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CALL FOR PAPERS

In June 2016 it will be exactly twenty years since the Study Group "Anthropology of Music in Mediterranean Cultures" met in Bari-Molfetta, Italy, for a conference titled "Musicians in the Mediterranean: History and Anthropology" in conjunction with the festival organised by Mousiké. Conceived as a meeting of historical musicologists and ethnomusicologists, the conference combined historical and ethnographic methods and perspectives on topics relating to music, musicians, and musical transmission in the Mediterranean and beyond.

In this first joint conference of ICTM and IMS, organised by the ICTM Study Group on Mediterranean Music Studies, we provide a forum for renewing that intradisciplinary collaboration, focusing on the theme "Musicians in the Mediterranean: Narratives of Movement". We invite papers that address music as narrative and musicians as narrators of movements of peoples, cultures and civilisations through time and space, focusing on musical genres, styles, repertories and practices of the Mediterranean region, broadly conceived, including diasporic communities. Participants are encouraged to explore processes of cross-cultural fertilisation, interaction and exchange, of transformation and loss, and of musical conservation and control, as societies attempt to comprehend and come to terms with conditions of physical and temporal flux.

- How do different types of movements sound?
- How do language, gestures, and sound narrate each movement?
- What is sounded and what is silenced?
- Which sounds/gestures are meaningful? And for whom?

Answering these and other critical questions requires an understanding of the structural and aesthetic factors that govern musical organisation and, concurrently, a frame of reference in which musical phenomena can be understood in terms of their wider cultural meanings. Papers may also address narratives about music, including the histories, myths, and intellectual traditions that have evolved around movements of musicians, musical instruments, repertories, styles, and practices across and beyond the Mediterranean.

Links:

Conservatorio San Pietro a Majella: *www.sanpietroamajella.it*
Università L'Orientale: *www.unior.it*
ISMEO - International Association for Mediterranean and Oriental Studies: *www.ismeo.eu*
International Council for Traditional Music: *www.ictmusic.org*
International Musicological Society: *www.ims-international.ch*

ACKNOWLEDGEMENTS

The “Musicians in the Mediterranean: Narratives of Movement” programme committee would like to thank the following organisations and individuals for their help in bringing this conference to fruition:

Honorary Committee

- Elsa Evangelista (Director, Conservatorio San Pietro a Majella)
- Elda Morlicchio (Dean, Università degli Studi di Napoli “L'Orientale”)
- Antonio Palma (President, Conservatorio San Pietro a Majella)
- Adriano Rossi (President, ISMEO - International Association for Mediterranean and Oriental Studies)

Programme Committee

- co-chairs: Ruth Davis (ICTM/MMS), Dinko Fabris (IMS)
- Philip V. Bohlman (IMS)
- Alessandra Ciucci (ICTM)
- Salvatore Morra (ICTM)

Local Arrangements Committee

- Gabriele Flaminio (Università degli Studi di Napoli “L'Orientale”, Office Projects Administrator)
- Salvatore Morra (ICTM)

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CONFERENCE TIMETABLE

DAY 1 Tuesday 21st June	13:30 - 18:00 Registration – Book display @ *Lecture Hall in Palazzo Du Mesnil*
14:00-15:00	**WELCOMING REMARKS** @ *Lecture Hall in Palazzo Du Mesnil*
IMS/ICTM Joint Panel 1 15:00-18:00	**The musical image of a Mediterranean city: narratives of movement** Chair: Dinko Fabris (IMS president)
15:00	Cesare Corsi (Conservatorio San Pietro a Majella, Napoli). *The Villanella in 16th century Naples*
15:15	Gianfranco Salvatore (Università del Salento / Center for Black Music Research in Europe, Lecce). *"Celum Calia". African speech and afro-European dance in a 16th century song cycle from Naples*
15:30	Annamaria Bonsante (Conservatorio Alfredo Casella, L'Aquila). *The sound of cloisters in the Mediterranean: women and devotion in modern southern Europe*
15:45	Clara Bejarano Pellicer (Universidad de Sevilla). *The sound of Sevilla, harbour of the Mediterranean*
16:00	Maria Rosa De Luca (Università di Catania). *Between Naples and Malta, music paths in eastern Sicily (17th-18th centuries)*
16:15-16:45	**TEA/COFFEE** @ *Lecture Hall in Palazzo Du Mesnil*
16:45	Anthony Hart (Independent scholar, Sliema) *The influence of unplanned relocation on a composer's style and genre – the case of Antonino Reggio*
17:00	Simona Frasca (Independent Scholar, Napoli). *Songs in transit: a century of musical grafts in Naples*
17:15	Gianni Ginesi (Escola Superior de Música de Catalunya, Barcelona). *Drafting Mediterranean narratives in Barcelona*
17:30-18:00	Discussion
18:30-20:00	**THEATRE VISIT** @ *Palazzo Donn'Anna* Guided by Roberto Fedele and Pierluigi Ciapparelli
20:00-20:30	**MUSICAL PERFORMANCE**: Ensemble of the Early Music Dept. "Pietà dei Turchini"- Conservatorio San Pietro a Majella, dir. Antonio Florio *Neapolitan cantate of the18th century @ Palazzo Donn'Anna*
20:30-22:30	**DINNER** @ *Palazzo Donn'Anna*

DAY 2 Wednesday 22nd June	9:00 - 18:00 Registration @ *Hall Mura Greche in Università "L'Orientale" (Palazzo Corigliano)*
	Hall Mura Greche
ICTM Panel 1 9:00-11:00	**Musicians across the Mediterranean**
9:00	Rachel Beckles Willson (Royal Holloway, University of London). *Voice of a distant nomad: the case of Kamilya Jubran*
9:30	Jessica Roda (Concordia University, Montreal). *Beyond the sacralization of biological filiation: performing Sephardicness in France*
10:00	Dwight Reynolds (University of California, Santa Barbara). *Traffic and trade of music and musicians in the medieval Mediterranean*
10:30	Jonathan Shannon (Hunter College, New York). *Syrian migrants musicians in Egypt and Turkey: past, present, and future histories of musical exchanges*
11:00-11:30	**TEA/COFFEE** @ *Hall Mura Greche*
ICTM Panel 2 11:30-13:00	**Music and migration in Cremona and its surroundings**
11:30	Fulvia Caruso (Università di Pavia). *Towards a model of governance of international migrations: challenges and opportunities in an interdisciplinary perspective*
12:00	Maurizio Corda, Monica Serafini (Università di Pavia). *Sonic Diary in a Transcultural Class*
12:30	Thea Tiramani (Università di Pavia). *Music and musicians in Sikh religious practice*
13:00-14:30	**LUNCH**
14:30-15:00	**CONCERT-LECTURE 1** Özlem Dogus Varli, Mahmut Cemal Sari (Uludag University State Conservatory, Bursa). *Musical episodes by the means of "Kaval", "three strings cura" and "throat playing" in Anatolia @ Hall Mura Greche*

IMS/ICTM Joint Panel 2 15:00-17:15	**The Adriatic coasts and their musical and cultural expression** Chair: Franco Sciannameo (Carnegie Mellon University, Pittsburgh)
15:00	Vjera Katalinic (Croatian Academy of Sciences and Arts, Zagreb). *Migration of musicians as an integrative principle: the case of the 18th century east Adriatic coast*
15:15	Francesco Zimei (Istituto Abruzzese di Storia Musicale, L'Aquila – Teramo). *The instrumental music performed by foreigner/traveler musicians at the "Festa del Perdono" in L'Aquila during the Renaissance*
15:30	Ivano Cavallini (Università di Palermo). *South Slavic national awakening vs. musical exoticism: re-thinking Giulio Bajamonti's "Morlackism of Homer" (1797)*
15:45	Jakša Primorac (Croatian Academy of Sciences and Arts, Zagreb). *Sailor's homophony: comparative research of three Mediterranean musics — Quattro Province, Ionian Islands, and Dalmatia*
16:00	Amra Toska (University of Sarajevo). *A Mediterranean journey: Kalafat*
16:15	Konstantinos Kardamis (Ionian University, Corfù). *Music of the Ionian Islands in historical and cultural context*
16:30	Maja Milosevic (Croatian Academy of Sciences and Arts, Zagreb). *A Musician at the hearth of the Adriatic Sea: Giuseppe (Josip) Raffaelli of Hvar*
16:45	Discussion
17:15-17:45	**TEA/COFFEE** *@ Hall Mura Greche*
18:00-19:45	**CYPRUS FILM SESSION** *@ Hall Mura Greche*
18:00	Georgia Petroudi (European University Cyprus, Nicosia). *The evolution and establishment of European music in Cyprus through turbulent upheavals and a series of diverse occupations*
18:30	Nicoletta Demetriou (University of Oxford). Screening of the documentary film *The Cypriot fiddler* (2016)
19:15	Discussion

DAY 3 Thursday 23rd June	9:00 - 18:00 Registration @ *Second Court in Conservatorio San Pietro a Majella* - Book display @ *Sala Gesualdo*
	Sala Martucci
ICTM Panel 3 9:00-11:00	**Hybrid and cosmopolitan sounds in the Mediterranean**
9:00	Avra Pieridou Skoutella (Cyprus Centre for the Research and Study of Music, Nicosia). *Towards re-imagining Mediterranean music: trajectories and boundaries, interculturality and cosmopolitanism in children's musical practices*
9:30	Salim Dada (Centre National de Recherches Préhistoriques, Anthropologiques et Historiques, Algiers / Université Paris-Sorbonne). *L'album Maghreb & Friends ou comment des inspirations artistiques libres deviendrot des aspirations identitaires modélisées*
10:00	Oded Erez (Hebrew University of Jerusalem). *Disorienting sounds: Greek musicians and Mediterranean cosmopolitanism in1960s Israel*
10:30	Simona Wasserman (Open University, Ra'anana). *The Andalusian divide in the Israeli musical field: between North African tradition and Mediterranean hybridity*
11:00-11:30	**TEA/COFFEE** *@ Conservatorio San Pietro a Majella, Second Court*
ICTM Panel 4 11:30-13:00	**Music, politics and agency in the contemporary Mediterranean**
11:30	Ed Emery (School of Oriental and African Studies, London). *Migrant songs of the Mediterranean and radical ethnomusicology initiatives among migrant populations*
12:00	Eckehard Pistrick (Martin Luther University Halle-Wittenberg / Centre de Recherche en Ethnomusicologie, Paris). *Real lives, real pain: migrants' musical agency on the shores of Europe*
12:30	Ioannis Tsioulakis (Queen's University, Belfast). *Popular music, social dystopia, and the cultivation of Greek neo-fascism*
13:00-14:30	**LUNCH**
14:30-15:00	**CONCERT-LECTURE 2** Guillermo Turina *baroque cello* (Barcelona), Chiara Mallozzi *cello* (Naples) *Francesco Supriani and Francesco Alborea. The Neapolitan revolution of the cello @ Sala Martucci*

IMS/ICTM Joint Panel 3 15:00-17:30	**Monody, polyphony and falsobordone: written and oral tradition in the Mediterranean** Chair: Ignazio Macchiarella (ICTM) and Robert Kendrick (IMS)
15:00	Ignazio Macchiarella (Università di Cagliari). *The falsobordone between "little and great" traditions*
15:15	Robert Kendrick (University of Chicago). *Once again: Falsobordone/Faburdón*
15:30	Giuseppe Fiorentino (Universidad de Cantabria, Santander). *Fabordón and oral traditions in early modern Spain: a survey*
15:45	Giovanni Giuriati (Università "La Sapienza" di Roma). *Moving people with sounds. The music for the Festa dei Gigli in Nola*
16:00	Salvatore Morra (Royal Holloway, University of London). *Modal transformations in Tunisian istikhbār*
16:15	P. Youssef Tannous (University Holy Spirit of Kaslik, Jounieh). *The Maronite chant*
16:30	Domenico Di Virgilio (Archivio Etno Linguistico Musicale Abruzzese, Chieti) and Giancario Ranalli (Associazione Culturale Villa Badessa, Rosciano*). Greek Byzantine liturgical songs from the church of Santa Maria Assunta in Villa Badessa, Rosciano (Pescara)*
16:45	Discussion
17:30-18:00	**TEA/COFFEE** *@ Conservatorio San Pietro a Majella, Second Court*
18:30	**CONCERT** Franco Pavan, *renaissance lute* and Angela Luglio, *soprano* (Italy) Abir Ayadī, *'ūd 'arbī tūnsī* (Tunisia) *@ Conservatorio San Pietro a Majella, Sala Scarlatti*

DAY 4 **Friday** **24th June**	9:00 - 18:00 Registration @ *Second Court in Conservatorio San Pietro a Majella* - Book display @ *Sala Gesualdo*
	Sala Martucci
ICTM **Panel 5** 9:00-11:00	**Hidden and displayed musics: tourism, folklore, collections and expositions**
9:00	Cassandre Balosso Bardin (Universitè Paris-Sorbonne). *Moving from the front to the back region: the invisibility act of the Mallorca bagpipes in a mass-tourism context*
9:30	Luisa Del Giudice (Independent Scholar, Los Angeles). *Folk revival, migrations, and cultural politics in the Italian diaspora*
10:00	Ditlev Rindom (University of Cambridge). *Italians abroad: music at the Milan Exposition (1906)*
10:30	Naomi Cohn-Zentner (Hebrew University of Jerusalem). *A musical postcard from Safed: the recordings of Naftali Zvi Margolis Abulafia and the shared soundscapes for pre-state Palestine*
11:00-11:30	**TEA/COFFEE** *@ Conservatorio San Pietro a Majella, Second Court*
ICTM **Panel 6** 11:30-13:00	**Complex Identities of the Sacred**
11:30	Judith Cohen (York University, Toronto). *Choosing and refashioning narrative in Sephardic, crypto-Jewish and Spanish ballads*
12:00	Tony Langlois (Mary Immaculate College, University of Limerick). *Spiritual narratives across the Mediterranean: Sufi musicians in Morocco and the UK*
12:30	Tamara Turner (King's College, London). *Caravans, conquests, and crossings: aesthetics of African, Arab and the Mediterranean movement in Algerian Sufi music*
13:00-14:30	**LUNCH**

14:30-15:00	**CONCERT-LECTURE 3** Patrizia Bovi, *voice* - Crawford Young, *lute* *Naples ... From improvvisatori to cantadore compositore* *@ Sala Martucci*
IMS/ICTM Joint Panel 4 15:00-18:00	**The eye (and the ear) of travellers. Mediterranean routes** Chair: Donatella Restani (Università di Bologna)
15:00	Franco Alberto Gallo (Università di Bologna). *The atlas of travellers: an introduction*
15:15	Nicoletta Guidobaldi (Università di Bologna). *Through ages and spaces : musical images in movement between the Aegean Sea and the early renaissance Italian courts*
15:30	Daniela Castaldo (Università del Salento, Lecce). *Musicians and sounds from Africa to Rome (1st-5th c. AD)*
15:45	Eliana Cabrera (Conservatorio Superior de Música de Canarias, Las Palmas). *From the Mediterranean to the Atlantic: listening to the Other on the verge of the colonial age*
16:00	Paola Dessì (Università di Padova). *Over the Mediterranean Sea: after the voyage in Italy of Charles Burney, the Pacific Ocean of his son James*
16:15	Gabriela Currie (University of Minnesota – Twin Cities, Minneapolis). *Mediterranean fusions: sounds and images of the "outremer"*
16:30	Hicham Chami (University of Florida, Gainesville). "*The road less travelled" : the Moroccan malhūn and Andalusian cultural transfer*
16:45	Discussion
17:15-17:45	**TEA/COFFEE** *@ Conservatorio San Pietro a Majella, Second Court*
18:30	**CONCERT** Elizabeth Fontan Binoche, *harp* *@ Conservatorio San Pietro a Majella, Sala Scarlatti*

DAY 5 Saturday 25th June	9:00 - 18:00 Registration @ *Second Court in Conservatorio San Pietro a Majella* - Book display @ *Sala Gesualdo*
	Sala Martucci
ICTM Panel 7 9:00-11:00	**The local in the Mediterranean**
9:00	Ikbal Hamzaoui (Université Paris- Sorbonne / Institut Supérieur de Musique de Tunis). *Chypre, musiques et mouvements*
9:30	Andrew Pace (University of Manchester). *Constructing heritage: encoding local and Mediterranean identities into the Maltese guitar*
10:00	Miriam Rovsing-Olsen (Université Paris Ouest Nanterre La Défense). *Circulation among rural performers in Morocco: a counter-migration model?*
10:30	Rob Schultz (University of Kentucky, Lexington). *Musical structure, poetic rhythm, and cultural transmission in the singing tradition of the Sicilian carrettieri*
11:00-11:30	**TEA/COFFEE** *@ Conservatorio San Pietro a Majella, Second Court*
ICTM Panel 8 11:30-13:00	**Imagining and remembering al-Andalus**
11:30	Matthew Machin-Autenrieth (University of Cambridge). *Musical exchange across the Strait of Gibraltar: flamenco and the memories of al-Andalus*
12:00	Loren Chuse (Independent Scholar, Berkeley). *The notes that bathe the Mediterranean: musical migrations between flamencos and north African musicians*
12:30	Laura Jordan (Pontificia Universidad Católica de Chile, Santiago). *Imagining Arab-Andalusia music through Chilean cueca*
13:00-14:30	**LUNCH**
14:30-15:30	Business Meeting ICTM Study Group Mediterranean Music Studies *@ Sala Martucci* Founding Assembly of the IMS StGroup Mediterranean Music *@ Sala Gesualdo*
15:30-16:00	**TEA/COFFEE** *@ Conservatorio San Pietro a Majella, Second Court*
16:00-17:00	Joint meeting of ICTM Study Group Mediterranean Music Studies and IMS Mediterranean Music Study Group *@ Sala Martucci*
19:00	**VISIT** Sergio Ragni Private Collection of Gioacchino Rossini **FAREWELL DINNER** and **CONCERT**

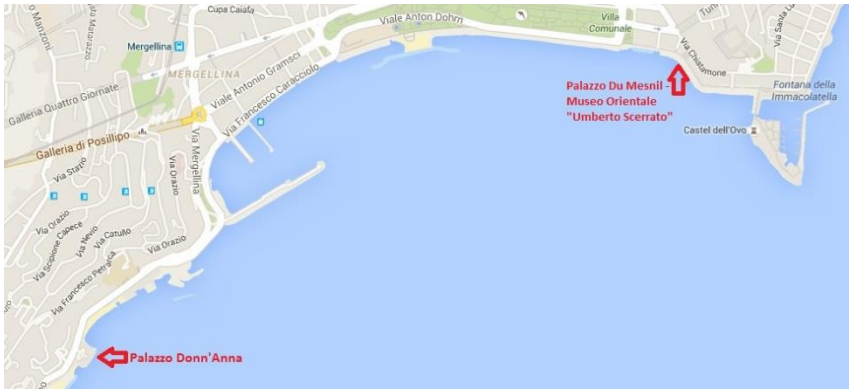
LOCATIONS

The conference is hosted jointly by University L'Orientale, in **Palazzo Corigliano** (piazza S. Domenico Maggiore 12, 80134 – Map 1) and in **Palazzo Du Mesnil** (via Chiatamone 62, 80121 – Map 2, 3), and the **Conservatorio di Musica San Pietro a Majella** (via San Pietro a Majella 35, 80138 – Map 1). It is also split between two other buildings: the historical palace and theatre **Palazzo Donn'Anna** (largo Donn'Anna 80123 – Map 2), and the **Casa Museo Ragni/G. Rossini** in Villa Belvedere (via Aniello Falcone 55, 80127 – Map 5). Once in the correct building, follow signs to each of the conference rooms. Arrows on the map below show buildings entrances and the shortest route from major hotels area, metro, funicular and bus stops.

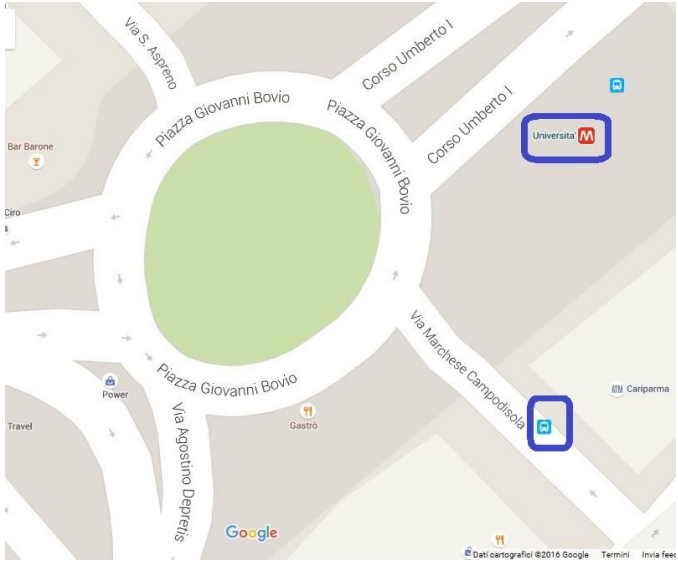
Map 1

To Palazzo Du Mesnil:

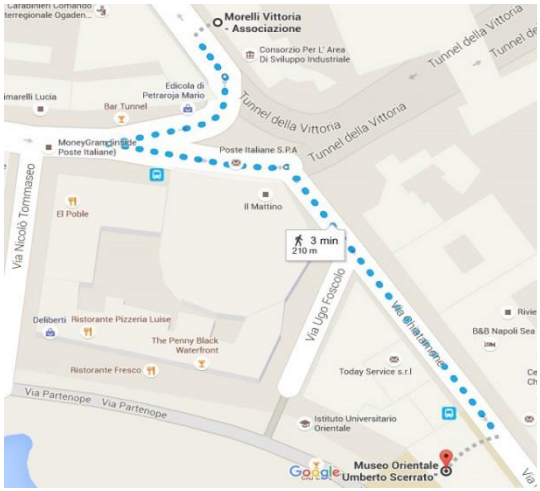
- by foot: 40 minutes walking distance from piazza *Dante* through the main pedestrian shopping streets via *Toledo*, via *Chiaia*. Once in Piazza dei *Martiri* turn left to Via *Morelli* and follow indication on Map 4.
- by bus: take bus number 151 from the stop in via *Marchese Campodisola* next to piazza *Bovio* (metro stop *Università*) as shown on Map 3, get off at bus stop *Morelli* and then follow indication on Map 4.



Map 2



Map 3



Map 4

To Casa Museo Ragni/G. Rossini:

Take metro to stop piazza *Vanvitelli*, then follow indication on Map 5 or take funicular from piazzetta *Augusteo* (walking distance from the conservatory off via *Toledo*) to the last stop and then follow indication on Map 5 (on Saturdays funicular closes at 2am). A meeting point for the farewell dinner will be scheduled during the conference.

Map 5

ABSTRACTS

ICTM Paper Presentations

Moving from the front to the back region: the invisibility act of the Mallorcan bagpipes (xeremies) in a mass-tourism context
Cassandre Balosso - Bardin (Université Paris-Sorbonne). [Panel 5]

Since the 1950s, Mallorca has been the chosen destination for millions of tourists. The surge of mass tourism led islanders to shift to service-based industries, leading to a decline in old ways of life (Barceló 2000, Waldren 1997). Elements of tradition were showcased in controlled "front region" contexts – locations where tourists interacted with local performers such as hotels and restaurants (after MacCannell 1973). At the same time, in the "back region," locals continued to interact far from the tourist gaze (after Urry (1990) 2002), especially after the fall of the authoritarian government in 1975. While the regime had used folklore for ideological promotion, it could now be reclaimed by a handful of musicians who initiated what became a successful revival. In the case of Mallorcan bagpipes, the xeremies, there was a sharp increase in players from the 1990s onwards. As traditional music and dance began to thrive again, it moved away from staged folklore performances. This matched a decline in the use of folk music within tourism, as fewer businesses booked shows. Much as Boissevain (2004) shows with local residents in Malta, Mallorcan musicians developed strategies to hide local culture from the prying eyes of the "forrasters", the outsiders. Using the case study of the xeremies, this paper explores the resistance mechanisms developed by local musicians and residents to protect their culture and develop it on their own terms. I chart how, over time, the activity of these musicians moved within the island to a Dzback regiondz and became virtually invisible to Mallorca´s numerous tourists.

Voice of a distant nomad: the case of Kamilya Jubran
Rachel Beckles Willson (Royal Holloway, University of London). [Panel 1]

This paper contributes to discussions of gendered music-making in the Mediterranean (Magrini ed., 2003) while benefiting from recent research into musical migration and place-making (Dueck & Toynbee eds, 2011; Magowan & Wratzen eds. 2015). Kamilya Jubran was for 20 years lead singer and qanun player in the West Bank band Sabreen, which resourced archived recordings of regional folk music to create an iconic sound for Palestinian resistance. In 2002, however, Jubran picked up the oud her father had made her – a more portable instrument than the qanun– and moved to Europe. Since then her work has developed in collaboration with European musicians, and her oud and voice have found sonic contexts that include live electronics, double bass and trumpet. In my paper I suggest that a number of Jubran's compositions enable some new Mediterranean narrations. The voice in Suite nomade is at once the inimitably guttural female voice of Jubran herself in Paris and the voices of historical Bedoin from the Negev; while Jubran's accompanying oud in Makan and Wanabni enlivens and conjoins the

poetry of Salman Masalha (from Jerusalem) with that of Hassan Najmi (from Rabat). The results are neither nostalgic nor sentimental evocations of the region (Shannon 2015); nor can they be readily grasped within a bounded space of cultural intimacy (Herzfeld 1997, Stokes 2010). Instead, they may offer reconfigurations of past-present and inside-outside dichotomies, thus resonating at the porous borders revealed by feminist thought (Irigaray 1985, Ahmed 2006). In Jubran's work, and in her site of geographical remoteness, musical bodies and technologies inhabit and transform Mediterranean musical traditions with a public, yet peculiarly intimate, viscerality.

Towards a model of governance of international migrations: challenges and opportunities in a interdisciplinary perspective
Fulvia Caruso (Università di Pavia). [Panel 2]

The aim of the Pavia University project is to investigate in an interdisciplinary approach the phenomenon of migration in the Mediterranean, from its historical roots to the contemporary biomedical, social and cultural implications. The hope is to give a governance model of the migration phenomenon to manage the reality of a society that is by now an interethnic and intercultural one. Music making and music listening are essential tools to express individual, group, and cultural, social and religious identity. The project Music and migration is investigating self-representation and expression of economic migrant communities of Cremona and refugees in Cremona and it's neighbourhood trough music. Through the study of the practiced and listened music in different contexts we intend to understand migrants behaviour toward the hosting culture, toward their traditional culture and toward popular musical culture (mainstream or not). Our ethnography is participant: beyond the standard documentation (visual recording of the events, interviews, etc.), we are researching through musical practice and laboratories. We intend to imagine protocols of integration of the migrant communities through music. In particular we would like to develop models of social integration for C.A.R.A. (shelter for irregular migrants who arrive in Italy and ask for an international protection) and transcultural education for schools. The research is following three axes: religion, the role of music in religious life in migrant communities; education, the role of the musics of the world and popular music in youth second generation migrants and Italian students; Identity, the role of folk and popular music in C.A.R.A. refugee's life.

The notes that bathe the Mediterranean: musical migrations between flamencos and north African musicians
Loren Chuse (Independent Scholar, Berkeley). [Panel 8]

Recent scholarship in ethnomusicology foregrounds issues of globalization; transnational identity, deterritorialization and migration as they are articulated in musical practice. The role of music as narrative, and musicians as narrators, is nowhere more evident than in the recent phenomenon of collaborations between Flamenco and North African musicians. For centuries the music of the peoples of

Spain has moved back and forth between Andalucía and North Africa. The recent collaborations between Spanish and North African musicians present a narrative of a pan-Mediterranean sensibility which articulates shared historical roots and shared contemporary realities, as it simultaneously references notions of “convivencia” (the co-existence of the three cultures in medieval Spain) and expresses contemporary interdependence. In this paper I discuss the narratives of musical collaborations in Spain, as well as the presence of Spanish Flamenco in Morocco, ranging from interactive musical dialogues or “encounters”; to hybrid fusions between musicians of both cultures. In what ways do these musical collaborations and the narratives they present, articulate identities; acknowledge shared histories and musical affinities; reflect contemporary socio/ political realties and function as expressions of solidarity? In presenting the collaborative work of Spanish and North African musicians in recent performance, I address some of the issues these conscious collaborations represent. Based on fieldwork in Spain and Morocco, I examine these musical narratives in festivals both from the perspectives of the musicians involved in these creations, and in the discourse surrounding performances: the discourse of participants, audiences and institutions. I contextualize notions of transnational and pan-Mediterranean identities and the role of cultural imagination in constructing narratives of community and collective memory, as these are reflected in current performance in southern Spain.

Choosing and refashioning narratives in Sephardic, Crypto-Jewish and Spanish ballads
Judith Cohen (York University, Toronto). [Panel 6]

It is no surprise or secret to singers and scholars of narrative ballads that, while a ballad may last for centuries through oral transmission, aspects of both its melodies and its stories change both among individuals and across different cultures. Here, I examine ballad singing among three closely related, often intertwined, groups: Sephardic Jews scattered over different continents, Portuguese Crypto (or formerly Crypto, now open)-Jews in villages and small towns, and villages in various regions of Spain. The common myth of Sephardic songs being centuries-old fossils has been largely debunked, partly through the existence of very different local melodies and singing styles for the same narrative. In terms of lyrics, differences provoke many questions. Why would one Sephardic Jewish woman singer substitute another word for "Jesus" in a ballad while other women sing it as part of an orally learned tradition? Why and how do people in a given Spanish village choose, over time, which ballads to maintain as part of local tradition? How did they change them under the Franco regime? How did Portuguese Crypto-Jews select the ballads they performed mostly as prayers? A related issue is contrafactum: how are ballads refashioned in terms of lyrics "a lo divino" in Spanish Christian culture, and why are certain ballads, including ones with bawdy narratives, used as melody contrafacta in synagogue services? How does performance practice change when these melodies move from a primarily secular to a primarily religious context? This presentation explores, rather than solves, these and other questions, and how they reflect and, at times, fortify notions of identity and belonging.

A musical postcard from Safed: The recordings of Naftali Zvi Margolis Abulafia and the shared soundscapes for pre-state Palestine
Naomi Cohn Zentner (Hebrew University of Jerusalem). [Panel 5]

In this paper I chose to focus on the musical repertoire and performance practice of Safed-born Naftali Zvi Margolis Abulafia, and to argue that his emigration to New York in 1927 allowed him to persist as a "living snapshot" of the interfaith and inter-cultural musical exchange in Ottoman and mandatory Safed. The rare ethnographic recordings of his singing, made in the 1950s by ethnomusicologist Harry Smith, narrate the relationship between different groups inhabiting the city before the rise of nation-states altered them dramatically. In his research of Klezmer music and Israeli folksong, Yaacov Mazor presents case studies in which Arabic melodies were incorporated into a largely Jewish repertory with the mediation of local Arab musicians revealing cross-cultural connections in the Galilee before 1948. The newly-discovered recordings of Margolis Abulafia show, much as his name exemplifies, how the meeting of two geographically distant traditions can culminate in musical symbiosis, in this case- in pre 1927 Safed (Upper Galilee). Arabic melodies, Hassidic nigguns, Iraqi piyyutim and Greek popular melodies, exist side by side in the repertory of this unique individual. Music narrates how the musical exchange of traditional and popular music from Ashkenazi, Sephardic and Arab traditions was possible and perhaps even matter of fact in this era preceding national dichotomies of Arab and Jewish cultures.

Sonic diary in a transcultural class
Maurizio Corda, **Monica Serafini** (Università di Pavia). [Panel 2]

As musicologists trained in ethnomusicology and popular music studies that teach music in junior high school classes, we are participating in the Education axe of the project Music and migration. The aim of the project is to develop models of musical transcultural education, starting from the listening and practicing of the students realities, giving attention to all kind of music (ethnic, folk or pop) and to all students: if we do not know the musical behaviour of "non migrant" students, we cannot accurately evaluate migrants musical behaviours. So doing we will be able at the same time to collect useful data for the scientific studies and concretely act in the musical life of the students. Which musics are strongly heard? Which are silenced? And Why? How to investigate the musical life of the students? How to effectively interact with them? We choose to experiment a sonic diary in the first part of the work and then to expand the narration of self through music in a laboratorial form. At the beginning of the school period we proposed to students a generic questionnaire who intends to explore when and where they listen to music, which kind of music, with which device and why. Than we will ask to realize a sonic daily diary that intends to make them more aware of the musics and sounds that surrounds them. After this we intend to realize a deep reasoning with the students about the results of their homework. This introduces to the laboratorial phase in class, that intends to focus on self-narration through music. In this way we will be able to work on music, integration and resilience. Acting in a

more informal and free way, we will decide if to realize a podcast or playlist or to work on special folk or ethnic repertoires emerged from the questionnaire and the diary. In both ways we will contextualize the musics and their functions. In the second we could also learn how to play them. Possibly we would like to invite to school the family or community who o wns this music, so to connect peoples through music. In our paper we intend to relate on the results of the questionnaires and sonic diaries and on how we developed the laboratorial part of the project.

L'album Maghreb & Friends ou comment des inspirations artistiques libres deviendrot des aspirations identitaires modélisées
Salim Dada (Centre National de Recherches Préhistoriques, Anthropologiques et Historiques, Algiers / Université Paris-Sorbonne). [Panel 3]

En Algérie, la musique de fusion qui s'autoproclame aujourd'hui et depuis presque deux décennies comme étant «Gnawie» semble bénéficie d'un consensus esthétique qui ne cesse de générer des émules de celui qui devrait être considéré comme l'étincelle internationale (ou du moins franco-nord-africaine) du mouvement musical, artistiqueet identitaire, dit la nouvelle musique «gnawi»: l'album de musique Maghreb & Friends, sortien 1998.Écritset réalisés principalement à quatre mains, par Nguyen Lê (franco-vietnamien) et Karim Ziad (franco-algérien), les choix musicaux, les arrangements et les préoccupations sonores et structurelles sont restés fortement imprégnés par la musique de Lê etsa démarche de guitariste compositeur de jazz-rock, ainsi que de les techniques rythmiques du batteur Ziad avec ses timbres particuliers et ses polyrythmies percussives et vocales. Cette emprunte va être présente, non seulement dans leurs autres albums en commun, mais influençant également d'autres projets discographiques à l'instar de l'album Mejnoun de Safy Boutella, 1992.

Folk revival, migrations, and cultural politics in the Italian diaspora
Luisa Del Giudice (Independent Scholar, Los Angeles). [Panel 5]

In the 1990's I wrote about the missing folk revival among post-WWII Italian immigrants to Toronto, and committed myself to the cultural-political goal of diffusion, publication, and public programs around Italian folk culture among the descendents of Italian immigrants in North America ("Italian Traditional Song in Toronto: From Autobiography to Advocacy," in Journal of Canadian Studies, ed. Pauline Greenhill, Gary Butler (special issue on folklore), 29 (Spring 1994) 74-89.). This paper reviews this 3-decade long journey in teaching (University of California, Los Angeles-UCLA), organization of public programs (as founder director of the Italian Oral History Institute-IOHI), along with auto-etnographic reflections on this activity (as an Independent Scholar).Engaged in field research, writing and presenting of the oral culture and history of Italians—bridging Italy, Canada, and the USA—this multiplicity of roles, audiences, and goals, has allowed for a wide-ranging approach to the folk revival, the culture of Italians as immigrants and in Italy, and the interplay between center and periphery—the two poles experienced by all migrants. What did traditional music represent to diaspora Italians, a heritage largely negated and

ignored? Why the missing link between the politics of the folk revival in Italy and its diaspora? When and how did it finally arrive, and what forms did it take in such milieux? What means were employed to link with the discourse and activity occurring in Italy? And with what results? This paper reviews the events and people in this cultural movement. It will also offer personal reflections on a professional life devoted exclusively to this goal.

The Cypriot Fiddler
Nicoletta Demetriou (University of Oxford). [Film Panel]

In the mid-twentieth century, Cyprus's weddings and fairs were filled with the sounds of fkiolarides: the island's traditional fiddlers. Cypriot fiddlers were men of limited financial means, who worked in the fields or had other occupations for most of the year, and who took up their instruments whenever there was need for musicians. Their art was indispensible; no ritual was considered complete without their participation. Yet the way these men learned music was far from ideal. For most of them, an apprenticeship of between six months and a year was considered enough 'to get them going' in the real world. They continued to learn their art on the spot, in village festivals and weddings, prompted by all-demanding audiences, who expected their fiddlers to be able to play whatever they asked for. With the extensive urbanisation that followed Cyprus's independence from Britain in 1960 and the eventual collapse of old village structures following the events that led to Cyprus's de facto partition in 1974, this class of musicians slowly died out. Its demise also marked the disappearance of a distinct professional class, along with its unique apprenticeship methods and codes of conduct. The Cypriot Fiddler documentary traces the lives of Cypriot fiddlers in mid-twentieth century Cyprus, by documenting the life stories of some of the last survivors of this class of musicians on both sides of the Cypriot divide. The documentary lets the musicians tell their own story, in their own words. The stories highlight the movement of musicians, and of their music, across the island and across religious or ethnic divides. What emerges in the end is not only the musicians' individual stories, but also that of an island – and a world – that no longer exists. The documentary was filmed and produced with funds collected exclusively through a crowd-sourcing campaign.

Migrant songs of the Mediterranean and radical ethnomusicology initiatives among migrant populations
Ed Emery (School of Oriental and African Studies, London). [Panel 4]

The drum (darbuka, aluminium, manuf. Stagge 2015) serves simultaneously as my heuristic tool and also as a means of ethnomusicological intervention geared to the empowerment of radically disempowered "people on the move" (contested terms: refugees, migrants, exiles...). Part of my work has been with Kurdish musicians and singers, developing an archival and proactive "Kurdish Songbook Project". This is a multi-site research, working with migrant populations in Istanbul, Kurdistan, Calais and London. The game of borders (geopolitics) means that the Mediterranean is

perforce part of their migration narrative. The work of our “SOAS Goes to Calais” migrant solidarity group [School of Oriental and African Studies, London] has now extended to the Greek island of Lesbos. A situation of trans-Mediterranean refugees, in short-term transit, in desperate conditions. Here our intervention is partly musical. For instance engaging with Kurds arriving in Europe by the sea route. We understand this as a “co-research” which involves the musicalities of the migrants themselves, and also involves the mobilisation of local musicians and the sourcing of appropriate musical instruments. This paper will explore the category of Mediterranean migrant song, and will sketch some practical possibilities for diasporic musicating moments of resistance, research and empowerment.

Disorienting sounds: Greek musicians and Mediterranean cosmopolitanism in 1960s Israel
Oded Erez (Hebrew University of Jerusalem). [Panel 3]

My paper traces the influx of Greek musicians who found employment in Israel during what is sometimes called “the Greek wave”—a period in which Greek music, film, and culinary culture enjoyed a surge of popularity in Israel. The Greek scene emerged in the early 50s in the city of Jaffa with Jewish immigrants from the Balkans, led by the Salonika-born David Pitchone, but soon resorted to contracting Greek (Christian) musicians for a season-long contract period. As such, the local scene aligned itself with the model of Greek popular music clubs in Greece’s urban centers (Athens, Thessaloniki), islands, and diaspora communities. A cautious estimate would put the total number of musicians who played in Israel between the late 50s and early 70s, at well over a hundred. The presence of these musicians contributed to the international aura of the venues in which they played, quenching the thirst among Israelis of all ranks of society to feel part of a larger cultural ecumene—the Mediterranean (even if the imagined borders of that ecumene were in dispute). A few musicians, such as Aris San (Aristeidis Saisanas) and Trifonas Nikolaidis, settled in Israel and became local stars. Some Israeli musicians who adopted a Greek “tinge,” also performed and recorded abroad with Greek musicians, and in venues of the Greek diaspora in the US and in South Africa. Drawing Ana Maria Ochoa’s concept of “practices of sonic recontextualization,” which she describes as crucial to the constitution of aural modernities and a primary tool in both the enforcement and the subversion of nationalist cultural policies, I mobilize ethnographic interviews, archival research, and the analysis of recordings in order to understand the double reception of Greek music in Israel around the 1960s: During this period, I argue, the range of popular musical styles arriving from Greece represented a de-Orientalized, “nonthreatening”(neither Arab nor Muslim) Mediterranean, while at the same time providing ready-made sound and performance practices apt for articulating the difference of Mizrahi Jews vis-à-visthe Eurocentric cultural project of the state.

Chypre, musiques et mouvements
Ikbal Hamzaoui (Université Paris-Sorbonne / Institut Supérieur de Musique de Tunis). [Panel 7]

Notre communication portera sur les musiques de Chypre, les mouvements de musiques, de musiciens, l'évolution et le changement de discours des deux communautés nord et sud de l'île, à partir de 2003, date de l'ouverture de « la frontière » entre les deux parties de l'île. Ayant commencé un travail de terrain à Chypre, en 2000, et l'ayant poursuivi jusqu'à 2007, on a remarqué à partir de 2003, année à partir de laquelle les Chypriotes grecs et turcs ont été de nouveau en contact depuis 1974, l'évolution et le changement de pratiques musicales et de discours. Avant 2003, on avait tendance à parler de musique chypriote grecque. La présence et la pratique de musiques grecques, comme le rébétiko étaient également d'actualité. A partir de 2003, et avec le contact des deux principales communautés de l'île, on a remarqué l'évolution du discours vers des concerts «bi-communautaires», des musiques «bi-communautaires» où on remarquait la présence de chansons communes, mais dont le texte changeait et qu'il ne s'agissait pas d'une simple traduction du grec au turc et vice-versa. Notre communication portera sur l'influence du contexte socio-politique à Chypre sur l'évolution des pratiques musicales. Comment on passe d'un discours identitaire à un discours associant les deux communautés de l'île malgré 29 ans de séparation. Quelles influences a-t-il sur le répertoire et les musiques jouées ? S'agit-il d'une reconstruction des musiques traditionnelles chypriotes ou assiste-t-on à la naissance de nouveaux répertoires spécifiques aux communautés grecques et turques chypriotes?

Imagining Arab-Andalusian music through Chilean Cueca
Lauran Jordán González (Pontificia Universidad Católica de Chile, Santiago). [Panel 8]

Chilean cueca, the country's "national dance," has consistently been associated with its supposed Andalusian origin throughout its two-hundred-year history. Shortly after the cueca's arrival in Chile from Lima in the 1820s, European travelers observed an alleged similarity to Spanish dances such as the jota (Lambertie 1853) and the fandango (Wise 1849). Several historians and intellectuals during the twentieth century would later read the main characteristics of an imagined Chilean culture through the lens of andalucismo(Alonso 2010), focusing both on the linguistic and musical aspects that prove the Andalusian filiation of Chilean popular poetry and music (Vicuña Cifuentes 1912, Acevedo Hernández 1953, Barros 2002), indicating, in the case of cueca, a particular relation to the Spanish popular get-togethers known as zambras (Pereira Salas 1941). A critical example of this tendency was the research published in 1994 by musicologist Samuel Claro, along with the cuecacultor (musician and researcher) Fernando González Marabolí. Their book sought not only to affirm the common idea of the Andalusian origin of the cueca, but more specifically to demonstrate its genealogical link to probably one of the most emblematic figures of Arab-Andalusian music: the ninth century, al-Andalus-based Iraqi singer and oud player

Ziryab (Poché 2012, Shannon 2015). On the one hand, I argue that, for Claro Valdés, the promotion of this perspective could help prove a Hispanic roots of Chilean national culture, which can be read as a conservative contestation to the progressive Latin-Americanist cultural wave, highly influential in the continent during the 1960s. On the other hand, the link to Arab-Andalusian culture could help vindicate the figure of the popular subject known as the Chilean roto, a poor mestizo that would be imagined by González Marabolí through the "mosaic of cultures" typical of al-Andalus, and most specifically through an analogy between the Moor and the roto. In their implicit confirmation of Andalusian music as a "nostalgic label" (Shannon 2015), a new generation of cueca singers in Santiago have been re-enacting this imagination of Arab-Andalusian roots, mostly via two main strategies. First, is the continuous promotion of a particular way of singing, conceived by Claro Valdés and González Marabolí as proof of the link between the School of Medina and some prevailing cueca vocal practices. Moreover, some cueca players employ a discursive strategy that contributes to that link by adopting vocabulary related to the "Orient", such as the idea of a melismatic singing and nasality. Second, a recent proliferation of lyrics that portray the desert, Bedouins, Arabs and a plethora of orientalist imageries, set to music that is also often steeped in typical orientalist tropes (e.g. Phrygian mode, chromatic passages). In doing so, they tend to reinforce the link between the Moor and the roto through an affirmative attitude that can be seen as a form of "horizontal orientalism" (Ruy Sánchez 2009).

Spiritual narratives across the Mediterranean: Sufi musicians in Morocco and the United Kingdom

Tony Langlois (Mary Immaculate College, University of Limerick). [Panel 6]

Sufism can be regarded as a globalising phenomenon which, though utilising similar sacred texts and ritual techniques throughout the Islamic world, nevertheless engages with highly local musical traditions, political and ethnic contexts. This paper will consider Sufi practices in Eastern Morocco, where they offer (amongst many other things) alternative paths, both to mainstream Islam and radical religious politics. I will look at different examples of ecstatic and contemplative religious practices in the region and their relation to indigenous musical forms. The paper will examine the wider political field in which Sufism exists in Morocco, and its recent development into a movement of international appeal. I will proceed to discuss the musical and religious practices of a 'Moroccan' brotherhood that is now well established in the UK. In this European context this same praxis has different connotations, not only within the local Muslim community, but in the light of the rise of militant Islam, with the wider cultural environment.

Musical exchange across the strait of Gibraltar: Flamenco and the memories of al-Andalus
Matthew Machin Autenrieth (University of Cambridge). [Panel 8]

In recent years there has been an increase in scholarly literature dealing with musical representations of al-Andalus that invoke the narrative of a shared cultural heritage (Ciantar, 2012; Davis, 2015; Shannon, 2015). However, the majority of this research has focused on the Maghreb and Middle East, with less consideration of the Spanish context. In this paper, I focus on a fusion genre sometimes referred to as flamenco-andalusí, where flamenco is combined with Arab-Andalusian musical traditions believed to have originated in Islamic Spain. The genre is often represented as the musical reimagining of an idealised historical narrative based on the notion of religious coexistence and tolerance (convivencia). I examine how these musical collaborations narrate a history of cultural exchange and migration across the Strait of Gibraltar. Tracing their origins to the Spanish Protectorate in Morocco (1912–56), I argue that the emergence of such collaborations is a result of (post)colonialism, democratisation and immigration in Spain. Using the group Chekara as a case study, I proceed to examine the musical and discursive mechanisms musicians use to invoke the idea of a shared cultural history. On the one hand, I suggest that such collaborations are an important form of cultural capital for Moroccan immigrants, as a way of integrating into Spanish society. Indeed, these projects resonate with an institutional agenda in Andalusia that presents the narrative of convivencia in al-Andalusas a model for contemporary multiculturalism. Yet, I also show how Andalusian cultural institutions co-opt flamenco-andalusí as a vehicle for regionalism, representing flamenco as the musical continuation of a 'golden age' in Andalusian history. Ultimately, I argue that these musical collaborations reveal contradictory readings of Mediterranean cultural memory, and shed light on the social realities of multiculturalism and regionalism in Andalusia.

Constructing heritage: encoding local and Mediterranean identities into the Maltese guitar
Andrew Pace (University of Manchester). [Panel 7]

n this presentation I explore the design and construction of the acoustic guitars that are used for għana, a traditional form of vocal and guitar music popular in Malta. Guitars are significant objects within this tradition, often bearing elaborate decorations and markings that identify the Maltese luthier who made it and, in some cases, the current and previous owners of the instrument. However, alongside these localised historical narratives is encoded evidence of broader cultural exchanges beyond Malta's shores. The guitars favoured for għana over the past century have been styled after Italo-Sicilian and Spanish models that were popular in the early twentieth century. Maltese-made guitars in use today may in fact feature parts sourced from these old imported instruments, such is the Maltese proclivity for salvaging and recycling materials. The Maltese guitar is constructed and identified as an instrument whose local and foreign elements are carefully interwoven in layers that can be scratched away to reveal

deeper cultural relationships and affinities. Historically, the guitar in Malta represents European culture; Italy in particular has always been looked to as a model for Maltese arts. In comparison to indigenous instruments (such as the bagpipe, friction drum, cane flutes) the guitar's popularity from the nineteenth century represented a modernisation and Europeanisation that suited the aspirations of the period. After the Second World War Malta turned away from Italy for economic and political reasons, marking a period in which Maltese luthiers began to develop their own interpretations of those instruments which they had previously desired but which were no longer available. During this period Maltese luthiers also began to experiment with a variety of new models, the most radical being the 'kitarra tat-tromba' which clearly owes its heritage to the harp guitar. This model in particular is a compelling example of the Maltese capacity to adopt and indigenise a foreign design so completely – and rapidly – that in a very short period of time this design became an iconic symbol of għana and of Maltese heritage more broadly. Thus, embedded in the forms of the Maltese guitars that we encounter today we find narratives of Mediterranean cross-cultural fertilisation encoded alongside local innovations that follow broader political and economic shifts in Malta. Unpicking these narratives tells us a great deal about Maltese attitudes towards their position in the Mediterranean and, crucially, where they find their aesthetic and cultural affinities; by obliquely claiming a southern European heritage the Maltese can assert their European rather than their Semitic lineage, revealing Malta's ambivalent cultural position between the northern and eastern Mediterranean.

Real lives, real pain - migrants' musical agency on the shores of Europe
Ekehard Pistrick (Martin Luther University Halle-Wittenberg / Centre de Recherche en Ethnomusicologie, Paris). [Panel 4]

The Mediterranean is a space of mobility as it is a space of connected absences and of suffering. According to official statistics the Mediterranean in 2015 brought 924,000 migrants to the shores of Europe, leaving 3,671 of them killed or drowned. The idea of the Mediterranean as a potentially integrative cultural region, as a sea of cultural harmony which carries the historical memory of culture contact is likely to be rewritten. Considering the fact that the Mediterranean as a real space is bodily and emotionally experienced on a day to day basis by thousands of migrants we might rethink the idea of the Mediterranean as a cultural construct fostered by intellectuals. Instead we propose to see the Mediterranean as a liminal space which allows us to question notions of space, place and belonging through the cultural creativity taking place on it. In ethnomusicological terms we might see the Mediterranean as a laboratory of mobilities. I propose here to focus on the transformative potential of the musical trajectory being generative of musical creativity as a road to detach from a prevailing Diaspora perspective and the discussion of musical hybridities. What is the musical agency of the migrants? What processes of musical inclusion and exclusion take place while being on the move? In which ways do processes of cultural translation take place? In which ways may this mobility make us think

beyond Magrini's (1999) understanding of "Mediterranean music" ashaving in its DNA a genetic patrimony that unites elements of different cultures? What about sonic power relationships, cultural hegemonies and the mingling of the local and the global? What about music as a therapeutic device to cope with experiences of displacement, suffering and trauma? The presentation will be based both on audiovisual material from in-depth fieldwork about the musical trajectories of Albanian migrants across the Mediterranean (emic perspective-singing migration) and on analysis of recent popular music examples (M.I.A., Fard) which use images of Mediterranean mobility for political, humanitarian, and activist messages (etic perspective-singing about migration).

Traffic and trade in music and musicians in the medieval Mediterranean
Dwight Reynolds (University of California, Santa Barbara). [Panel 1]

This talk will first briefly map out some of the most commonly traveled routes of singers and musicians to and fro across the medieval Mediterranean: back and forth between the urban centers of the eastern Mediterranean (Damascus, Medina and Baghdad) and the urban centers of the far West (Tunis, Tlemcen, Fez, Cordoba, Seville and Granada), but also north and south from North Africa through al-Andalus (Muslim Spain) to the northern Christian kingdoms, and in a slightly later period from Valencia and Granada to Catalonia and Aragon, whence minstrels traveled across the breadth of Europe, but in particular to Sicily and the Kingdom of Naples. The historical documentation used includes Arabic biographies of musicians, Castilian accounts of Moorish musicians, Catalan and Aragonese royal financial records, as well as financial records from a variety of municipal archives that document the hiring of Moorish and Jewish musicians for the celebration of municipal holidays and events. All of this information is framed within a larger argument that for several centuries there existed a shared Islamo-Mediterranean musical culture of what Brian Catlos and Sharon Kinoshita call ‘mutual intelligibility,’ which was ushered in with the spread of the Arab lute and the bowed string instruments (8th to 10th centuries) and lasted until polyphony and larger instrumental ensembles moved European music in different directions (13th to 15th centuries). During the intervening centuries most of the Mediterranean shared similar instrument types (part inherited from Late Antiquity but in part newly arrived instruments such as the Arab lute and the bowed stringed lutes), similar ideas about music theory (inherited from Pythagoras and Ptolemy involving the expression of tones and intervals through mathematical ratios, as well as a shared concept of the ‘music of the spheres’), music was by and large modal in nature, most ensembles were quite small and featured one or two singers, one or two melodic instruments, and sometimes a percussion instrument, and there was a general aversion to mixing string and wind instruments. These similarities disappeared with the rise of polyphony, larger ensembles of mixed wind and string instruments, new instruments such as the keyboard family, and eventually the evolution of harmony and counterpoint in Europe, while art music in the Islamic world continued to explore modal music and rhythmic patterns with ever increasing sophistication.

Italians abroad: music at the Milan exposition (1906)
Ditlev Rindom (University of Cambridge). [Panel 5]

The 1906 Milan Exposition celebrated the completion of the Simplon Tunnel with a dedication to "Transport and the Fine Arts". Given the recent nationalisation of transport in Italy by Prime Minister Giolitti's government, the theme provided a well-timed opportunity to demonstrate the city's cosmopolitanism and technological prowess, while also acknowledging the mobility and sophistication of contemporary aesthetic productions. The pavilion devoted to "Italians Abroad", for example, highlighted both the global dissemination of Italian culture and the ever-growing number of Italians who were settling in cities across the Atlantic. Yet if the exposition's international emphasis aimed to indicate Italy "climbing back with great effort to the magnitude of a nation, after the hardships and bitterness of servitude" (as suggested by one contemporary report in La Domenica della Sera), attention to musical and human mobility nonetheless raised an uncomfortable set of questions about cultural ownership and national pride, by interrogating claims of a unified Italian identity that were increasingly central to political rhetoric in the post-Risorgimento years. This paper examines the complex contemporary responses elicited by the Exposition within the context of wider debates around musical mobility and Italian nationalism in Milan at the time. Responding to recent scholarship by Mark Choate (2008) that has addressed the status of emigration within post-unification Italy's national psyche - alongside work on the politics of cosmopolitanism and musical displays outside of Italy by Martin Stokes (2007) and Annegret Fauser (2005) - I investigate the challenges posed in Italy by Italian music's global presence, via a focus upon the exposition's representations of New York and Buenos Aires: vitals hubs of Italian immigration which by 1906 were also emerging as competing musical capitals. Notwithstanding the exhibition organisers' assertions of the irreducible italianità of emigres and Italian opera alike, the accelerating rate of global emigration, the persistent popularity of Italian music abroad and the rise of performers firmly associated with the New World all destabilised any straightforward equations between music and nation. This paper thus reframes the role of music in constructing Italian identity in the post-unification era, by exploring the nexus of problems posed in Italy by "Italian" music abroad in its multiples forms and ethnicities, and more broadly by examining the values conferred upon diverse forms of movement and labour in the project to "make" Italians.

Beyond the sacralization of biological filiation: performing Sephardicness in France
Jessica Roda (Concordia University, Montreal). [Panel 1]

During the 20th century in France, several religious and ethnic minorities abandoned their cultural practices to move toward a more secular-modern way of life. The Sephardic people from the Ottoman Empire did not escape this phenomenon when they arrived in France. However, with the revival of Sephardic identity, memories and experiences at the end of the 20th century –stimulated by forces on the one hand internal (recognition of minorities) and, on the other hand, external (Spanish and Israeli recognized and promoted Sephardic

experiences) in France, I discovered an entire community of people experiencing a process of identity quest: of update of Sephardic memory through kin relations in order to live in the present. Interestingly, many of the people involved were not Jewish according to Jewish religious law, as their mothers were not Jewish. Much of this community is organized in cultural associations and is the result of French assimilation and mixed marriage. Within this assimilation and rupture of the "traditional" system of clan organization, these individuals chose to consolidate their Sephardic-Jewish filiation by interrogating ancestors and their "origins". In this process, cultural heritage, especially the music that was performed using the lost language (Judeo-Spanish), occupied the centre of their collective activity. But what is the purpose of interrogating one's ancestors to define personhood in the present? What do people gain by (re)creating this kinship ties with memory in order to exist in the present? More specifically, how is Sephardicness, marked by ruptures of war, omissions and repression, reintegrated in the life experience of individuals and families? This paper will explore how musical heritage and performance function as a tool for individuals and groups to construct, transmit and represent their sense of belonging, within a community life and the nuclear family. Following Marshall Sahlins (2011), musical practice and performance will be understood as an experience of "mutuality of being", that is, a relational network between people and groups of people that recognize themselves as united. More broadly, in this research I analyze the ways in which memory, heritage and nostalgia of worlds lost through the experience of migration, modernization and war are constructed both within ethnic and religious communities as well as within families, by means of musical practices staged by artists. I wish to demonstrate that these processes entailed complex renegotiations of kinship, religious and cultural practices, and more generally of notions of belonging.

Circulation among rural Performers in Morocco: a counter-migration model?
Miriam Rovsing-Olsen (Université Paris Ouest Nanterre La Défense). [Panel 7]

Among the widespread musical repertoires found around the Mediterranean area, that of the rural female ritual wedding songs represents a kind of enigma. How indeed explain, on such a vast territory, the performance of songs carried out by elderly women in the same way - antiphonally in unison and a cappella - in similar circumstances ? The weak migratory movements are not adequate to explain such a phenomenon built on important local differentiation, for the only female parts of populations. Through this presentation, I shall draw on my own fieldwork in Morocco and on research from scattered places of the Mediterranean rural areas. First I will examine musical, social and agricultural aspects specific to wedding rituals. Then I shall address the issues of transmission and learning in regard to the local female displacements through marriages. Women performers have to conform to ritual songs of the place where they settle down. Finally, I shall discuss the implications of these female movements upon stable transmission inside the communities on one hand and upon vocal differentiation between neighbouring communities on the other. Both processes may contribute to our understanding of how such kinds of practices have been disseminated and preserved across vast territories over a long duration.

Musical structure, poetic rhythm, and cultural transmission in the singing tradition of the Sicilian carrettieri
Rob Schultz (University of Kentucky, Lexington). [Panel 7]

Prior to the late 1950s and early 1960s, when industrialization and modernization finally began to take hold in post-war Italy, Sicily's socioeconomic structure was still fundamentally agrarian, and even quasi-feudal. The sudden prosperity and dramatic upgrade in living standards that resulted from the aptly named boom economico of this period, however, also proved to be the death knell of many of Sicily's most important cultural traditions. The singing tradition of the Sicilian carrettieri—workers who transported merchandise on horse-or mule-driven carts for a living—however, has proven to be a something of an exception. Although the profession itself has all but vanished, the carrettieri singing tradition is still very much alive, due in large part to the descendants of the last generation of carrettieri, who continue to sing in the manner of their fathers and grandfathers. Among these is 32 year-old Giovanni Di Salvo, grandson of the renowned carrettiere singer Domenico Lanza, who himself was recorded by Alan Lomax during his trip to Sicily in 1954, when the carrettieri were still an active and integral part of the island's social fabric. This paper presents a comparative study of Lomax's recording of Lanza and another of Di Salvo, released in 2006.By examining their respective uses of musical and poetic materials and situating them within their proper social and historical contexts, these recordings provide a valuable case study for addressing issues of cultural and intergenerational transmission, authenticity, and analytical methodology within this storied singing tradition.

Syrian migrant musicians in Egypt and Turkey: past, present, and future histories of musical exchange
Jonathan Shannon (Hunter College, New York). [Panel 1]

This paper explores the role of musical exchanges among Syrian, Turkish, and Egyptian musicians and composers from the late 19th through 21st centuries. Syrian composers influenced the development of Egyptian musical forms in critically important ways beginning in the 19th century: as composers, teachers, and musicians in many of the most celebrated ensembles, and especially in the musical theatre. For their part, the major Syrian artists of the first half of the 20th century were influenced by contact with Turkish artists, often via training in musical academies in Turkey. By the mid-20th century Egyptian artists came to dominate the Arab soundscape and, while maintaining ties with Syrian and other Arab artists, became the main forces of musical innovation in Arab music. Given the current crisis in Syria — ongoing warfare and the displacement of millions of Syrians, including many musicians, from their homes — the state of Syrian music is in flux once again. I explore the dynamics of musical transformation among Syrian artists residing in Istanbul and Gaziantep, Turkey, and in Alexandria, Egypt. In these contexts aesthetic change, cross-cultural exchange, and changes in repertoire are linked to differing models of cultural heritage and transformation among diasporic populations. My research reveals the role of music in" sounding" the general condition of displaced populations across the Eastern Mediterranean.

Towards re-imagining Mediterranean music: trajectories and boundaries, interculturality and cosmopolitanism in children's musical practices
Avra Pieridou Skoutella (Cyprus Centre for the Research and Study of Music, Nicosia). [Panel 3]

The paper discusses findings from two major pieces of research in musical anthropology, ethnomusicology and music education. The first focuses on ethnographic data collected on the east coast of Cyprus among children aged 5-11 years old during 2002-2007 and 2012-2013. The second piece of research is taken from an on-going research (part of a large EU funded project in Early Childhood Music Education in the Mediterraneanwww.ccrsm.org.cy) in school settings in Italy, Greece, Spain and Cyprus with young children aged 4-6 years old and music teachers' perceptions and understandings on relevant matters (July 2015 – February 2016). The paper examines boundaries and trajectories in children's narratives, in their formation of musical meanings in relation to different musical genres and styles. It discusses issues regarding history, cultural, political and religious matters and the always-sought-after ideal musical self. It focuses on intersections of children's experiences with the multi-layered, multidimensional, 'heteroglossic' (Bakhtin 1981) worlds they inhabit. How do children as competent social and musical actors within certain geographical settings and cultural and social contexts select and reject, reproduce and transform musical meanings and create new ones at the micro-level of the musical practices within and through which individuals and groups define themselves and others? Departing from the theorisations of narrative identity, the constitutive nature of music and the fluid contextual formation of musical identities, the paper explores issues of syncretism and hybridization, transformation, diversification, control, exchange and loss. It discusses the concept of interculturality and its strategies and argues that the Mediterranean's six thousand years turbulent history (Magrinii, 2003) and complex present demand urgent consideration of issues of time and lived experience (Geertz 1973, Rice 1994, Pieridou Skoutella 2017). These issues had not been raised adequately in formal music education and children's musical enculturation studies in our region in order to increase our understanding and assist musicians and educators develop more integrated, relevant, Mediterranean 'bottom-up' cosmopolitan, human agency focused music education practices.

Music and musicians in Sikh religious practice in Cremona surrounding
Thea Tiramani (Università di Pavia). [Panel 2]

The starting point of my research is the Gurdwara of Pessina Cremonese, near Cremona, and the Sikh's diasporic community related to this temple. Music has a fundamental role in Sikh's religion, especially in a migrating context, where music has the role of strengthening the community sense of identity (Stokes 1997, Turino 2008). This paper aims to relate on my study of different ways to perform kirtan, by comparing two groups of Sikh musicians that made significantly different aesthetic choices in their music. The objective is to provide a framework in which they perform

and interact with the communities. Kirtan is the musical realisation of shabad, religious hymns, from the Guru Granth Sahib, the holy book in sikhism. The book provides musicians with some rules to properly perform kirtan. Musicians, which either respect or modify them, according to different parameters, interpret these rules. To make this study, I did a field research, by following musicians during their performances and discussing with them in their houses and in the temple. I also had a didactic experience, playing instruments together with musicians and teachers and interacting with them. The first preliminary result of this study is that there is a great connection between Sikh communities in Italy and in Punjab: social media greatly help immigrants in gathering musical tendencies from India and reproducing them in Italy. A "simplification" of the music (if simplification is) has been noticed; this is not due to the lack of competences in immigrant musicians, but it is a trend coming from Punjab. Obviously the migration process brings additional changes and modifications in the musical repertoire, so also this interaction is under analysis. The topic is relevant, as far as there are not many researches on it; so this study aims to provide a framework for the analysis of immigrant Sikh communities in relation to the process of cross-cultural fertilisation and interaction with the Italian context.

Popular music, social dystopia, and the cultivation of Greek neo-fascism
Ioannis Tsioulakis (Queen's University, Belfast). [Panel 4]

Since the beginning of economic recession and austerity in Greece, a number of popular music stars affiliated with the urban/pop-folk (laïko) scene have expressed xenophobic and extreme nationalistic views, or even explicitly supported the neo-Nazi party Golden Dawn. This phenomenon has been largely explained by critics and the mainstream media by drawing correlations between musical and political 'populism', often with elitist overtones referring to the lack of 'education' or cultural refinement and sophistication among those artists and audiences. Based on ethnographic research within the musical nightlife of the Greek capital city, this article will provide an alternative reading of this tendency, by exploring the socio-economic structures of the Athenian pístes (pop-folk music nightclubs) as authoritarian dystopias. Through an examination of performance practice, audience behaviour, and the artists' socio-political rhetoric, this essay will argue that popular music nightclubs operate as prime spaces for the maintenance of cultural intimacies based on rigid heteronormativity, white nationalism, and class discrimination. Based on this case study, the paper will challenge ideas of Mediterranean music-making as an expression of cultural flows, by illustrating the role of national insularity and cultural control in contemporary popular entertainment. At a time when economic recession, political turmoil, and the rise of nationalism in South Europe challenge previous ideologies of 'the end of history', how does local popular music capture competing ideas of insularity and cosmopolitanism? In order to answer this question, the paper will suggest that the growing phenomenon of political and cultural cosmo-sceptisism (by which I mean the incredulity towards ideas of global interconnectedness as a progressive/democratising project) is rapidly becoming a defining factor for new musical aesthetics. Through this examination, I intend to

show that music can make as easily as demolish worlds, and the breaking of cosmopolitan affinities can be sung as loudly as their praise.

Caravans, conquests, and crossings: aesthetics of African, Arab and Mediterranean movement in Algerian Sufi music
Tamara Turner (King's College, London). [Panel 6]

Musical aesthetics have a way of imagining, securing, and contesting histories of movement within the complex, multi-cultural "Arab" history of the North African region. For example, we find a family of musics that, while being firmly rooted in the particularities of North African popular Islam, demonstrate complex relationships with the historical imprint of Arab invasions, literacy, and trade. One of these musics is diwan, a Sufi-inspired, ritual tradition that developed out of the trans-Saharan caravan trade, forced migration and slavery of sub-Saharan populations, and the political complexes of Sufi brotherhoods across the Sahara. While the musical aesthetics ring of sub-Saharan Africa, the Arabic texts and hybrid dances recount Islamic history, Arab conquests, the Prophet's life, and Muslim saints such as Abdelqadr Jilani. Once viewed as a questionable subculture, the growing popularity of desacralized diwan music within popular music currents in Algiers is creating new intergenerational controversies and raising new questions about decontextualized sound moving across cultural and national boundaries. This paper analyzes the complex ways in which musical aesthetics in Algerian diwan negotiate politicized identities that are not only wrapped up with geopolitics and concepts of the Arab region and its histories but also with "old" and reimagined, "African" epistemologies.

The Andalusian divide in the Israeli musical field: between north African tradition and Mediterranean hybridity
Simona Wasserman (Open University, Ra'anana). [Panel 3]

Throughout the 20th century and up to present days the Israeli musical field has functioned as an arena where cultural struggles between genres, social groups, aesthetic positions and collective identities took place, with each force claiming legitimacy and recognition as a contributor to the construction of the local cultural field. Observing a society of immigrants through sociological and cultural perspectives draws attention to a dynamics of dominance vs subordination, center vs margins and hybridity vs tradition. One of the most significant struggles in the Israeli musical context occurred in the field of the Andalusian liturgical music, which from the late 80s and up to the 2000s, has undergone a process of revival and transformation. Young Jewish intellectuals of North African descent consolidated traditional chants, previously performed in Synagogues, into an impressive musical corpus, set this corpus into Western classical notation and arranged it for a symphonic orchestra, which they called the Israeli Andalusian Orchestra. This institution was established in the early 90s and in 2007 was granted the prestigious Israel Prize. One of the most impressive achievements of the Israeli Andalusian Orchestra was the canonization process its people conducted and the transformation of public opinion through cultural discourse. In less than a decade

Andalusian music was no longer considered simple, but gained its prestige as a complex artistic form. This change in social status was also reflected in state support and critical acclaim. Yet in 2010 due to an un-negotiable labor dispute, the Israeli Andalusian Orchestra closed down by court order, and in the same year re-opened, only this time as a division of two separate orchestras, both called Israeli Andalusian Orchestra. Apparently the only distinction was geographic, as one orchestra operated in Ashdod and the other in Ashkelon, two southern beach cities, heavily populated by North African Jews. Politically, though, the crisis was in fact a rebellion conducted against the Ashdod orchestra by musicians that consequently formed the Ashkelon orchestra.

ABSTRACTS

IMS/ICTM Joint Panels

The sound of Sevilla, harbour of the Mediterranean
Clara Bejarano Pellicer (Universidad de Sevilla). [Joint Panel 1]

In the XVIth century and the first half of XVIIth century, the Sevillian active musical market was richer than other important cities' because of its strategic location in the South of Spain, as a harbour between the Mediterranean and the Atlantic. The international trade of musical instruments took advantage of Italian supply and American demand, thanks to Sevillian musician-traders like Gerónimo de Medina and his network from a sea to another one. This paper tries to demonstrate the role of Sevilla as a focus of projection of aspects of Mediterranean musical wealth towards the New World in the Early Modern Age.

The sound of cloisters in the Mediterranean: women and devotion in modern southern Europe
Annamaria Bonsante (Conservatorio Alfredo Casella, L'Aquila). [Joint Panel 1]

In antico regime le istituzioni regolari femminili dell'Europa cattolica rivestono un ruolo preminente nel paesaggio sonoro delle città. La vita musicale delle monache-gentildonne, siano esse colte committenti oppure eccellenti esecutrici, si fonda sul professionismo e su differenti repertori: vocali e strumentali, scritti e orali, colti e popolari, mondani e sacri. Il fenomeno si può riscontrare e comparare, in particolare nel Sei e Settecento, in diversi contesti urbani (centrali o periferici) della Francia, della Spagna, del Portogallo, dell'Italia etc. Nonostante i costanti divieti scagliati delle autorità ecclesiastiche contro gli «sconcerti» delle claustrali, i consumi musicali raramente si fermano a esigenze liturgiche e a prassi consentite, ma includono la moderna musica d'arte per strumenti e voci, con viva predilezione, nell'Italia meridionale, per pagine operistiche. Nella presente relazione si farà cenno all'attivismo musicale delle ricche Benedettine di San Gregorio Armeno in Napoli e di San Lorenzo in San Severo di Puglia: tali esempi, grazie alla sopravvivenza dei relativi fondi musicali manoscritti, costituiscono eloquenti modelli di studio per la mappatura e la storia delle musiche claustrali nel Mediterraneo.

Naples ... From improvvisatori to cantadore compositore
Patrizia Bovi (Centro Studi Europeo di Musica Medievale Adolfo Broegg, Spello) and **Crawford Young** (Schola Cantorum, Basel). [Concert- lecture 3]

Music, whether vocal or instrumental, whether improvised or composed, had a significant and traceable presence in Naples at the time of Ferrante of Aragon. Aurelio Brandolini, one of the most talented extemporizers of Latin verse, wrote laudatory poems dedicated to another improviser and guest at Ferrante's court, Pietrobono dal Chitarrino (*De laudibubus musicae et Petriboni ferrariensis*, Naples 1473). Johannes Tinctoris was a member of the court *cappella* and dedicated his

treatises *De arte contrapuncti* and *Proportionale musices* as well as musical compositions to Ferrante. The tradition of singing and playing *all improvviso* was widespread in Italy from the early fourteenth century. The so-called "oral music "of modern Italy was, in past centuries, one of the most refined arts, practised by the most cultivated courtiers, humanists and artists. This lecture-recital presents a reconstructive interpretation of specific *frottole* taught by Pietrobono at the end of his life, as well as examples of the art of singing verses. This art spanned different areas of culture, from the rustic, more popular level of the *cantarini* (storytellers) who were singing in the town squares, to the most refined courtier / humanist singer exemplified by Lippo Brandolini, a famed improviser of Latin verse forms.

From the Mediterranean to the Atlantic: listening to the other on the verge of the colonial age
Eliana Cabrera (Conservatorio Superior de Música de Canarias, las Palmas). [Joint Panel 4]

The study of music through colonial texts implies dealing with the complexity of a discourse which was generated amidst a conflict, and within which writing happens to be directly related to power; such power pertained to a social subject who was exerting or was going to exert some form of hegemony. These texts can be fittingly used by scholars to do research on the culture and the music of those who are described and presented as "the Other": quite naturally, the text tends to set this "Other" as an *object* of the vision (or of the listening). It's therefore appropriate to raise questions about the risk of automatically mirroring in the research a corresponding relation between the observing or describing subject (in this case, the scholar) and the object. Hence the need to involve another line of thought in the analytical discourse, setting also the narrator as a possible object for the investigation; besides, when sound events are concerned, he who recounts them has been a listener, in the first place. Listening, including its background and its practice, requires as much critical attention as the production of sounds. The same is true for the ways in which the act of listening is textualized: how is listening accounted for? What function do sound events perform in the writing of Mediterranean travelers who narrate the Atlantic voyages on the verge of the Colonial Age? The eventual object of this kind of research wouldn't be anymore the colonizer as such, nor the colonized: rather, the colonial process in itself would be brought out, and in particular the role played by the discourse on sounds within such process. This perspective resulted in several observations throughout my studies on Mediterranean travelers to Canary Islands during the 14th and 15th centuries or to the Caribbean between the 15th and 16th century. I'm here by presenting some remarks prompted by that research.

Musicians and sounds from Africa to Rome (1st-5th c. AD)
Daniela Castaldo (Università del Salento, Lecce). [Joint Panel 4]

Following the inclusion of Egypt into to the Roman Empire, African music and culture in general have spread to Rome and other Italic centers. Sources

documenting African music and dance in Rome are mostly concerned with their role in the ritual context, particularly those devoted to divinities such as Isis and Bes. Although Apuleius and Plutarch described these rituals in details, our knowledge of them is significantly enhanced by visual sources, which provide the information about such aspects as the participation of black musicians, dancers and priests and the use of musical instruments (a particular kind of clappers). The study of the available ancient texts and images, based on the ethnomusicological methodology, may allow us to trace the origin and the meaning of the African presences in music of the imperial Rome.

South Slavic national awakening vs. musical exoticism: re-thinking Giulio Bajamonti's "Morlackism of Homer" (1797)
Ivano Cavallini (Università di Palermo). [Joint Panel 2]

Alberto Fortis' *Viaggio in Dalmazia* (Venice, 1774) described for the first time the Morlacks of the inner Dalmatia as the true model of a primitive group, whose characteristics became an exotic source of inspiration for some Italian writers and ballet composers until 1830s. Contemporaneously, the Homer's paradigm was introduced by Melchiorre Cesarotti in the foreword joined to the Italian version of the *Poems of Ossian* (1763), and it was used by the composer and doctor of Split Giulio Bajamonti. Even though published in Italian, Bajamonti's *Morlacchismo d'Omero* (Venice, 1797) can be considered the first contribution to the romantic Croatian literature. His essay recognizes in the poetry and music of the Morlacks the authentic national spirit of South Slavic people. At the light of Vico's *Scienza nuova* (Naples, 1744), the author emphasises Homer's paradigm aiming at showing close ties between the Morlack's way of life and the heroes' behavior of the *Iliad*. Alike the *Einfühlung* of Herder in *Ossian aufsatz* (1793), the aesthetics and anthropological approach of Bajamonti to Homer replaces the philological one, introducing the concept of orality. This is the turning point that opens a new perspective in overcoming either the figure of the *bon sauvage* of the Enlightenment, and the exotic literature on the Morlacks flourished in Italy and France. Further, Bajamonti compares the Morlack blind *guslar*, who sings by heart epic verses, to the ancient Greek bard: in particular he analyses the shape and the lexicon of *pjesme* on the basis of Homer formulae.

'The road less travelled': the Moroccan malḥūn and Andalusian culture transfer
Hicham Chami (University of Florida, Gainesville). [Joint Panel 4]

Following the expulsion of the Moors and Jews from the Iberian peninsula as the *Reconquista* reached its apogee, the centuries-old traditions of Andalusian music found new expressions across the Strait of Gibraltar in the Maghreb, leading to the "formation and development of a distinct, original Andalusian-North African music" (Guettat 2002). Specific migratory patterns from al-Andalus to cities and towns in the Maghreb, e.g. Seville/Tunis and Córdoba/Tlemcen (chronicled by Chottin 1939, Davis 1996, and Davila 2013), resulted in the diversification of stylistic interpretations and emergence of regional genres: *al-'alā alandalusiyah* in Morocco

and *ma'lūf* in Algeria, Tunisia, and Libya. *Tarab al-gharnātī*, with roots in Granada, flourished in Morocco and Algeria (Langlois n.d.). The indigenous Moroccan genre of *malhūn*, however, presents a quandary in terms of culture transfer since--despite the fact that it is "closely associated with Andalusian music" (Schuyler n.d.)—it originated in the remote Tafilalet region of Morocco, south of the Atlas Mountains, rather than one of the receptor locations identified with Andalusian migration. Schuyler, indeed, emphasizes the *non*-Andalusian origin of *malhūn*. Yet the classical *qaṣīdah* poetic form of the *malḥūn* incorporates elements of the Andalusian *muwashshaḥ*, such as its strophic structure. What would account for this pattern of cultural migration? The new hybridized genre of *malhūn* experienced transmission beyond the Tafilalet: spreading to Fes, Meknès, Marrakech, and Salé (Ennahid 2007). *Malhūn* remains an intriguing genre for its incorporation of elements of the *muwashshaḥ and zajal*; its genesis in a region of Morocco not included in the roster of receptor locations for post-Reconquista migration; its transmission beyond to the Tafilalet to at least one location that *was*; and its evolution and endurance to this day, when it co-exists with the venerated Andalusian tradition while remaining distinct from it. This paper explores the unlikely pathways of influence from al-Andalus across the Mediterranean to this remote region of Morocco, and the intersection of the quintessential Andalusian genre, the *muwashshaḥ*, with the quintessential Arab poetic genre, the *qaṣīdah*.

The Villanella in 16th century Naples
Cesare Corsi (Conservatorio San Pietro a Majella, Napoli). [Joint Panel 1]

No Abstract

Mediterranean fusions: sounds and images of the "outremer"
Gabriela Currie (University of Minnesota - Twin Cities, Minneapolis). [Joint Panel 4]

Two thirteenth-century manuscripts known as the Morgan and Arsenal Bibles—apparently commissioned by the French king Louis IX and executed in Paris in the 1240s and Acre in the 1250s—contain miniatures depicting David dancing before the Ark of the Covenant. The two ensembles depicted herein display different instruments and relate to iconographical and performance traditions each characteristic to the locale of their production. In particular, the Arsenal miniature features a character wearing a turban and playing a round frame drum with his hands in a position indicative of Middle Eastern performance practice. Among other examples of Crusader art that display elements suggestive of Levantine musical customs is the Creation miniature in the London *Histoire universelle* (c. 1250). The miniature's decorative border is iconographically reminiscent of Fatimid ivory frames and, like the Fatimid frames, it shows a number of musicians and dancers dressed in Levantine garb and handling Middle Eastern instruments. In the present paper, I argue that the presence of musical instruments and performance practices associated with Levantine Islamic societies in miniatures of manuscripts produced in crusader's lands of the Latin East should be considered in the context of the specific Mediterranean pre-modern cultural dynamics. In part, they are the consequence of

choices made by artists steeped not only in Western, but also Byzantine and Islamic music-iconographic traditions. Mostly, however, they reflect ideologies of acculturation that took place locally despite religious, ethnic, or class barriers—self- or otherwise enforced. As such, I would argue, they put forth a local cultural alternative and function as expressive objects that, through their world of imaged sound, embody complex local cultural negotiations and set the artistic world of the *Outremer* at odds with some of the ideological models current in contemporaneous Frankish lands.

Between Naples and Malta, music paths in eastern Sicily (17th-18th centuries)
Maria Rosa De Luca (Università di Catania). [Joint Panel 1]

The paper focuses on the analysis of Urban Musicology, a methodological approach that aims at the interpretation of music within the physical, symbolic, social and cultural space of an urban context. This perspective has recently undergone fascinating progress, thus representing a challenging frontier in the historical-musicological research in European and North-American studies. Originated from the example of Urban History, it develops the framework of relationships underlying various musical urban practices, according to a model of interpretation which embraces concepts such as image, space, theatre, setting and representation. More precisely, this study will examine in depth a paradigmatic case-study: Catania's soundscape between XVIIth and XVIIIth centuries. From the exemplary reconstruction following the devastating earthquake of 1693, music and urban culture interact in this town – located on the east coast of Sicily, in the centre of the Mediterranean Sea – in a dense network of connections, thus reconstructed for the first time. Urban and music histories are not only strictly connected, but can be read also as a story of 'passages' and works of Sicilian and foreign artists, whose production is attested by traces, random news, often only silence. Today it can be affirmed that Catania shows, in the musical field, a vocation as a city of openness and hospitality. During the XVIIIth century musicians came to Catania from Naples, rising to the challenges of a town which had to be rebuilt; but arrived also from Palermo and from the boundaries of Val Demone and Val di Noto, where a high concentration of religious orders promoted musical education and the development of professional networks. In Catania transfers and relocations of musicians are encouraged, because they usually move from Sicily to Malta (and vice versa) crossing trough Siracusa, well-known for its festive celebrations. Migratory movements of artists and musicians marked the reconstruction of this two towns during the 1760s, thus contributing to the growth of a market of music and the arts. Once arrived in Catania, musicians were considered as "virtuosos of the town", artists at the service of musical institutions, able to integrate themselves into social groups (such as confraternities or musical chapels of the Cathedral or of the Benedictine monastery of St. Nicholas "l'Arena") and to live and work in aristocratic courts (at Biscari's, Reburdone's or Carcaci's mansions). Step by step, they set up a working group well organized, ready to be at the patronage's service, fully integrated in the urban pattern thanks to familial links, professional contacts, ways of life.

Over the Mediterranean Sea: after the voyage in Italy of Charles Burney, the Pacific Ocean of his son James
Paola Dessì (Università di Padova). [Joint Panel 4]

Young James Burney sailed on Captain Cook's second voyage of exploration between 1772 and 1773, one of the most significant voyages of exploration in the history of the South Pacific. During the voyage he wrote a journal, not for officialdom but for the information of his family and friends. In this private journal Burney records his experience and the remarkable place and people he encountered. This source is a very candid diary in which we can read about many anthropological accounts of the natives he met as well as reports about their dance, music, chant and musical instruments.

Greek Byzantine liturgical songs from the Church of Santa Maria Assunta in Villa Badessa,Rosciano (Pescara)
Domenica Di Virgilio (Archivio Etno Linguistico Musicale Abruzzese, Chieti), and **Giancario Ranalli** (Associazione Culturale Villa Badessa, Rosciano). [Joint Panel 3]

The research work we are going to present is some kind of a journey through time and space and through the memories and cultural roots of a small community: Villa Badessa in Rosciano (Pescara, Italy). But it is also a report of a successful meeting between the two sides of the Ionian Sea. It is the attempt to understand how the repertoire of the Greek Byzantine liturgical rite has accompanied this community from its arrival in Italy, in 1743, up to now. The origins of this community are traced back to 18 families who came from southern Epirus, on the border between Albania and Greece. They arrived in Italy in 1743 and were granted some lands from Carlo III di Borbone. They were few people and so the original Tosk language and traditions soon vanished; but the community preserved the Greek Byzantine rite. And so nowadays Villa Badessa is the northernmost arbëresh community of mainland Italy, and the farthest from Lungro (Cosenza), the see of Eparchia. The religious dimension is the most important evidence of the origins of the community, together with an important collections of icons (dated XVII to XIX century) that we find in the church of Santa Maria Assunta. This is what makes the residents of Villa Badessa consider themselves as 'Greek Byzantine Catholics' distinct from the 'Roman Catholics'. In June 2014 a group from Villa Badessa visited Lukovë, a small town supposed to be the place where the founders of Villa Badessa came from; there is a town-twinning project going on with Rosciano. In Lukovë we also visited the monastery which hosted the icon of Santa Maria Odigitria (the One who shows us the way) which is now worshipped in Villa Badessa. The people attending the journey were looking for their own memories, family and cultural relationships, thinks that have not been possible to recover, we realized, if not for some minor details and few stories shared by both the communities. Other historical events have been too influential. But at the same time in Villa Badessa the Greek Byzantine liturgical rite has offered, for years, a different perception of the time-space dimension. At the beginning of its story the community, with its isolation, was able to avoid becoming a 'Roman Catholic' community, as happened for the Albanians of Molise. Later,

around the second half of the 20th century, changes have sped up with the adoption of neo-byzantine music, especially the production of Joannes Sakellarides (1853-1938), and the translation of some texts from the Greek to Italian. Nowadays the repertoire we can hear in Villa Badessa is that for: la Divina Liturgia di San Giovanni Crisostomo, la Divina Liturgia di San Basilio, la Grande e Santa Settimana. This repertoire is performed by a choir of mixed voices. Both our associations are carrying on a work of collection and analysis of this repertoire, and a first result is the production of a case containing a DVD and a CD: (D. Di Virgilio (edited by), *Badhesa, canti liturgici dall'oriente cristiano*, Menabò, Ortona 2012). Work partially supported by Fondazione Banco di Napoli.

Musical episodes by the means of "Kaval", "three strings cura" and "throat playing" in Anatolia
Özlem Dogus Varli and **Mahmut Cemal Sari** (Uludag University State Conservatory, Bursa). [Concert - lecture 1]

Music includes various narratives and, accompanies to narratives as well. Various musical production result from the echos of every movements on voice, instrument and body in different culture and Mediterrenean too. In this work, an instrumental and a vocal production are researche subjects. The instrumental piece of "Karakoyun (blackshep)" is one of them. It is very famous episode and among Anatolia, especially in Yoruk-Turkoman people(nomadic people in Anatolia). This instrumental piece is a part of this episode. Karakoyun performs with "kaval" instrument. It is wood wind instrument in Turkish folk music. This piece has very diffucult playing technics also. Another example is a throat song(hada) from West Anatolia, special name "teke region". It has narratives related to nature by the way of "playing body" and "three strings cura (is a kind of traditional string instrument)" with text or vocables.

Fabordón and oral traditions in early modern Spain: a survey
Giuseppe Fiorentino (Universidad de Cantabria, Santander). [Joint Panel 3]

In his studies about the "*falsobordone* between oral and written tradition", Ignazio Macchiarella was able to stress a relationship between the liturgical praxis of *falsobordone*, used from the Renaissance onward to intone the psalm tones in a simple chordal style, and the current oral traditions of multipart singing in Sicily and Sardinia. In a similar way, also in Early Modern Spain the term *fabordón*, analogous to the Italian *falsobordone*, was related both to the polyphonic settings of psalms, which abound in Iberian musical sources, and to an extempore performing praxis consisting in singing "by ear" simple vocal consonances or chords over a tune or a *cantus firmus*, that was quite different from the extempore counterpoint normally practiced and performed in musical chapels by professional musicians. The *fabordón* performing praxis was employed in churches to sing psalms and other liturgical chants and it was employed in secular contexts by common women and men to sing their songs. In this paper I will examine some sources that allow us to have a glimpse on the *fabordón* as a performing praxis in Renaissance Spain, as well as to witness the persistence of this tradition until the 20th century.

Songs in transit: a social narrative through musical grafts in the Neapolitan repertoire
Simona Frasca (Independent Scholar, Napoli). [Joint Panel 1]

The Neapolitan song—as a site of contact and convergence between the diverse cultures and civilizations of the Mediterranean—has been the meeting ground of engaging narratives in transit. By virtue of this, the identity dimension of Naples is of spontaneous integration and constant observation of the "other". Singing in Neapolitan dialect has become a national cultural expression and, through the vocal style and manner of local production, it has contributed to recount the experience of a country turning into a nation after the unification, 1861. In this paper I will observe the phenomenon of Neapolitan song as a narrative of integration through excerpts from the repertory of the Italian diaspora, colonial propaganda, neomelodica and the one emerging in contact with the Islamic community.

Viaggiare per musica - Travel to music
Franco Alberto Gallo (Università di Bologna). [Joint Panel 4]

This paper concerns an editorial project about travels and music, or better, travels and listening to music. Ulysses faces the Sirens having been well advised; likewise, readers of this book should be aware that they are about to travel to the unknown. They should bear in mind that the meaning of the phrase listening to music, as used in the following pages, is rather different from the meaning we normally give to it today. Composers are unnamed, pieces are untitled, no genres or styles are specified, there are no celebrity players. Ancient travelers knew that music was merely the sound component of complex social events which at the time where performed in a similar way throughout the world – religious and non-religious public ceremonies, funerals and weddings. A people could be characterized by its music, a useful tool to understand its customs, but the traveler – who was neither *musicus* nor *cantor*, but just *auditor* – could never detect enough differences from one region to another to feel compelled to define it accordingly: it was just "music".

Drafting Mediterranean narratives in Barcelona
Gianni Ginesi (Escola Superior de Música de Catalunya, Barcelona). [Joint Panel 1]

In recent years, the city of Barcelona has experienced migratory movements that have changed its social and cultural patterns, creating different and multiple geographies and realities. New narratives are emerging that give way to the elaboration of flexible maps, as Chambers (2012) reminds us. They show the relationship between personal experiences, places and sounds from other perspectives, moving away from pre-established institutional discourses into the exploration and feeling of new dimensions. It's a matter of narratives which stimulate questions about the meaning of their substance, the dynamics of the building processes of Mediterranean music (Plastino, 2003), the modalities of how personal experiences are manifested through sound (Titon, 1997) and the possibilities this creates for the representation of identity (Vila, 1996). These questions are the basis of research developed in the last two years, carried out with ethnographic methodology and personal interviews in particular. Some

of the results will be presented and discussed in this paper. The features and sound narratives currently present in Barcelona that have been taken into consideration, and which are to be discussed, come from the musical repertoire created by Barcelona Gipsy balKan Orchestra, Paolo Angeli, Yacine & the Oriental Groove. Moreover the differences and particularities of the proposals, their music is used to reveal the multiplicity and discrepancies of the migrant condition of people who make Barcelona the centre of their lives and activities. These are narratives that build on, represent and criticise the Mediterranean space from their own experiences, desires and disagreements, and move towards a discourse made of nostalgia of the past and hopes for the future.

Moving people with sounds. The music for the Festa dei Gigli in Nola
Giovanni Giuriati (Università "La Sapienza"di Roma). [Joint Panel 3]

My paper intends to address the title of the meeting in a literal sense. I would like to propose the case of the *Festa dei Gigli* in Nola, a small town near Naples, where each June 9 *Gigli* (Lilies), wooden tall towers, are carried on their shoulders by a group on nearly 100 porters (paranza) around the town for nearly 24 hours as an act of devotion in honour of San Paolino. Peculiarity of this feast is that it is the music that makes the movement possible. First of all the movement of the Gigli, as a band of singers, saxophone players, electronic keyboard, and rhythmic section is placed ON the Giglio and gives all the signals and the rhythms to coordinate every movement of the porters. It is also by means of the music that each committee (*comitato*) in charge of organizing the procession of a given Giglio moves by visiting all the others in a sort of ritual exchange the night before the procession. The paper will also consider specific rhythmic patterns (*passo, mezzo passo, marcetta, girata*), and performing strategies associated to the various movements of the porters. The term 'moving' can be seen also as a way in which the music can move the soul of the porters and of all the followers during the different moods that enchain themselves during the various moments of a long and fatiguing day. The paper will address also the circulation of musical genres, as music for the Gigli is a continuously renovating blend of different genres of popular music: Neapolitan songs performed for the 'alzata' (lifting) of the Giglio, but also brass band repertoires, commercial hits of Italian pop music, international hits, jingles, film soundtracks. This circulation, that is mediatized through local radios, production of CDs, You Tube, fosters continuous renovation of the repertoire in a constant dialogue with global trends in the production of music. A specific trait however, remains, together with a local highly specialized musical competence. That is, the need to make each given music fit to the movements of the porters, as, still, the main function of this music is that of moving the Gigli during the procession.

Through ages and spaces: musical images in movement between the Aegean Sea and the early renaissance Italian courts
Nicoletta Guidobaldi (Università di Bologna). [Joint Panel 4]

Within the humanistic re-discovery of themes and figures of antiquity, merchants artists and scholars traveling on the Mediterranean routes favoured the circulation of

manuscripts, archaeological fragments and sketches so contributing to the elaboration of the early Renaissance musical imagery. In this context, an essential role was played by the drawings and the annotations gathered in his notebooks by the humanist traveller Ciriaco d'Ancona (1391-1450), who visited the main centers of the Mediterranean (from 'Egypt to Anatolia, from Athens to Thrace and the northern Aegean islands) looking for historical evidences of the ancient Greek civilization. This paper will present the first results of a wide research, still in progress, on the 'histories of musical images' starting from Ciriaco's annotations, proceeding through copies, misunderstandings and subsequent interpretations and giving rise to new iconographic schemes but also to musical performances that bring to life, within the humanistic courts, the sights and sounds of the lost ancient music.

The influence of unplanned relocation on a composer's style and genre – the case of Antonino Reggio
Anthony Hart (Independent Scholar, Sliema). [Joint Panel 1]

Many composers chose to relocate to cities or countries in order to develop their musical styles, but many, especially those whose vocations were outside of music, had no choice in their movements. This is the case of the Sicilian composer Antonino Reggio. Reggio was first and foremost a priest, later a monsignor. Originally born into a noble family in Sicily, he was relocated after his ordination to Rome and later appointed to a position in Portugal and Spain. Reggio's early works were composed in Palermo during the period whilst he was studying for the priesthood. His later works were composed in Rome some thirteen years after his ordination, where his musical genre changed. This paper looks at the changes and influences on Reggio's music during this hiatus in his musical output due to his relocation.

Music of the Ionian Islands in historical and cultural context
Konstantinos Kardamis (Ioinian University, Corfù). [Joint Panel 2]

Ionian Islands due to their geographical position, as well as their social and political history, became a privileged crossroad between what has been, often simplistically, termed as «East» and «West». Almost seven centuries of Western administration (1204-1864), more than four of which under Venice (1386-1797), contributed to the facilitation of these cultural crossroads, especially since Corfu was both the Islands' administrative centre and their step into the Adriatic Sea. It is becoming gradually apparent that the aforementioned factors created a receptive environment, in which the creative amalgamation of these seemingly opposite «cultural realms» was made possible. Music is undeniably part of this «shared world» and is actively related to the cultural traits of the Adriatic Sea. The presentation will not limit itself in the 19th century (a period that is relatively satisfactorily presented in the bibliography), but it will also feature some information regarding the place of Ionian Islands in this musical crossroads during 15th, 16th and 17th centuries (music teachers, military musicians, the «idioma pugliese» of the Israelite community, etc). On the other hand,

a particular reference will be made on the ways that the 19th-century musical development of the Ionian Islands was used for geopolitical reasons during the 1941-1943 Italian occupation. Moreover, the music activities of both urban and rural areas will be sketched. Concerning urban areas, of course opera and its related activities will be presented, with particular reference in the ways that the operatic experience of the Ionians resulted to both the emergence of several local composers and the quest for the expression of nationalism through music during 19th century. Moreover, the importance of the community music activities (wind bands, choirs, mandolinatas) will be presented, as well as issues regarding musical instruction, sacred music and the career of certain, and aesthetically different, Ionian composers in Italy. As for the rural areas, a brief presentation of the improvised polyphony will be attempted, since this constitutes a distinctive element of the areas connected by the Adriatic sea.

Migration of musicians as an integrative principle: the case of the 18th century east Adriatic coast
Vjera Katalinic (Croatian Academy of Sciences and Arts, Zagreb). [Joint Panel 2]

East Adriatic coast in the 18th century, i.e. Istria, Croatian Littoral, Dalmatia and the Republic of Dubrovnik/Ragusa, were a part of the Mediterranean/Italian cultural circle. Although they lived through various political forms, that cultural issue experienced a rather steadiness. The constant need for educated musicians and a repertoire for various occasions stimulated their migration in both directions: the locals searched for the education in Italian centres, and the Italian musicians searched for adequate jobs in east-Adriatic towns and institutions. The paper points to some models of migration as well as the specific merging of the imported cultural layer with local traditions and needs in various aspects of musical life and culture (cases of composers, teachers, instrument builders, type of music making etc.), enabled or made smoother owing to the “supra-national” musical style of the period. Vjera Katalinić, scientific advisor and director at the Department for the History of Croatian Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy. Leader of the HERA project “Music migrations in the early modern age: the meeting of the European East, West and South”. Her fields of interest: 18th- and 19th-century musical culture; musical collections and archives in Croatia.

Once Again: Falsobordone/Faburdón
Robert Kendrick (University of Chicago). [Joint Panel 3]

Building on the fundamental historical work of Ignazio Macchiarella and Giuseppe Fiorentino, I look comparatively at some seventeenth-century Italian and Spanish sources, both music-theoretical and ethnographic, for the terms "Falsobordone" and "Faburdón". These descriptions of oral composition also contribute to early modern descriptions of vernacular sacred music in the two peninsulas.

A musician at the heart of the Adriatic Sea: Giuseppe (Josip) Raffaelli of Hvar
Maja Milosevic (Croatian Academy of Sciences and Arts, Zagreb). [Joint Panel 2]

Giuseppe (Josip) Raffaelli (1767-1843) – composer, organist and priest – was born in Hvar (the island of Hvar, Dalmatia, Croatia), into a wealthy patrician family. He was introduced to music already at young age and inside of family circle, since his father Marcantonio was a music *amateur* and solid violinist. Giuseppe Raffaelli was taking private music lessons with Giulio Bajamonti, who lived in Hvar from 1785 until 1790, primarily working as a community physician. One can properly suggest that Bajamonti, today considered as one of the greatest Croatian polyhistors and composers of the second half of the 18th century, might have had a major influence on Raffaelli's decision to continue his music studies in Italy. Namely, after completing his theology degree in Hvar and becoming a priest, Raffaelli went to Italy in 1792, where he remained for at least nine years. At first he studied music in Venice and Padua and later spent few years working as the chapel master in the small town of Este. After returning to his hometown in 1804, Raffaelli became a key figure of church music in Hvar, holding the positions of *maestro di capella* and organist in the Cathedral throughout most of the first half of the 19th century. Considering quantity and quality of his sacred works – preserved in manuscripts, mainly in the Archives of the Hvar Cathedral – it seems that church music (practice) in town was significantly improved during the period of Raffaelli's service in Hvar. Nonetheless, all of his works are vocal(-instrumental) and of church provenance, composed primarily for services in the Cathedral of Hvar (with the exception of instrumental variations for keyboard instruments probably from his pre-Italian period, c1790). Generally, Raffaelli's compositions are written for male choirs singing *a capella* or with organ accompaniment, although parts for (chamber) orchestra are present in his several pieces as well. Elements of Italian 18th century (operatic) music are predominant and common feature of Raffaelli's sacred works, reflecting composer's Mediterranean cultural background and musical knowledge adopted in Italy. This paper will provide an overview of Raffaelli's life and work, amended with results of recent research in the Archives of the Hvar Cathedral, with the intention of evoking renewed interest for this *Kleinmeister* of Dalmatian 19th century sacred music towards the 250th anniversary of his birth.

The falsobordone between 'little and great' traditions
Ignazio Macchiarella (Università di Cagliari). [Joint Panel 3]

Found in written sources from the end of the fifteenth century, the falsobordone was a technique of harmonization of a *cantus firmus* based on the sound of root position triads written down, as a rule, in four parts with the doubling of the tonic. Essentially, it was articulated in short musical units made up of a first section containing a recitation on one chord, followed by a more or less decorated cadenza leading to a final chord that sometimes corresponded with the initial chord. Far from standing as a musical genre or a repertory of pieces, the falsobordone was a polyphonic pattern that lent itself to a variety of uses within different musical contexts. Ignored or despised by coeval theorists, it was

regarded as a simple polyphonic elaboration, derived from musical practices outside the *res facta*, i.e., outside what we could call the great musical tradition of that period. Beyond what is in the written sources, the falsobordone continued to be performed and still today it is the core of multipart singing practices in several villages of Sardinia and Corsica and in other South-European regions. My paper deals with this specific historical continuity, calling into question a (too much often) assumed "great and little tradition" dichotomy in music.

Modal transformations in Tunisian istikhbār
Salvatore Morra (Royal Holloway, University of London). [Joint Panel 3]

The study of the Arabic modal musical structure and improvisation practice has gained considerable momentum over the past decades. Of particular interest to scholars working among *maqām* musical traditions has been the issue of music-analytic approach to the development of the *maqām* at within the form of the *taqsīm* (Marcus, 1989, 1992; Nettl and Riddle, 1998; Racy, 2000, 2003; Roustom, 2006). The Tunisian improvised musical form *istikhbār* is mostly recognised as being the Maghreb counterpart of the "oriental" *taqsīm* (solo instrumental preludes). Despite the fact that both are an improvisation process and a solo piece in their own right with a complex set of traditionally established conventions, they are connected to different subjective modal-criteria developments (see Ayari, 2006; Zouari, 2014). This paper focuses on the *istikhbār*, using as primary sources recordings of improvisation on the traditional Tunisian *'ūd 'arbī* held by the national sound archive of the Centre of Arab & Mediterranean Music in Sidi Bou Said, Tunisia. I examine, through music transcriptions, the continuous modulation change on improvisation and its modal consequences. This analysis suggests that close analytical attentions to *istikhbār* serve to explore the manner in which the Tunisian mode system (*ṭubū*') broaden our understanding of the Arab mode system (*maqām*).

The evolution and establishment of European music in Cyprus through turbolent upheavals and a series of diverse occupations
Georgia Petroudi (European University Cyprus, Nicosia). [Film Panel]

Throughout the past centuries, Cyprus, which was fully Hellenised under the Ptolemaic rule, went through a series of occupiers, rulers and dynasties, who all left their imprint on the cultural activity on the island. The diversity of rulers sculpted a peculiar and particular cultural expression, since because of the geographical position of the island – which in its simplest form can be interpreted as East meets West, and the political strategies and dynamics that were evolving over the centuries, it fell victim to rising powers. The idiosyncrasy of the forming identity consisted of a multi-cultural environment regarding languages, religions, education, with a constant interaction between different ethnicities and subsequent transformation in the social strata. With the advent of the Franks and the Venetians, great emphasis was given on the cultivation of music activity, even though it was kept as a privilege for the royals, with minimum participation of an illiterate local population. This posed an antithesis with the preceding Byzantine rule, under which

music (Byzantine music) was disseminated to all social classes, as a common tradition connecting even sacred and secular music. Nonetheless, music flourished in the Cypriot courts under the Francs, with most notable the Codex Torino J.II.9, a manuscript containing compositions in Latin and French. This cultural prosperity continued with the Venetians, who not only allowed Cypriots to travel and study in Padua but also approved a more active musical role by the church. Unfortunately, most literary and artistic activities ceased quite abruptly under the Ottoman Empire. These dark years for the island saw many educated people leave the island, seeking refuge in western environments and it was not until the late nineteenth century that western music resurfaced freely with the new owners of the island, the British.

Sailors' homophony: comparative research of three Mediterranean musics
Jakša Primorac (Croatian Academy of Sciences and Arts, Zagreb). [Joint Panel 2].

Here I will present my comparative research of specific traditional homophonic singing and complementary popular vocal-instrumental music from three distanced Mediterranean regions. These include: 1) *cori d' osteria* singing from north-western Apennines and some older types of popular music of northern Italy; 2) traditional music of Greek Ionian islands (*kantades*, *ariettes*, and *arekia*); 3) Dalmatian *klapa* music from Croatia. In the fields of musical structure and aesthetics, all these music expressions are quite similar; in many aspects, they are almost identical, and correspondingly, they are mutually akin in various social and cultural elements. In this regard, two facts are particularly important: 1) a specific music style that appeared in northern Italy probably around late 18th or early 19th century was the foundation of all mentioned musics; 2) all researched music expressions nowadays represent the main musical markers and brands of their own regions. However, while being settled in distanced areas of the northern Mediterranean, in three different cultures, these musics are not aware of each other's existence nor does there exist any significant communication among them. Their ancient cross-cultural fertilisation, interaction, and exchange created by sailors' journeys from the 18th century until first decades of the 20th century, had been broken and forgotten later due to deep political and cultural changes. After the longtime of separateness of the three musics, today it is exceptionally interesting to compare various aspects of their contemporary performances, as well as the musical worlds of their social formations, which could be best understood in the wider cultural contexts. After passing through various processes of transformation and conservation during the 20th and the beginning of the 21st centuries, presently these musical expressions occupy quite different positions in the terms of status, influence, and popularity on their local, regional, national, and international stages and in the media. In their contemporary musicking and transmitting of musical knowledge to the new generations, musicians often take part as narrators, conceiving their music as narrative, and they also create and perform various mythical narratives about their own musical history.

"Celum Calia". African speech and afro-European dance in a 16th century song cycle from Naples
Gianfranco Salvatore (Università del Salento / Center for Black Music Research in Europe, Lecce). [Joint Panel 1]

Around the mid-16th century, in Italy, a group of anonymous humanists - courtiers versed in the arts of music, letters, and theatre - created a set of songs that depicts African slaves and freedmen singing and playing in an Italian town, probably Naples. While serenading their girls, the African characters in this song cycle cherish to to be freed by their masters, and plan a great wedding party where the local African community will gather for dancing all day and all night long. While singing, courting, and quarrelling, they speak an Afro-Neapolitan pidgin that combines the mispronounced local dialect with authentic African words and sentences in Kanuri - a Nilo-Saharian language still in use in the Borno region (North-East Nigeria). The songs are known as 'canzoni moresche', meaning Moorish (i.e. black African) songs. Although the 'moresche' were intermittently studied by a handful of European musicologists since the late 19th century, nobody had recognized yet that the most obscure sections in the lyrics were not a zany made-up of African speech, but a true language. Talking Kanuri, moresche's characters utter conventional greeting formulas and idiomatic expressions of racial pride, summon the black slaves in the neighborhood, and make reference to song and dance as traditional ways to celebrate and communicate. For a long time, the first known evidence of written Kanuri have been considered those founded in scattered European manuscripts and documents dating around late 18th-early 19th century. Only the 'canzoni moresche' offer earlier traces of written Kanuri. They are also powerful cultural effect of African diaspora. A whole microcosm of African tradition, customs, feelings - and possibly also shreds of original melodies and rhythms - appear to be featured in the Italian Renaissance.

The Maronite chant
P. Youssef Tannous (University Holy Spirit of Kaslik, Jounieh). [Joint Panel 3]

No abstract

A Mediterranean journey: Kalafat
Amra Toska (University of Sarajevo). [Joint Panel 2]

Kalafat (ital. *calafato*), deriving out of Greek and Arabic language, is a common word in Dalmatia used for a master shipwright, the one who did the final work on the boat, caulking its hull with hemp and thus providing the wooden ship its endurance while at sea. A duty of a kalafat was a complex and well respected one, demanded through the construction of the boat, but also during its long navigations. The most prominent and skillful kalafats were Dalmatians, and their coast a meeting point for many different cultures, making their way through Mediterranean Sea. From these various cultural influences, anchoring in the Dalmatian shores, emerged the traditional music of Dalmatia, (re)interpreted in the musical visions of the ensemble

Kalafat. Originated in Mostar (Bosnia and Herzegovina), Kalafat was established by Vladimir Mićković (vocal, percussions), Gabrijel Prusina (piano) and Marko Jakovljević (guitar/double bass), the trio that shapes its sound with the support of other artists as well, from Bosnia and Herzegovina and beyond, collaborating among others with Israeli musicians Uri Berman (guitar) and Marina Toshich (oud). The initiator of the project Kalafat, Mićković, previously engaged in a duo Arkul, performing Sephardic songs from Bosnia and Herzegovina, now acts as a *kalafat* in his own right, gathering many through one journey – of interpreting traditional Dalmatian music in the vast context of Mediterranean. Kalafat spans over physical spaces, past and present, historical movements and individual voyages of ensemble's members, speaking of and from one specific traditional music, which is brought through the creative artistic approach but with the respect to its true spirit.

Francesco Supriani and Francesco Alborea.The Neapolitan revolution of the cello
Guillermo Turina (Independent Scholar, Barcelona). [Concert - lecture 2]

Little is known about Francesco Supriani's life. Even his exact name is a mistery, since the various documents we can find related to the cellist and composer present us with four different names: Francesco Supriani, Francesco Scipriani, Francisco Soprani and Francesco Paolo Supriano. In most of the manuscripts of his works the name Francesco Supriani appears. We have therefore made the decision to call him thus, since the name which appears in his handwriting scores must be the closest to reality. Born in the city of Conversano on July 11th 1678, it was probably where he began his musical studies. Years later he moved to Naples, where he married singer Margherita Mencherelli in 1707. In the following year he was appointed first cello of the Real Capilla de Barcelona, recently founded by violinist Giuseppe Porsile for Archduke Charles of Austria. The hiring of Italian musicians served both the Archduke's taste for Italian opera and one of many political manoeuvres in order to position himself against the Bourbons, French candidates to the Spanish throne during the War of the Spanish Succession. In this way, Francesco Supriani became the first musician in Spain to be considered a cellist, as we can see in the documents of his contract. Until this moment we know there were instruments with the same characteristics in the Iberian Peninsula, but their names were varied (*violón*, *baxo de violón*, *violone* or *violoncillo*) and it cannot be assumed with total certainty that they were exactly the same as the instrument played by Francesco Supriani. After two years of service in the Real Capella, Supriani returned to Naples in 1710 and joined the Real Cappella until 1730. There he shared music with some of the great musicians of the time, such as kapellmeister Alessandro Scarlatti or Francesco Alborea, also a cellist. After his service in the court, he retired, keeping his wages as retirement pension, although he was allowed to play in solemn occasions. Francesco Supriani died in Naples on August 28th 1753. Francesco Supriani's small catalogue is a perfect example of the variety of possibilities for cellists in the baroque era, consisting in three types of works: pedagogical, instrumental and cantatas with soprano. His pedagogical work is collected in the *Principij da imparare à suonare il Violoncello* ("*Principles to learn to play the cello"*), the first method in history dedicated specifically to teaching the cello. It consists of

simple indications, possibly directed to teaching music reading rather than to instrumental technique. After these we find some exercises, followed by the *12 toccatas per violoncello solo*. Moreover, the case of the *12 toccatas* is especially curious for various reasons: on the one hand, it is the only work in the history of music in which the toccata form is applied to a piece for the cello. On the other hand, Supriani himself added later on a basso continuo to these toccatas and wrote demanding diminutions from beginning to end, in each and every bar.

The instrumental music performed by foreigner/traveller musicians at the "Festa del Perdono" in L'Aquila during the renaissance
Francesco Zimei (Istituto Abruzzese di Storia Musicale, L'Aquila – Teramo). [Joint Panel 2]

This paper will discuss the results of a survey on the *soni*, the centuries-old tradition of instrumental music performed by musicians from all over Italy gathered at L'Aquila every year, both in May and in August, on the octave of the feasts of Saint Peter Celestine. The accounting documents preserved to this day hand down the payment records of most of the sixteenth century feasts and a significant percentage of the seventeenth, allowing us to uncover more than a thousand names of popular musicians between ensembles and soloists. In this case I will analyze the share of mid-Adriatic provenance – from the Marche to the northern Apulia, with a specific attention to the Abruzzi –, focusing on the respective instrument combinations and their possible repertoires.

CONCERT PROGRAMME

Day	Time	Place	Artist
1	19:30	Palazzo Donn'Anna	Ensemble of the Early Music Dept. "Pietà dei Turchini"- Conservatorio San Pietro a Majella, Head of dept. Antonio Florio *voice*: Leopoldo Punziano, Olga Cafiero Angela, Gaetana Giannotti, Daniela Salvo *harpsichord*: Luigi Trivisano, Angelo Trancone
2	14:30	Mura Greche, Palazzo Corigliano	Özlem Dogus Varli, *voice* Mahmut Cemal Sari, *bağlama*
3	14:30	Sala Martucci, Conservatorio San Pietro a Majella	Guillermo Turina, *baroque cello* Chiara Mallozzi, *cello* Luigi Trivisano, *harpsichord*
	18:30	Sala Scarlatti, Conservatorio San Pietro Majella	Angela Luglio, *voice* Franco Pavan, *renaissance lute* Abir Ayadī, *'ūd 'arbī tūnsī*
4	14:30	Sala Martucci, Conservatorio San Pietro a Majella	Patrizia Bovi, *voice* Crawford Young, *lute*
	18:30	Sala Scarlatti, Conservatorio San Pietro a Majella	Elizabeth Fontan Binoche, *harp*
5	20:00	Casa-Museo Ragni/Rossini	Kurdish music duo Sakina Teyna, *voice* Mahan Mirarab, *guitar*

ABOUT THE PERFORMERS

Ensemble of the Early Music Departement "Pietà dei Turchini"- Conservatorio San Pietro a Majella (Head of Dept. Antonio Florio). The early music department of the Conservatorio San Pietro a Majella is one of the Italian leading music training centre for ancient music repertoire. The Ensemble is formed by instrumentalists and singers specialising in Neapolitan music of the seventeenth and eighteenth centuries under the guide of Antonio Florio (head of department). The Ensemble was recently invited to perform for the music Association "Alessandro Scarlatti" of Naples and it will be performing in the production of *The Fairy Queen* by H. Purcell at Ravello Music festival 2016.

Özlem Doğuş Varli is a lecturer at Uludag University State Conservatory. Varli completed her bachelor's degree at the Istanbul Technical University Turkish Music State Conservatory and a MA in Advanced Studies in the music Department on ethnomusicology. Varli has also completed her PhD in musicology and music theory in the same institute, and a post-doctoral research project at Oxford University Music Faculty with Dr. Martin Stokes as her Advisor. Her primary areas of research are music and gender, music education, archival research, popular culture and music studies, Anatolian Turkoman, Bosnian people in Turkey, migration and cultural analysis of vocal performance (especially traditional music). She has participated in a number of international symposia, published several articles and book chapters. Her book "Anatolian Turkoman Women's Identity and Music" will be published by Lambert Publication. Özlem Doğuş Varlı was also a theater actress between 1993-2000. As a vocalist she performs traditional music, mostly Turkish music. Varli has appeared in a number of albums and has performed nationally and internationally. She is currently completing her solo album.

Mahmut Cemal Sarı is a MA student of Turkish Music Theory and Ethnomusicology at Uludag University State Conservatory, in Bursa. He completed his bachelor's degree at Ege State Turkish Music Conservatory in the Turkish Folk Music performance department. Sari began playing the bağlama when he was 4 years old, and went on to enroll in a music high school. Sari has

studied with many masters of the bağlama, and currently performs with a number of groups. Sari is currently completing a master thesis with his advisor Özlem Doğuş Varlı. Sari primary research areas are performance techiniques for traditonal instruments, Alevi music in Turkey, musics in conversation, rituals in Anatolia, music and cultural identity among Syrian immigrant in Bursa.

Abir Ayadī born in Sfax in 1984, completed her *oud* studies in 2006 and her BMus in musicology in 2008. She teaches at the Institut Supérieur de Musique in Sfax and she is currently completing a doctorate on the Tunisian musical instrument, the *oud,* with the title: *Le oud Tunisien: etude historique, sociologique et artistique*. Abir has performed in several venues and international festivals such as: festival de musique de Marrakech 2004, festival international de Carthage 2007, 2011, Sfax 2008, 2012, and Hammamet 2007, festival de Paimpol et de Fimu in 2007, Alger 2007, Jeunes virtuoses at Ennejma Ezzahra Sidi Bou Said 2008, Rome 2009, at the Rencontre Internationale des Musiques du monde in Sfax 2015. She has performed as a soloist and in music ensembles such as: la troupe « Nedi el assil » «, la troupe « awtar el medina », La « Rachidia » and « Trio Istekhbar ».

Franco Pavan is an Italian lute and theorbo player. Graduated *cum laude* both in lute and in musicology in Milan, he has been working as a professional player with the most important Italian early music ensembles such as: Concerto Italiano, La Cappella della Pietà dei Turchini (Now Cappella Neapolitana), La Risonanza, La Venexiana and with the London based Trinity Baroque. He is working with conductors as Antonio Florio, Rinaldo Alessandrini. He played in the most important concert halls in Europe (e. g.: Konzerthaus, Berlin; Konzerthaus, Wien; Musikverein, Wien; Cité de la Musique, Paris; Auditorio Nacional, Madrid) and in the world (Teatro Colon, Buenos Aires; Toppan Hall, Tokyo) as well as in Uruguay, Chile, Mexico, Colombia, Brazil, China, Egypt, Morocco. He recorded over 50 CDs (with the labels Glossa, Opus 111, Emi, Virgin, , Cyprès, Alpha, Arcana, Naïve) and he won prizes like Gramophon Award, Diapason d'Or, Premio Vivaldi della Fondazione Cini, Venezia. He recorded for all the European Radio broadcasts, and for the French, Italian, German, Spanish, Chinese and Japanese TV. His solo recording "Le Mouton

Fabuleux" is the winner of the "Premio del Disco Amadeus 2009". In 2012 he began a new duo collaboration with the recorder player Dorothee Oberlinger and founded the Ensemble Laboratorio'600, which already recorded for the label Glossa two CDs with the collaboration of Pino De Vittorio and Roberta Invernizzi. He teaches Lute at the Conservatorio "E. F. Dall'Abaco" in Verona, Italy. As a musicologist he wrote articles about the lute history, particularly on the life of Francesco da Milano, and early Seventeenth-Century music, with an important paper on new documents about Claudio Monteverdi and Carlo Gesualdo. He worked for the new edition of *The New Grove Dictionary of Music and Musicians* and for *Die Musik in Geschichte und Gegenwart*. He's part of the Editorial Board of the *Journal of the Lute Society of America*.

Guillermo Turina began his cello studies at the age of three with teacher Arantza López, following the Suzuki method. He continued his education with María de Macedo and Miguel Jiménez, until he entered the Conservatorio Superior de Música de Aragón, where he studied for his Bachelor of Music degree, specializing in the cello, under the tuition of Angel Luis Quintana, Maite García and David Apellániz. He also attended advanced musical courses with Jaap ter Linden, Anner Bylsma and Pieter Wispelwey. After his bachelor studies, he studied a Master of Music Degree in Orchestral Performance, in the Barenboim-Said Foundation in Sevilla, as well as the diploma of the *Formation Supérieure au métier de l'orchestre classique et romantique* in Saintes, under the tuition of Hillary Metzger and Christophe Coin. He broadened his studies in the Escola Superior de Música de Catalunya, specializing in the Baroque cello, with Bruno Cocset, Emmanuel Balsa, Andrew Ackerman and Emilio Moreno, with the highest possible grades. He also studied the Master of Music Degree in Musicology in the Universidad Autónoma de Barcelona. During his career he has played as principal cello in orchestras such as the Joven Orquesta Nacional de España, the Jeune Orchestre Atlantique, the Nederlandse Orkest Ensemble Academie and the European Union Baroque Orchestra, where he has worked with masters such as Philippe Herreweghe, Mark Minkowski, Jordi Savall, Rachel Podger and Lars Ulrik Mortensen. He collaborates regularly with national and international ensembles such as Sphera Antiqva, Regina Ibérica, Ensemble Nereydas, Temperamento, Ímpetus, Os Músicos do Tejo and Vespres d'Arnadí. His activity as a soloist has taken him to play both solo recitals and orchestra concerts in various concert halls throughout Spain, France, Belgium, Luxembourg and Germany. He is a founding member of the ensemble Academia de las Luces and member of ATRIUM ensemble, La Tempestad and Paperkite. On the other hand, his work as a musicologist has resulted in two recent publications: the critical editions and study of the cello methods written in Spain at the end of the 18th century, by SEPTENARY editions, and the book *La música en torno a los hermanos Duport* in the catalogue of Editorial Arpegio in Sant Cugat (Spain). His CD recording

"Francesco Supriani: Principles to learn to play the cello" will be released in Octobre 2016 by the Dutch label COBRA records.

Elizabeth Fontan Binoche is a harp player and the last student of the composer Marcel Tournier. She teaches master classes at the most important music festivals in France, Europe and east Asia as soloist and in duo with other musical instruments such as: flute, violin, cello, voice, and harp quartet. Among the several prices she obtained: Disc prize of Japan and 2008 Prix International of Israël. Elizabeth is honorary professor of the CNSM of Lyon, of CNR in Nice and of the CNR in Boulogne. She is jury member of the international harp competition of the Nice Philharmonic Orchestra.

Born in Assisi, **Patrizia Bovi** studied voice at the Conservatorio di Perugia and with Sergio Pezzetti. Early ensemble work included medieval/Renaissance music with Ensemble *Alia Musica* (Milan), during which time she attended various seminars on early vocal performance practice in Italy and Europe. Concurrently she interpreted sixteenth- and seventeenth-century Italian repertory including Monteverdi (*Ballo delle Ingrate, Combattimento di Tancredi e Clorinda*, ecc.) and related repertory (*La Dafne* from Marco da Gagliano, *Euridice* from Jacopo Peri and *La Morte di Orfeo* from Stefano Landi), and in subsequent years widened her areas of expertise to include music from the thirteenth-century through contemporary music. Bovi has collaborated with various musicians, including Antonio Florio, Pino de Vittorio, Franco Pavan, Marcel Peres, Crawford Young, Begona Olavide and Chiara Banchini. In the 2007/8 season she directed and performed music for the choreographer Sidi Larbi Cherkaoui's project 'Myth', which saw performances in over eighty theaters in Europe and North America. In the 2010/2011 she performed and composed part of music for the choreographers Sidi Larbi Cherkaoui and Damien Jalet's project "Babel" and Cherkaoui's "Play". "Babel" received in 2011 two "Laurence Olivier" awards. In 1984 Patrizia Bovi founded *Ensemble Micrologus*, specialists of medieval Italian music, whose performances continue to find acclaim among international audiences. Together with *Micrologus* she recorded numerous CDs for *Quadrivium* and *Opus 111*, including the prize-winning "Landini and his Contemporaries" (*Diapason d'or* de l'annèe 1996), "O Jhesu dolce" (*Diapason d'or* 1997), and "Napolitane" Opus 111 (*Diapason d'or* de l'annèee 1999). She founded Meduza project in 2011 to perform unknown repertoires, first two projects were "Lucrezia la figlia del papa" on Lucrezia Borgia's life and "*Justiniane or l'aer veneziano*" XV century Venetian repertoire. Additionally

Bovi is active teaching courses on medieval singing, flavored with years of experience in the performance of Italian traditional music, in settings such as Corsi di Musica Antica (Urbino), *Fondation Royaumont* (Paris) and University of Texas (Austin). She teachs at the Centro Studi europeo di musica medievale Adolfo Broegg in Spello since 2009. In 2008 she was awarded the "Chevalier des Arts et des Lettres" from the Minister of French Culture.

Crawford Young graduated from New England Conservatory in Boston in 1976. Initially a guitar student of Robert Paul Sullivan, he was a guest tenor banjoist with the New York Philharmonic and National Symphony Orchestra before concentrating fully on lute. He studied medieval music with Thomas Binkley at Stanford University prior to joining the medieval quartet Sequentia in Cologne in 1978. Young has been a founding member of two prominent medieval ensembles, Boston-based Project Ars Nova and the Ferrara Ensemble of Basel, which under his direction in 1996 both won a Diapason d'Or de l'Année and was a finalist for Gramophone's Early Music Recording of the Year. In addition he was a guest soloist with Jordi Savall's Hesperion XX, worked in luteduo format with Karl-Ernst chröder, and most recently has collaborated with Micrologus. Since 2004 Young has accompanied countertenor Andreas Scholl in recitals of English lute- and folk songs in Europe, Australia and North America. 2009 will see the release of a new recording with Andreas Scholl of music of Oswald von Wolkenstein. Solo recitals in Vienna and Basel of a recently unearthed body of German lute music from the so-called 'Blindhammer anuscript' now in the collection of the Oesterreichische Nationalbibliothek were featured in the 2006-2007 concert season. With some thirty critically acclaimed early music recordings spanning thirty years, he continues to be a prominent interpreter of early lute music. Research publications of Crawford Young include chapters/ articles in *Performer's Guide to Medieval Music* (2000), *Basler Jahrbuch für historische Musikpraxis* (1984) and *Companion to Medieval and Renaissance Music* (1992), and a report on the 2006 conference on Alexander Agricola (Hochschule für Alet Musik, Trossingen) in Early Music Nov 2006, Vol. 34. *Sources of Early Lute Music in Facsimile*, an extensive collection of the earliest lute manuscripts and definitive history of the fifteenth-century lute, was published in collaboration with Dr. Martin Kirnbauer in 2003 by Amadeus Verlag, Winterthur. Young's current research publication is "Antiphon of the Angels: *Angelorum psalat tripudium & Lantefana*" (Spring 2009). Since 1982 Crawford Young has taught lute and interpretation and performance practice at the Schola Cantorum in Basel. From 1989 - 94 he taught medieval lute at the Conservatoire National Superieur de Musique in Lyons, and since the early 1980's has given courses at conservatories and universities in Europe, North America and Australia.

Sakina Teyna began her career self taught, as an autodidact, before she received professional education and voice training. In the 90's she was a member of the Mesopotamian Culture Centre, a Kurdish artists association based in Istanbul but acting throughout all of Turkey. Its members suffered various reprisals by the government because of their Kurdish lyrics. Some of them paid their artistic dedication with their lives. During this time she organized many (due to the government led forbiddance of the Kurdish language until the late 90s) illegal concerts, until eventually she was forced to flee. She continued her work in Armenia, Syria and Kurdish-Irak. Currently she is living in Düsseldorf and Vienna. www.sakinateyna.com

Mahan Mirabab was born in Tehran, Iran. His musical activity began in the city of Babol by the Caspian Sea, then at 13, he began to play the piano. Guitar was the next instrument he picked up two years later to learn classical and flamenco rudiments, which later turned into the self-teaching of Jazz guitar methods. A turning point in learning rudiments of jazz was when he attended Vahagn Hayrapetyan's jazz workshop held in Tehran. The native music of Iran was his point of interest as well, as he was also learning to play the "Tar"; a traditional Iranian instrument. He had gained experiences through working in various line-ups along traditional and ethnic musicians as well as a number of jazz musicians in Tehran. In 2009 he moved to Europe and produced the first "Mahan Mirarab Trio" album title "Persian Side of Jazz", which he recorded in Vienna. This work included pieces played on a fretless guitar which provided Mahan with the ability to interweave western music with microtonal music of the middle east. He had successful tours in various European cities, as well as the US, and his hometown, Tehran. "Choub" is the title of his 2nd album played by a quartet under the same name in 2012, which was awarded the "NASOM" prize the same year. The album introduced a collaboration with the Iranian singer Golnar Shahyar, which extended to other later projects. Mahans' long collaboration with Babak Maddah and numerous tours together got published and released under the title "Unity". After a one-year intensive work together with Golnar Shahyar, and Shayan Fat'hi - Iranian drummer/percussionist, the trio "Sehrang" recorded and published their first album entitled "Dar Lahzeh" in 2014, marking a more elaborate and extensive use of the fretless guitar. Mahan has already presented various workshops in Iran, Austria, Turkey and the US. www.mahanmirarab.com

ADDITIONAL INFORMATION

How to get there

Just ten minutes by car from the city centre, Naples airport is well-served by major international airlines, including British airways, Air France, Germanwings, Easyjet, Transavia, Vueling, Air Berlin, Air Arabia, Lufthansa, Meridiana, Turkish airlines, Iberia express, Tunis Air Express. http://www.aeroportodinapoli.it/ Naples is also served by boat to Naples port, by train, and by local buses.

Getting Around Naples

Pre-booked Taxi fare from the airport to the city centre or central train station is €16, and €19 to the port. Please make sure to verify the correct fare with the driver **before** boarding a taxi.

Alibus is the Airport-city centre service. You can buy tickets on board or at the Sun Store shop in Naples International Airport. Ticket allows only one journey on the shuttle *Alibus*, on the route Naples International Airport / Central Train Station / Piazza Municipio (port) or vice versa. The ticket is valid for 90 minutes from the validation. Tickets cost €4,00 on board. The journey takes 15 - 20 minutes depending on traffic.

The conference venues are in the historic city centre, the nearest underground station is *Dante* or *Università*; the journey planner, available at http://www.anm.it/ gives directions for travel within Naples via public transport.

- Single metro ticket for any destination is €1 or €1,20
- Single funicular ticket for any destination €1
- Single bus ticket for any destination €1 be aware that tickets cannot be purchased on buses (except for *Alibus*) but at authorized retailers such as tabaccheria, newsagent. Bus tickets can also be purchased by phone sending a text (ANM followed by the bus number, ex. ANM181) to the number (+39) 4868680 using mobile credit.

For taxis, participants are advised either to hail a taxi from the street (taxi in Naples are white) or else to book a licensed taxi. The following are licensed taxi companies which operate near the conference venue, and numbers to call:

Taxi Napoli: +39 081 8888 - Radio Taxi Free: +39 081 5515151 - Radio Taxi Napoli: +39 081 556 4444

Conference wifi

There will be wifi available to the participants in the Mura Greche Hall (Palazzo Corigliano) and in Sala Martucci (Conservatorio di Musica San Pietro Majella).

In case of emergency

To call the emergency services (police, fire or ambulance) in Italy, dial 117, 113, 118. Like in any other tourist metropolitan areas please be aware of pick pockets in crowded streets of the city centre, on the bus or underground lines.

LUNCH ARRANGEMENTS

We have reserved 50 places across four local restaurants for each lunch of the conference (22nd-25th) at 13.00. Participants are responsible for covering the cost of their lunch. Details of the restaurants are given below. Reservation will be made under the name Music Conference. For those who prefer to make alternative lunch arrangements, including sandwich shops, take-away pizza, bars and supermarkets, there are numerous other restaurants, not shown on the map, within walking distance of the conference venue, especially around the Music Conservatory, in Piazza Dante, Piazza del Gesù and Piazza Bellini.

Pre-booked restaurants

- *Ristorante Bellini*, Italian restaurant – Via Santa Maria di Costantinopoli, 80
- *Un sorriso integrale Amico Bio*, vegetarian – Vico S. Pietro a Majella, 6
- *L'Etto,* fusion Italian – Via Santa Maria di Costantinopoli, 102
- *Pizzeria Attanasio*, Neapolitan pizza – Via dei Tribunali, 379
- *Pizzeria Palazzo Petrucci*, pizza gourmet – Piazza San Domenico Maggiore, 1

ABOUT THE PARTICIPATING ORGANISATIONS

ICTM Study Group on Mediterranean Music Studies MMS (formerly Anthropology of Music in Mediterranean Cultures)

The Study Group was founded in 1992 by Tullia Magrini, during the conference "Anthropology of Music in Mediterranean Cultures" (Venice, 10-12 September 1992), organized by the ICTM Italian Committee with the support of the Fondazione Olga e Ugo Levi, Venezia. The Executive Board of the ICTM recognized the Study Group in 1993. The Study Group stated as its founding mission “to promote research and discussion about music considered as a human and social phenomenon, without distinction among oral, literate, and popular traditions. The Study Group fosters co-operation between ethnomusicologists, historical musicologists, and anthropologists”. Under Tullia’s inspired leadership (1992-2005) the Study Group established a pattern of triennial meetings in Venice under the auspices of the Levi Foundation, which generously funded the travel and hospitality of the all-invited participants. In 1996 Tullia launched Music & Anthropology (M&A) — the Study Group’s multimedia peer-reviewed online journal — a pioneering concept in musical scholarship at the time. The website is no longer active but is accessible for reference. The last meeting of the Study Group hosted by the Levi Foundation was held in 2007 and was dedicated to the memory of Tullia Magrini, who had passed two years earlier. Marcello Sorce Keller was entrusted with carrying the work of the Study Group forward as Chair, with Ruth Davis as Vice-Chair. Thus began a new era for the Study Group marked by new venues (in Malta, Portugal and Cambridge UK), new thematic directions, and expanded participation. The Study Group changed its name to Mediterranean Music Studies (MMS) to reflect its more diversified disciplinary orientation. As M&A ceased to operate, the online journal Mediterranean Music Studies (MMS) (2010–2014) was launched under Marcello Sorce Keller’s editorship. Following the 2014 Symposium in Cambridge, Marcello announced his intention to step down as Chair and Ruth Davis was elected to replace him. She is assisted by Study Group Secretary Cassandre Balosso-Bardin, who also manages the Study Group webpage.

International Musicological Society (IMS)

The International Musicological Society (IMS, www.ims-online.ch) had its headquarters in Basel (Switzerland) since its foundation in 1927. Its purpose is the advancement of musicological research on the basis of international cooperation. Membership in IMS is open to all interested in musicological research, individuals as well as institutions, libraries and organizations. The Society was founded in order to replace the Internationale Musikgesellschaft (International Musical Society), founded by Oskar Fleischer and Max Seiffert in 1899 with the aim of promoting international musical contacts, which had ceased to exist with the outbreak of World War I in 1914. An international group of musicologists met for the first time after the war in Basel in 1924. When Henry Prunières, at the Beethoven centenary celebrations in Vienna in 1927 suggested that the International Musical Society be reconstituted,

the idea was enthusiastically received. In September 1927 a committee, chaired by Guido Adler, met in Basel. In addition to the Directorium a secretariat was established to promote the aims of the society; its functions included the maintenance of international contacts between musicologists and the establishment of a bibliographical center. Members were informed of the society's activities through a quarterly bulletin. A year after its foundation the society already had 181 members from 23 countries. In its early years the society maintained close relations with musical performance and composers, and its first international Congress (Liège, 1930) was held in collaboration with the International Society for Contemporary Music. In 1949 a second international congress was organized in Basel, on the initiative of Ernst Mohr, the later Secretary General (1952–72). In February 1952 the IMS became an independent member of the International Council for Philosophy and Humanistic Studies (CIPHS), a new organization affiliated to UNESCO. Congresses were subsequently held every three years up to 1967 and every five years thereafter, bringing together individual members, institutes, libraries and associations. At present the IMS has four Regional Associations and fourteen Study Groups (see list below). The presidents of the IMS have been Peter Wagner, Edward Joseph Dent, Knud Jeppesen, Albert Smijers, Paul Henry Lang, Friedrich Blume, Donald J. Grout, Vladimir Fédorov, Kurt von Fischer, Eduard Reeser, Ludwig Finscher, Ivan Supičić, Christoph-Hellmut Mahling, Stanley Sadie, László Somfai, David Fallows, and Tilman Seebass. Dinko Fabris is the current President.

ISMEO - International Association for Mediterranean and Oriental Studies

The International Association for Mediterranean and Oriental Studies was established in Rome in November 2012 following the dissolution of the Italian Institute for Africa and the Orient (Istituto Italiano per l'Africa e l'Oriente-IsIAO), imposed by the administrative streamlining policy launched by the then Italian Government. As such, ISMEO – in the process of becoming a Foundation – is the direct scientific heir of the Italian Institute for Africa and the Orient (IsIAO), of which it continues the ideal aims and academic goals, including archaeological, philological and cultural missions and programmes. ISMEO boasts a social body of about 250 ordinary and honorary fellows, among who 55 correspondent members (mostly eminent foreign scholars). The ideal points of reference of ISMEO are the example and the work of Prof. Giuseppe Tucci (President of the Istituto Italiano per il Medio ed Estremo Oriente) and his followers Prof. Sabatino Moscati (1979) and Prof. Gherardo Gnoli (1979-1995 President of the Istituto Italiano per il Medio ed Estremo Oriente, 1996-2011 President of the Istituto Italiano per l'Africa e l'Oriente). ISMEO aims to carry out programs of study, training and research related to the cultures and countries of Asia and Africa and their interactions with the Mediterranean basin. To this end, it promotes and implements cultural, scientific and cooperation projects with individual scientific institutes as well as with national and international public institutions. In particular, ISMEO promotes the cultural and scientific cooperation with Asian and African scholars and institutions through the exchange of information, experience and knowledge among scholars and experts, including the organization of meetings, lectures and exhibitions; carries out cooperation, consulting and

assistance projects, with particular reference to the preservation and promotion of the cultural heritage and environment of the abovementioned regions; carries out scientific missions and archaeological campaigns in Asian, Mediterranean and African countries; acquires, collects and pre-serves documents of different kinds and nature concerning the history, archaeology, arts, ethno-anthropology, and environment of the abovementioned regions; carries out editorial activities in own or in collaboration with other institutions and/or publishing houses; organizes schools for the teaching of Asian and African languages and cultures; promotes, projects, organizes, runs, also on external demand, training and specialization courses, formative activities, in its disciplinary fields; undertakes protocols and agreements for joint research projects with Italian and foreign universities, academies and cultural institutions (public and private), as well as with international organizations in the areas of its institutional activities; provides cultural assistance to the inclusion process of immigrants in the Italian community, in collaboration with territorial authorities; arranges awards and grants; may open delegations in Italy and abroad.

Università degli Studi di Napoli "L'Orientale"

The “Orientale” has its beginnings in the Chinese College founded by Matteo Ripa. He was a lay priest and missionary who worked as a painter and engraver at the court of the Manchu Qing Emperor Kanxi. When he came back to Naples, he brought with him four young Chinese people along with one of their compatriots who was an expert in spoken and written Mandarin. They formed the original nucleus of the College. It was Clemente XII who granted the Chinese College official recognition on 7 April 1732. The aim of the institution was to train young Chinese people as priests, so they could spread the Catholic religion back in their own country. One of the original aims of the College was also to train people as interpreters of Indian and Chinese languages to work for the Ostend Company. This was set up by the Netherlands with the support of Carlo VI of Hapsburg to further trade relations between the Far East and the Hapsburg Empire which the Kingdom of Naples was a part of. During Matteo Ripa’s time, a boarding school had already been set up within the college where young Neapolitans could pay to be educated. During the 1700s, its students included Saint Alfonso, Maria de’ Liguori and the venerable Gennaro Sarnelli. From 1747 onwards, young people from the Ottoman Empire (Albania, Bosnia, Montenegro, Serbia, Bulgaria, Greece, Lebanon, Egypt) were also accepted at the College. They were trained and ordained as priests so they could do missionary work back in their own countries. From 1736 until 1888, a group of lay priests - the Congregation of the Sacred Family of Jesus Christ - were in charge of educating both the College students and boarders. After the unification of Italy in 1868, the Chinese College became the Royal Asiatic College and was divided into two sections. The first one was responsible for missionary work, and the second offered language training to young people interested in learning Eastern Asiatic languages. Before the reforms instituted in 1878 by the then Minister for Education, Francesco De Sanctis, the teaching of Arabic and Russian had already been introduced. After the De Sanctis reforms, Hindi and Urdu as well as Persian and Modern Greek were also introduced. In December 1888, a State decree

transformed the Royal Asiatic College into the Oriental Institute or “Orientale”. This reform led to the closure of the missionary section and the Institute was awarded University status whereas the Royal Asiatic College had been an Upper Secondary School. The “Orientale” today is the oldest school of Sinology and Oriental studies in the whole of Europe. Spoken and written Mandarin Chinese have been taught there since 1724, and Hindi and Urdu since 1878. The “Orientale” currently specialises in Oriental and African languages and literature, history and art-history, but also offers courses in cultural studies relating to Mediterranean countries, Europe and the Americas.

Conservatorio di Musica San Pietro a Majella

The Naples Conservatory of Music is a music school located in Naples, Italy. It is situated in the complex of San Pietro a Majella. It was originally located in the church of the former monastery of San Sebastiano and was called the Conservatorio di San Sebastiano, formed in 1807 by the merger of the Conservatorio di Santa Maria di Loreto, the Conservatorio di Sant' Onofrio in Capuana, and the Conservatorio della Pietà dei Turchini. It also became known as the Real Collegio di Musica, and after 1826 when it moved to its current location, as the Conservatorio di Musica San Pietro a Majella. San Pietro a Majella is actually the last in a long string of establishments that have been music conservatories in Naples. Their existence goes back to the Spanish rule of the city as a vice realm starting in the early 16th century. These early conservatories were *Santa Maria di Loreto*, *Pietà dei Turchini*, *Sant'Onofrio a Capuana*, and *I Poveri di Gesù Cristo*. They enjoyed a considerable reputation as training grounds not only for young children to be trained in church music, but, eventually, as a feeder system into the world of commercial music once that opened up in the early 17th century. Santa Maria di Loreto was built in 1537 and was the original conservatory in Naples, coming at the beginning of the Spanish expansion of Naples under the city's most famous viceroy, don Pedro de Toledo. It is the first secular music conservatory. This academy counts as its alumni Domenico Cimarosa. Old maps show Santa Maria di Loreto to have been a seafront *"borgo"* a separate section of town. Thus, the conservatory was beyond the Spanish fortifications that guarded the south eastern approach to Naples. Sant'Onofrio a Capuana dates from 1578 and counts as its alumni Niccoló Jommelli, Giovanni Paisiello, Niccolò Piccinni, and Antonio Sacchini.. The building of the Conservatorio della Pietà dei Turchini, built in 1583, still stands on via Medina, near city hall. The Church of Pietà dei Turchini, still consecrated has a plaque explaining the role of the conservatory among the major four. The name "conservatory" originally indicated a place that "conserved" orphans and young women. All of the institutions instructed their wards in music; thus was born the modern meaning of music school. In 1806, with Napoleon Bonaparte's brother, Joseph, installed as the king of Naples in what would be a decade of French rule of the kingdom, monastic life in the kingdom was drastically reorganized and the three surviving monastery music schools were consolidated into a single building, the Church of San Sebastiano, not far from the modern conservatory. Finally, in 1826 that consolidated conservatory was moved to the present site.

DIRECTORY OF SPEAKERS AND PERFORMERS

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