



UNIVERSITA' DEGLI STUDI DI BOLOGNA
DIPARTIMENTO DI STORIE E METODI PER LA CONSERVAZIONE DEI BENI CULTURALI

Call for Papers

III Meeting "Moisa. International Society
for the Study of Greek and Roman Music and its Cultural Heritage"

IX International Seminar "Le musiche dei Greci: passato e presente.
Valorizzazione di un patrimonio culturale"

Moisa Epikhorios: Regional Music and Musical Regions Theory and Practice in Text and Image in Ancient Greece

Ravenna, 1-3 October 2009

Moisa Epikhorios: musica regionale e regioni musicali Idee e pratiche musicali nei testi e nelle immagini dell'antica Grecia

The Greeks were acutely aware of the regional diversity in their music and performance cultures. Profoundly tied to religious practices and expressed in myth, ritual and image, local and regional musical traditions were intricately intertwined with the construction of cultural identities, and linked to social structure. At the same time, Greek *mousike* was embedded in a culture of mobility: music and musicians travelled the Mediterranean crossing the boundaries of local and social fragmentation, linking the dispersed Greeks in a web of exchange. Thirdly and perhaps as a consequence, innovation and distinctions of musical idiom, such as instrumentation or tuning, harmony, mode, articulation, rhythm etc. were often associated with particular geographical regions and the social set-up of these places.

The aim of the conference is to investigate the dynamic resulting from this configuration and explore its role for the construction of identity of different varieties. Often, but not always oppositional, these identities take the study of Greek music for the first time beyond the framework of the *polis*: Boiotians seek regional unity through the construction of a musical culture in the service of the Boiotian league, profoundly Apolline and un-Dionysiac. For the Arkadians *mousike* is the touchstone of social cohesion in the rugged mountainscape of the inner Peloponnese. Islands express their otherness in discrete musical imagery reflecting the experience of maritime mobility and connectivity in an insular cosmos. Similarly, musical forms appear as a product of social interaction in the Greek world: places competed for the origins of new musical forms, as for example Corinth, Thebes or Naxos for the dithyramb. The legend of Arion suggests that the dithyramb's invention was a Mediterranean-wide phenomenon, a product of maritime mobility and contemporary social change in the archaic period. Many musical and dramatic innovations in and around the early City Dionysia at Athens were reputedly introduced from outside, reflective of how social innovation and musical import were mutually dependent. Perhaps this is also why drama was often perceived not exclusively as an Athenian, but rather as a Hellenic performance mode.

The construction of musical geographies and local regional performance cultures was intimately linked to constantly self-renewing political identities in a historical milieu undergoing continuous and rapid social change – perhaps one reason why the Greeks engaged in a constant process of retelling and revising their musical past. Some issues are shared with the anthropology of music in the modern and contemporary Mediterranean: the focus on local and regional identities interacting with continuously changing social structures on the one hand, an overarching framework



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of the performance culture across the Mediterranean on the other. We hope to engage recent approaches in modern studies for the ancient Mediterranean, not least exploiting the notional borders of the Greek world, in Italy, Thrace, the Black Sea, Anatolia, Cyprus and 'Phoenicia'. The Greeks and the civilisations around them did not have a conception of a Mediterranean identity, a relevant feature of the study of the music of the modern and contemporary Mediterranean; but one might ask whether constant contact and exchange did help to construct the Mediterranean as a shared cultural and musical space.

Barbara Kowalzig, François Lissarrague, Donatella Restani and Peter Wilson

Speakers will include

Giovanni Battista D'Alessio (London)
Claude Calame (Paris)
Daniela Castaldo (Lecce)
Paola Ceccarelli (Durham)
David Fearn (Oxford)
Mark Griffith (Berkeley)
Edith Hall (London)
Barbara Kowalzig (London)
Timothy Power (Seattle)
Lucia Prauscello (Cambridge)
Antonella Provenza (Palermo)
Stelios Psaroudakes (Athens)
Ian Rutherford (Reading)
Martin Stokes (Oxford)
Peter Wilson (Sydney)

Those who wish to offer a short paper (15/20 mins) are invited to send an abstract of max. 500 words, by 15 September 2008, to Donatella Restani (donatella.restani@unibo.it) and Barbara Kowalzig (barbara.kowalzig@rhul.ac.uk).