Brunei Gallery Lecture Theatre, SOAS**

**Conference registration fees (including teas/coffees and lunches):**

**Standard rate – £20 for one day / £60 for three days**

**Concessionary rate (students, retired, unwaged) – £10 / £30**

**For further details and bookings please contact [music@sas.ac.uk](mailto:music@sas.ac.uk) (<http://music@sas.ac.uk>) or call 0207 664 4865.**