



THE SYRIAC MUSICAL TRADITION: AN EASTERN HERITAGE :
EXCHANGES & INFLUENCES

Geneva and around the Globe, 17-21 March 2021

FINAL STATEMENT OF WORKS

GENERAL REMARKS

The Musicological Conference “The Syriac Musical Tradition: An Eastern heritage – Exchanges and Influences” was held in Geneva and online around the Globe from 17 to 21 March 2021. It aimed at being an opportunity for exchange and discussion among 17 specialists of the Syriac Musical Traditions, or specialists of their influences and exchanges with other traditions (in particular Gregorian, Coptic, Byzantine, Jewish, Arabic traditions). The initiative was organized and sponsored by the Haute Ecole de Musique of Geneva (HEM) (CH) and by the Laus Plena Foundation (LPF), Lugano (CH). The initiative was also supported by the Syriac Music Institute (Cumberland, RI, USA), by the Musicological Society of India and by the Sruti School for Liturgical Music (Kottayam, India).

The Conference was public and largely open to experts and researchers of any of the Syriac Musical sub-traditions, to representatives of the Syriac communities, to HEM and partner Universities students, and to any other interested person. About 29'000 connections were made to the website www.syriacmusic2021.org and participants from over 50 countries followed the Musicological Conference over the 5 days period.

Experts both from the East and from the West were invited, to allow an exchange of views and opinions, based on the respective backgrounds and specific skills.

The scope of works was kept voluntarily large. The primary objective of the Conference was to gather and allow an exchange between experts of the different Syriac Musical Traditions, but also between musicologists, academic researchers, philologists, ethnomusicologists, practitioners and teachers.

The intention was to review the existing status of works about the Syriac Musical Tradition and to revitalize the current research about it. The outcome, which is presented below, largely



surpassed the expectations, both in terms of contents and in terms of participants. The initiative also received many expressions of support from academic, ecclesial and practitioner background.

The Conference allowed a glimpse on the many aspects that deserve additional work and attention. Beyond the current research and collection work in due course, the Conference evidenced the wider sociological, ethnological, historical, liturgical and theological contexts (among others) that need to be considered, the efforts being made to instruct the next generation, where such efforts are missing or should be enhanced, and key directions and initiatives to pursue, individually or collectively, in relation to this tradition.

The Conference confirmed and evidenced that Syriac Musical traditions generally do not have established exchange channels among them, that much collection and research work still need to be done on many sub-traditions, in order to know and understand them better, and to have a holistic overview of their intense interactions and influences. It showed also how much desire to transmit this heritage to the next generations is present among the Syriac community.

Seven concerts were offered to illustrate the Conference, adding a refreshing immersion into practice after the more intellectual debates each day. The seven concerts were streamed from St Peter's cathedral, Geneva (Switzerland), Mardin (Turkey), The Netherlands, Qaraqush (Iraq), Byblos (Jbeil, Lebanon), Kottayam (India), and various locations around Europe and the Holy Land (Coptic concert). All were performed by members of the local Syriac communities; In Geneva, the students of the HEM and a few representatives of the Geneva Syriac communities learned and performed Syriac chants from all traditions. The concerts were particularly well attended online and appreciated by the public. In addition to the online participants, the Musicological Conference was made available to a larger public via Suryoyo TV and Noursat-Telelumière TV, the Maronite online channels, with advertisements also made by Ishtar TV (Iraq).

TOPICS DISCUSSED

The topics discussed at the Conference developed four streams of analysis:

1) Sources and development of Syriac Music

This stream focused on researches made about the sources and about the historical and geographical development phases of the Music of the Eastern and Indian Syriac Churches, taking into account both the recent philological discoveries and the footprints that can still be found in the alive oral traditions.



The Conference participants evidenced the current and recent research efforts in this area. Dr. Brock presented what the Syriac historical sources tell us about music and its use. Dr. G. Adyn, J. P. Gajo, Nouri Iskandar, Dr. T. Jarjour, Prof. Dr E. Kesrouani, Dr. T. Maatouk, Prof. N. Abou Mrad, both on a theoretical and empirical level, recognized the mixed origins of the Syriac traditions (pre-existing eastern Mesopotamian elements; Jewish influence; Greek/Byzantine influence; Interactions with Arabic modes, etc.). Their contributions increased awareness about the importance of the role played by other musical traditions in both the inception and the development of Syriac music. Additional and new sources from the different respective backgrounds were brought to the attention of the participants.

2) Characteristics: Syriac octoechos, modes, tetrachords, composition principles of Syriac melodies

A common conceptual legacy of the various Syriac musical traditions and of other Christian traditions, the Octoechos appears to have obtained its shared recognition in Jerusalem between the 5th and the 9th Centuries, presumably drawing from preexisting elements. Many questions remain open about its relation to Arabic and Turkish makams, Persian systems, as well as about its role in the Byzantine, Gregorian, Georgian and Armenian repertoire. The role of the Syriac tradition in the birth of the Octoechos, as well as the building principles of Syriac melodies, were given particular focus.

The Maronite and Chaldean/Assyrian Traditions historically do not use the Octoechos, whereas all other Syriac traditions do. The idea of a modal “Maronite Octoechos” (independent from a liturgical Octoechos) was presented for the first time (Prof. N. Abou Mrad). For the Syriac Churches that use the Octoechos, the Conference evidenced that there is still no uniform view about its emergence and its musical and theoretical characteristics (no original intention to create a musical Octoechos; existence of an original musical system developed in the Middle Age; Liturgical Octoechos intrinsically linked to chanting; etc.), while it was recognized that the current practice evidences several discrepancies with a pure musical Octoechos, pre-existing elements and subsequent influences, and that the Syriac liturgy is intrinsically imprinted by strong liturgical Octoechos found in related to groups of chants (Dr. G. Aydin, J. P. Gajo, Prof. Dr E. Kesrouani). The characteristic of the Maronite and the Chaldean traditions were presented (F. L. Nissan, Prof. Dr. M. Tarabay,). The Conference allowed for the first public presentation by V. Trentesaux Mochizuki of the research work of Ivar Schmutz-Schwaller (+ 1999)¹, a well-respected composer, music researcher and priest, which consecrated his lifetime to re-discover the composition principles of the Syriac melodies (in view of participating to the reform of Christian

¹ The German manuscript of Ivar Schmutz-Schwaller’s works was made available on the website www.syriacmusic2021.com.



sacred music after the Second Vatican Council), by analyzing, and transcribing through a methodology carefully thought through, a significant set of personal recordings.

3) *Exchanges & influences between traditions*

How did the acculturation of Syriac musical traditions operate during their displacement into other linguistic and cultural areas? Which other Christian and non-Christian musical traditions were influenced by, or have influenced the Syriac Musical traditions during their migration? How are these musical traditions preserved or transformed in the diasporas that emerged due to the contemporary migrations?

The Conference evidenced the many exchanges and influences that Syriac traditions underwent and operated, with each other or with other traditions, from East (expansion from Antioch to Iraq and Far East, up to India and China, in various periods and layers; documented/likely interactions with the Byzantine, Jewish, Arabic and Coptic traditions, among others) to West (influence on the Gregorian chant, situation in the diaspora, etc.) and the extraordinarily vast area of diffusion and reception of Syriac Music (Dr. E. Fink, J.P. Gajo, Dr. Prof. M. P. George, Dr. M. Henein, Prof. N. Abou Mrad, Prof. Dr. L. Ricossa).

4) *Preservation and heritage status*

The political conflicts of the last decades and the related immigration have considerably weakened the Eastern Churches' Syriac musical heritage. By which means, such as recording, transcriptions, etc., and by which methodologies can the conservation of the Syriac musical heritage and its transmission be ensured ?

Prof. Dr. P. Jeffery made a dedicated presentation on this topic. Converging or additional interesting proposals were made by all participants in this context (see below).

Interestingly, most experts touched upon more than one of these streams of analysis, or commented at least briefly upon them in their presentation, even if they had originally chosen a more specific angle; This is because the different streams are closely interacting with each other in practice.

It was clear that the purpose of works and future action should encompass at the same time the collection, analysis, study of the existing living traditions in view of academic and musicological research (with the support of all existing earlier sources in all disciplines), but just as importantly, the preservation of this precious heritage in view of transmitting it to the next generation.



Additional traditions, such as the Assyrian Church or other Indian traditions, and relations to the Ethiopian and Armenian musical traditions could be included into the scope of works in the future.

As announced, presentations given during the conference will be published. Both an online and a printed publication are planned.

KEY OUTCOMES

- 1) The field of work of the Conference was very vast. While this allowed to have a large overview on the various Syriac Musical Traditions and their exchanges and influences (one of the deliberate aims of the Conference), a more in-depth analysis was achieved on selected topics that were presented. Many more topics, of which it was possible to give only a glimpse, deserve attention and research. The Conference allowed to define directions of possible additional actions to be taken with regard to Syriac Musical Traditions not only on an individual tradition basis, but as collective or common needs. Individual efforts could inspire wider efforts also for other traditions.
- 2) There was a general agreement that more interactions and links among persons involved in collecting, analyzing, researching, teaching and transmitting the Syriac traditions would be welcome and beneficial in terms of synergies, reciprocal support, inspiration, etc.
- 3) The study of the Syriac traditions generally starts from the recently documented or current practice, requires sound academic and theoretical musicological research and analysis based on existing sources, and must be multidisciplinary for better and more accurate results (historical, sociological and ethnological, liturgical, theological context, etc.). It should look in a comparative and dialogical way at the historically separated paths taken by specific communities. It should also have concrete outcomes that can serve the transmission of this heritage and revitalize it.
- 4) Conservation efforts are amongst the most urgent aspect to address. This includes collection efforts on the ground (field recordings), cataloguing, and making available the recordings databases to the research community. It could include transcription efforts, even if we fully recognize the interpretative nature of any transcribing process. Methodologies will differ according to the purposes of the transcription, which can be directed toward a large span of aims, from analysis and comparative analysis (e.g. I. Schmutz-Schwaller/V. Trentesaux Mochizuki, E. Kesrouani; Nidaa Abou Mrad, etc.) to accessibility and diffusion (cf. published anthologies by N. Iskandar, Dr. G. Aydin, Dr. Prof. M.P. George, etc.). Choices in

transcription may influence future practice and must be carefully considered, with oral recordings remaining a key aspect of both conservation and transmission.

- 5) Performance takes a variety of forms exemplified by the diversity of the six concerts streamed during our conference. Informed performance (e.g. Byblos *Qolo 'atiqo* choir) can lead to a promising revival of the repertoire, where acculturation - including the use of harmonies - leads to very lively forms (e.g. Kottayam). Respect for the melodic-rhythmic richness and complexity of the repertoire is a requirement for its efficient preservation. A shift from a “tradition mindscape” into an “heritage mindscape” (Owe Ronström quoted by Peter Jeffery) is observable; should such shift necessarily lead to a change of an expression of faith into an expression of art?
- 6) Teaching approaches were presented by the Indian Syriac communities (*Sruti Liturgical School of Music, Musicological Society of India*), where dedicated institutions and schools for the education of children at early age and seminarians are in place. In the Syriac Orthodox context, the *Syriac Music Institute* aims at creating a center of excellence for Syriac music. The *Qolo Atiqo* School of Music in Lebanon is known for respecting and preserving the traditional Maronite music in Lebanon. The *Coptic Heritage Academy*, the *Rosary Music School of Jerusalem* and the Laus Plena Foundation have a project to expand the current work of the *Coptic Heritage Academy* to the teaching other musical traditions, such as the Syriac tradition, under a new umbrella organization. However, few initiatives are stirred centrally and supported by the Church leadership, whereas generally, sound mandatory musical education for the clergy is missing - one of the sources of current issues regarding the loss of heritage. Teaching approaches require careful consideration and choices regarding the traditions that are being taught, and the distinction among them, in order to avoid further confusion and fulfill the purpose of preservation. The teaching of Syriac (and the use of the Syriac alphabet) must be an integral part of the musical teaching. This is due in particular to the close interaction of words, rhythm and music. Theological and liturgical teachings helping to understand the underlying context of sacred chanting is also highly recommended, especially for the clergy, deacons and educated musicians (but not only).
- 7) General purpose of works on the Syriac traditions were identified as a) Identity preservation for the Syriac communities; b) Heritage of faith and related transmission; c) Historical and musicological research on the history and sources of music - and Christian music in particular; d) Identification of early composition principles and methodologies (musicological research, inspiration for new compositions); e) Inspiration for new compositions in other Christian musical traditions (A. Pierucci, M. Tarabay); f) Establishment



of teaching and transmission programs; g) General cultural interest; h) Moral responsibility to support communities facing generally very difficult surrounding circumstances.

- 8) Tools and actions suggested for the preservation of Syriac traditions include a) Establishment of a permanent discussion forum across Syriac traditions; b) Systematic collection of recordings of traditions that are not yet documented, and of rare/nearly forgotten chants, by individual or collective efforts; c) Catalogation /classification and analysis, with identified and publicly accessible databases acting as depositaries; d) Development of agreed transcription approaches, including related IT tools; f) Development of adapted teaching methodologies with specific programs for i) clergy/deacons and educated reference musicians; ii) faithful. This could possibly be undertaken in collaboration with conservatories of music); g) UNESCO heritage conservation procedure for Syriac music could be undertaken in the various countries where the tradition is practiced. This would give visibility and protection to these traditions and could also ensure some funding.

CONCLUDING STATEMENTS BY INVITED EXPERTS

(in alphabetical order)

Dr. Gabriel Aydin, Syriac Music Institute, USA

Dr Aydin expressed appreciation for the occasion to share, get and exchange ideas. It was particularly interesting to hear specialists of other traditions. More thorough studies would be needed, to individualize and focus on the research that is most necessary. He agrees with remarks made by all other participants.

Gabriel Aydin confirmed he used Ivar Schmutz–Schwaller’s recordings for his Master’s Degree thesis. He recorded the entire tradition, amongst which the *Hulole*, in the 8 modes – most of which have now been lost. This is a very precious aspect of these recordings.

Dr. Sebastian Brock, Oxford, UK

Dr. Brock expressed his appreciation and gratitude for a “wonderful Conference”, which also attracted a greater online audience. He said it was important to find good models for action. He suggested that liturgical texts could be made available through Apps to become more accessible to young people. The careful recordings of local traditions and chants should be conducted before they mix up with other traditions. This is true also for the pronunciation of Syriac. He suggested to use conservation methods such as microfiches to preserve them for the future.



As areas of work, he identified three groups of actors:

- 1) Technical musicians (work with musical theories and analysis, modes, etc.);
- 2) Persons working on teaching / initiatives to pass knowledge to the next generation (such as was suggested by Fr. Palackal and Fr. George);
- 3) Experts of the Manuscript traditions (S. Brock) (Work on musical manuscripts, etc.).

He evidenced the importance of bringing together all people working on the Syriac tradition, and of creating a forum where all could join in this effort, and questions could be asked. It would be very useful to have a centralized list of available recordings, where people could submit their contributions. He also evidenced again the urgency of recording village traditions where decent experts can still be found, and the need to respect the different traditions, as well as to associate the reading traditions with the chanting tradition. He suggested to find reference singers for the recordings.

People could be found to work on the philological aspects, including where other languages are used (Solbian, Medo - ref. is made to Erika Huntra). Some fragments of musical notation exist in rare manuscripts. The systematic digitalizing of Eastern manuscripts is a very valuable, unexpected development (Columbus Shikrit, USA). Recently a manuscript of the 6/8th century was identified in a small church in Iraq. It has a number of guides to the Gospel chant (Gospel lectionary with cantillation indications). This would be a very interesting study. Most of the other musical manuscripts are from the 14th century or later.

Regarding the Eastern *Beth Gazo*, there would be a very large number of (different) *Beth Gazos* in Iraq. This will require much work. The risk is that a norm is then created (when putting together the various *Beth Gazos* / if a single *Beth Gazo* manuscript gets published).

Dr. Enrico Fink, Shemah School of Jewish Studies, Florence, Italy

Dr. Fink evidenced the link between Jewish cantillation and Syriac music (same type of accent linked to the logic of the word), though melodies are different.

Jalal Polus Gajo, Iraq, Haute Ecole de Musique de Genève

Jalal Polus thanked the LPF and the HEM, especially Xavier Bouvier, who believed in the interest of the Syriac Tradition. He feels very honored and blessed. The Syriac tradition is alive: That is why we should work on it both on the theoretical, academical level, and practically. Initially, in his childhood, he was not taking particular care of his tradition, being “inside of it”, but when growing, he appreciated it more and more, particularly with his studies in music and musicology, and the first rea. and then grew to appreciate and study it. But most of all, he realized in the very last years from the contact with the West how precious it is. A trend in the East is to work individually. We should work together between Eastern and Western researchers. He suggested



to continue to meet and to create a forum for research and work. He evidenced the need to put the recordings and the transcriptions together, with possibly a central repository, to serve all. He also suggested that more people interested to collaborate scientifically / seriously should be added to the participants in a future possible working group. A help from the philological research to understand what the Eastern *Beth Gazos* were would be highly beneficial for the study of the Syriac Eastern Orthodox and Catholic traditions.

Dr. Prof. Mammoottil P. George, Orthodox Theological Seminary, Sruti Liturgical Music School, Kottayam, India

Prof. Dr. George expressed his high gratitude and appreciation for the Conference and concerts. The points made by Dr. Brock and Nouri Iskandar, he said, are very important.

He gave the following suggestions:

- 1) He has been working in teaching since 32 years to his Church and to other denominations. He teaches his Beth Gazo, the one that he received. People should sing and understand the Octoechos. Covid gave a new opportunity to teach around the world. He hopes the Syriac tradition in the future can flourish around the world.
- 2) There should be a center for Syriac Studies of music, also linked to language teaching and literature (as also evidenced by Nouri Iskandar and Dr. Brock). To have a center where all traditions would be considered would be the fulfillment of a dream for him. It is “one” tradition, but many fold.
- 3) Importance of publishing teaching methodologies and research. A Music Center should also be a Research Center. India has a lack of monasteries. The community is declining. There should be a center to preserve the tradition. The creation of CDs, the issuance of scholarships, the offering of classes are means to support the preservation. He is aware the coordination efforts needed and the challenge that this represents.

Regarding the point of Nouri Iskandar discouraging the introduction of harmonies, he would not introduce harmonies for Church practice, but would agree to do it for the purpose of concerts. He underlined that comparative studies exist within the same tradition; We have to study more the different traditions.

Prof. Dr. Michael Henein, Egypt, St Kyrel Trust, UK

Prof Dr. Michael Henein emphasized the urgent need for comparative studies between the Coptic and Syriac traditions, and he suggested especially regarding the Easter week hymnology. When sitting together and analyzing the respective melodies, we may go back to and find the original ones.



He supports the idea of Dr. Brock that recordings from local villages not heard before should be made. He has experience for this in the Coptic Church. Thanks to such recordings, very interesting versions of 40 years ago could be conserved (meanwhile the Coptic music underwent a revolution and these versions would have disappeared).

As to Nouri Iskandar's comment: The nature of the Syriac and the Coptic Music is not to be accompanied by instruments, and this should be respected by all means for the liturgy. For concerts, practice and rehearsals, instruments are a great support. They establish the mindset, the ear, etc.

He supports the idea to improve exchanges and of a roadmap for that.

Nouri Iskandar, Former Directeur of the Institute for Eastern Music, Aleppo, Syria

Nouri Iskandar thanked for the opportunity of the Conference. In summary, he sees 5 different groups of traditions: The Orthodox, the Maronite, the Catholic, the Chaldean/Assyrian, the various Indian traditions. He emphasized that the time available was very short, unfortunately with no possibility to go into any depth; We could only touch the surface.

His recommendations are as follows:

- 1) To Violaine Trentesaux Mochizuki and to the Organizers of the Conference: The materials and studies of Ivar Schmutz-Schwaller should be made available and translated. He is hugely interested to receive them and to study them. He wishes this can happen.
- 2) To local Churches : Musical studies should be introduced in seminaries as a mandatory part of studies for seminarians. The musically educated clergy will be instrumental in diffusing and transmitting the tradition. Proper musical studies are key.
- 3) To all: Make a conscious decision to transcribe the Orthodox, Catholic, Chaldean/Assyrian and Indian traditions, from right to left. It is very important to progress with the transcription exercise.

Other comments: Nouri Iskandar noted that for the Baghdida (Quaraquosh) concert, some harmonies were introduced with the orchestra. He wishes to discourage this, as he was discouraged by Ivar Schmutz-Schwaller at the time, who he considers a Master. The melody must be kept as it is. First of all, the melody needs to be studied correctly. He is conveying the message of Ivar.

He strongly advocated the need to create a Musical Institute dedicated to study the Syriac traditions.

Dr. Tala Jarjour, King's College, London, UK

Dr. Jarjour appreciated the Conference that allowed different experts to come together for the first time, with the strong wish to be able to meet in person in the future. Coming together is incredibly



important. The participants realized the many opportunities and challenges ahead: The exchange of expertise and knowledge is among the opportunities; the lack of common analytical language (not specific to the Syriac context) is one of the challenges.

Dr. Jarjour is supportive of practical things to do, such as local initiatives, Apps, websites, while evidencing the importance of a centralized effort to support these initiatives. A support is needed from below. Practical ways to engage must be found with the support of local Churches. A major challenge are the gatekeepers of the academic community. There is an explosion of interest in Syriac studies. The divide between the textual and the musical is not so big anymore. The relationship between words/text and chant is overly important. Musicologists need to be very connected to these aspects. Interdisciplinary studies are needed (sociologists, ethnomusicologists, others, for a wider perspective). It is important to have a wider academic involvement, with peer reviews, and interdisciplinarity.

She gave a tribute to the huge amount of work done by the choirs.

Prof. Dr. Peter Jeffery, Notre Dame University, USA

Prof. Dr. Jeffery would prioritize the recording activity above all.

He indicated that one of the most interesting aspects of the Conference where the many concerts from different parts of the world.

Dr. Joseph Palackal, Musicological Society of India

Dr. Joseph Palackal expressed to be very happy for the happening of the Conference.

Transcriptions do not completely give the spirit of the music. This is why he is committed to recordings. He recorded 90% of the Syro-Malabar tradition. There are stylistic and local inflections that must be considered. He strongly suggested to collect as much as possible from the existing practitioners before they pass away. Other traditions must be recorded and made available as well. This will give precious indications on how others sing and spell syllables. An access to the Middle East traditions would be highly valuable for him. He is ready to make available all the recordings that he has (in HR).

He encouraged that seminarians - as Nouri Iskandar said – should get a sound musical education. They should be made aware of the correlation between music and text. Scholarships could be provided. An International Syriac identity in an Academic context could be created with a section in Syriac chant. A central index of existing recordings would be highly appreciated.

Prof. Dr. Luca Ricossa, Haute École de Musique de Genève



Prof. Ricossa evidenced that it is very important to be aware of other traditions, to understand them better. Recordings, comparative modal studies, and the edition of transcriptions should be given attention.

Violaine Trentesaux Mochizuki, Marquartstein Institute, Germany

Violaine Trentesaux Mochizuki is grateful from the bottom of her heart that thanks to this wonderful conference, Ivar's work and above all his theory is slowly finding its way into the light. She expressed her appreciation for the recognition given to the work of Ivar Schmutz-Schwaller by Nouri Iskandar. She started a translation into French of Ivar's methodology and she believes that the MRAD-theory can only be understood with Ivar's transcriptions and analyses. She agrees with Nouri Iskandar, that the use of some harmonies may disturb the originality of Syriac melodies (or of other melodies - she is a student of Ivar!), just as harmony destroyed the art of melody in European classical music. For the sake of scientific precision, she would like to remind that the digitized music recordings of Ivar Schmutz-Schwaller did not find their way to the University of Kaslik in Lebanon by chance. After the death of Ivar, and knowing him, the Marquartstein Institute estimated that the recordings could be very important and contacted Louis Hage, who was very well known at the department of ethnomusicology of the University of Cologne. He came in 2003 to Cologne as quickly as he could to receive a collection of 74 CDs for the purpose of expertise, with a 5-year contract. The work was finished in 2008: The first volume in French was written by Louis Hage, the second in English was the work of Gebro (Gabriel) Aydin.

Because she has learnt during a long time the theory orally from Ivar, V. Trentesaux Mochizuki believes that his method can be of great help for the reconstruction of the old Syriac melodies. If desired, she is willing to assist the researchers in learning the theory.

**PROPOSALS BY THE HAUTE ECOLE DE MUSIQUE (X. BOUVIER)
& THE LAUS PLENA FOUNDATION (A. PIERUCCL, V. NEBEL)
FOLLOWING THE CONFERENCE**

1) Creation of a discussion forum on the Syriac Musical Traditions

The Conference participants will be invited to participate (as per their availability), as well as other persons who wish to join and have appropriate background. Participants could propose discussion themes.

Discussion could happen via emails or a forum, but also via zoom (or similar) meetings.



2) Creation of a permanent information website

The works of the Conference will be uploaded to a permanent documentation website, enriched with documents, links, etc.. This website could serve to create links on other reference websites on Syriac traditions, contain new articles, information, debates.

3) Publication of the contributions to the Conference

An online and a printed publication is proposed in 2022. Participants were required to file their final contributions by end July 2021/End February 2022 (last deadline). A review Committee is envisaged to be set up (peer review).

4) Work of Ivar Schmutz Schwaller

Discussions will be held with V. Trentesaux Mochizuki for the most appropriate form to diffuse I. Schmutz-Schwaller's work. The German manuscript of Ivar Schmutz-Schwaller's work is already available to participants, and is being printed by the LPF. A French translation is being prepared by Violaine Trentesaux Mochizuki. Prof. Xavier Bouvier has been supporting this work.

5) Further discussions in the context of a forum on all proposals made during the Conference

Among those:

- Encouragement to recording of traditions, especially local traditions.
- Listing of existing recordings and transcriptions, central index
- Related Publishing work
- Teaching approaches – creation of methodologies
- Comparative studies
- Collaboration and coordination with the philological research and other disciplines
- "Conservation to Heritage status"
- UNESCO proceedings
- Creation of a central repository/ies
- Federation of Syriac Music Schools

The Haute Ecole de Musique de Genève and the Laus Plena Foundation warmly thank all the speakers for their participation and invaluable, highly appreciated contributions and inputs.