

Ege Üniversitesi
Devlet Türk Musikisi Konservatuarı

16. ICTMD AKDENİZ MÜZİĞİ ÇALIŞMA GRUBU SEMPOZYUMU BİLDİRİ ÖZET KİTAPÇIĞI

16. ICTMD Akdeniz Müziği Çalışma Grubu Sempozyumu
Akdeniz'i Sonik Bir Girdap Olarak Düşünmek
"Bağlantı ve Kopuş Müdahaleleri"
İzmir, Türkiye

EDITED BY

Ali Maruf Alaskan, Tarkan Erkan, and Ufuk Demirbaş

İzmir – 2026

16TH ICTMD MEDITERRANEAN MUSIC STUDY GROUP SYMPOSIUM ABSTRACT BOOKLET

The 16th Symposium of ICTMD Mediterranean Music Study Group

The Mediterranean as Sonic Tourbillon
Interventions of Connection and Disconnection

Izmir, Türkiye

EDITED BY

Ali Maruf Alaskan, Tarkan Erkan, and Ufuk Demirbař

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Contents / İindekiler

Introduction / Giriş

Committee / Kurullar

Symposium Themes / Sempozyum Temaları

Abstracts / Özetler

Events / Etkinlikler

Programme / Program

INTRODUCTION

As the Executive Committee, Programme Committee and Organizing Committee of the 16th Symposium of the ICTMD Mediterranean Music Study Group, it gives us great pleasure to welcome you all to our Symposium in 2026. The 16th Symposium of the ICTMD Mediterranean Music Study Group is hosted by Ege University State Conservatory of Turkish Music.

We hope that you find the symposium interesting and stimulating and that your experience with us will be an enjoyable one. It is common practice to focus on various specific themes in each Study Group symposium.

We would like to acknowledge and thank the host of our 16th Symposium, The Ege University. We sincerely thank the Scientific Committee members for their hard work and for facilitating this event. The collaboration between the Symposium Organising Committee and the Programme Committee is important and we acknowledge and thank the Programme Committee; Mehmet Öcal Özbilgin, (Chair), Vanessa Paloma Elbaz, (Chair), Ali Maruf Alaskan, Salwa El Shawan Castelo Branco, Ruth Davis, Anas Ghrab , Raquel Jimenez Pasalodos, Giuseppe Sanfratello.

We thank the Organising Committee; Mehmet Öcal ÖZBİLGİN (Chair), Ümit Çiçekçiöğlü , Ufuk Demirbaş, Seher Erkan, Tarkan Erkan, Melisa Keskin, Defne Özbilgin, Yasmin Uslu, Levent Uslu and Sahin Yaldiz, both committees for their collaborative work in creating a wonderful symposium programme. We also thank our colleagues of the Study Group's Executive Committee, Vanessa Paloma Elbaz (Chair) ,Salvatore Morra (Vice-Chair), Giuseppe Sanfratello (Secretary), for their constant commitment and hard work in supervising, promoting and contributing to the workings of the Study Group.

We expect all participants present at the Izmir event to take advantage of being together during all four days in both formal and informal situations, to inspire and get inspired, and to build mutually beneficial foundations for future collaborations within the ICTMD family.

We wish you all a wonderful and an enriching time at 16th. symposium in İzmir.

ICTMD Study Group on Mediterranean Music Studies

Ege University State Conservatory of Turkish Music

COMMITTEE

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(University of Catania, Italy)

SYMPOSIUM THEMES

The themes for this year's symposium are;

- Soundscapes of borders and thresholds: music and sound in liminal, contested, or militarized spaces.
- Prison songs and their echoes: sonic experiences of detention and legal spaces.
- Cultural rupture and silencing: interruptions, erasures, and losses in musical traditions.
- Ritual and cohesion: performance as a site of communal bonding—or fracture.
- Digital mediation: the ambivalence of online platforms as sonic spaces of connectivity and fragmentation.
- Methodological reflections: studying “connection” and “disconnection” through sound as critical research practice, exploring how listening, performing, and enacting produce knowledge. We look forward to hearing and viewing the presentations in their various formats and to the discussions they stimulate.

ABSTRACTS

JUNE 1st (Monday)

1. **Kilicci Jeanette¹ & Reuter Christoph²** (11:00-11:20)

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Armenian-Turkish Folk Songs, Memory, and Belonging in Diaspora

Background: Folk songs represent a paradigmatic instance of intangible cultural heritage, given that they are primarily transmitted orally within defined communities and regions. This oral transmission process serves to exemplify a dynamic and living cultural expression. The diverse versions of the selected (folk) songs shared between Armenians and Turks reflect the continuous evolution and adaptation of this intangible heritage as a living and evolving form of cultural expression, imbued with significant historical, social, and cultural value for the practicing communities. Such practices reflect community identities and help sustain cultural exchange.

Research Question/Aim: How do shared Armenian-Turkish folk songs circulate among diasporic communities in Vienna as contested sites of memory, trauma, and belonging?

Methods and expected findings: This study sheds light on the lived practices of listening and remembering by comparing Turkish and Armenian versions of songs among members of both Viennese communities, paying particular attention to the Armenian minority. Using interdisciplinary methods including ethnographic interviews, oral histories, lyrical and performance analyses, physiological measurements, and the study of online commentaries, the study compares the two versions. The shared melodies and partially overlapping lyrics facilitate the formation of cultural memory and the expression of identity, enriching intangible cultural heritage within the Armenian diaspora. The findings will contribute to an understanding of the role of music as intangible cultural heritage as also the role in memory and trauma demonstrating the potential of music to also foster resilience, preserve cultural identity, and address shared trauma, including the elicitation of physical reactions during listening.

Short-CV

Jeanette Kilicci studied Musicology at the University of Vienna from 2020 to 2024 with a focus on ethnomusicology and a strong emphasis on intra- and interdisciplinarity. Her 2024 Master thesis on “Selected Folk Songs in the Centre of Conflict: Focus on the Armenian Minority in Turkey”, was supervised by Christoph Reuter and is awarded a master’s prize by the Dr. Maria Schaumayer Foundation. Currently, she is preparing her PhD application and is working as a coordinator for the Austrian-wide Cluster of Excellence project “EurAsian Transformations”.

Christoph Reuter has been a Professor of Systematic Musicology at the University of Vienna since 2008. His research and work focuses on instrumental, spatial and psychoacoustics, sound synthesis and audio signal analysis, music psychology and music/noise-related issues. He is

involved in joint software projects with the Haus der Musik (Vienna) and the Deutsches Museum (Munich), among others. As part of contract research, he was/is a consultant for companies such as AKM Austro Mechana (Vienna) and Tesla Gigafactory (Berlin).

2. Erkan Seher (11:20-11:40)

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The Context of Unity in Performance: The “Meydan Fası”

In Turkish music, a "fasıl" is the name given to a musical performance form in which works consisting of different forms are performed one after another in an orderly sequence, within a specific makam and usul (mode and rhythm) unity. It is not a random collection of works, but rather a musical "suite" created with a specific logic and aesthetic hierarchy. In this performance form, where instrumental and vocal works in the same makam are arranged in sequence, it consists of Peşrev, Ağır Aksak, Sengin/Yürük Semai, Şarkı (Devr-i Hindi), Şarkı (Türk Aksağı), Şarkı (Aksak), Şarkı (Düyek), Şarkı (Curcuna), Şarkı (Semai/Yürük Semai), Şarkı (Aksak), and Saz Semai, with the flow enriched and performed with an interlude and a ghazal (lyric poem). Although historical data may not be sufficient to clearly reveal this process in terms of primary sources (performance recordings, detailed testimonies), it is necessary to consider music not merely as an art form, but as an integral part of social life. In this context, to understand this radical change in Turkish music over the last two centuries, it is extremely valuable to follow not only musical innovations, but also the general changes in the social fabric, Westernization movements, cultural transfer between the palace and the people, and the transformation of entertainment culture and the public sphere.

The Meydan-Küme Faslı, which refers to a large vocal ensemble, was established within the monophonic structure of Turkish music to provide a wide and high volume of sound and to make it audible to a wide audience. Finding a performance platform in Semai coffee houses, reading rooms, palaces, mansions, and picnic areas, the Meydan Faslı has lost its widespread popularity over the years and now only takes its place in representative institutions. It is observed that it is no longer perceived as a musical genre, but rather as a "live entertainment tradition" performed especially in taverns and private gatherings.

Keywords: Meydan Faslı, Makam, Performing

Short-CV

Seher Erkan completed her undergraduate studies in 1995 at the Department of Basic Sciences, Ege University State Turkish Music Conservatory, and her master's degree in 2010 at the Institute of Social Sciences, Department of Turkish Folk Dances, with a thesis titled "The Köçek Tradition in Turkish Folk Dances". She has worked as a guest cellist in many radio and television programs at TRT İzmir Radio and continues to do so. Erkan was accepted to the doctoral program in Turkish Music at Ege University State Turkish Music Conservatory in 2018, where she completed her undergraduate and graduate studies. Seher Erkan continues her work at Ege University State Turkish Music Conservatory, where she started working in 2005.

3. Yıldırım Emin¹ & Ersoy İlhan² (11:40-12:00)

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Qara Corğa Küy and Dance in the Context of Cultural Identity, Habitus, and Embodied Cultural Capital

This study examines the central role of Qara Corğa, which refers both a küy (instrumental composition) and a dance in Kazakh culture, in terms of formation, representation and intergenerational transmission of the cultural identity of Kazakh Turks located in Salihli.

Bourdieu's concept of habitus, particularly the notion of "embodied perception" (as cited in Swartz, 2011, p. 144), provides an important conceptual basis for evaluating the body-based practices in the performance of Qara Corğa dance and küy. As Swartz states (2011, p. 139), the purpose of the habitus concept is to demonstrate that "socialized body" exists not in opposition to society, but rather one of its modes of existence. Within this framework, the practice of Qara Corğa emerges as one of the forms through which the Kazakh individual manifests social existence within the Kazakh community, transforming into a robust expressive culture practice where the relationship between social structure, culture, body, and identity is concretized. It is understood that Qara Corğa is more than just a system of music and dance; it is a fundamental element that shapes the collective memory of Kazakh Turks living in Turkey and makes their cultural identity visible. Gestures, facial expressions, arm and hand movements, and rhythmic use of the body during the dance carry community-specific communication codes and constitute a clear reflection of embodied cultural capital.

Interviews revealed that Qara Corğa stands out as a powerful practice representing Kazakh identity. In this study the different versions of the küy that emerged throughout history and its musical characteristics are examined in detail where the functional role of Qara Corğa practice in maintaining connections with the source culture, making identity visible, and ensuring cultural continuity is analyzed within the conceptual framework of cultural identity, habitus, and embodied cultural capital.

This study is based on field research conducted in the Salihli district of Manisa between December 2019 and December 2022, as well as data obtained in 2022 from the Kazakh community in Istanbul.

Keywords: Qara Corğa Küy and Dance, Music, Salihli Kazakh Turks, Identity, Capital

4. Artıktay Güncel Gürsel (12:00-12:20)

From Migrant Bodies to Data Traces: Streaming Platforms as Genre Delimiters and Digital Border Infrastructures in Mediterranean Music Circulation

This paper argues that contemporary Mediterranean music circulation is increasingly organized less by the physical mobility of migrant bodies than by the circulation of platform-processed data traces (streams, skips, searches, shares, playlist additions, and metadata) across Spotify, YouTube, and TikTok. I model these platforms as complex adaptive systems that couple human mobility, listening practices, and algorithmic governance through dense feedback loops. In this coupling, platforms function as genre delimiters and digital border infrastructures: they

operationalize similarity, regulate cross-community permeability, and condition which hybrid forms become audible, classifiable, and economically viable.

I introduce the concept of genre attractors to describe emergent basins of attraction produced when micro-level interactions are aggregated and fed back into recommendation pipelines and playlist architectures. In a high-dimensional phase space (tempo, timbre, language, production aesthetics, location signals), tracks and listeners are pulled toward attractor regions such as platform-defined “Mediterranean pop” or “Arabic diaspora rap,” while other trajectories are dampened. I also advance a path-dependency account of Mediterranean genre evolution: early playlist placements, initial metadata decisions, and bursts of engagement can trigger lock-in trajectories that later guide production strategies, collaboration patterns, and identity claims.

This highlights nonlinear amplification: early attention shifts can cascade into genre hierarchies. Methodologically, the paper combines platform ethnography (recommendation walks and playlist network mapping across Mediterranean and diaspora contexts) with qualitative accounts of migration and belonging. The contribution is a complexity-informed respecification of the Mediterranean as a sonic tourbillon: an unstable ecology where identities, borders, and genres co-emerge through the coupled circulation of bodies and data.

Keywords: Mediterranean music; migration; platformization; genre attractors; digital borders

Short-CV

Güncel Gürsel Artıktay is an academic in musicology at Harran University State Conservatory (Türkiye), where he coordinates interdisciplinary common courses. His research develops “Complex Musicology,” a framework that integrates complexity science, relational ontologies, and socio-technical analysis to study music as a dynamic process rather than a fixed object. He is currently writing a book that proposes concepts such as the musical process field, musical event, and musical practice, alongside tools like attractors and path-dependency for analyzing musical emergence across performance, recording, and platform ecologies. His work bridges ethnomusicology, digital media studies, and systems thinking, focusing on how streaming platforms, recommendation systems, and metadata regimes reshape circulation, genre boundaries, and cultural identities.

5. Özbilgin Mehmet Öcal (14:30-14:50)

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Dance Culture in the Mediterranean Region of Turkey

The Mediterranean Basin is a geographical and historical cultural region where successive layers of civilization remain visible. This study applies the palimpsest metaphor in the analysis of traditional dances in the Mediterranean Region of Türkiye and argues that current dance practices reflect the intangible heritage of the region's multi-layered past. Focusing on traditional dances in the Mediterranean Region within the Anatolian context, this study aims to show that dances are not merely aesthetic performances, but complex historical transmission systems combined with ecological adaptation, ritual continuity, and cultural syncretism.

In the western part of the Mediterranean Region of Turkey, Zeybek and Teke type dances are seen, while in the eastern region, spoon and halay type traditional dances are observed. In this study, the basic characteristic features of these dance types will be stated under Anatolian dance classifications, and ethnochoreological analyses will be carried out.

Short-CV

Mehmet Öcal Özbilgin. Engineer(BA), Philosophy(BA), Sociology (BA), Turkish Folk Dance Studies (MA), Folklore Studies (PhD), Professor in Ege University State Turkish Music Conservatory, Turkish Folk Dance Department in İzmir, Turkey. Since 1991 taught courses on types, genres, history and staging of traditional dances in Turkey. Publications and research presentations treat structural analysis of Anatolian traditional dances and changes in socio-cultural context. Head of Ege University State Turkish Music Conservatory Turkish Folk Dance Department. Artistic Director of State Conservatory Ekin Traditional Dance Ensemble (GO) and Ege Culture Association (NGO). Chair of ICTM Study Group on Music and Dance in Southeastern Europe and member of Ethnochoreology Study Group. Published three books on Ethnochoreology. Editorial board and referees of journals of music and dance studies in Turkey (ocal.ozbilgin@ege.edu.tr)

6. Birmo Selvi Gizem (14:50-15:10)

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Reconsidering Turkish Folk Dances through an Ecochoreological Perspective

This study aims to explore the multilayered relationships between nature, space, and the body in Turkish folk dances within the framework of ecochoreology, a relatively recent concept in dance studies. Ecochoreology is an interdisciplinary approach that conceptualizes dance not merely as an aesthetic or cultural form of expression, but as an ecological practice operating through reciprocal interactions among humans, non-human beings, environmental elements, and spatial conditions.

The study examines the theoretical background of ecochoreology in relation to ecology-centered and posthumanist shifts in contemporary thought, with particular emphasis on approaches that question the nature-culture divide and the distinction between human and non-human entities. Within this framework, the body is understood not as a human-centered subject, but as an entity situated within environmental, cultural, and multispecies interactions.

Based on selected examples from Turkish folk dances, the study analyzes environmental references, local identities, and spatial relationships embedded in choreographic structures through concepts such as kinesthetic landscape, ecokinesis, and second nature. These analyses aim to demonstrate that the relationship between folk dances and nature is not merely symbolic, but constitutes a bodily and ecological mode of production. Ultimately, the study seeks to reconsider Turkish folk dances in terms of cultural sustainability and environmental awareness, offering an original contribution to ecochoreological approaches.

Short-CV

Selvi Gizem Birmo is an environmental engineer with a bachelor's degree in folk dance and a master's student at Ege University. She works as an arts director at Bayetav Art Academy. Her academic work focuses on the interdisciplinary relationship between environment and dance, examining dance and music practices through the concepts of soundscape and choreoscapes.

Drawing on her professional background in dance, she conducts research that integrates theoretical inquiry into the relationship between dance formation and environmental factors.

7. **Güreşçi Ayşen Aymen (15:10-15:30)**

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Mathematical structures in dance and music practices of the Eastern Mediterranean: a comparative and interdisciplinary perspective

This study examines dance and music practices within the context of the Eastern Mediterranean through a comparative and interdisciplinary framework, focusing on the mathematical structures present in dance and musical organization. The research is directly grounded in the author's master's thesis, which explores the relationship between mathematics and dance through concepts of structure, pattern, symmetry, and relational systems.

Dance and music are approached not merely as cultural expressions, but as systems in which mathematical thinking is embodied and sonically experienced through rhythmic order, proportional structures, repetition and variation, and scalable movement patterns. Dance practices of the Eastern Mediterranean are comparatively analyzed in terms of collective organization, rhythmic structures, and movement patterns.

The study is based on qualitative research methodologies, combining comparative ethnomusicological analysis with movement-based dance analysis and audiovisual examination. The analytical framework focuses on rhythmic organization, body-space relations, modes of collective participation, and degrees of improvisation, interpreting these elements as embodied manifestations of mathematical thinking.

By extending the theoretical framework of the thesis into the Eastern Mediterranean context, this study aims to contribute a conceptual perspective to interdisciplinary discussions on mathematics and dance.

Short-CV

Ayşen Aymen Güreşçi is a master's student at Ege University and a mathematics teacher. Her academic work focuses on the interdisciplinary relationship between mathematics and dance, examining dance and music practices through concepts such as structure, pattern, symmetry, rhythm, and embodied mathematical thinking. With a professional background in dance, she engages in research that integrates movement analysis with theoretical inquiry. Her master's thesis adopts a conceptual and structural approach, exploring how mathematical order can be experienced and analyzed through dance without relying on empirical fieldwork. Her current research interests include rhythmic organization, movement systems, comparative dance analysis, and the bodily manifestations of mathematical thinking.

8. Prieske Sean (16:30-16:50)

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The German Mediterranean. Musical Diplomacy at the Goethe Institutes in the Eastern Mediterranean

With its southern border less than 200 kilometres from the Adriatic coast, Germany has a centuries-long history of exchange with Mediterranean countries. These connections have been shaped by political alliances, acts of war, colonialism, trade agreements, migration movements and border conflicts, and have influenced music, creating a German-Mediterranean “sonosphere” (Oliveros, 2011). However, research on this exchange mostly focuses on individual musicians as case examples, with hardly any research examining the diplomatic actors and institutions that framed this politically supported exchange. This paper analyses these connections, focusing on “music diplomacy” (Davenport, 2009) between the German states and the Mashreq region between 1945 and the 2000s, based on archival material and interviews. It presents findings from the research project “Music Exchange and Cultural Policies Between Germany and the Mashreq Between 1945 and 2000”, which, for the first time, utilised archival sources on German music diplomacy. In relation to contemporary music practices and complemented by interviews, it asks about the institutions and actors involved in these processes. It also demonstrates how cultural institutes and embassies functioned as hubs of music diplomacy between Germany and the Mashreq, fostering the crossing of borders, migration, and transnational networks that continue to influence contemporary music relations. The West German Goethe Institutes and the East German Culture and Information Centres, in particular, served as international platforms for music exchange during the Cold War. These forms of transfer took the form of diverse connections, as well as the mobility of musicians, texts, and objects.

Short-CV

Sean Prieske is junior professor for ethnomusicology specializing in music and migration at the University of Cologne. His current research focuses on musical policies between Germany and the Mashreq. He worked as a PostDoc researcher at the University of Salzburg after receiving his PhD from Humboldt University of Berlin with a thesis on music and forced migration. He was researcher and lecturer at the University of Music Weimar and assistant director at the Center for World Music at the University of Hildesheim. He led a research group on German-Turkish music exchange at the Berlin University Alliance and runs the podcast Musikgespräch.

9. Erkan Tarkan (16:50-17:10)

The dance tunes tradition in Turkey: collective memory, ritual and identity

The tradition of dance tunes in Turkey is a historically continuous music-dance practice, with roots stretching back to the multilayered civilizations of Anatolia. This tradition, shaped by the cultural heritage of civilizations such as the Sumerian, Hittite, Lydian, Ionian, Phrygian, Byzantine, and Ottoman, has been studied while archaeological findings especially concerning the melodic structure remain largely undecipherable, they offer significant clues about ancient makam scales, particularly through the remains of wind instruments. This profound historical background provides a fundamental framework for understanding both the musical and sociocultural functions of dance tunes.

While the concept of "dance tune" refers to musical forms associated with dance in a cultural context, musicologically it is based on the combination of makam (Turkish modal music) and rhythmic structures. Makams determine the character, emotional atmosphere, and mood of a melody; the effects of makams on the human psyche are explained in detail in Ottoman and Seljuk period edvâr literature. Rhythmic structure, with its rhythmic organization determined by time signature and tempo, is the fundamental element that ensures danceability. These musical components form the musical basis for the functions of "dance tunes" in generating collective interaction, entertainment, solidarity, and shared emotion.

This study aims to examine the regional diversity, historical origins, and musical structural characteristics of dance tunes from an ethnomusicological perspective. By analyzing the relationship between makam modality and rhythmic patterning and dance practices, the cultural role of the dance tune tradition in terms of ritual, identity, and community memory will be revealed. Thus, the place of the tradition in contemporary cultural life will be holistically evaluated through both the musical composition and social functions of dance tunes. The musical structure of dance tunes in Turkey is largely shaped by makam modality, aksak (irregular rhythmic patterning), and regional instrument diversity. Each region produces its own dance-music synthesis based on cultural identity, ritual function, collective movement, and emotional atmosphere. Thus, dance tunes are one of Turkey's richest performative heritages in terms of both musical composition and socio-cultural function.

Keywords: Dance tunes, makam, rhythm, dance, ritual, and identity

10. **Demirbaş Ufuk** (17:10-17:30)

Yâren in the Western Anatolian conversation tradition: "The example of Kula Yâreni"

Various studies have been conducted on the importance of the yâren tradition in terms of folk culture and Turkish music. However, the yâren tradition did not gain prominence in our country's cultural agenda and in the press until the 1980s. Fieldwork was conducted by us in 2009–2010 on the Manisa–Kula Yâren, one of the traditional musical conversation gatherings known as "yâren" in Turkish folk culture. This paper is limited to the field findings in Kula and the İzmir–Bayraklı Kulalılar Association. The Kula Yâren case study was documented using field research methods/techniques and audio/visual recordings, with the aim of presenting the music and game culture in a way that would add to previous knowledge about yâren culture. The historical background of this tradition shows that the Ahilik institution has existed since the 13th century. The word "Yâren" originates from Persian and means "those who gather for common purposes, to chat." The word's wide geographical spread, with meanings collected from Anatolian folk speech, is noteworthy. In Kula, this musical/playful tradition is called "yâren" in the local dialect. Among the traditional male conversation gatherings held in our country, Kula yâren, with its organization and ritualistic aspect, has a different structure from the others, as will be presented in the paper with field findings. The characteristic features of the basic modes and rhythms of Turkish music are seen in Kula yâren songs, and the songs will be presented for the first time in the paper with examples of musical notation. The Kula yâren culture has been examined in two separate contexts: 1. The yâren game team 2. The yâren music group. In addition, as an example of Kula yâren culture that has been transferred to the city today, interviews were conducted at the İzmir–Bayraklı Kulalılar Association. It was observed that Kulalı people who migrated to İzmir in the early 1950s settled in Bayraklı and continued their music and folk dance activities in this association. As the association represents the

cultural identity of Kulalı people and keeps the concept of “yârenlik” alive, it will provide current data for the paper.

JUNE 2nd (Tuesday)

11. Duran Bàrbara (9:00-9:20)

Women’s instrumental practices in Mallorca: from traditional music to hotels scenarios

Various research projects have shed light on the women’s role through the singing that took place during the working days in Mallorca. This has been made possible thanks to the meticulous work of music researchers such as Baltasar Samper. During his missions to collect musical and anthropological material under the project of the Obra del Cançoner Popular de Catalunya (1922-1936), documented individual and collective singing, as well as their presence in workshops for embroidery, shoemaking and the production of other goods. In this way, a whole repertoire of songs linked to the work carried out by women can be traced.

However, that record made possible to confirm the total absence of female participation in the traditional instrumental repertoire. But their presence in small orchestras in Mallorca hotels and entertainment venues is documented throughout the 20th century (Codina & Duran 2020). This female participation is particularly significant in the founding of the Orquestra Simfònica de les Illes Balears, which was able to complete its string section with young women who, moreover, were of Jewish descent (Obrador 2017). This aspect is particularly relevant on an island where social apartheid towards them has remained until today.

Mallorca women were present in plucked strings instrumental groups since early XX century, but not bagpipers, linked to the most solemn festivities. This paper aims to underline the role of young contemporary female bands such as the Pitxorines, who have helped to change women’s role in traditional instruments venues.

Short-CV

Bàrbara Duran holds a PhD in Art and Musicology from the UAB; advanced diplomas in Piano & Music Theory from the Valencia Conservatoire, Organ Grade from the Palma Conservatoire, Grade in Recorders from Trinity College and a Bachelor’s degree (History and Musicology) from the University of La Rioja; Master’s degree in Cultural Management from the UOC/UdG/UIB, as well as European Grants from the Universities of Oxford, Edinburgh, East Anglia and Kent.

She has published books and papers, as well as articles in regional and national press; she regularly contributes as a writer for the programmes of the OSIB and the Pollença International Festival, and has been awarded several prizes: the Trinity College Award 2007, the Alexandre Ballester Prize 2018, the Ciutat de Manacor Prize 2019 (for her doctoral thesis), the Font i Roig Prize 2022, the Investigació Castellitx Prize 2022, and Premi Mallorca d’Assaig 2024.

12. Mavrogiannis Pandelis (9:20-9:40)

Aix-Marseille Université, Department of Middle-Eastern Studies (DEMO) / IREMAM

The musical materials of the Judeo-Spanish Oral Archive (JSOA): a first account

Judeo-Spanish music in the Ottoman Empire has received a lot of scholarly attention (cf. for example Sadak 2007, Weich-Shahak 2014, Roda 2018, Paloma Elbaz 2023). Due to the social structure of the Ottoman Empire and the position of the Sephardic Jewish community within it, Judeo-Spanish music illustrates how cross-cultural dynamics shape music history. The proposed paper presents the musical recordings of the Judeo-Spanish Oral Archive (JSOA), a collection of linguistic corpora recorded in 8 countries and 3 continents. While the JSOA does not specifically focus on music recordings, the material it offers is rich enough to provide a useful complement to the Sephardic archives hosted for example at the Music Collection and Sound Archive and the Jewish Music Research Center in Jerusalem, or the Jewish Morocco Sound Archive (KHOYA). The paper's focus is twofold: to document the JSOA musical material, collected both in its birthplace (the geographical space occupied by Ottoman Empire) and the diaspora Sephardic communities have lived in, and to examine what its most interesting elements, such as undocumented Sephardic version of a Greek song recorded in Marseilles or a song on Balkan Wars recorded in Istanbul, say about both cultural contact and political scope of music in war situations. Beyond this first account, the paper aims at making the JSOA material available to music scholars, encouraging further research based on the enhanced interdisciplinarity that characterises digital collections.

Short-CV

Pandelis Mavrogiannis earned his PhD degree (2025) at the Institut National des Langues et Civilisations Orientales (INALCO). He specialises in Judeo-Spanish, in oral corpora collected in this language, and in the memory of Ottoman Sephardic Jews. After having taught the language and its literature at INALCO (Paris), at the Université Libre de Bruxelles and at the Medem – Arbeter Ring Centre (Paris), he has joined Aix-Marseille University as an assistant professor in Judeo-Spanish Language and Culture and is affiliated with the Institute of Research and Study on the Arab and Islamic Worlds (IREMAM, Aix-en-Provence). He is responsible for the Judeo-Spanish Oral Archive corpus collection, hosted on the CNRS/Huma-Num “Collections de Corpus Oraux Numériques” (CoCoON) infrastructure (<https://cocoon.huma-num.fr/exist/crdo/meta/cocoon-426d7f65-64d4-3bb4-a5c8-a53bc92c4d0b>).

13. Elbaz Vanessa Paloma (9:40-10:00)

Faculty of Music and Senior Research Associate, Peterhouse
Chair of Mediterranean Music Studies Group – ICTMD
vpde2@cam.ac.uk

Digital tourbillon: Sound archives as interplay between algorithm and resonance

This paper explores Mediterranean sound archives as dynamic spaces of resonance in which memory, technology, and embodied listening intersect. Drawing on my work with Jewish, Muslim, and transregional sound archives from Morocco, the former Ottoman world, and the wider Mediterranean, I argue that digital archival practice is not merely an act of preservation, but a process of continual recomposition shaped simultaneously by algorithmic structures and affective encounter. Building on Diana Taylor's distinction between archive and repertoire, Jacques Derrida's Archive Fever, and interventions in sound studies by Jonathan Sterne and Nina Sun Eidsheim, I examine how digital circulation transforms the epistemology of listening itself. I further place this discussion in dialogue with Miguel Benasayag's critique of

“algorithmic tyranny,” particularly his insistence on the irreducibility of embodied human meaning-making within increasingly computational frameworks.

The “digital tourbillon” proposed here evokes both vortex and circulation: an unstable movement through fragments, metadata, degraded recordings, and algorithmically generated pathways that produce unexpected resonances across geography and time. In this context, archival listening becomes an interpretive and ethical practice through which forgotten voices, minority repertoires, and endangered sonic worlds are reactivated. Through case studies involving Sephardic and Andalusian repertoires, early twentieth-century commercial recordings, and contemporary digitisation initiatives, this paper considers how the Mediterranean emerges not as a stable geography, but as an acoustically mediated field of layered memory, transmission, and sonic afterlife.

Short-CV

Vanessa Paloma Elbaz is currently a Senior Research Associate at Peterhouse at the University of Cambridge. A former Marie Skłodowska Curie Fellow, AIMS fellow, Senior Fulbright Research Fellow, TALIM Fellow, Posen Fellow and Broome and Allen Fellow of the American Sephardi Federation, she founded KHOYA: Jewish Morocco Sound Archive in 2012. Dr. Elbaz currently serves on the Board of the Tangier American Legation Museum of Moroccan Studies, the Institute for Tolerance Studies and the Jewish Music Festival UK. She is Chair of the Mediterranean Music Study Group of the International Council for Traditions of Music and Dance and on the Editorial Board of *Acta Musicologica* of the International Musicological Society. Her research has been funded by Horizon 2020, UKRI, the Righteous Person's Foundation, and the American Institute of Maghrib Studies among others. Dr. Elbaz' academic publications focus on issues of voice, diplomacy, migration, gender and minorities across the trans-Gibraltar region and its Mediterranean and American diasporas. She is consulted for documentaries and the international press and radio such as BBC, New York Times, Al Jazeera Radio France and others. She completed her PhD at the Center for Mediterranean and Middle East Studies of the National Institute of Oriental Languages and Civilisations (INALCO) of the Sorbonne, and her MM at Indiana University, Bloomington.

14. Baulot-Souckov Clement (11:00-11:20)

clementbaulotsouckov@gmail.com

The Transformation of Bulgarian Instrumental Music in the 20th Century

Between the traditional instrumental music of Bulgarian villages—played by one to three instruments in unison during rites of passage or other celebrations tied to the pagan and agricultural calendar—and the music we enjoy through large symphonic-style folk dance and music ensembles, one can observe both notable differences and a kind of fidelity to local ethnographic origins. Our aim is to present contextual elements and propose elements of analysis to better understand how this music was profoundly rearranged in the 20th century while retaining a recognizable sonority. Over the course of the 20th century, the five traditional Bulgarian instruments—the gaida (bagpipe), kaval (oblique flute), gadulka (a bowed string instrument from the lyra family), tambura (a lute-type instrument), and tapan (a large double-headed drum)—were tempered, multiplied, and reorganized into symphonic-style orchestras beginning in the 1950s. We wish to emphasize the stylistic intersection between traditional Bulgarian instrumental music and classical symphonic music through a comparative analysis. One of the main hypotheses is that the former was rearranged, or even transformed, by adopting certain harmonic, stylistic, and broader cultural codes specific to the latter. This was done partly

to facilitate wider dissemination and to promote a politicized aesthetic vision of modernity, as advocated by the Bulgarian Ministry of Culture at the time (Buchanan 1991, pp. 141 & 150). Thus, the early works of composers of this new hybrid genre—such as Filip Koutev, Kosta Kolev, and Boris Petrov—leveraged this expanded traditional instrumental ensemble to reinterpret melodies primarily drawn from the traditional vocal repertoire of villages. They did so through more symphonic arrangements, incorporating elements of classical aesthetics. Our methodology is based on a study framework proposed by Nettle (1992) to observe how the interweaving of a local musical genre and classical music is characterized (functional harmony, large ensembles, notation, the importance of composed works, public concerts, and generalized access to music), as well as on the aesthetic criteria outlined by Scully (2022).

Short-CV

Having lived in Bulgaria for thirteen years, I have channeled my passion for the country's musical and choreographic folklore into my studies. I first earned a Bachelor's degree in traditional Bulgarian choreography, then a Master's degree in Bulgarian folklore staging, and am now pursuing a doctorate (second year) in choreomusicology at the Plovdiv Academy of Arts, under the supervision of Professor Daniela Djeneva. My current research interests encompass choreomusicology, ethnomusicology, ethnochoreology, and the psychology of music and dance.

15. Colwell Rachel (11:20-11:40)

Loudness, Echo, and Reverb: An Acoustic History of Tunisian Sacred Ma'lūf

Ma'lūf al-judd – a Tunisian Sufi musical repertoire with origins in al-Andalus – has faced systematic foreclosure, displacement, and alteration in the twentieth and twenty-first centuries. The repression of popular Islamic music in Sufi lodges was a significant component of Tunisian nationalist's attempts to transform ma'lūf into secular national heritage from the 1920s through 60s. By relocating performance to European-style concert halls and music conservatory spaces, administrators aimed to distance ma'lūf from its sacred Islamic contexts and set new norms for performance and listening practices.

In this talk I explore the repercussions of these changes in ma'lūf's performance contexts and spaces, especially in terms of acoustic environments, shifting aesthetics, and lasting conventions and acoustemologies. I discuss modernist attempts to quiet the “noisiness” of sacred ma'lūf, which had resounded for centuries in the highly reverberant spaces of Sufi lodges. Drawing on historical accounts and my own ethnographic observations, I argue that loudness, echo, and reverb in contemporary secular ma'lūf are acoustic residues and stylized artifacts of ma'lūf's sacred history of performance in sacred architectures and participatory social contexts. The act of listening for these sonic fragments of ma'lūf's ‘somewhat audible pasts’ affords recognition of both musical continuity and the harm of imposed ruptures and erasure of sacred musical practice.

Short-CV

Rachel Colwell is an ethnomusicologist specializing in Tunisian Andalusian art music (mā'lūf) and listening practices. She is an Assistant Teaching Professor of Ethnomusicology at the University of Alberta in Edmonton, Canada. She received her Doctorate in Music at the University of California, Berkeley and her Bachelor of Arts degree in Musical Studies and Anthropology at Oberlin College. In her ethnographic fieldwork, she investigates the

connections to geographic places and movements, emplaced sonic histories, and affective orientations perpetuated and challenged through contemporary Tunisian listening. Her work advocates for increased attention toward questions of access and participation in post-authoritarian contexts and for multisensory and emplaced knowledge as key sites of continued anti-colonial resistance and scholarship. Her most recent research project explores issues of music, disability, and aesthetics among musicians and music listeners with upper limb differences.

16. Guillot Allia (11:40-12:00)

Recomposing Ritual: Gnawa Performance, Cohesion, and Fracture in the Diaspora

This paper examines Gnawa performance in a diasporic context as an ambivalent space of both communal cohesion and symbolic fracture. Drawing on ethnographic research conducted between 2021 and 2025 at the Royal Est, a central venue within the Parisian Gnawa fusion scene, I explore how ritual-derived practices, including elements of the *lila*, principles of *taghawit*, and call-and-response structures, are replayed, displaced, and reconfigured within public and semi-intimate performances. Within this urban setting, Gnawa music is partially detached from its original therapeutic and sacred framework and re-articulated as a diasporic gathering practice, fostering recognition and the reactivation of shared memory. Performance functions here as a recomposed ritual: the nocturnal progression of the *lila*, traditionally structured in three acts, is fragmented and adapted to stage constraints in order to generate affective forms of communal cohesion. Yet this cohesion is neither uniform nor uncontested. Performances reveal lines of fracture tied to debates over authenticity, in which “blackness” operates as a key criterion of artistic legitimacy, as well as to processes of commodification within the world-music economy. These economic dynamics render fusion necessary for musicians’ professional survival, reshaping their engagement with tradition. Positioned between sacred and profane, intimacy and public display, Gnawa performance thus becomes a site of constant negotiation, shaped by musicians’ trajectories and audience expectations. By approaching Gnawa performance as a diasporic ritual in motion, this paper highlights how music simultaneously produces connection, tension, and the reconfiguration of communal ties across the contemporary Mediterranean.

Short-CV

Allia Guillot is a doctoral student in musicology at the Sorbonne - IReMus (Institut de recherche en musicologie), where she is researching cultural identity and diasporas through the study of Moroccan music in France, under the supervision of Sylvie Le Bomin. Her work focuses on migrant musical practices, issues of identity recognition, and fusion dynamics in contemporary music, with a particular interest in Gnawa music. She also teaches the analysis of traditional music at the Sorbonne

17. Davis Ruth (12:00-12:20)

The 'Half Moon Camp' and the making of an ethnomusicologist: Robert Lachmann's musical encounters in Wunsdorf

18. Sechehaye Hélène & Amezian Laïla (14:30-14:50)

Resonating Modalities of Being: the Art of Musical Series Among Moroccan Women Musicians in Belgium

The migration of Moroccan women musicians to Belgium has precipitated a break with conventional frameworks for musical transmission and practice: learning is less accessible and visibility is limited to the community frame. Conversely, the distance from the gaze of their loved ones has enabled some of them to embark on an artistic path. The voices of women are confined to intimate spaces due to the discrimination they experience within both the Moroccan diaspora community and the host country, and in relation to their status as migrant women. They celebrate and ritualize key moments in the life cycle, including birth, circumcision, engagement, and wedding. Music creates and maintains cohesion through the practice of collective joy (*nashat*), whilst also evoking memories of places that are important to the individuals present, drawing on their auditory memory.

Our research focuses on the suites of songs ('*séries*') performed during these evenings. Each suite highlights a specific identity linked to a particular place and its values, as expressed through the suite's acoustic qualities. Outside Morocco, mastering several regional repertoires is a significant challenge for musicians, as it enables them to create a welcoming sonic environment for all participants in the celebrations, while also providing appropriate accompaniment for each stage of the ritual. Inevitably, this results in a loss of technical precision and historical meaning of the songs, but it also pushes these musicians and their audience to reconnect elements and develop a 'literacy of listening' (Kapchan, 2008). This paper draws on ethnographic research conducted with four singers and their band in Brussels, examining the use of sound elements (ornamentation, pronunciation and timbre) in musical suites to aesthetically evoke the various local modalities of being.

Short-CV

Hélène Secheyne is a FRS/FNRS postdoctoral fellow attached to the Laboratoire de Musicologie at the Université Libre de Bruxelles (2023-2027) and a Visiting Researcher at the Faculty of Music at the University of Cambridge thanks to a Wiener-Anspach scholarship (2026). Her research focuses on musical productions within the Moroccan community in Belgium, and she currently studies sha'bi musical practices through the Chaabi Habibi project. Her first monograph *Musiques gnawa à Bruxelles. Pratiques et formes rituelles en diaspora* was published in 2024 by Vrin.

Laïla Amezian is a singer and project coordinator with the HalfmOon association. Since 2014, she has been leading the Chaabi Habibi project, which aims to promote music performed by women of Moroccan origin in Belgium through the organisation of events, artistic creation and support for musicians in their professional development. Laïla has been awarded a research grant from the Flemish Government - Department of Culture, to develop research on chaabi music in Belgium (2024-2026).

19. **Breyley Gay (14:50-15:10)**

From Trieste to Beirut, 1090 to 2025: The Whirling Juxtapositions of Slovenia's Laibach

The Ljubljana-based collective Laibach describes its work as *Gesamtkunstwerk*, a multi-disciplinary artistic/musical practice that invites audiences to reconsider the nature of power

structures and the links between cultural symbols and realities. Laibach's practice invites a relational reading with Ghérasim Luca's *Tourbillon d'être*, as it brings together various sonic, visual, and conceptual elements to mediate a noisy, fluid vortex of encounters and reconfigurations. Through the theatrical, often humorous, juxtaposition of symbols, from the historic to symbols of contemporary exploitation, Laibach's music works to unsettle a sense of security or certainty, whirling listeners through imagined time and space. This paper considers Laibach's recent collaborative works, the 2025 album *Alamut*, with two co-composers and several performers from Iran, and the 2025 song 'Yom Kippur,' featuring the Beirut-based Palestinian Children's Choir, among others. *Alamut* is a symphonic work based on Vladimir Bartol's 1938 novel of the same name. Trieste-born Bartol was a member of Italy's Slovenian minority, which suffered under Mussolini. His novel *Alamut* adapts the eleventh-century Iranian narrative of Hāsān-e Šābah and his followers to the political circumstances of 1930s Europe. Laibach's *Alamut* draws further parallels, especially with the 21st-century world of violence, militarisation, misinformation, and, in some contexts, increasingly unequal power relations. Each of Laibach's collaborators draws on diverse musical traditions to contribute to *Alamut*'s questioning of various national, transnational, and nationalist imaginaries. Likewise, the translocally produced song 'Yom Kippur' uses symbolism, in Laibach's words, to place conflict "within the oldest human ritual of confronting what we have collectively done – and allowed" (Damiani 2025). This paper examines some of the disconnections and connections arising from the many juxtapositions and liminalities of these musical productions. It is based primarily on ethnographic research in Slovenia, Italy, and Iran, including attendance of rehearsals and performances, as well as interviews with Laibach, Iranian co-composers Idin Samimi Mofakham and Nima A. Rowshan, conductor Navid Gohari, and several other Laibach collaborators. To investigate further how Laibach's work may be read as a sonic *tourbillon*, I build on this research with some brief analysis of the reception, multilingual lyrics, symbols, and music of *Alamut* and 'Yom Kippur.'

20. Marcus Alexander Warren (15:10-15:30)

University of Alberta

Thresholds of Protection: Apotropaic Utterance in Late Antique Jewish Households

This paper examines how late antique Jewish ritual practices in the eastern Mediterranean negotiated borders through sound. It focuses on incantation bowls and related Talmudic and mystical traditions as tools of boundary-making. Drawing on philological and archaeological evidence, it asks how the textual design of incantations—their phrasing, pacing, and implied delivery—can illuminate how ritualized sound interacted with and sometimes unsettled boundaries between communities, legal regimes, and unseen worlds. Rather than treating bowls merely as 'magical objects,' the study foregrounds their conceptions of sound: the ways they presuppose, script, and echo spoken performance in domestic and communal spaces, even where vocalization cannot be demonstrated.

The first part reconsiders Aramaic incantation bowls as traces of performed sound and creative assemblage, attending to rhythm, repetition, figurative language, and the selection and reconfiguration of formulae from a shared repertoire of apotropaic signs. It shows how scribal practices of variation—assembling biblical verses, *nomina barbara*, legendary figures, and legal motifs—produce sonic and textual structures that afford protection, ward off harm, and mark thresholds that differentiate the home from the vulnerable or unsettled spaces outside. I contextualize these sources alongside Babylonian rabbinic discussions of voice, noise, prayer,

and vocalized incantations, as well as Hekhalot texts and later mystical works such as *Harba de-Moshe*, tracing resonances and divergences in their presentations of utterance as ritual power.

Methodologically, it proposes listening to texts as a way to reconstruct otherwise lost soundscapes, treating them as remnants of vocal performance in late antique Judaism.

Short-CV

Alexander W. Marcus is the Belzberg Family and Jewish Federation of Edmonton Assistant Professor of Jewish Studies at the University of Alberta. His primary research focuses on Jewish communities of late antiquity (~2nd-7th c. CE), examining the Babylonian Talmud alongside contemporaneous literary sources and artifacts deriving from Sasanian Mesopotamia. He recently co-edited a volume titled *Aramaic Incantation Bowls in Their Late Antique Jewish Contexts* (Brown Judaic Studies, 2025). Marcus has also worked in the realms of Jewish education and conflict transformation. He has organized and participated in international conferences pertaining to Muslim-Jewish dialogue and the Israel-Palestine conflict, and he sits on the Academic Advisory Council of American Friends of Combatants for Peace.

21. Bielenberg Aliosha (16:30-16:50)

Ptolemy's *Harmonics* in Ottoman Istanbul

This paper begins from one manuscript, TA 250, which includes a copy of Ptolemy's *Harmonics*. This manuscript came from the collection of the eighteenth-century Phanariot (Greek of Istanbul) Nikolaos Karatzas, before it was transferred to the library of the Greek Gymnasium of Adrianople (Edirne) from whence it became part of the Ταμείο Ανταλλαξίμων, that is, one of the objects transferred to Greece under the provisions of the Treaty of Lausanne. Based on paleographic analysis of the manuscript, which is held at the Benaki Museum in Athens, I identify Karatzas' hand within the manuscript itself. I then contextualize the author and the life of the manuscript within eighteenth-century Istanbul, indicating links, for instance, to the Ecumenical Patriarchate and musical reformers such as Petros Peloponnesios. I situate this manuscript within the diachronic transmission and reception of Ptolemy's *Harmonics*, while also suggesting that this text might fruitfully be read within the synchronic social, political, and cultural history of Istanbul, an approach inspired by the work of scholars such as Merih Erol and Christine Philliou. I end by suggesting how this one small example might contribute to a broader reconsideration of the relationship between music and the politics of the past, and particularly the way different histories of music differently construct "traditions."

Short-CV

Aliosha Bielenberg is a PhD candidate in the Department of Rhetoric at the University of California, Berkeley, where he is also completing a Designated Emphasis in the Study of Religion. He holds a bachelor's degree from Brown University in Archaeology and the Ancient World and Critical Thought and Global Social Inquiry; an MSc from the Cyprus Institute in Digital Cultural Heritage; and an MA from KU Leuven in Philosophy. He is currently a visiting research fellow at the University of Vienna's Department of Byzantine and Modern Greek Studies as a recipient of the Ernst Mach Grant from the OeAD. He also plays piano and clarinet and has participated in ensembles ranging from symphony orchestras in the United States to traditional music ensembles in Cyprus.

22. Cohen Judith R (16:50-17:10)

York University (Music), Toronto / Alan Lomax Archive, New York

Telling a song across the Mediterranean: the death of the Duke of Gandia from Spain to Italy to Türkiye

“La muerte del Duque de Gandia” is a Sephardic *romance*, narrative ballad, which I first heard when I recorded it as sung by Bienvenida/Berta Aguado, of Canakkale, Türkiye, in Bat Yam, Israel, as part of a session I was recording with Turkish Sephardic women. It is not often sung, and most of the traditional singers who knew it were unaware of its historical reference: it situates the action in Silivri, not far from Istanbul, but in fact refers to an incident which took place further west along the Mediterranean, in Italy, and in a family from even further west, the eastern coast of Spain. The mysterious dead man found floating in the Tiber river – referred to as “the sea”, “la mar”, in the Sephardic *romance*, was the son of none other than the Pope of the time, whose family was from Borja, on the east coast of Spain. At some point, the place of the incident was changed in the ballad, from Italy to Türkiye – “en la sivdad de Silivria”, and the protagonists went from being legendary to being anonymous.

I present my research on the historical background of the song and the questions it presents, as well as the singer I learned it from, as a development of the genre itself: as a sung narrative. As a professional storyteller, I both tell the story, incorporating my research, and sing it. With this presentation, I propose to both discuss the story as a story and as a song, which crossed the Mediterranean literally and figuratively, and discuss the way the issues of the original incident changed in the sung rendition. At the same time, I question the standard conference format of “giving a paper” by doing all this as an extension of the genre I am discussing – singing the story, telling the song. I suggest that this approach honours the tradition and its singers, as well as continuing to honour our research and presentation tradition, and also makes it more accessible to people outside the academy. Presenting it in Izmir brings the song and its story to yet another shore of the Mediterranean Sea.

Short-CV

Judith Cohen is a Canadian ethnomusicologist, medievalist, singer and storyteller. Her research spans several decades, and focuses on Sephardic music and music among Crypto-Jews, and her fieldwork has taken her regularly to Spain, Portugal, Türkiye, Morocco, Israel, Canada, the USA and, more recently, Brazil. As well, as both a researcher and active performer, she works with music from Balkan, Franco-Canadian, regional Spanish and Portuguese, and Yiddish traditions, as well as pan-European balladry and medieval music. She is based in Toronto, and teaches part-time at York University; as well, she is the Spain consultant for the Alan Lomax collection.

23. Demir Aylin (17:10-17:30)

Communal Bonding and Fraction: Reflections on Performances of Alevi Music Genres

Known as *tewt* in Dersim’s Zazaki-speaking Alevi communities, the word *tevhid* in Arabic is derived from *vahdat*, meaning “to be one and also believe in God’s unity.” In Alevism (pronounced as *tevhid* or *tevhit* in Turkish), it is a part of ritual ceremony, *cem* (literally “gathering”). *Tevhid* refers to the “unity of being” (*vahdat-i vujud*) that accepts all individuals as manifestations of God. Musician Mikal Aslan elaborates on the *tewt* during trance moods at *cem* rituals in Dersim, where Kurdish- and Zazaki-speaking Alevis reside. Aslan formulates the

state of being in *tewt* at these ritual events into stage performance and interaction with audience members in urban areas. His perspective suggests that performance provides a possibility for *muhabbet* (affected communication), purification, and obtaining the state of *tewt*. Aslan states that the legacy of *ozanlık* (minstrelsy) means “being far away from Bohemian, being naïve, innocent, and humble before the audience” (*Kilitê Kou*, music album, 2003). Although Aslan’s claims provide rich material for understanding how a performance event of a ritual is reappropriated to situate live music events as a site of communal bonding, it is another question to what extent these attempts can be successful due to the heterogeneous audiences, including Alevi and non-Alevi alike, at concerts. Exploring these themes, I will focus on Aslan’s live events and his revivalist discourse to examine his attempts at communal bonding and the responses of heterogeneous audiences as moments of fracture.

Short-CV

Aylin Demir is an independent scholar, writer and musician. She defended her PhD at Ludwig Maximilian University in Munich (LMU) in 2024. Her dissertation examined live music events of musicians from the Dersim region. She undertook research on live events of Alevi and Dersim communities in Turkey between 2013 and 2019. Her master’s research focused on the weeping and singing practices of women in Dersim. Based on her master’s thesis, she published the article “Gender and Genre: Women’s Performance Practices in Dersim” in the *Journal of American Folklore*.

JUNE 3rd (Wednesday)

24. Fanioudaki Eleni (9:00-9:20)

Sonic Borders and the Construction of the Canon: Chronis Aidonidis as an Institutional Mediator and the “Tripartite” Thrace

Chronis Aidonidis (1928–2023) is widely recognized as the “patriarch” of Thracian music, whose training in ecclesiastical music and extensive discography shaped the dominant aesthetic model of the region in post-war Greece. This paper examines him not merely as a leading performer, but as a central institutional mediator who played a decisive role in constructing the canon of Thracian music.

The study analyzes Aidonidis’ mode of sonic border-making and the subsequent “genreification” of the region. Through his work and the work of his contemporaries, the fluid, hybrid reality of Thrace was transformed into a solidified, nationally acceptable category. Aidonidis utilized the schema of a “tripartite Thrace”—mainly popularized by Athenian intellectuals—to organize the repertoire, while clearly establishing a hierarchy of cultural influences. He primarily focused on Eastern Thrace (present-day Turkey), in contrast to the historically termed “Eastern Romylia” (Northern Thrace/Southern Bulgaria), whose distinct Balkan characteristics he recognized but engaged with less, and Western Thrace (Greece), which functioned as the ground of reception and national homogenization.

Acting as a “refined transmitter”, he used the historical prestige of Eastern Thrace to legitimize the region within the Athenian center. However, this process simultaneously functioned as a mechanism of exclusion. The institutionalized version of tradition broadcast by Aidonidis, while preserving significant material, systematically “silenced” allophone communities (Pomaks, Roma, Turkic speakers) and marginalized alternative folk expressions. The presentation demonstrates how the “crystallization” of the repertoire created disconnections

from living performative practices, normatively defining what is widely heard and what is silenced.

Short-CV

Eleni Fanioudaki is a PhD Candidate in the Department of Music Studies at the National and Kapodistrian University of Athens. She holds a Master's degree in Local History (Distinction) from the Democritus University of Thrace and a Bachelor's degree in Music Science and Art (Distinction) from the University of Macedonia. Additionally, she holds diplomas in Piano and Harmony.

Her research activity includes presentations at significant international conferences, such as ISME, SIEF, ICTMD and EENS. Her work is being published in peer-reviewed proceedings and the collective volume *Gendered Violence – Violence against Women*. Beyond her academic pursuits, she works as a music educator in public education. Her artistic and social engagement includes her contribution to the Chronis Aidonidis Music Folklore Archive and her role as a co-founder of the traditional music ensemble “Emmeleia” (2016–2022), with which she has performed in over 30 concerts in Greece and abroad.

25. Gianniodis Dimitris (9:20-9:40)

Scientific member of the French School of Athens, Associate researcher at CREM (LESC, UMR 7186) dimitris.gianniodis@efa.gr / +30 698 377 9481

Karsi project: Cross-ethnographies and digital mapping of shared musical practices in nine-beat rhythms in the Greek islands of the eastern Aegean and the Turkish province of Izmir

Themes: 1) Soundscapes of borders and thresholds: music and sound in liminal, contested, or militarized spaces ; 2) Cultural rupture and silencing: interruptions, erasures, and losses in musical traditions.

During this presentation, I will introduce the Karsi project which focuses on a family of dances, melodies, and songs in nine beats practiced in different ways in Greece and Turkey and examines the circulation, transformation, and appropriation of cultural objects and body techniques in a geographical area comprising the islands of the eastern Aegean and the province of Izmir (The date corpus currently being compiled for the project is available in Greek and French at the following page : <https://mouseion.huma-num.fr/fr/corpus-karsi>).

Its ambition is to produce ethnographic, film and sound data that will contribute to the understanding of the cultural variations of a musical heritage common to both shores of the Aegean from the late nineteenth to the early twenty-first century by establishing a digital cartography of practices that are both the product of multiple and complex histories and influences and ongoing and constantly renegotiated constructions. Through multi-sited ethnography, the project documents and compares musical and dance repertoires, studies performative and didactic contexts, and analyzes the representations and knowledge associated with these plural contemporary body practices, which play a predominant yet underestimated role in the constitution of cultural identities at the individual, local, regional, and national levels in the geographical area in question.

I will focus on the preliminary results of this ongoing research and undertake a comparative analysis of zeybek dance as practiced in the villages of Barbaros and Kösedere on the Urla Peninsula, and aptálikos as practiced in the village of Mesótopos and among the descendants of refugees from the village of Melí who settled on the island of Oinoússes and in the region of

Megara after the population exchanges between the Kingdom of Greece and the Republic of Turkey in the early 20th century.

Short-CV

Dimitris Gianniodis holds a PhD in anthropology, is qualified in CNU section 20 (biological anthropology, ethnology, prehistory) and is a scientific member of the French School of Athens and associated researcher at the Center of Research in Ethnomusicology (CREM) at Paris Nanterre University. His current research focuses on the comparative analysis of musical and dance interactions among the inhabitants of the Greek islands of the northeastern Aegean and the coast of Asia Minor. He is also participating in the Franco-Greek research program “Musée Virtuel Hubert Pernot” directed by Christophe Corbier and Georges Kokkonis (2024-2026), which aims to promote the recordings made by linguist Hubert Pernot in Chios in 1898-1899.

26. Magarò Francesco (9:40-10:00)

Negotiating “Mediterraneanness” (Plastino 2003): Koinè or Label in contemporary Italian popular music

In recent years, in Italy the term “Mediterranean” has been widely used to frame diverse musical projects and performances, spanning jazz and folk revival to early, contemporary, popular, and electronic-based music. These initiatives are often presented as journeys through the Mediterranean, evoking sounds of specific countries or regions along its shores. They are commonly accompanied by notions such as dialogue, encounter, and cultural mixing, or positioned between tradition and innovation, while the nature and scope of these processes remain largely undefined.

This phenomenon exceeds simple forms of genre hybridisation, echoing Magrini’s (1993) view of Mediterranean music as practices shaped by multiple cultural elements, and aligning with Frykman’s (1999) interpretation of the Mediterranean as a cultural construct later popularised through tourism and discourses on roots and tradition. More than two decades later, and four decades after Fabrizio De André’s *Creuza de Mà* was framed as a precursor of Mediterranean and World Music in Italy, the evolving meanings attributed to “Mediterraneanness” (Plastino, 2003) call for renewed critical scrutiny.

This paper examines how this elusive notion is negotiated within contemporary musical production in relation to global music economies. Drawing on examples primarily from the Italian context (Banda Ikona, Cantiga de la Serena, Gabriele Coen and Ziad Trabelsi, Nu Genea), it investigates whether, where, and how Mediterranean identity is articulated in musical practice, and how such articulations engage with, transform, or detach from the traditions they reference, particularly regarding circulation, categorisation, and value-making, potentially unifying highly diverse musical practices more through framing than through musical connections or a shared koinè.

Short-CV

Musician, researcher, composer and teacher. After his degree in Piano (Conservatory of Vibo Valentia) and in Economics with a focus on Marketing of Artistic and Cultural Heritage (Bocconi University of Milan) he pursued the study of frame drums. The interdisciplinary approach characterising his practice and research activities led him to obtain the 2nd Level Academic Diploma in Traditional Music (Conservatory of Cosenza), Masters Degrees in Musical Analysis and Theory (GATM - University of Calabria) and in Composition and Improvisation in Educational Contexts (Conservatory of Cagliari), as well as the Postgraduate

Course of the Frame Drum Academy in Freiburg (GER) and the 1st and 2nd Level International Rhythm Course of the University of Utrecht (OLA). Currently lecturer in Traditional Music at the Conservatory of Campobasso, external teacher at the conservatories of Cagliari and former external teacher at the Conservatory of Catanzaro. Concert performer in Italy and abroad, has several publications and carries on artistic-performing and academic research activities in ethnomusicology and comparative musicology.

27. **Fernández Sara Islán** (14:30-14:50)

Universidad Autónoma de Madrid

Musics of Turkey within the Iberian Musical Landscape: New Forms of Transmission, Creation, and Representation. The Case of the Labyrinth Catalunya Festival

In recent years, several projects dedicated to the transmission and learning of modal musics from the Eastern Mediterranean and the Middle East have become consolidated in Spain. These initiatives are largely based on intensive workshops that bring together performer-students around masters recognized within specific musical traditions. One of the most relevant initiatives in this context is the Labyrinth Catalunya festival, active since 2015 in Cardedeu (Barcelona). Founded by former students of the long-established Labyrinth Musical Workshop in Crete, the festival has devoted significant attention to the musics of Turkey and in particular to the study of repertoires of Ottoman heritage.

Within this framework, a specific conception of musical transmission has emerged that seeks to reactivate the master–disciple relationship in a contemporary context, one that can be more productively understood through transcultural (Welsch, 2012), transnational (Kiwan & Meinhof, 2011), or post-national perspectives (Corona & Madrid-González, 2007). Around this initiative, a diverse community of musicians has taken shape, whose creative activity is deeply shaped by these periodic encounters. Moreover, the regular circulation of these artists across different sonic worlds—characterized by increasingly porous boundaries—calls into question categories such as “tradition” and “authenticity” and generates connections, processes of creative reconfiguration, and forms of situated knowledge around what is commonly referred to as “Ottoman music.”

As a regular participant in Labyrinth Catalunya encounters, this research draws on ethnographic fieldwork conducted within these workshops over the past ten years and is partially the result of a critical analysis of my own engagement in them.

Short-CV

Sara Islán Fernández holds a Ph.D. in Musicology from the University of Valladolid (UVA). Since 2023, she has been a professor in the Music Department at the Universidad Autónoma de Madrid (UAM) and in the Musicology Department at Universidad Alfonso X el Sabio (UAX). She previously worked at Artuklu University in Mardin, Turkey, and was a predoctoral researcher-in-residence at the Orient Institut Istanbul. Between 2010 and 2023, she lived in Turkey, where she conducted extensive ethnographic fieldwork on community dances and their musical accompaniment, with a particular interest in Turkish and Ottoman-related musical repertoires. Her research addresses processes of musical transmission, patrimonialization, and the circulation of oral traditions in the Eastern Mediterranean. In parallel, she is an

accomplished vocalist involved in several musical projects focused on modal and oral traditions of the region.

28. **Michal Moch** (14:50-15:10)

Hip-hop and Trap in Greater Cairo – Evolving Genres Between Cohesion and Disconnection

Over the last 15 to 20 years, contemporary popular Egyptian music has seen the swift development of many genres. Hip-hop, with its numerous subgenres, local variants and vast following, has emerged as a dominant and evolving force in both the broader Arab world and within Egypt, particularly in the Greater Cairo metropolitan area. *Mahraganat*, a genre originating from Cairene informal settlements, has become a global phenomenon, but in recent years it has been the trap scene that has especially flourished in Cairo. Charismatic artists and record producers have transformed hip-hop and urban music in Egypt, and their musical work can be seen as a powerful creator of communities, broad-based cultural change and digital supranational interconnectedness. Simultaneously, it acts as a cause and consequence of disconnection, due to its struggle with censorship, class-related issues, and controversial linguistic and visual practices that lead to Americanisation and radical transformations of local culture.

This cultural production and the examples will be analysed in terms of its sonic and textual aspects. Despite the growing body of literature on Arabic music, contemporary popular music remains one of the least researched areas of present-day Egyptian culture.

This paper is part of an international project called “Cairo Music Scene(s) Since 2011: Between Political Activism and Cultural Change”, which is funded by the Polish Science Centre from 2021 to 2026. The project covers diversified music genres in contemporary Cairo and is summarised by a forthcoming collective monograph, edited by Michal Moch and Jillian Fulton-Melanson.

Short-CV

Michal Moch is an Associate Professor and Head of the Department of Islamic Civilisation at the Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences. Member of the Committee of Oriental Sciences of the Polish Academy of Sciences (2020-2023). An Arabist specialised in cultural and literary studies. He is the author of three monographs on Arabic literature and culture, co-author of the first Polish critical edition of Nasr Abu Zayd’s texts, and author of more than 40 other scholarly publications. He has been principal investigator in two state-funded projects on Arabic culture. Leader of the international research project “Cairo Music Scene(s) Since 2011: Between Political Activism and Cultural Change” (2021–2026).

29. **Jillian Fulton-Melanson** (15:10-15:30)

Department of Anthropology, York University
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Mediterranean Sounds, African Stage: Performing Morocco’s Identity at AFCON 2026

Situated at the intersection of Africa and the Mediterranean, Moroccan music reflects a wide range of linguistic, regional, and stylistic influences, from Amazigh traditions and Andalusian repertoires to Gnawa, chaabi, Afro house, and hip-hop. Rather than understanding Moroccan music through fixed genre categories or niche marketing labels specific to the region and its

various identity markers, this paper proposes analyzing Moroccan sound along a spectrum shaped by historical mobility, regional exchange, and contemporary cultural mediation. Focusing on contemporary cultural mediation, this paper examines how Morocco's diverse sonic signature is presented on the international stage through an analysis of the Opening Ceremonies of the Africa Cup of Nations 2026 (AFCON).

As host of AFCON 2026, Morocco mobilized music and performance to position itself within African cultural networks, emphasizing continental connection through Afro house and hip-hop. Simultaneously, the expectations of international spectators, media audiences, and participants—often shaped by assumptions about “Africa”—revealed tensions that resonate across the continent. Morocco is, in some views, perceived as not “African” enough, while in others, it is framed as not “European” enough, highlighting how Morocco's sonic presentation operates within competing regional imaginaries. Drawing on performance analysis and media discourse, this paper asks how the selective presentation of Moroccan music reflects broader cultural narratives about belonging, identity, and regional positioning. By examining these dynamics, this paper argues that international mega-events function as key sites where musical identity is both strategically articulated and negotiated, highlighting Morocco's simultaneous connections to—and disconnections from—Africa, Europe, and the wider Mediterranean world.

Short-CV

Jillian Fulton-Melanson is a sessional lecturer in anthropology at York University. Jillian also has training in sensory anthropology, sound studies, ethnomusicology, education, and music performance. Her current research interests are situated within topics of political economy, nightlife and recreation, sports anthropology, and urban change in Morocco. Her first book, *Arab Techno for the People: Sonic Responses to Orientalism in Toronto and Montreal*, was published in January 2026; and her second book, a volume co-edited with Michał Moch, *Cairo Music Scene(s) Since 2011: Between Political Activism and Cultural Change*, is expected to be released by the end of this year.

JUNE 4th (Thursday)

30. Kleikamp Bernard (9:00-9:20)

Independent researcher, ethnomusicologist.

Cariddi. The sonic maelstrom of the bard of Milazzo.

Luciano Maio (b. 1950), known as the bard of Milazzo, is a poet, a sculptor, a painter, a fisherman, a philosopher, and a singer-songwriter, who was born close to Cariddi, in the town of Milazzo on Sicily. Cariddi is the Sicilian name for Charybdis, the maelstrom of Greek mythology, which lies off the beach of Faro in Messina. The “Years of Lead” (Anni di Piombo, 1968-1988) were a period of social and political turmoil in Italy that was marked by a wave of both far-left and far-right political terrorism. It was practically impossible to grow up in Italy without being affected by the violent events in society. Luciano Maio was raised in a communist family. Rather than resorting to violence, he strove for social justice in words, in poetry, in music. In 1975 he founded Taberna Mylaensis, a band that used new texts and melodies using folk idioms. Taberna Mylaensis was a member of the protest song movement. The band members sang in the Sicilian language as an implied desire for autonomy. Since 1975 Luciano Maio has written over a hundred songs which appeared on 15 LPs and CDs. Most of these songs, in Sicilian, cry for social justice in one form or another. As the times changed, the

subjects of his songs changed, but always stayed socio-critical. In my presentation I present the story of Luciano Maio, in relation to the developments and changes in the world around him.

Short-CV

Bernard Kleikamp has been a key person in the folk revival of Netherlands in the mid-1970s and 1980s as an organiser, writer, and influencer-avant-la-lettre. He is an ethnomusicologist and businessman, who studied drama, and ethnomusicology at Amsterdam University in the late-1970s.

He has organized the Leiden Folkfestival for 16 years (1975-1990). He is president/owner of Pan Records since 1988, with 400 CD-releases to his credit, and has run Paradox Concerts (a concert agency for folk and ethnic music) from 1978 until 2003. In 1997 he graduated as a music publisher. He did fieldwork in among others Azerbaijan, China, Nepal (among the exile Tibetan community in Boudanath), and Sicily. He received a master degree in Asian Studies at Leiden University in 2020. Since 2010 he profiles himself as an independent researcher. His academic output focuses on publications about Tuva and Tuvan music, and culture and music of Tibet.

31. **Aydin Ali Fuat** (9:20-9:40)

The Walls of Yedikule: Re-imagining the Prison Soundscape of the Eastern Mediterranean through Rebetiko

The prison has historically functioned as a site of sensory and social disconnection, yet within the Eastern Mediterranean, it has also acted as a fertile “sonic tourbillon”—a vortex where shared experiences of marginality and resistance collide. This paper explores the prison soundscapes of the early 20th century through Rebetiko, focusing on the symbolic and material presence of the Yedikule fortress. As a site of detention spanning Ottoman and post-Ottoman transitions, Yedikule resonates in the Rebetiko repertoire as a shared cultural memory between Greek and Turkish-speaking populations.

Using “intervention theory”, I argue that Rebetiko functioned as a critical research practice for the incarcerated. Through the repetitive intensity of the *bouzouki* and the “stammering” narratives of the lyrics, prisoners enacted a sonic re-territorialization of carceral space. I analyze how these songs served as vectors of connection—linking the isolated individual to the subcultural community—while articulating a radical disconnection from disciplinary mechanisms. By examining specific songs referencing the “zindan”, this paper situates the Mediterranean prison as a resonant chamber where melodic modes (*dromoi/makam*) create collective knowledge. These historical sonic interventions offer vital insights into how music continues to bridge the ruptures of the Mediterranean landscape.

Short-CV

Ali Fuat Aydın is a virtuoso of the *bağlama* and a researcher specializing in Western Aegean musical traditions. His work encompasses Zeybek culture, traditional Turkish music theory, and the standardization of folk instruments. Beyond organology and tuning systems, Aydın has conducted significant studies on the Greek music of Anatolia, focusing on *Smyrneika* and its evolution into *Rebetiko*. As both a practitioner and scholar, his work bridges performance and musicological inquiry, exploring the shared sonic histories and cultural entanglements of the Greco-Turkish landscape. He continues to investigate the intersections of regional performance practices and historical memory.

32. Emery Ed (9:40-10:00)

SOAS / Free University

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Salah Farzeit, and the prison songs of Tunisia

Under the present regime in Tunisia the prisons are over-filled. Not least, with young people (partly because of a draconian law imposing mandatory prison for possession of cannabis). In Tunisian society, prison songs are powerfully present in popular culture. Much has been written about the *maluf* traditional musics of Tunisia. Less attention has been paid to the popular culture of *mezwed* (singing accompanied by bagpipes and frame drums). Particularly represented by the singer and instrumentalist (darbuka, bendir, mezwed) Salah al-Farzeit [صالح الفرزيط] [b.1953].

Farzeit spent time in prison. He is critical of the authorities in Tunisia – not an easy position to hold in authoritarian times. His is the voice of the underdog, the person excluded from polite society. A bad boy. In his songs he talks about the *mezwed*, and how it has become orientalised in Tunisia. And the songs of the working man. And *tarab*. And how people called him a bandit. The songs are dense with local meanings. He performs a genre known as *dangari*. Characteristically he appears in the blue denim that is associated with the genre (from *dungaree*). The genre has a little dance steps that go with it. They are socially reckoned as being of little account. I shall explore an original hypothesis for the roots and origins of this *dangari* music, tracking it back to the Indian Ocean.

Short-CV

Ed Emery [m. 1966 Peterhouse, Cambridge] completed his Masters in Ethnomusicology (MMus) at the School of Oriental and African Studies [SOAS] in London in 2009. He has organised two international conferences on the *muwashshah* and *zajal* and their relationship to the Early European lyric, and he is now pursuing a PhD on the same subject (“Re-writing the sonnet: Poetics in an age of *nakba* and imperial construction”) at the Autonomous University of Barcelona. For the past ten years he has been a Research Associate in the Centre for Migration and Diaspora Studies at SOAS. He is also the organiser of The Free University, an independent dissenting academy based at SOAS.

33. Gatto Simona (11:00-11:20)

Universitat de Valencia

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Singing the last: personal biography and social protest in Rosa Balistreri's "Noi siamo nell'inferno carcerati"

Personal history and civil protest are deeply intertwined in the human and artistic trajectory of Rosa Balistreri (1927–1990), the foremost figure of Sicilian folk song and an irregular protagonist of Italian musical culture in the 1960s and 1970s. Her powerful and original poetics arise from an authentic urgency to recount the everyday tragedy of

a desperate, oppressed, and humiliated humanity—one to which she herself felt she belonged. A denied childhood in the poor Sicily of the 1930s, male violence, social injustice and imprisonment shaped her tormented biography and fostered a strong political consciousness that found expression through song.

My study focuses on the album “Noi siamo nell’inferno carcerati” (1974), in which Balistreri explores, across sixteen tracks, the multiple dimensions of prison life: despair, remorse, indignation, the desire for vengeance, and the anguish of prisoners’ mothers. The repertoire combines Sicilian traditional songs drawn from nineteenth- and early twentieth-century folk collections with pieces Balistreri reportedly learned during her own periods of incarceration in Palermo’s Vicaria prison. Through her rough, deeply expressive vocal timbre, Balistreri transforms personal suffering into a collective narrative, offering her body and voice to the last and the marginalized in a project that is simultaneously poetic and political.

Short-CV

After graduating with honors with an MA in Foreign Languages and Literatures from the Università della Calabria (Italy), Simona Gatto earned an MA in Renaissance and Baroque Singing from the Venice Conservatory in 2026. She is currently completing her PhD at the Universitat de València (Spain), where her research focuses on the solo performance practice of polyphonic madrigals in Adrian Willaert’s *Musica nova* (Venice, 1559).

Her research interests include biographical research on female performers, gender and performance practice in Renaissance music, and the interactions between popular and cultivated repertoires. She is also a singer and percussionist, specializing in Southern Italian folk traditions and early music repertoire.

34. Ibraheem Dalia (11:20-11:40)

Prison for the Brave: Informality, Incarceration, and politics of the unspeakable in mahraganat music prison songs

For more than two years (2022-2024), I worked with the cultural producers of a placebound electronic dance music genre in Egypt called mahraganat. The singers of the genre are exclusively urban poor young men from popular neighborhoods in Cairo and Alexandria. By the end of my first year, I realized the existence of a whole mahraganat subgenre focusing on incarceration where artists either sing about the imprisonment of their loved ones or their own experiences behind bars. Although I was immersed in the social world of mahraganat, I attribute my late discovery to the fact that artists employ coveted metaphors and coded language to speak about prison. This presentation zooms in on this subgenre of mahraganat prison songs to explore the complicated relation between expressive culture, urban informality and the incarceration of the urban poor.

Based on extensive fieldwork with mahraganat singers and dancers, this presentation shows how the experience of prison is part of everyday life in Egypt's urban popular neighborhoods. A considerable number of young men in these neighborhoods are imprisoned for various stretches of time over petty crimes like street fights, stealing electric current, or drug use, or more serious crimes like drug-dealing or gang formation. By analyzing the content, discourse and the semiotics of ten mahraganat prison songs, I demonstrate how mahraganat music muddles the line between the auto-biographical and socio-biographical in these prison songs. Furthermore, I examine the coded language artists use to refer to prisons in their songs and

mahraganat dance styles that are related to incarceration. I argue that mahraganat music and dance function as a tactical medium through which artists and dancers instantiate and comment on the experience of incarceration without being overtly political.

35. **La Spina Riccardo** (11:40-12:00)

From Infamy to Martyrdom – Imprisonment and Execution as Agencies of Immortalization and Emotional Manipulation in the US Recordings of “La Morte di Caserio”

36. **Minniti Giulio** (12:00-12:20)

Sceriffata neoclassica: Parody and Deconstruction of the Neapolitan Prison Song

Early ‘90s, Salerno—a mid-sized dull and ordinary port city in Southern Italy. Gianfranco Marziano, a virtuoso amateur guitarist and singer-songwriter, self-produces albums that he will only share among his friends. This allows him complete control over the contents of his songs, resulting, among other things, in some of the most blasphemous songs ever written.

In a few years, word of mouth rises his uncanny songs to minor fame in his hometown. Come Emule First and YouTube later, and in a dozen years his oeuvre spills over the internet without his authorisation. Outrageous, weird, improbable songs never intended for larger circulation became available to the entire world (although he is still an underground and obscure author, virtually unknown even in his native region Campania).

Of all of Marziano’s uncountable parodies of musical stereotypes, I focus on Sceriffata neoclassica, his take on ‘prison song’. Here, he distorts the sacred topoi of the genre—the narrative of suffering, the performance of crime, the memories of trial and judgement, the inevitable invocation to the mamma—down to unfathomable pits of crassness. Sceriffata neoclassica is a unique divertissement where the stereotypical apparatus of a traditional prison song is deconstructed via its squalid inflation: by satirising the genre’s conventions, this song exposes the rigid, codified structures that underpin our understanding of the musical prison narrative.

37. **Morra Salvatore** (14:30-14:50)

University of Cambridge

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Musical silence from the Italian civilian internment camps in Fāyed (1940–1945)

During World War II, the Italian Internment Camps in Fāyed (1939–1945) Egypt, run by the British military and administrative control, left a void in at least three generations, unleashing feelings that are difficult to rationalise (Gorman 2017, Viscomi 2019, 2024). The camp held Italian civilians— mainly men from the Italian community in Egypt (Cairo, Alexandria, Port Said and so on), which numbered many thousands before the war. The British classified them as enemy aliens after Italy joined the Axis and declared war on the Allies in June 1940. Although preserved only as silent memories, musical activities, concerts, and theatrical

performances offer the basis for an ethnography of civilian life within a “sonic territory” (LaBelle 2010).

This paper, based on interviews with descendants, and a close analysis of photos, personal letters, diaries, sketched cards, and fragmented reports, in the private (Egypt, Italy) and public (UK) archives, explores how and why music was embraced so wholeheartedly in the camp, showing that internees tried to organize camp life despite being detained. I argue that music was not only central in bolstering peoples’ daily life to be the authentic representative of the Italian culture and economy in Egypt, but importantly enabled them to perform a more intimate kind of belonging in ‘the now’ of the prison.

Short-CV

Salvatore Morra is a British Academy post-doctoral fellow at the Faculty of Music, University of Cambridge with a project titled “Italian-Arab Musical Encounters: Sound, Colonisation and Power”. A musicologist, guitar and ‘ūd player, his research lies at the intersection of social theory with music, and it is focused on Arab music (Tunisia and the Maghreb), including debates on popular culture, Islam, sound and media. He is a member of the advisory board for the ISMEO – The International Association for Mediterranean and Oriental Studies in Rome, vice-chair of the “Mediterranean Music Studies” of the ICTMD, and co-chair of the “Music in the Muslim Worlds” of the IMS.

38. **Visaggio Elisabetta** (14:50-15:10)

King’s College, London

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“In the middle of the sea, there’s a fountain where prisoners go to drink”: The role of watery symbols in singing and remembering the carceral experience in early XX century Southern Italy

This paper will focus on two *canti del carcere* (prison songs) compiled in Apulia. More specifically, it will interrogate the symbolic role of water in articulating the precariousness, anguish and hardship of imprisonment. The case studies chosen are two chants recorded respectively in northern and southern Apulia in 1977 and 1971, as part of research projects conducted by Giovanni Rinaldi and Roberto Leydi: *U lunedì o trallallà* (loosely translates as ‘On Monday’) and *Tu Caterina mia, Caterina cara* (‘You, my dear Caterina’). In addition to foregrounding the importance of water in mediating the carceral experience, this paper will highlight similarities with the lyric tropes deployed by Southern Italian songs narrating permanent separations and departures, which customarily refer to emigration. To do so, the methodological approach will hinge on lyric analysis and draw from De Martino's (2019 [1977]) definition of *metastoria*. The latter is a cultural landscape that encompasses those mythical, symbolic and ritual forms that endure throughout the course of history. When remembered and remediated, these practices can provide guidance and stability in moments of uncertainty. By turning to this framework, it will be possible to interpret the wider symbolic meaning and alternative usage of lyric tropes mobilised by Apulian prison songs, with a specific focus on watery semiotics. Importantly, thinking with *metastoria* will delineate the presence of a codified symbolic horizon dedicated to the mediation of difficult memories related to distance, uncertainty, (permanent) separation, and experiences of being cast 'inside' or 'outside' the social network of a community.

Short-CV

Elisabetta Visaggio is a PhD candidate at King's College London, where she also teaches. Through a Memory Studies approach, her work revolves around the analysis of symbols and tropes mobilised by the oral culture remembering emigration from Southern Italy at the turn of the twentieth century and after WWII. Her research interests also include the entanglement between memories and myths. She has presented her work at conferences internationally.

39. Wolloshin Maureen (15:10-15:30)

Independent Artistic Researcher

Sounding Together as a restorative act; the making of Carceral Scrivings

I examine the making of *Carceral Scrivings*, a short film which emerged from my participation in group sonic free improvisations in The Red Prison, Sulaymaniah, Iraq in September 2022. The improvisations and subsequent film making were deeply unsettling. A scholarly ethnographic intervention, a cultural rupture, while improvising the space and its ghosts acted upon us to reconfigure the sonic connections we made and the sounds which emerged from us. Interpersonal and musical relationships with my fellow performers were strengthened and deepened by this act.

The act of listening and sounding together restored emotional equilibrium when we initially met the building and its memories. The echo and breath of women who had been imprisoned and tortured in this place were palpable. This had agency in the sounds we made together and in the character of the film I later produced. In the face of this carceral horror, our improvising was also a movement through anger and despair and into a sensation of renewal.

The film making process was an unintended outcome of this improvising practice and explores the sonic narratives which emerged for us. Its use of images and our improvisations from inside The Red Prison are presented as a record of the scholarly *tourbillion* we undertook. Ideas about ethnographic scholarship as active intervention, instruments and technique were fellow travellers in the improvising and film making and their contributions are also discussed.

Short-CV

Maureen Wolloshin is an oboist, improviser and feministing academic. Her work is a co-creating with others, objects and locations. This includes the development of a unique instrument to extend her sonic scope. Ensemble memberships include Free Range Orchestra and Noisy Women Present. Small formations include duos with Khabat Abas and Stevie Wishart.

Recent commissions have come from Bl!ndman and Sound Emergence. Residencies awarded in 2024 include Cove Park and *Sound Arguments* at Orpheus Instituut. Maureen has presented her research at institutions across the UK and Europe. She is published in [Echo Journal](#). Her PhD examining the agency of gender and instrument in her free improvising was awarded in 2025.

40. Tourny Olivier (16:30-16:50)

CNRS, Aix-Marseille Université

Sacred polyphonies of Corsica: an ethnomusicology of traces, strata and spatiality

The rural exodus that occurred in Corsica at the end of the 19th century profoundly transformed the island's social and cultural landscape. Decades later, in the wake of the revivalist movements of the 1970s, various private and community initiatives took shape in a movement of cultural reappropriation (Riaquistu), particularly in the areas of language, technology and music. In the sphere of the sacred, musical brotherhoods reappeared here and there, reviving the social and religious missions of their predecessors. However, if it is generally accepted that each brotherhood in each village had its own musical tradition, on what basis could the repertoires of the past be revived?

In what remains an ongoing study, our aim here will be to analyze the issues of traces, strata and spatiality – let us say areas of interest, influence and competition; in other words, tourbillons – that this renaissance has been and continues to be capable of generating.

Short-CV

Olivier Tourny is an ethnomusicologist and Director of Research at CNRS at the Institute of Ethnology and Social Anthropology, Aix-Marseille University. A specialist in ritual and liturgical music (Ethiopia, Jerusalem, Mediterranean), his current work includes the study of the musical traditions of religious musical brotherhoods in Corsica.

41. Dussol Sébastien (16:50-17:10)

CNRS EHESS

Corsican Secular Polyphonies: Vocal Strata and Circulation of Versi within mediated context

Corsican secular polyphonies were long transmitted within vocal and performative frameworks closely tied to local contexts and to predominantly oral forms of circulation. From the second half of the twentieth century onward, the development of stage performance, sound recording, and more recently digital circulation, has profoundly transformed the conditions under which these repertoires are produced, transmitted, and listened to.

In this context, how can transformations in vocal techniques be understood, and what effects do they have on the relationships between repertoire, performance, and territory? More specifically, how does the growing inscription of these songs within mediated contexts reconfigure the circulation of versi (ways of singing specific to a village, a group, or an individual within the tradition of paghjella) and contemporary vocal aesthetics?

This paper draws on a comparative reading of sound archives and recent musical productions in order to explore the effects of these transformations on current vocal practices. It offers a reflection on the forms of continuity and displacement at work in Corsican secular polyphonies, and on what they reveal about contemporary reconfigurations of sonic memory in Corsica and the Mediterranean space.

Short-CV

Sébastien Dussol is a PhD student at EHESS, at the CAMS laboratory. His thesis, *Systematics of Corsican Traditional Music in the Era of Digital Humanities: An Applied Ethnomusicology*, adopts an ethnomusicological approach to study Corsican traditional music, particularly secular polyphonic singing, and draws on fieldwork, sound archives, and digital methods to examine processes of transmission and transformation of musical repertoires.

EVENTS

JUNE 1

10.00 TENDUO SYMPOSIUM OPENING RECITAL

This project, titled TEN Duo, features Assoc. Prof. Özgür Çelik (PhD), faculty member at Ege University State Turkish Music Conservatory, as the kabak kemane performer, and Deniz Kocaman as the pianist. The ensemble has released two albums on digital platforms, titled Yekpâre and Toprak. Combining the heartfelt sound of the kabak kemane with the accompaniment of piano, Ten Duo continues to perform remarkable works from diverse geographies and musical traditions, giving concerts both nationally and internationally.

20.00 “TURKISH TANGOS” CONCERT

**Dokuz Eylül University Buca Faculty of Education, Department of Music Education
Strings Orchestra – MÖTBE**

Conductor: Prof. Mümtaz Hakan Sakar (PhD)

Piano and Orchestration: Assoc. Prof. S. Çağrıhan Erkan (PhD)

Primarily established as a strings orchestra, the ensemble is composed of instruments taught within the department’s curriculum. The main purpose behind the formation of the orchestra is to reinforce the instrumental performance skills of prospective music teachers—who also receive training in ensemble performance as part of their coursework—within the context of polyphony and collective music-making. In this way, music teacher candidates gain experience in ensemble performance and become better equipped for their future professional careers.

The orchestra’s repertoire emphasizes the concept of multiculturalism through a wide musical spectrum ranging from the Baroque period to Contemporary Turkish Music, including new compositions and arrangements. This approach also corresponds with the contemporary model of music teacher education. The orchestra’s concerts extend throughout İzmir and its surrounding regions. In addition to these performances, the ensemble successfully represented Türkiye at the Ohrid St. Klimentinski Music Festival in Macedonia in August 2013 and at the 6th International Choirs and Orchestras Music Festival in Tuscany, Italy, in July 2014.

Coordinator: Seher Erkan (PhD).

JUNE 2

20.00 CONCERT BY THE AEGEAN ARMY BAND COMMAND AND THE TURKISH FOLK MUSIC ENSEMBLE OF EGE UNIVERSITY STATE TURKISH MUSIC CONSERVATORY – MÖTBE

This concert, organized through the collaboration between the Aegean Army Band Command and Ege University State Turkish Music Conservatory, will present traditional Turkish folk melodies in harmonized arrangements, blending traditional instruments with Western musical instruments and featuring solo performances.

Conductors of the Aegean Army Band Command: Band Colonel İbrahim Aygören

Band Major: Gökhan Aşkın

Representative of Ege University State Turkish Music Conservatory: Lecturer Atabey Aydın

Coordinator: Tarkan Erkan (PhD)

22.00 TERRACE CAFÉ MUSICAL ENTERTAINMENT

JUNE 3

20:00 RAKS-I NAĞME – MÖTBE

Assoc. Prof. Ahmet Utku (PhD) & Dilek Şafak

This special concert will feature distinguished works from different periods of traditional Turkish music and from prominent composers of the tradition. The program will include selections from a rich repertoire ranging from Classical Turkish Music to popular Turkish music.

Bringing together guests from diverse cultural backgrounds, the concert aims to introduce the historical heritage, melodic richness, and cultural depth of Turkish music to an international audience.

Coordinator: Ufuk Demirbaş (PhD)

JUNE 4

20.00 CLOSING DINNER AND FASIL PERFORMANCE AT KONAK PIER ITALIAN RESTAURANT

The symposium will conclude with a closing dinner and a traditional fasıl performance held at Konak Pier Italian Restaurant.

PROGRAMME

16th Symposium of the ICTMD Study Group on Mediterranean Music Studies PROGRAMME

Time	1 JUNE Monday	2 JUNE Tuesday	3 JUNE Wednesday	4 JUNE Thursday
CHAIRS				
9:00-9:20	CHECK IN	11 Duran Bàrbara - Women's instrumental practices in Mallorca: from traditional music to hotels scenarios	24 Fanioudaki Eleni - Sonic Borders and the Construction of the Canon: Chronis Aidonidis as an Institutional Mediator and the "Tripartite" Thrace	30 Kleikamp Bernard - Cariddi. The sonic maelstrom of the bard of Milazzo
9:20-9:40		OPENING CEREMONY Ali Maruf Alaskan Elbaz Vanessa Paloma	12 Mavrogiannis Pandelis – The musical materials of the Judeo-Spanish Oral Archive (JSOA): a first account	25 Gianniodis Dimitris - Karsi project : Cross-ethnographies and digital mapping of shared musical practices in nine-beat rhythms in the Greek islands of the eastern Aegean and the Turkish province of Izmir

9:40-10:00		13 Elbaz Vanessa Paloma - Digital tourbillon: Sound archives as interplay between algorithm and resonance	26 Magarò Francesco – Negotiating “Mediterraneanness” (Plastino 2003): Koinè or Label in contemporary Italian popular music	32 Emery Ed - The Songs of Salah Farzeit
10:00-10:20	TENDUO SYMPOSIUM OPENING RECITAL	DISCUSSION	DISCUSSION	DISCUSSION
	BREAK	BREAK	BREAK	BREAK
CHAIRS				
11:00-11:20	1 Kilicci Jeanette - Reuter Christoph – Armenian-Turkish Folk Songs, Memory, and Belonging in Diaspora	14 Baulot-Souckov Clement – The Transformation of Bulgarian Instrumental Music in the 20th Century	STUDY GROUP MEETING	33 Gatto Simona - Singing the last: personal biography and social protest in Rosa Balistreri’s "Noi siamo nell’inferno carcerati"

11:20-11:40	2 Erkan Seher - The Context of Unity in Performance: The "Meydan Fasıl"	15 Colwell Rachel – Loudness, Echo, and Reverb: An Acoustic History of Tunisian Sacred Ma'lūf		34 Ibraheem Dalia - Prison for the Brave: Informality, Incarceration, and politics of the unspeakable in
11:40-12:00	3 Yıldırım Emin - Ersoy İlhan - Qara Corğa Küy and Dance in the Context of Cultural Identity, Habitus, and Embodied Cultural Capital	16 Guillot Allia - Recomposing Ritual: Gnawa Performance, Cohesion, and Fracture in the Diaspora		35 La Spina Riccardo - From Infamy to Martyrdom – Imprisonment and Execution as Agencies of Immortalization and Emotional Manipulation in the US Recordings of “La Morte di Caserio”
12:00-12:20	4 Artıktay Güncel Gürsel – From Migrant Bodies to Data Traces: Streaming Platforms as Genre Delimiters and Digital Border Infrastructures in Mediterranean Music Circulation	17 Ruth Davis – The 'Half Moon Camp' and the making of an ethnomusicologist: Robert Lachmann’s musical encounters in Wunsdorf		36 Minniti Giulio - Sceriffata neoclassica: Parody and Deconstruction of the Neapolitan Prison Song
12:20-12:50	DISCUSSION	DISCUSSION		DISCUSSION
12:50-14:30	LUNCH	LUNCH	LUNCH	LUNCH

13:30-14:30		Visit İzmir Ethnography Museum		Visit Carpet Museum
CHAIRS				
14:30-14:50	5 Özbilgin Mehmet Öcal – Dance Culture in the Mediterranean Region of Türkiye	18 Sechehaye Hélène – Amezian Laïla - Resonating Modalities of Being: the Art of Musical Series Among Moroccan Women Musicians in Belgium	27 Fernández Sara Islán – Musics of Turkey within the Iberian Musical Landscape: New Forms of Transmission, Creation, and Representation. The Case of the Labyrinth Catalunya Festival	37 Morra Salvatore - Musical Silence from the Italian Civilian Internment Camps in Fāyed (1940–1945)
14:50-15:10	6 Birmo Selvi Gizem – Reconsidering Traditional Dances of the Mediterranean Region in Türkiye through an Ecochoreological Perspective	19 Breyley Gay - From Trieste to Beirut, 1090 to 2025: The Whirling Juxtapositions of Slovenia’s Laibach	28 Michal Moch - Hip-hop and Trap in Greater Cairo – Evolving Genres Between Cohesion and Disconnection	38 Visaggio Elisabetta - “In the middle of the sea, there’s a fountain where prisoners go to drink”: the role of watery symbols in singing and remembering the carceral experience in early XX century Southern Italy

15:10-15:30	7 Güreşçi Ayşen Aymen- Mathematical structures in dance and music practices in the Mediterranean region of Türkiye: a comparative and interdisciplinary perspective	20 Marcus Alexander Warren - Thresholds of Protection: Apotropaic Utterance in Late Antique Jewish Households	29 Jillian Fulton-Melanson - Mediterranean Sounds, African Stage: Performing Morocco's Identity at AFCON 2026	39 Wolloshin Maureen - Sounding Together as a restorative act; the making of Carceral Scrivings
15:30-15:50	DISCUSSION	DISCUSSION	DISCUSSION	DISCUSSION
16:00-16:30	BREAK	BREAK	Muziksev Instrument Museum Excursion Historical İzmir City Tour	BREAK
CHAIRS				
16:30-16:50	8 Prieske Sean – The German Mediterranean. Musical Diplomacy at the Goethe Institutes in the Eastern Mediterranean	21 Bielenberg Aliosha – Ptolemy's <i>Harmonics</i> in Ottoman Istanbul		40 Tourny Olivier - Sacred polyphonies of Corsica: an ethnomusicology of traces, strata and spatiality.
16:50-17:10	9 Tarkan Erkan - Ufuk Demirbaş – The Dance Tunes Tradition In Turkey: Collective Memory, Ritual And Identity	22 Cohen Judith R – Telling a song across the Mediterranean: the death of the Duke of Gandia from Spain to Italy to Türkiye	41 Dussol Sébastien – Polyphonies profanes de Corse : strates vocales et circulation des versi dans un contexte médié	

17:10-17:30	10 Demirbaş Ufuk – Yâren In The Western Anatolian Conversation Tradition: “The Example of Kula Yâreni”	23 Demir Aylin – Communal Bonding and Fraction: Reflections on Performances of Alevi Music Genres		DISCUSSION
17:30-17:50	DISCUSSION	DISCUSSION		
20:00-22:00	“Turkish Tangos” Concert Dokuz Eylül University Buca Faculty of Education, Department of Music Education Strings Orchestra – Prof. Dr.Yusuf Vardar MÖTBE Cultural Center.	Concert by the Aegean Army Band Command and the Turkish Folk Music Ensemble of Ege University State Turkish Music Conservatory – Prof. Dr.Yusuf Vardar MÖTBE Cultural Center. Terrace Café Musical Entertainment	Raks-ı Nağme Assoc. Prof. Ahmet Utku (PhD) & Dilek Şafak Prof. Dr.Yusuf Vardar MÖTBE Cultural Center.	Closing Dinner and Fasil Performance at Konak Pier Italian Restaurant (Primo Trattoria Restaurant)

ADDRESS

Prof. Dr.Yusuf Vardar MÖTBE Cultural Center



Terrace Cafe



Primo Trattoria Restaurant

