

# IDENTITIES

## AN INTERDISCIPLINARY APPROACH

*Istanbul, 23-25 October 2014*

international  
graduate student conference

organized by

**MIAM** (Centre for Advanced Studies in Music)

**Istanbul Technical University (ITU)**

with the kind support of

**International Musicological Society (IMS)**

*ITU Macka Campus*

*23-25 October 2014*

*identities2014.itu.edu.tr*



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	<b>Thursday, 23 October 2014</b>
Hall:	<b>CONFERENCE HALL - ITU Sosyal Tesisler</b>
08:00–10:00	<b>Registrations</b>
10:00-10.30	<b>Opening of the Conference</b>
10:30-12:30	<p><b>Chair: Sehvar Besiroglu, MIAM - Istanbul Technical University</b></p> <p><b>Musical identity in totalitarian ideology: a case study of the first half of 20th century Soviet Georgia</b>  <i>Mariam Chincharauli, Tbilisi State University</i></p> <p><b>Musical eugenics: Ziya Gokalp and musical disabling in the Turkish Republic</b>  <i>Erol Koymen, University of Texas</i></p> <p><b>The concealed identity of the Soviet symphonism: from Shakespeare to Shostakovich</b>  <i>Samuel Manzoni, University di Bologna</i></p> <p><b>Searching for a national sound: members of the Pan American Association of Composers (PAAC) 1928-1934</b>  <i>Tina Vinson, London College of Music - University of West London</i></p>
12:30-14:00	<b>LUNCH BREAK</b>
14:00-16:00	<p><b>Chair: Alper Maral, Yildiz University</b></p> <p><b>Rebetiko in Istanbul: one genre, several receptions</b>  <i>Aydin Ciracioglu, ITU MIAM</i></p> <p><b>Issues of authenticity and national identity in Greek popular music: the <i>Entechno Laiko</i> [art-popular] tradition</b>  <i>Christina Michael, City University London</i></p> <p><b>Kadikoy sound - Local identity of Kadiköy's Rockscape: A Study of Place and Music Interaction in the Case Study</b>  <i>Turna Ezgi Toros, ITU MIAM</i></p> <p><b>Young musicians as trend-setters for a transcultural Bavarian identity</b>  <i>Lorenz Beyer, University of Music and Performing Arts Vienna</i></p>
16:00-16:30	<b>COFFEE BREAK</b>
16:30-18:00	<p><b>Chair: Alexandros Charkiolakis, MIAM - Istanbul Technical University</b></p> <p><b>Music, identity and politics: the case of Ahmet Kaya</b>  <i>Diler Ozer Efe, ITU MIAM</i></p> <p><b>The tyranny of Europe over Greek music</b>  <i>Paris Konstantinidis, University of Athens</i></p> <p><b>"The cold never bothered me anyway": a case for the Arctic as a New Orient</b>  <i>Jeffrey van den Scott, Northwestern University</i></p>
18:00-18:30	<b>COFFEE BREAK</b>
18:30-19:30	<p><b>Keynote Speech:</b></p> <p><b>Musics, Musicologists, Identities</b>  <i>Dinko Fabris, President of the IMS</i></p>
20:00	<b>CONCERT at the Mustafa Kemal Amfisi</b>

	<b>Friday, 24 October 2014</b>
Hall:	<b>CONFERENCE HALL</b>
10:00-12:00	<p><b>Chair: Robert Reigle, MIAM - Istanbul Technical University</b></p> <p><b>Neither here, nor there: the musical identity of Toru Takemitsu</b>  <i>Toru Momii, McGill University</i></p> <p><b>Performing identities through singing performance</b>  <i>Styliani Fotopoulou, ITU MIAM</i></p> <p><b>Performing diversity: phenomenology of the Vlaams National Zangfeest</b>  <i>Alessandro Mazzola, University of Liege</i></p> <p><b>Reflections of a different shadow in the Cities' Cultural wall: emergence and development of the Arabesk as a new identity symbol of migrated sub-urban populations of Turkey</b>  <i>Ahmet Ozan Baysal, ITU MIAM</i></p>
12:00-14:00	LUNCH BREAK
14:00-16:00	<p><b>Chair: Paul Whitehead, MIAM - Istanbul Technical University</b></p> <p><b>The concept of "national identity" in the ballets of Frederico de Freitas for the Portuguese ballet company "Verde Gaio" (1940-1950)</b>  <i>Rosa Paula Rocha Pinto, CESEM New University of Lisbon</i></p> <p><b>Five faces: musical identity in the compositions of Carlos Salzedo</b>  <i>Georgina Prineppi, University of Miami</i></p> <p><b>National identity and intentionality in the music of Villa-Lobos: transformations of traditional melodies from Brazil in the construction of an expressive and original repertoire</b>  <i>Walter Nery, University of Sao Paulo</i></p> <p><b>Paganini's body, biography and promotion of genius</b>  <i>Meagan Mason, University of Southern California</i></p>
16:00-16:30	COFFEE BREAK



16:30-18:00	<p><b>Chair: Debra Pring, Hochschule Luzern Musik, Association RldIM</b></p> <p><b>Standing against the odds in black: a study on selected Turkish metalheads</b>  <i>Hale Fulya Celikel, Sabanci University</i></p> <p><b>Identity politics in African American music from slavery to the early twentieth century</b>  <i>Keivan Djavadzadeh Amini, Paris 8 University</i></p> <p><b>The conservation of memory and function of identity in European zither instruments and zither music: a comparison of the Norwegian Langeleik, the Hungarian Citera and the Alpine Zither</b>  <i>Gertrud Maria Huber, University of Music and Performing Arts Vienna</i></p>
18:00-18:30	COFFEE BREAK
18:30-20:00	<p><b>Chair: Reuben de Lautour, MIAM - Istanbul Technical University</b></p> <p><b>Music, a mirror image of cultural identity in a North American Society: an exploration of the impact of cultural minorities and subcultures on music and marketing</b>  <i>Fiyin Obayan, University of Saskatchewan</i></p> <p><b>The “Padania compilation”</b>  <i>Giordano Calvi, Universita degli Studi di Pavia</i></p> <p><b>Rock Marches: Lithuanian identity facing the fall of Soviet Union</b>  <i>Rasa Murauskaite, Lithuanian Academy of Music and Theatre</i></p>

	<b>Saturday, 25 October 2014</b>	
Hall:	<b>CONFERENCE HALL</b>	<b>TAŞKIŞLA HALL</b>
10:00-12:00	<p><b>Chair: Beatriz Magalhães-Castro, University of Brasilia</b></p> <p><b>Alienation between music and poetry: on cultural misunderstandings in Alexander Tcherepnin's musical setting of the chinese poem <i>Drink Song</i></b> <i>Xuan Qin, University of Miami</i></p> <p><b>Johanna Kinkel's (1810-1858) political art songs as an identifier of the German Democratic Movement of the 1840s</b> <i>Anja Bunzel, National University of Ireland</i></p> <p><b>The concept of the Armenian-ness in relation to socialist realist compositions and avant garde works using the keyboard output of Tigran Mansuryan as a case study</b> <i>Christine Tokatlian, Goldsmiths/DEREE-The American College of Greece</i></p> <p><b>Voiceless: identity and memory in an argentine non-opera</b> <i>Violeta Nigro-Giunta, Ecole des Hautes Etudes Paris</i></p>	<p><b>Chair: Evi Nika-Sampson, Aristotle University of Thessaloniki</b></p> <p><b>Identity and variation in Byzantine Music. The case of <i>Kekragaria</i>: a musicological and neuromusicological approach</b> <i>Dimosthenis Spanoudakis, Aristotle University of Thessaloniki</i></p> <p><b>Reaching Up to God and Reaching Out to Others: Spiritual Identity and Musical Styles</b> <i>Sue Whittaker, Fuller Seminary</i></p> <p><b>Renaissance humanism and subjective reflections of renaissance composers via a musiccommunicational analysis</b> <i>Oguzhan Tugral, ITU MIAM</i></p> <p><b>The term <i>μίμησις</i> (imitation-mimesis) as a part of the identity of the Byzantine and post-Byzantine music composition and psaltike</b> <i>Dimos A. Papatzalakis, Aristotle University of Thessaloniki</i></p>
12:00-14:00	LUNCH BREAK	
14:00-16:00	<p><b>Chair: Adam Roberts, MIAM - Istanbul Technical University</b></p> <p><b>Identity and creative ownership in collaboration: reassessing the composer-performer relationship</b> <i>Emily Payne, University of Oxford</i></p> <p><b>Identity and Ethos: ancient conceptions of musical ethos and links to contemporary research in music psychology</b> <i>Paul Elvers, Max Planck Institute for Empirical Aesthetics Frankfurt</i></p> <p><b>Symbolic interactionism: an interpretation of music preferences as symbolic representations of identity beyond adolescence</b> <i>Richard Leadbeater, Lancaster University</i></p> <p><b>The Rest is Attention: Listening to Music in a State of Thoughtless Awareness</b> <i>Anastasios Strikos, Hochschule fur Musik Wurzburg</i></p>	
16:00-16:30	COFFEE BREAK	

16:30-18:00	<p><b>Chair: Songul Karahasanoglu, TMDK - Istanbul Technical University</b></p> <p><b>A glocalized approach to identity: Jazz in Turkey</b>  <i>Yaprak Melike Uyar, ITU Turkish Music State Conservatory</i></p> <p><b>Authenticity and innovation: conceptualizing a "Tunisian school" of <i>ud</i> performance in the twentieth century</b>  <i>Salvatore Morra, Royal Holloway – University of London</i></p> <p><b>Ghetto Machines: hip-hop and intra-urban borders in Istanbul</b>  <i>Kevin Yildirim, ITU MIAM</i></p>
18.00-18.30	COFFEE BREAK
	<p><b>Chair: Jane Ellen Harrison, MIAM - Istanbul Technical University</b></p> <p><b>The choreography of Benjamin Britten's <i>Billy Bud</i> and Coronas <i>The Rhythm of the Night</i> in Claire Denis <i>Beau Travail</i></b>  <i>Doris Posch, University of Music and Performing Arts Vienna and Academy of Fine Arts Vienna</i></p> <p><b>Magnificent music: functions and interpretations of identity in Turkish soap opera soundtracks</b>  <i>Kimberley Bowen Colakoglu, ITU MIAM</i></p> <p><b>Intersections of identities in <i>Confessions</i> by Milica Paranosic</b>  <i>Adriana Sabo, University of Arts Belgrade</i></p>
20:30	RECEPTION





## SESSION 1:

**Chair: Şehvar Beşiroğlu, MIAM – Istanbul Technical University**

### **Mariam Chincharauli: Musical Identity in Totalitarian Ideology (Case of the first half of 20<sup>th</sup> century Soviet Georgia)**

The aim of the report is to discuss the relationship between totalitarian ideology and musical art in the case of the first half of 20<sup>th</sup> century Soviet Georgia, in particular, to discuss those works of art, which were created in Soviet period by governmental demand to spread and strengthen political ideas. The report discusses following issues:

1. Methods used in Georgian Soviet space to announce art as an ideological weapon and means of fighting for power;
2. How Soviet government was monopolizing all means of cultural life of the country;
3. What means Soviet government used to manage and control musical culture;
4. Which musical genres reflected specific features of the ideology and on what levels of musical works these demands were seen. We mean specific genre, dramatic and musical- intonational characteristics, established during Soviet regime.
5. exactly which musical works met totalitarian regime goals.

As it is known, Soviet government controlled all cultural space and conducted whole cultural policy. It did not let any different idea exist in any space. The USSR government provided such cultural development according to which an artist should act only within the frames of existing forms and ideas. The culture of that period can be considered as closed system, where to use new ideas, styles and trends was strictly prohibited. Those artists, who did not obey government demand, were punished by repressions and not let-

ting to create. This report analyzes Georgian musical culture from this angle.

In addition, this report pays special attention to national music, which was widely used on demonstrations, parades and other social events as propaganda. These were musical pieces created on demanded plot, where the ideology of existing regime was emphasized. Such are particularly marches, popular mass songs, cantatas and oratorios, which were written for special “cases”, reflecting life of the party and were connected to the important political events. For example, in 1927 was created M.Balanchivadze’s cantata “Long Life to Zahas”, Z.Paliashvili’s ceremonial cantata, dedicated to soviet revolution, A.Machavariani’s oratorio “Day of My Homeland”(1954), O.Taqtaqishvili’s cantata “The Anthem to the Party”(1952) and a lot of musical works. From this works it is clear how important was the verbal side of music, which was like slogan, accompanied by music; slogan characterized with declaration and false pathos. From the point of view of musical style classicism and romanticism were used. All other styles, especially modernism were rejected. The theme of motherland, connected to soviet patriotism was as well popular.

Therefore, the special scheme of musical identity to soviet ideology was formed in musical culture of the first half of 20<sup>th</sup> century. This scheme was valid only in soviet cultural space, where strengthening of totalitarian state and maintaining of its perspective was taking place by means of cultural activities. Totalitarian regime was using exactly musical art as a means of forming political identity.

**Mariam Chincharauli** is PhD student and Invited lecturer at Iv.Javakhishvili Tbilisi State University, Faculty of Humanitarian Sciences, Cultural research tendencies. Also she works at V. Sarajishvili Tbilisi State Conservatoire as a lecturer. Her research interests are - musical art, nationalism studies, globalization, cultural processes, cross-cultural communication, intercultural dialogue. Her current research is “Globalization and 20<sup>th</sup> century musical culture”. She finished V. Sarajishvili Tbilisi State Conservatoire bachelor and master degrees. She has been participated in several conferences in Georgia and abroad, included Spain and Austria. Her publications are: 1. S.Prokofiev ‘s First Violin Sonata op.80: Some Aspects of Performance Interpretation, In: Problems of Musicology, Proceedings of Scientific Works, Tbilisi 2010. 2. S. Prokofiev ‘s Cello Sonata op. 119: Some



Aspects of Performing Interpretation In: [http://gesj.internet-academy.org.ge/en/list\\_artic\\_en.php?b\\_sec=muz&issue=2010-10](http://gesj.internet-academy.org.ge/en/list_artic_en.php?b_sec=muz&issue=2010-10). 3.5th International SELICUP Conference; 'Multidisciplinary Views on Popular Culture", Musical art and globalization in XX-XXI century (The Case of Georgia), Spain Toledo 2012. 4. Musical art and typology of listener in XX-XXI century, In: Art of the 20 th century, Art Processes 1960-2000, Tbilisi 2013. 5. Relationship of different musical traditions in XX-XXI century musical culture. Shota Rustaveli theatre and film Georgian state university, Scientific Conference 2013. 6. Chamber-instrumental interpretation issues (on the examples of Prokofiev's chamber sonatas), International Symposium on Performance Science, Austria, Vienna 2013.

### **Erol Koymen: Musical Eugenics: Ziya Gökalp and Musical Disabling in the Turkish Republic**

Certain musics have been heavily pathologized and described as “sick”, whereas others have been identified as particularly healthy over the course of the formation of a new national identity through music in the Republic of Turkey. These classifications have been made most notably by Ideologue Ziya Gökalp. Quotation of Gökalp’s musical formula, which proposes the disposal of Eastern (Ottoman) music and the rehabilitation of Turkish folk music through marriage to Western compositional techniques, has been de rigueur in discussions of the modernization of Turkish music. However, the essentialist manner in which Gökalp’s ideas are tossed about has desensitized the reader to their strangeness. Bearing in mind Gökalp’s background in Emile Durkheim and the then new field of sociology, I will attempt to understand Gökalp’s musical conception in terms of the emerging field of disability studies. Disability studies theorist Rosemarie Garland-Thomson has outlined a modern conception of disability which demands either medical rehabilitation or othering/removal of the disabled. Through othering, the identity of “normal” members of society is confirmed. Corresponding strikingly to this framework, Gökalp’s formula calls for the othering of and removal of “Eastern” music. Western music is posited in as something of a norm, and only through it can Turkish folk music be rehabilitated for healthy participation in the new Turkish nation state. After examining Gökalp’s formula, I will apply disability studies theory to musicians working in Turkish Republic, examining the ways in which they negotiated changing musical and national identi-

ties. I will focus on the composers Hasan Ferid Alnar and Cemal Reşit Rey, note the banning of Mevlevi Tekke in the early republic, and discuss the pathologizing which surrounded Arabesk music later in the century. This approach will make a step toward deconstructing the heavy-handed manner with which scholarship has until now addressed Ziya Gökalp’s musical formula and Turkish music reforms more broadly.

**Erol Koymen** is a first year master’s student in musicology at the University of Texas, where he is currently co-president of the musicology graduate student association. He graduated from Vanderbilt University in 2011 with majors in voice and philosophy. After graduation, he worked for two years in Austria on a Fulbright Teaching Assistantship. In addition to his teaching responsibilities, he sang in opera productions at the Theater an der Wien with the Arnold Schoenberg Choir, and studied and conducted research at the University of Vienna. His research interests are in the Europeanization of music culture in the Republic of Turkey. He has presented work at the 2013 Altenmarkt Fulbright Seminar in American Studies, and will present during spring 2014 at the Southwest Graduate Conference in Middle Eastern and North African Studies in Arizona, the American Musicological Society Southwest Conference in Texas, and the MUSICULT conference at the Istanbul Technical University in Turkey.

### **Samuel Manzoni: The concealed identity process of the Soviet symphonism: from Shakespeare to Shostakovich**

One of the most prominent and influential theorists to contribute to Soviet musicological discourse on the symphony was the brilliant polymath and close friend of Dmitry Shostakovich, Ivan Ivanovich Sollertinsky (1902-1944). In a notable series of essays that included ‘The Problem of Symphonism’ (1929), ‘On Soviet Symphonism’ (1935), and ‘Historical Types of Symphonic Dramaturgy’ (1941), Sollertinsky attempted to formulate how a ‘heroical identity’ Soviet symphonism might develop, and how it could attempt to fulfil Socialist Realist aesthetic criteria. Of particular interest is his suggestion that Soviet symphonists could derive inspiration from Shakespeare and seek to evoke the character traits evinced by the heroes of his plays, who purportedly possessed the kind of exalted ethical qualities necessary to combat capitalist ideological decadence. This paper will consider this aspect of Sollertinsky’s thinking in detail, examining how his vision of a



‘Shakespearean symphonism’ was conceived as a Soviet continuation of Beethovenian traditions.

**Samuel Manzoni** is a graduate of the Department of Music and Performing Arts at the University of Bologna. His undergraduate dissertation explored theories of the sublime in relation to music of the seventeenth to the nineteenth centuries; while his Masters dissertation examined critical and theoretical writings by Ivan Ivanovich Solletinsky, a central figure in Soviet musical life of his period. He is currently engaged in a large-scale research project on music aesthetics and music criticism in Soviet Russia, as well as preparing the first Italian translation of selections of Sollertinsky’s writings on the history and ideological underpinnings of Western and Soviet symphonism.

#### **Tina Vinson: Searching for a national sound: members of the Pan American Association of Composers (PAAC) 1928-1934**

The 1920-30s was a period of great social, economic and political upheaval in America. The decades sandwiched between two world wars saw dramatic changes in the arts, and later became understood as the ‘maturing’ period for music; a time where North America was finally emancipated from traditional European influence and was affirming its own national identity. Additionally, critical social changes were dominating several countries in South America following violent political revolts, also triggering a frenzied interest in acquiring a recognisable national music.

In this climate ripe for nationalistic assertions, many key developments in music were made. Composer societies such as the PAAC formed, with the specific intention to promote the performance of music by American composers, in the hope that they would ‘stimulate composers to make still greater effort toward creating a distinctive music of the Western Hemisphere.’ (PAAC manifesto, New York, 1928). Several of these composers later became national icons, creating a legacy which profoundly influenced younger generations. Discussions of the music of three PAAC members: Charles Ives (USA), Heitor Villa-Lobos (Brazil) and Carlos Chavez (Mexico) and the definitive elements of their music which became effective, authentic representations of their country are at the core of this paper. The analysis of these ‘national’ traits will call into question the authenticity of this

‘national’ sound from a 21<sup>st</sup> century viewpoint. The union of these composers is not only attributed to their pursuit of an established identity; it is their attitude towards the cultural heritage and colloquial art forms that flavoured their works. Their fond reverence for indigenous folk traditions enabled a fusion of ‘high’ and ‘low’ art forms, colouring their music with a characteristic sound which could then be realised as a national emblem. This paper will also critically evaluate this tendency to adopt folk-music sources as a valid method to achieve a ‘national’ sound, and its relevance in the 21<sup>st</sup> century.

**Tina Vinson** is a first study pianist with particular interests in 20th century and contemporary repertoire. She completed her undergraduate BMus studies at the University of Edinburgh in 2005, then continued at Trinity College of Music (London), working towards a Postgraduate Diploma. After this, she continued arranging performing engagements, worked as a piano teacher and community musician, and eventually trained to teach in high school. In 2011 she began studying for MMus at the University of Surrey. During this time she performed works by Bartók, Kodály, Dohnányi, Ives, Ginastera, and Debussy amongst some contemporary works. On completion of her MMus degree, she enrolled as a DMus student at London College of Music where she is currently studying. Her area of research is American music in the early 20th century, specifically the activities of the Pan American Association of Composers. She is still a piano teacher, and teach part time in a high school.

## **SESSION 2:**

### **Chair: Alper Maral, Yıldız University**

#### **Aydın Çıracıoğlu: Rebetiko in Istanbul: One Genre, Several Receptions**

Rebetiko is a style of life which includes, and best known for, the musical aspect. It is quite controversial when questioning the Greekness and the Turkishness of this aspect for several reasons. First of all, the etymologists has not yet come to an agreement about the word rebetiko or rebet. Also, one might observe several descriptions and time tables for the original rebetiko. Taking historical and political events



into account, this study would like to share an opinion about the aforesaid problematic issue, utilizing the literature on this subject, the interviews and the experience gained for several years by residing among the musicians who somehow contaminated to this genre.

Living in Istanbul for 20 years and listening/performing rebetiko for 5 years in various lieux in Istanbul, we can say that Istanbul is living, somehow, the revival of the rebetiko through republication of Greek artists' albums, newly released albums of Turkish musicians and concerts which take place in a large fan of halls, from 1500 seated halls to a simple student bar. The return of the rebetiko is not a coincidence, however, the most crucial fact is the way of reception of the genre. From this point, we will try to analyse ways of appropriating the rebetiko by Istanbulites. To make the subject more comprehensive, a brief history of rebetiko and the Turkish-Greek relations will be introduced. Also to convince some points which will be declared in the study, scores and recordings will be utilized among the other materials.

Born in Muğla, Turkey in 20.02.1989, **Aydın Çiracioğlu** spent all his years of education in Istanbul (from kindergarten to ongoing master's degree). He has completed his undergraduate education in the department of political science of Galatasaray University in 2013. His undergraduate finishing dissertation was on the rebetiko history on a sociological basis. He's now a master's degree student of ethnomusicology in İTÜ, MİAM (Center For Advanced Studies in Music). He is also playing the accordion for 7 years and has been performing regularly the rebetiko and traditional music of the Western Anatolia. Some musicians he collaborated are; Karantouzeni, MARE Woman Voices Ensemble, Cafe Aman İstanbul, Stelyo Berber, Areti Ketime, Sumru Ağırürüyen, İberya Özkan and Yorgos Kapsalis.

### **Christina Michael: Issues of Authenticity and National Identity in Greek Popular Music: The Entechno Laiko [art-popular] tradition**

In this paper I intend to focus on issues of authenticity and national identity within the entechno laiko [art-popular] music of Greece. The study of Neo-Hellenic culture has always been controversial, even problematic; one of the main reasons for this complexity is the difficulty to specify the modern Greek national and cultural identity. The filling out of a

narrative of an undisturbed and continuous history from Antiquity to modern Greece that was achieved by the late 19<sup>th</sup> century, led to the configuration of a Greek national identity which was considered pure from any foreign –mainly eastern- elements and strongly associated to ancient Greece. In fact, by the early 20<sup>th</sup> century such tracing of alleged survivals from Antiquity or the Middle Ages had become almost a required criterion of legitimacy of any genre within Neo-Hellenism.

The fate of popular music, specifically the massively accepted genre of entechno laiko song which emerged during the mid 20<sup>th</sup> century, was no different. Even though the description of art-popular song makes use of words such as hybrid, amalgam and fusion, its mass success was built upon the coveted Greekness, and therefore authenticity. Composers have been adopting foreign influences and have used them in their favor musically; at the same time they have been using concepts such as (long) traditions and national identity to convince audiences for purity and Greekness. Even though hybridity was musically interesting to audiences, the assumed long and purely Greek musical heritage of the Greeks had to be reinforced through such concepts due to the complex relationship with the east. Therefore, the fluidity of cultural/national music boundaries is under question. Entechno laiko song urges one to consider how foreign elements can be taken, perhaps slightly modified, and transformed into the purest samples of musical tradition, develop a more ethnocentric sense of identity and even –as in the case of Greece- shape the national popular music of a country.

**Christina Michael** is currently a Music PhD candidate at City University London, under the supervision of Dr. Alexander Lingas. Christina has previously obtained a MMus in Historical Musicology from King's College London and a BMus from City University London. Her current research focuses on the theatrical compositions of the Greek composer Manos Hadjidakis and the ways in which those works contributed to the creation of the 'art-popular' [èntechno laikò] tradition in Greece. She is working on both published and unpublished compositions. Hadjidakis' compositions for both contemporary and ancient Greek theatre raise issues of politics, authenticity, musical continuity and national identity. She has previously presented parts of her current research in conferences in the UK, Greece and Germany.



## **Turna Ezgi Toros: Kadıköy Sound - Local Identity of Kadıköy's Rockscape: A Study of Place and Music Interaction in the Case Study**

Being one of the most populated districts of Istanbul, Kadıköy is a significant center of cultural events in Asian Side. The district has an idiosyncratic rock music life with its venues, bars, music shops and studios. The local culture of Kadıköy has formed a connection among the musicians, audience and venue owners which has been created the culture's musical tradition in past decades. In this study, rockscape (including sub-genres and related genres) of Kadıköy is interpreted from the perspectives of musicians, audience and venue owners and then that musical tradition is characterized in the meaning of local culture and identity.

Influence of the locality on the emergence and evolution of the musical tradition and the musicians' effects on the locality are considered within their mutual interaction. Use of Kadıköy identity in the lyrical and musical content is analyzed. Live performances of the bands in other districts as well as Kadıköy are observed and local differences are identified. Interaction between the bands formed in Kadıköy is investigated and by analyzing -if exists- musical heritage transfer, the content and boundaries of the musical tradition are constructed.

The fieldwork is conducted in the rock bars, live performance halls, music shops and studios located in the center of Kadıköy. Music albums, live performances and interviews are used as the material and with related literature reading, the relationship between the local identity and musical tradition is identified.

**Turna Ezgi Toros** got her B.A. in Chemical and Biological Engineering at Koç University, Istanbul. She completed her degree with a full merit scholarship. At Koç University, she also joined in various music lectures. She currently does her master degree at Centre for Advanced Studies in Music (MIAM), Istanbul Technical University in the field of Ethnomusicology. She conducted a fieldwork about "Throat Playing of Honamlı Yörüks" and currently works on "Istanbul/Kadıköy Sound and Rock Identity". She also plays electric guitar and performed with several bands at festivals and pubs.

## **Lorenz Beyer: Young musicians as a trend-setters for a transcultural Bavarian identity?**

Since the late 2000s there is a hype around a young generation of musicians in Upper Bavaria, a federal district in the south of Germany: They often incorporate influences from different musics of the world but at the same time, their sound is perceived as distinctly Bavarian. In my paper I will try to disentangle the complex web of musics and identities connected to this Bavaria-Music, using examples from my fieldwork regarding the jam session at the famous Hofbräuhaus Munich and the TV-program "Z'amrocken" connected to it.

Hofbräuhaus Munich is one of the key places which symbolize Bavarian cultural identity. For this reason, Bavarian traditional music is an important element at the monthly jam session taking place there. But at the same time, groups from other countries and local migrants are invited to join in or to bring their own music. The result is an event, which heavily relies on long established cultural Symbols of Bavaria but also is also open to the transcultural interconnectedness in a globalized world. For example, once a Marimba group from Zimbabwe jammed all evening with a local Bavaria-Music-Band, spontaneously creating a musical hybrid. The Hofbräuhaus-Jamsession is only one example for what seems to be the development of a new Bavarian regional identity, which is aware of the own tradition but also incorporates openness to the other as part of the own. These ideas seem to spread from the field of arts to other parts of society via the media.

I have talked to musicians as well as recipients and analyzed media coverage to find out: Which elements of the music enable musicians and recipients to mentally locate music and use it as a symbol for identity? How can the interplay of cultural essentialism and hybridity within the new regional identity be characterized more precisely?

**Lorenz Beyer** is Ethnomusicologist, freelance Journalist and amateur musician. He holds a Masters-Degree in Musicology, English Literature and Communications, which he studied at LMU Munich and University College Dublin. Since 2012 he is working on his PhD-thesis "Transcultural Music-Processes in Upper Bavaria". Bayerischer Rundfunk (Bavarian Broadcasting Company) and Süddeutsche Zeitung (one



of Germany's biggest Newspapers) have already reported about it. Lorenz Beyer's doctoral adviser is Prof. Dr. Ursula Hemetek of the Department of Folk Music Research and Ethnomusicology at the University of Music and performing Arts in Vienna. Since 2013 Lorenz Beyer is granted a scholarship by Heinrich-Böll-Stiftung. As a journalist, he has worked for Bayerischer Rundfunk, MUH-Magazine and others. Furthermore he is working as a freelancer for Volksmusikarchiv des Bezirks Oberbayern (Folk music archive of the federal district of Upper Bavaria) since 2006. He was also part of the research project "Narrating Futures" at the Department of English Literature at LMU.

## SESSION 3:

**Chair: Alexandros Charkiolakis, MIAM – Istanbul Technical University**

**Diler Özer Efe: Music, Identity, and Politics: The Case of Ahmet Kaya**

With this research, I aim to analyze the relation between music and politics in relation with the oppositional musicians and music groups most of whom became visible during 1980s. My focus of research will be Ahmet Kaya and his music which has been called with different names such as 'özgün müzik,' 'protest müzik,' or 'devrimci arabesk,'

My main research will cover approximately two decades; 1980s, a period marked by the military coup, and 1990s, a period when the political power (especially around the policies towards cultural rights) in Turkey had been challenged by various sectors of the public which gave rise to the struggles around declaring cultural identities.

As individuals, we may all have multiple identities. And wherever we go, we cannot simply check these identities at the door. Likely, society is composed of various integrated lay-

ers. These identities cannot be reduced one to another, one may not be considered an "appendix" to another, nor can one be held superior to another. Just as it is impossible to divide oppression into degrees and hold it subject to an order of priority, neither can a hierarchy be created between cultures. Parallel to the increasing diversity and plurality in society, we live in a period in which identities are increasingly diversifying, overlapping, changing, transforming, as well as coming into frequent conflict.

I think that is what made Ahmet Kaya a distinctive figure in the history of protest music tradition in Turkey. Ahmet Kaya attracted an extremely wide and varied listening public with diverse identities from socialist-leftist wings to Kurds as well as from heavy nationalists to Islamists. Hence, a special interest will be given to the formation of collective identity in the case of Ahmet Kaya and the role of music in this process will be discussed throughout the work.

**Diler Özer Efe** studied Mathematics in Boğaziçi University (1989-1993) and took her Masters degree from the Department of Percussion in ITU Miam (Center of Advanced Studies in Music) (2006-2009). She is doing her doctorate in the Department of Ethnomusicology in ITU Miam (2009). Her doctoral dissertation is on "the protest music tradition in Turkey.

**Paris Konstantinidis: The Tyranny of Europe over Greek Music**

In 1935 the study "The Tyranny of Greece over Germany" by Eliza Marian Butler was published to show how strongly the perception of Ancient Greek culture influenced back then the German intellectual tradition. Ideals such as that of the Bildungsbürgertum produced under this influence, as well as the European concept about what is (Ancient) Greek, played an important role to the invention of Modern Greek Music identity respectively, as they were later perceived back in Greece. The "concept of Europe" became so prestigious among the Greek intellectuals, as was once that of "Greece" among the German intellectuals. The discourse about Greek Music after the Second World War was finally not just a discourse about Greek identity, but mainly about "European Identity", or, better said, about how to be Greek within Europe.



**Paris Konstantinidis** was born in Athens and studied Musicology at the universities of Athens, Munich and Berlin (Humboldt). Michelis Foundation funded his postgraduate studies. He is at the moment PhD candidate in musicology (Athens) under the supervision of Olympia Psychopedis-Frangou. He has been adjunct instructor at the Chair for Modern Greek Studies of the Free University of Berlin. He has also taught music theory at conservatories in Athens and works as a freelance journalist for the Arts and Culture Press in Greece.

**Jeffrey van den Scott: “The Cold Never Bothered Me Anyway”: A Case for the Arctic as a New Orient**

Just as the Orient has a “special place in European Western experience” (Said, 1978, 1), the North provides an imagined locus for the Western imagination, from Pierre de Lancre’s northern witches to Disney’s 2013 blockbuster, *Frozen*. The North is “always a shifting idea, always relative, always away from us ... always out of reach” (Dickinson, 2005, 8). Building explicitly on the concept of Orientalism, as presented in Said’s seminal book, the term Arcticism is presented by Ryall et al. to refer to treatments of the North by southerners. In Canada, self-perpetuating tropes of North present this region as an isolated paradise, or as an icy hell. While most Canadians will know neither the North, nor its people, Canada promotes the “Idea of North” as a central aspect of its identity through the diffusion of Inuit cultural artifacts, such as the Inuksuk and throat singing, and through rhetoric around arctic sovereignty.

Music helps to “preform” our knowledge of other places (Stokes, 1994, 4), and the borrowed Inuit music present in the southern Canadian concert halls falls directly into this model of pre-forming our knowledge of the North. This paper considers musical implications and representations of the North in the context of contemporary Canadian culture to test the limits of the idea of Arcticism. Canadian musical works from its centennial year of 1967 to the present illustrate the use of Inuit themes as composers such as Murray Adaskin, Diana McIntosh, and Raymond Luedeke contribute to a homogenizing narrative of the Canadian North and its role in promoting Canada’s identity as “the true north, strong and free.”

**Jeffrey van den Scott** is a PhD candidate at Northwestern University in Evanston, Illinois. After earning his BMus,

BMusEd, and MMus at Mount Allison University and Memorial University of Newfoundland, Jeffrey taught music at John Arnalukjuak (formerly Qitiiqliq) High School in Arviat, Nunavut—part of Canada’s Arctic—for five years. Jeffrey’s interests in Orientalism, cross-cultural music, and sociological approaches to music have brought him to his dissertation research which explores the links between contemporary Canadian art music that represents the North and the reality of the lives and music of the people who live there.

**KEYNOTE SPEECH: Dinko Fabris: Musics, Musicologists, Identities**

**Dinko Fabris**, Italian musicologist (PhD University of London), is lecturer of the History of Music at the Conservatorio di Napoli and at the University of Basilicata, Honorary Principal Fellow at the University of Melbourne and external teacher in the universities of Ljubljana and Leiden, music advisor in the Pontifical Council of Culture and member of the Academia Europaea, of the Rilm Commission Mixte and President of the International Musicological Society (2012-2017). Co-chair of the Cavalli Study Group and member of the Editorial Board of Cavalli’s Operas and of the *New Gesualdo Edition* (Bärenreiter) he has published widely on Naples and the European music between 1500-1800, including the book *Music in Seventeenth-century Naples* (Ashgate 2007).

**SESSION 4 :**

**Chair: Robert Reigle, MIAM – Istanbul Technical University**

**Toru Momii: Neither Here Nor There: The Musical Identity of Toru Takemitsu**

In recent years, Timothy Koozin (2002), Hideaki Onishi (2004), and others have challenged the assertion that Toru Takemitsu synthesized elements of Western art music with the aesthetics of traditional Japanese music and culture. Our understanding of Takemitsu’s music, Onishi has argued, should not consist of a simple dichotomy of “Japan” and “the West.” Building upon Onishi’s view, I argue in this paper that Takemitsu’s musical language results not from a synthe-



sis, but from a conflict between his Western musical training and his Japanese cultural background. Using *Toward the Sea* (1981) – a work that has received minimal attention from analysts – as a case study, this paper will demonstrate that traditional Japanese aesthetics coexist with Western musical techniques within Takemitsu's music, rather than coalescing into one unity.

In particular, Takemitsu's musical language embodies the Japanese aesthetics of *ma* and *sawari*. The concept of *ma* refers to "an 'interval' between two (or more) spatial or temporal things and events" (Pilgrim 1986). Silences are able to convey meaning just as clearly and effectively as the sounds themselves. *Ma* is represented in Takemitsu's control over dynamics and tempo, consequently affecting both the temporal and spatial perception of the piece. The concept of *sawari*, which originally refers to a shamisen technique that imitates a cicada, embodies an appreciation for timbre over melody. *Sawari* is reflected in Takemitsu's detailed performance instructions and use of extended technique.

Despite the heavy influence of Japanese aesthetics, Takemitsu's pitch language is rooted in Western scales. His musical language is characterized by its extensive use of octatonic scales. Moreover, Takemitsu makes reference to the S-E-A motive, a three-note motive consisting of pitches E-flat ("Es" in German), E, and A. A frequently used motive in Takemitsu's works, the three-note motive is presented throughout the piece in both prime and inverted forms.

A native of Japan, **Toru Momii** is currently pursuing an M.A. in music theory at McGill University under René Rusch. He graduated Phi Beta Kappa with departmental and general honors from Vassar College in 2011, receiving degrees in music and economics. His current research interests include appropriation of Asian music in Western art music, the role of national and cultural identity in music, and the relationship between performance and analysis. Also a violinist, he currently studies with Richard Roberts at McGill University.

### **Styliani Fotopoulou: Performing identities through singing performance**

The aim of the proposed presentation is to discuss how individual and group identity are constructed, expressed and represented alongside, through musical experience. The ques-

tion of how identities are expressed through music and musical performance has been widely researched and discussed by ethnomusicologists, who in common accept that music as a marker of identity conveys, feelings, memories, experiences, both individual and collective and as a potent symbol may define, represent, emphasize, maintain, assert and even negotiate any identity (Baily 1994, Merriam 1964, Stokes 1994). The intensity and power of musical events create spaces in which self identities may be represented, redefined and experienced whether they concern individuality or social and collective dimension. As a social activity, music constructs common experiences in which are affirmed, every time when is performed, common beliefs, values, senses and notions. But at the same time, music may be a space in which new reformations, redefinitions, negotiations and contestations of dominant concepts and convictions, take place. The proposed presentation is focused on singing performance as a means of self definition, self representation and as a common space for the construction and expression of individual and group identity, as well. The case of a Greek Pomak singer who lives in Xanthi, a town of Northern Greece, and who defines and represents herself both as a Pomak and a Greek through singing performance, contesting and negotiating her demarcated individual, ethnic and national identities, will be the case study. The ways in which self identity is experienced, performed and identified with music and musical performance in a new context in which individuality and collective dimension of self are mutually interact while singing performance, will be discussed.

**Styliani Fotopoulou** holds a Ba in Music Science and Art (University of Macedonia, Thessaloniki). She obtained an Mmus in Ethnomusicology (Goldsmiths College - University of London) and a MA in Social and Historical Anthropology (University of Aegean, Lesbos). She has studied the piano and attended courses in Greek folk singing and theory of Greek folk music. She participated in several seminars for singing. Since 2004, she works in primary and secondary state music education in Greece, teaching courses like the piano, Western music theory, Western harmony, history of music, class of choir. Her research interests concentrate mainly on music and representation; music education and ethnic groups, music teaching in school class and representation of identity and self, singing performance and identities, engendered dance performance, dance performance and representation of community, self representation in mu-



sis ethnography, ethnographic representation of music. She is also interested in vocal sound production. At the moment she studies as a Ph.D student at MIAM - ITÜ.

### **Alessandro Mazzola: Performing Diversity: Phenomenology of the Vlaams Nationaal Zangfeest**

This talk aims at describing the effect that music has on the creation and circulation of political identities in the context of the Vlaams Nationaal Zangfeest, the festival of Flemish music taking place every year at Lotto Arena of Antwerp. The hypothesis is to consider musical practices as providing particular representations of the Flemish folk that rely on ethnic and cultural specificities, as well as endorsing political meanings related to ethno-nationalist and divisionist ideologies in Belgium. More precisely, we address the twofold issue of how music is used by a political group such as the Flemish movement (top-down dynamic) to produce, reinforce, and spread a particular identity on the one hand, and - on the contrary - how social and political activity is inspired by music (bottom-up dynamic) on the other hand.

The research highlights how music, conceived as a process rather than a static object [Small 1998], provides sense of community and commitment among people with the issues of Flemish nationalism, and on what extent the connection between a piece of music and its socio-political meaning is the result of the social relations occurring in the moment of performance. These relations that concern music and social activity is seen through four analytical dimensions [Roy 2010]: the division of labor, the relations of power, tuning in, and embeddedness.

The observation of music in its aesthetic features, as well as the analysis of the structural aspects of live events, is part of a wider perspective that includes textual and contextual elements, but focuses also on the actors and the action they perform.

From this perspective, we aim at observing the actions that people perform when they do music: production, performance, and consumption. This means going beyond the formal and textual approach of musicology that sees the meanings of music as encoded in melodic, harmonic and rhythmic patterns, to undertake the study of music from a multidisciplinary

perspective that focuses on the social relations within which music is enacted.

**Alessandro Mazzola** is a PhD candidate (NON-FRIA Research Fellow) at the Center for Ethnic and Migration Studies (CEDEM) at the University of Liege, Belgium. He is also member of the Research Unit in Social Topography (UriT) of the University of Naples suor Orsola Benincasa Italy where obtained his BA in Sociology of Communication and MA in Culture and Media (FT "The Italian Immigration in Australia. Culture and Media of an Imagined Community" - 110/110 Magna cum laude Academic Special Mention). He has been also scholarship holder (MAE – Ministry of Foreign Affairs) in 2010 at the Melbourne Multicultural Commission, Australia. His research interests include the relations between popular culture/cultural practices and society/politics.

### **Ahmet Ozan Baysal: Reflections of a Different Shadow in the Cities' Cultural Wall: Emergence and Development of the Arabesk as a New Identity Symbol of Migrated Sub-Urban Population of Turkey**

The concept of Arabesk is one of the best well-known/popular cultural phenomenon and artifacts in Turkey which its effects can be seen especially in music and also everyday-life of peoples are living in Turkey's suburbs.

Arabesk way of life, its music, also films and its other cultural artifacts have flourished and found its developments areas organically in the suburb settlements - called as varoş or gecekondu - of the metropolitans such as Istanbul, Ankara, and Izmir where a large percentage of population consist of migrated masses from rural settlements to metropolitans.

Many crucial factors have played roles in the emergence of the Arabesk music such as political debates of Turkey happened between founder/secular elites of the state and Islamist dissidents, economically capitalist music market and business rules, temporary bans of Ottoman Court music performances and researches in the states' official institutions and, of course, the great migration movements from rural settlements to the major industrial cities of the state which



have begun with after the Menderes government program of rural regeneration in the 1950s have triggered the emergence of the Arabesk culture and its product - Arabesk since the late 1970s.

Beside with counted reasons of emergence of Arabesk music, I am going to focus on these demographical and societal changes in Turkey, and as a result of these changes, creating new settlements and new populations in the metropolitans which these population have put forth Arabesk as identity, Arabesk music as an identity symbol and way of introducing themselves in the metropolitans' complex demographic structures.

The culture of Arabesk, its symbols and, its music or film etc. is one of the clearest instance as total that all of the artifacts of that culture can be capsulated in a group of people's identity who are living in metropolitan's suburbs. Almost all of the arabesk film scenarios are passing in gecekondu-s and taking its people who are living there as a subject, injustices of the cities' economical life, differences and unbalances in the position of authority (zengin kız fakir oğlan) are generally main elements of the films. The music of the films are also presented in accordance. Some of the famous film's headlines are usually economically poor arabesk musicians who are come from varoş-s and trying to gain fame and economic wealthy in scenarios. The music systematically shares some characteristic elements of Egyptian/Arabic musical styles those arranged with Western type of instruments such as strings. The complex, eccentric and horizontal monophonic melodic movements of the music imitates generally the bad mood situations of Arabesk lifestyle called as damar.

In this article and presentation, firstly, I am going to focus on the distinction of causes those have responsibilities in the emergence of Arabesk identity, and music. Then, rapid urbanization process of Turkey and effects of changes in the subject of societal and demographical changes are going to be underlined and emphasized in another chapter that will be outlined as A New Migrated Population Constitutes Its New Cultural Backgrounds - Arabesk Music Culture as a Symbol of United Identity in Metropolitans. In addition, symbolic/semiotic power of Arabesk music and its systematic features will be outlined.

**Ahmet Ozan Baysal** was born in Ermenek town of Karaman province. After completing his primary school education in Konya, he continued his secondary school education in Konya Çimento Anatolian Fine Art and Sport High School. He completed out his secondary school in 1st grade degree in 2006. In 2006, he took the special skill examinations of Ankara Gazi University - Music Education Department and, Konya Selçuk University - Music Education Department. He passed out both exams with 1st degree. Later, he decided to continue his education life in Konya Selçuk University. He graduated this school with 1st degree and deserved to get the High Honor degree in 2010.

In 2010, he won the exams of Istanbul Technical University, Center for Advanced Studies in Music (MIAM) - Master Education Program in Music and, he continued his master education in the subject of Ethnomusicology during the years of 2010-2013. During his master education process in Istanbul; he studied advanced bağlama performance techniques with Prof. Dr. Erol Parlak in Istanbul Technical University, Turkish Music State Conservatory for two semesters. He completed his master education in MIAM, in June 2013, with his final project named "The Performing Traditions of Teke Region's Üçtelli and Bağlama without Plectrum: The Musical Change of Bağlama Music in Türkiye since 1990s."

After ending of his master education, he has accepted the doctoral programs of ITU - MIAM in July 2013. He continues his doctoral education in Music - Bağlama Performance program in consultation of Prof. Dr. Erol Parlak that is opened for the first time with MIAM directorate's contributions and his enterprises. Besides, He has just begun to work as Research Assistant in ITU-MIAM.

## SESSION 5

**Chair: Paul Whitehead, MIAM – Istanbul Technical University**

**Rosa Paula Rocha Pinto: The concept of “national identity” in the ballets of Frederico de Freitas for the Portuguese Ballet Company “Verde Gaio” (1940-1950)**



Portuguese Ballet Company Verde Gaio was created in 1940 by the former National Secretary of Propaganda, under António Ferro, during Oliveira Salazar's authoritarian regime (Estado Novo), in the context of the Comemorations of the Centenary of the Foundation and Restoration of the Independence of Portugal and that year's Exhibition of the Portuguese World. Inspired by Diaghilev's Ballets Russes performances in Lisbon in 1917, António Ferro conceived the Portuguese Ballet Company Verde Gaio as a propaganda tool for the representation of the Estado Novo's "national identity" through an artistic language he deemed "modern" yet popular, traditional and historicist in character. This project, strongly powered by national propaganda and tourist goals, would draw on historical and regional imagery and culture. Performing widely both in Portugal and abroad, the company would last until the 1974 Revolution. In its first decade it commissioned and produced ten original ballets by Portuguese composers, painters and choreographers and had a regular presence in the media, namely in the radio and press reviews.

In this paper we propose to give an insight into the company's purposes by focusing the concept of "national identity" on the ballets composed by Frederico de Freitas (1902-1980). We will demonstrate how works like *Dance of the Foolish Girl*, *The Love Wall*, *Images of the Earth and the Sea*, *Ribatejo* and *Nazaré* reveal musical strategies inspired on a folclorised concept of traditional music in relation with the idea of "national identity" and "modernism/modernity".

**Rosa Paula Rocha Pinto** has graduated in Musicology by the Faculty of Social Sciences and Humanities of the New University of Lisbon (1998) with an Erasmus study year in the Giorgio Cini Foundation Musical Institute of "Cà Foscari" University of Venice, Italy (1997/1998). She is finishing a doctoral thesis on the Portuguese Ballet Company Verde Gaio under the supervision of Professor Paula Gomes Ribeiro and Professor Paulo Ferreira de Castro. She is a researcher in CESEM: Research Center for the Study of Aesthetics and Sociology of Music, Faculty of Social Sciences and Humanities, New University of Lisbon.

She has worked in the Musical Studies Center of the National Library of Portugal (1999), and has been music history teacher in Music School of the National Conservatory of Lisbon (2000/2001) and, since 2006, in Nossa Senhora do Cabo Music School (Linda-a-Velha, Oeiras) where she is also

Artistic Coordinator. She writes regularly musicological texts and program notes for Calouste Gulbenkian Foundation, Casa da Música of Oporto, São Carlos National Theatre, Cultural Centre of Belém.

### **Georgina Prineppi: Five Faces: Musical Identity in the Compositions of Carlos Salzedo**

Carlos Salzedo was a multi-faceted musician of the early twentieth century who is primarily remembered as a virtuoso harpist and pianist. However, Salzedo was also a talented composer whose music gained the respect of many of his revered contemporaries, including Pierre Boulez, Maurice Ravel, Edgard Varèse and Henry Cowell. Though his compositional output has been somewhat neglected by modern scholarship, it is an important subject of study, not only because of its beauty and originality, but because it represents a compelling example of the interaction between multiple musical identities within a single compositional style.

Salzedo's Basque heritage, artistic associations, personal aesthetics and musical goals created several distinct compositional identities in his music; these identities evolved and interacted with each other in ever-changing ways during his compositional career, yielding a particularly complex body of compositions. This paper identifies and describes the five musical identities to be found in Salzedo's music: the composer as 1) a harpist, 2) an innovator, 3) an Impressionist, 4) a Neoclassicist, and 5) a Basque. By examining Salzedo's musical output in light of his cultural background, experiences, compositional purpose, training, artistic influences, and personal musical tastes, this paper aims to elucidate the five distinct compositional identities of Salzedo and explore the extraordinary ways in which they interact and conflict in his dynamic compositional output.

**Georgina Prineppi**, B.M. '13, is a second-year musicology master's student at the University of Miami, studying under Dr. Melissa de Graaf. Her areas of interest include British sea songs and the history of the harp in America, and she has recently presented her research at the American Musicological Society Capital Chapter Spring Meeting. In her thesis, she plans to study the image of the naval folk hero 'Jack Tar' in British popular song during the Napoleonic Wars. Georgina was raised in the Bahamas and plays both the tradi-



tional harp and the piano, which she studied with Van Cliburn Silver Medalist Santiago Rodriguez.

### **Walter Nery: National Identity and Intentionality in the Music of Villa-Lobos: Transformations of traditional melodies from Brazil in the construction of an expressive and original repertoire**

This article aims to investigate, by means of musical analysis, how the composer Heitor Villa-Lobos managed transformations and appropriations of Brazilian traditional melodies in the elaboration of their cycle for piano Baby's Family No.2 from 1926 and how, by absorbing elements of this popular culture (a process that we can call "musical anthropophagism"), transformed this music into a compositional project focused on the esteem of National Identity.

The Rio de Janeiro-based personality, essentially a self-taught composer, lived out of the mainstream of generative centers of avant-garde movements at the turn of the twentieth century. His nationalistic traits started to be reflected in his compositions since 1912. Melodic manipulations and re-harmonizations of traditional Brazilian songs appealed for the national imaginary in a very personal way.

The composer manipulated the Brazilian musical imaginary under different possibilities in benefit of a perspective of National Identity, of which he has always been partisan. Formerly, it is worth mentioning his desire for the homogeneity of cultural miscegenation present in a country with continental dimensions like Brazil. Later, in a second moment (in the 1930's specifically), Villa-Lobos was linked to the nationalist project of President Getúlio Vargas and his "New State" (Estado Novo), becoming responsible for the reformulation musical education in Brazil.

For the case of this particular study, we consider that the appropriation and transformation of traditional melodies serve, together with his Nationalist penchant, the purpose of legitimizing his modernist repertoire with the European concert music scene of the early twentieth century, in which he intended to make room.

At the end we conclude that by intentionally absorbing and using elements of Brazilian musical imagery, Villa-Lobos

translated the National Identity in an expressive repertoire without any loss of originality.

**Walter Nery** is a Brazilian guitar player and composer and doctor of music student at University of São Paulo where keeps developing an analytical research on a group of nine solo piano pieces called Baby's Family No. 2 (A Prole do Bebe No. 2) by Heitor Villa-Lobos. By his first post-graduation in 2007, developed an investigation on the improvisation style of the avant-garde jazz guitarist Kurt Rosenwinkel. As a composer and band-leader, released three CD's with the group RdT ([www.rdt.net](http://www.rdt.net)), which has mainly contemporary instrumental music that aims a balance between composition and improvisation. The last album (ELO) has the New York based guitarist Mike Moreno as a very special guest. Is teacher for more than thirty years and responsible for teaching acoustic and electric guitar, musical analysis, ear training, arranging and harmony at the Conservatório Musical Souza Lima and Faculdade Mozarteum de São Paulo where is faculty member.

### **Meagan Mason: Paganini's Body, Biography, and Promotion of Genius**

Paganini observed in a letter to his friend and lawyer Luigi Geremi in 1932, "Now no one ever asks if one has heard Paganini, but if one has seen him. To tell you the truth, I regret that there is a general opinion among all classes that I'm in collusion with the Devil. The papers talk too much about my outward appearance, which arouses incredible curiosity."

Paganini's personal appearance was a point of intense focus for the crowds who flocked to his performances. It was the image he projected, perhaps as much as the music he played, that captured their attention and stimulated their imaginations to concoct stories about a life devilish enough to match his appearance. Paganini battled ill health but was aided by an unusual physical condition that suited him perfectly to the violin. His body, and the mythologies surrounding it, drew crowds, but his physical formation also enabled him as a performer on the violin and, in the mind of the public, a vehicle of Romantic genius.

My paper demonstrates the extent to which Paganini's physicality affected his success. I present descriptions of Paganini through firsthand accounts and portraits,



discuss how his physical appearance shaped his often contrived biographical story, question the level of Paganini's intent in the formation of his image, and show how his body was necessary to his skill as a violinist but was also interpreted by his contemporaries as displaying signs of genius. Finally, I pull from Joseph Roach's 2010 book *It*, which explores the nearly indefinable qualities which distinguish "abnormally interesting people" from the rest of us. From this, I explore how Paganini possessed that rare talent to convey a combination of contradictory identities—the tragic and comic, good nature and diablerie—making him irresistible to the public's fantasies.

**Meagan Mason** is a PhD student in historical musicology at the University of Southern California. Her dissertation, *The Image Branding of Musicians in Paris, 1830–1848*, explores the ways virtuosi and composers formed public personas and strategically used them to garner publicity. Her other research interests include the motivations behind appropriations of medieval chant in recent music, issues of aesthetic judgment in university-level composition pedagogy, and the effects of consumerism on classical music's self-representation. She has presented her work at an American Musicological Society regional conference and at the University of Southern California's Musicology Forum. She is the editor of *Resonance Interdisciplinary Music Journal*, a peer-reviewed, academic music journal for graduate students; she studies violin with the Los Angeles Philharmonic concertmaster Martin Chalifour and performs in orchestras and studio recordings in Los Angeles.

## SESSION 6

**Chair: Debra Pring, Hochschule Luzern Musik, Association RIdIM**

**Hale Fulya Çelikel: Standing against the odds in black: A study on select Turkish metalheads**

Metal Music and subculture as a global phenomenon has recently been declared as an "official" branch of social sciences. The International Society for Metal Music Studies

(ISMMS) has been officially registered in the US and European branches have also been recently founded. In parallel, Turkish underground metal music scene and subculture is also becoming a subject of academic interest. The proposed paper is a fieldwork-based study on Turkish metal listeners and practitioners between 15 to 35 years of age and is part of a dissertation thesis that includes practice-led research as well as fieldwork. First, data regarding social and material status, dress code, religious/political stance, domestic behavioral patterns, gender roles, education and professional life will be presented and some common denominators such as being computer gamers, cosplay/fantasy&fiction aficionados, motorcycle fans, having leftist political views and similar apathy to the consumer society (rejection of social conventions such as advertisements, soap operas and fashion) will be underlined. The central question is whether these choices are based on the musico-social identity ("I would rather eat/wear/live like/listen to/study/play this, because I'm a metal-head" type of argument) or the other way around. This dilemma will be framed and discussed through Bourdieu's Cultural Capital theory, but the paper does not aim at making deterministic presuppositions or conclusions. Rather, the researcher's aim is to understand the psychological/social behavior patterns that metal heads express their identity in order to form working models on self-expression and communication.

**Fulya Çelikel** studied music theory, piano and composition at Bilkent University in Ankara and earned her BA degree in 2000. She went to the Netherlands on a NUFFIC Grant to study piano performance, pedagogy and didactics. After earning an MM degree, she worked for some years in the Netherlands, Germany and Ukraine. Returning to Turkey, she acquired an MA degree in historical musicology at Istanbul Technical University's Centre for Advanced Studies in Music. She is currently studying ethnomusicology at MIAM and teaching music-oriented Humanities courses at Sabanci University. Her research interests include musical exoticism, metal music and subculture, virtuosity, intra-musical communication and performance theory.

**Keivan Djavadzadeh-Amini: Identity politics in African American music from slavery to the early twentieth century**



In his 1963's book, Black poet LeRoi Jones' main focus was the path the slave took to citizenship. He claimed that Africans enslaved in America became African Americans thanks to their music and culture, when the slave's culture evolved into the blues tradition and was incorporated into American culture. As a consequence, it is not exaggerated to claim that identity politics have always been crucial to African American music and existence.

When Blacks in America were subalternized – from slavery to the broken promises of Emancipation –, they found an alternative to exist and to speak for themselves in their culture, and especially in their music which was a refuge. African American music was a culture of survival that would “give the alienating everyday an aura of selfhood, a promise of pleasure” as postcolonial theorist Homi Bhabha would say in a different context. Black Americans would shape their cultural identity to They would shape their identity within (and thanks to) their music.

In this talk, I will explore the genealogy of identity politics in African American music. Starting from slave's music to the development of the blues tradition in the early twentieth century, I intend to show that African Americans have been able to mitigate harsh reality thanks to their music. They shaped a cultural identity, as Stuart Hall would say, that challenged the stigma of being Black in America by appropriating it. In the same time, mainstream white culture would challenge Blacks' self-definition while enacting blackness in blackface minstrelsy.

**Keivan Djavadzadeh-Amini** is a PhD Candidate in Paris 8 University and a member of the Editorial Board of the French journal of feminist philosophy and queer theory *Comment S'en Sortir?* He has been a visiting research fellow in the department of Africana Studies at Brown University under the supervision of Prof. Tricia Rose. His work focuses on identity politics, cultural hegemony and black popular music.

**Gertrud Maria Huber: The Conservation of Memory and Function of Identity in European Zither Instruments and Zither Music: A Comparison of the Norwegian Langeleik, the Hungarian Citera and the Alpine Zither**

The three traditional string instruments Hungarian citera, Norwegian Langeleik and Alpine zither are closely related acous-

tically. The instruments are similarly constructed (resonance box, fretboard, a number of strings) and have all experienced fluctuating levels of popularity. However, the langeleik, the citera and the zither differ considerably in their use, in the context of their performance and the factor contributing to the special sense of identity. Methodological works on this subject are missing.

I believe that these very diverse zither instruments play a leading role in the collective remembrance of their native countries. Individual, cultural and collective memory is preserved in European zither music and zither instruments, despite being subject to continuous change.

I want to investigate the various factors responsible for fluctuations in the acceptance and rejection of zither instruments in cultural music performance, and to determine how the role of the zither and its influence on people has changed.

Is the music of European zither instruments a factor of the different landscapes? How were the zither instruments and the popular zither-repertoire influenced by political ideology? We have on the one hand the closeness of the Alpine zither to Vienna classical music, on the other hand the very different, isolated development of the Norwegian langeleik by small farmers and cotters. And has the isolated political situation in Hungary after World War II changed the practice of Hungarian zither music practice?

Because relevant research findings too are so scarce, emphasis rests on those ethnomusicological methods involving audio-visual recorded field research, transcription and analysis. The focus must be on music in context.

**Gertrud Maria Huber** (1963) studied music education (zither, Alpine folk music, harp, hammered dulcimer, jazz clarinet) at Richard Strauss Conservatory Munich and University of Music Nuremberg-Augsburg (doctoral diploma thesis on “25th Year Anniversary of the Seggau Folk Music Seminar - a Quarter of a Century of Commitment to the Musical Culture of the South Styrian Wine Lands”).

In April 2014 she will finish her Ph.D-doctoral thesis at the University of Music and Performing Arts Vienna on: **THE ZITHER IN AMERICA**. How the “modern mountain zither” is played in USA based on four case studies.



Advisors: ao. Univ.-Prof.in Dr.in Ursula Hemetek, Prof. Dr. Philip V. Bohlman.

Huber's research and teaching range widely across many fields, with particular emphasis on the intersections of European folk music, folk music in social and political movements, identity and assimilation, cultural policy and communication development. Since 1997 she has been guest lecture and instructor at Bundesakademie für musikalische Jugendbildung Trossingen/Germany.

Huber is an active performer and serving as Artistic Director (zither solo with New York Philharmonic Orchestra, concert tours to Uzbekistan, Israel, Japan, USA).

She has published several articles and recordings on Alpine folk and zither music.

## SESSION 7

**Chair: Reuben de Lautour, MIAM – Istanbul Technical University**

**Fiyin Obayan: Music, A Mirror Image of Cultural Identity in a North American Society: An Exploration of the Impact of Cultural Minorities and Subcultures on Music and Marketing**

Music always creates a significant response. Composers for ages have used music to depict a particular moment in history, and music does not discriminate between audiences. Regardless of your career path, whether in the public or private sector, music has a notable impact on various facets of life. When Coca-Cola decided to launch its multicultural advertisement of "America the Beautiful", sung in many languages at the Super Bowl in 2014, the response was overwhelming. Many viewers believed that America is an "English" speaking country and the song was an insult to ancestors from Europe, hence vowed never again to purchase Coca-Cola. In contrast, other viewers applauded the adver-

tisement as a true reflection of the America they know, because many of them do in fact speak multiple languages. How can one song create such a national, if not global response? Does Culture truly attempt to identify itself through music? The North America we live in today is changing rapidly with a focus on acculturation, globalization, interculturalism, multiculturalism, with the many cultures imparting their own distinct music traditions. Cultural assimilation has changed the landscape of North America on all levels of society, and consequently it has direct impact on music and its affinity with marketing practices. In marketing, it is commonplace to relate consumer-buying behavior with cultural factors, which compels companies to engage emerging minority groups through local Internet portals and targeted campaigns (Armstrong et al. 2011, see pg. 205-208). This paper will fill a lacuna in literature in the perception of intercultural relations, by enlarging the scope from business to a societal perspective. I shall focus on the impact of emerging cultural minorities from Asia, South Asia, Africa and the Caribbean regions, on the music culture of North America and beyond, with special focus on Canada in the 21st century.

**Fiynfoluwa Obayan** holds a certificate from the Canadian College of Performing Arts (Victoria, British Columbia), and has extensive experience in Music, Jazz and Voice (8 yrs.). Her educational experience includes: Business, Marketing and Communications Courses; Social Media Internship; Bilingual Certificate in French and English; Basic level of Languages: Yoruba, Hebrew, Japanese, Chinese, German and Portuguese. She has worked on various multicultural projects: Choreographer of a West African piece for the Festival of New Works (Victoria, British Columbia), Produced with Puente Theatre (A Multicultural Theatre, Victoria, British Columbia), Founder of "We are all Immigrants", an online forum international community (approx. 100 members from around the globe). She was a member of the Yoruba Language School, (Saskatoon, Canada)(6 yrs.). She has lived in Canada for over 16 years, Australia (2 yrs.), Manchester (1 yr.), and studied in Japan (2wks.)

**Giordano Calvi: The "Padania compilation": Does exist a musical identity inside the Lega Nord movement?**



Lega Nord is a right party in the Italian parliament. Since its birth it deals with identity politics with the aim to obtain the autonomy of the North Italy, considering the North as a different state, with different people, different language, different roots and different culture. Furthermore the Lega Nord is one of the strongest opposers of immigration and cultural métissage. Using strong images and operating inventions and distortions of Italian historical and cultural past, Lega Nord has invented the "Padania", a Northern macro region that gathers the identity of Northern people.

My study intends to understand the role of music in the construction and support of this invention. Analyzing the music recorded in the Padania compilation, one of the cd produced by the local broadcast "Radio Padania", I deal with some interesting aspects: despite a strong identity politics in the historical and cultural issues, what emerges from the music is a dyscrasia between lyrics and the music itself. Most of the lyrics are written in northern dialects and concern typical political issues of the party, like differences between races, the troubles with the immigration, the utopistic Padania as "beautiful land", the importance to preserve the roots and so on. The music itself displays instead many different genres: country music, Italian neo melodic song, sing-songwriter, trash metal and so on. A lot of musical genres that have no common roots and bring us to some questions: why the music is so different despite the message that wants to stress is so specific? Could such music contribute to the creation of an identity or is just a mere vehicle of political verbal messages? I will try to answer these questions through the analysis of this particular case, in order to make some final considerations about the problems between local identities and global movements.

**Giordano Calvi** was born in 1979 in Bergamo, Italy. He has a bachelor in Musicology at the Dipartimento di Musicologia di Cremona, Università degli Studi di Pavia. Now is taking a master's degree in the same faculty with a specialization in ethnomusicology. He studied performance, gender studies, invention of tradition and the "parochialism" phenomenon in a mountain ritual. With Maurizio Corda filmed 25 anthropological short videos concerning life, traditions, identities in Santa Brigida and Cusio, two mountain villages in the North of Italy. Recently ended a field work inside the Lega Nord movement looking for connections between music, politics and the invention of identity. He also plays trumpet in a klez-

mer /folk band and he conducts a wind band in Cremona. Furthermore he teaches theory of music and music training in several wind bands and works as operator of musical theater workshops in the Accademia del Teatro alla Scala.

### **Rasa Murauskaitė: Rock Marches: Lithuanian identity facing the fall of Soviet Union**

At the end of XX (20<sup>th</sup>) century one of the biggest changes the world faced was the destruction of "the iron wall" and the division of Soviet Union. This historical change meant beginning of the new history for 15 countries. During resistance of three Baltic States – Lithuania, Latvia and Estonia – the fundamental part was singing revolution – big peaceful gatherings, rallies, demonstrations the whole crowd sang national anthem and patriotic songs. This phenomenon, often understood as synonym of national revival, took part in 1988-1991 in places of mass meetings. In this movement the significant aspect was rock music, so-called Rock Marches, which reflected resistant mood of Lithuanians and was important form of expressing the national identity, traveling through the whole country.

The main aims of this paper are to: describe the phenomenon of national identity; find out what reasons and circumstances encouraged the development of Rock Marches; overlook the critical events in this movement where the expression of national identity was the most emphasized; clarify the reasons why rock music became the main form of expression of national identity while facing the major political changes; define how the concrete compositions, which became the symbols of "Rock Marches" were related to Lithuanian identity; draw the parallels between singing revolutions in Lithuania, Latvia and Estonia;

The research will not only include the analysis of written sources, but also the work with authentic video material, interviews with people, who were active in the movement of Rock Marches. It shows the variety of approaches taken into consideration whilst research was in process, therefore, makes this work actual. This subject analyses the socio-cultural events at the end of XX century which is important not only in the context of Lithuanian history, but, also, it is



highly related with the fall of Soviet Union which was a significant change in the geopolitical situation of the whole world.

**Rasa Murauskaitė** (DOB\* - 1992) – is a B3 program student of music theory and critics in Lithuanian Academy of Music and Theatre. From September 2013 to February 2014 she studied in National Conservatory of Music and Dance of Paris where took part in the conference of musicologists „100 years of Medieval music“ and carried out a presentation „Hymn to Apollo“. Recently together with the professor Laima Budzinauskienė she prepared the scientific publication „Valentin Bakfark (1506?-1576): the review of historiography and the reconstruction of biography“. R. Murauskaitė is an active participant in the conferences organised by LMTA, she is won awards for the best presentations. The student writes a lot of critical articles in cultural press of Lithuania, takes part in organisation of musical festivals and different musicological projects. Due to high achievements in university and active participation in organisation of number of events she was rewarded with LMTA Senate scholarship. The main scientific interests: the music of XVI century in the Great Duchy of Lithuania, historiography, Gregorian chant, the phenomena of popular music, musical esthetics and psychology.

## SESSION 8 (CONFERENCE HALL):

**Chair: Beatriz Magalhães-Castro, University of Brasilia**

**Xuan Qin: Alienation between Music and Poetry: On Cultural Misunderstanding in Alexander Tcherepnin's Musical Setting of the Chinese Poem Drink Song**

The outbreak of the First Opium War and the influx of foreigners into China in 1839 brought about an important collision between Eastern and Western cultures. Chinese music was influenced by Western composers and Westerners were in turn influenced by Chinese culture and began composing works of “Eurasian fusion.” Setting music to ancient Chinese poems was one important part of this fusion.

In this paper I will explore a song by Alexander Tcherepnin (1899–1977), an American composer who had spent three years in China: a setting of Drink Song by Li Bai, an ancient Chinese poet. I will consider the approaches he took in his setting and will argue that in this case the integration of Eastern and Western cultures led to some misunderstandings. Tcherepnin's setting was composed and performed in Prague in 1947 and reflected his interest in both traditional and contemporary Chinese music. I will argue, however, that his music does not accurately reflect the poet's emotional expression, but instead does something else. In order to demonstrate my argument, I will use music criticism and aesthetic analysis to compare the poem and the music. I will conclude that while cultural difference inspires composers to write exotic works, it also inevitably leads to misunderstandings. In the future, musicologists should pay more attention to this phenomenon.

**Xuan Qin** is a master's student and teaching assistant in the musicology department at the University of Miami who earned a Bachelor of Arts in Music from China's Central Conservatory of Music in 2012, where she studied musicology with a concentration on music aesthetics. Her articles “On Carl Dahlhaus's View of Music Criticism” and “Alienation between Music and Poetry: on Cultural Misunderstanding in Alexander Tcherepnin's Musical Setting of the Chinese Poem Drink Song” won the International Travel Fund (\$5,000) from the Central Conservatory of Music in 2008 and 2010, respectively. The latter paper has been published in the Journal of the Tianjin Conservatory of Music. She won the Eileen Southern Travel Grant from the American Musicological Society in 2013 to attend the annual conference in Pittsburgh. Her primary research interests include the early nineteenth century Italian opera and gestural performance. She is currently working on her master's thesis entitled “Ornament and Gesture: Feminist Approaches to Studying Bellini's Norma and Giuditte Pasta's Performance”.

**Anja Bunzel: Johanna Kinkel's (1810-1858) Political Art songs as an Identifier of the German Democratic Movement of the 1840s**

Johanna Kinkel (1810-1858), a German composer, writer, music pedagogue and wife to the German poet and revolutionary Gottfried Kinkel (1815-1882), has produced a remarkable number of art songs, stage works and novels during her



short life, the last eight years of which she spent in exile in London. Besides typical themes of the romantic period, Kinkel's art songs also include socio-political subjects praising her home, the Rhineland, and encouraging the democratic revolutionary movement of the 1840s to fight against their emperor in favour of a united Germany. Whereas a great deal of Kinkel's patriotic songs set poems by Heinrich Heine (1797-1856), the composer's enthusiastic appeals to like-minded revolutionaries are mainly settings of Gottfried Kinkel's words. Many of the Kinkels' poems and art songs were created within the context of the *Maikäferbund*, a political and literary association founded by the Kinkels in 1840.

In *Taking Popular Music Seriously*, Simon Frith introduces the idea that popular music 'can stand for, symbolize and offer the immediate experience of collective identity'. Considering the nineteenth-century art song as one of the most popular bourgeois art forms of the time, this paper aims to elaborate on the aspect of collective identity at two levels. Firstly, Johanna Kinkel's settings reflect typical nineteenth-century phenomena of the bourgeoisie, as is indicated by her preferred compositional genre, the art song, as well as by the semi-public framework in which her songs would have been performed and discussed. Secondly, it shall be interesting to ascertain whether Kinkel's socio-political art songs might have determined the collective identity of the *Maikäferbund* and, more generally, the revolutionary movement of the 1840s as, according to Kinkel's contemporaries, some of her political songs were sung publically by other ambassadors of the revolution.

**Anja Bunzel** is a second year-PhD student at National University of Ireland, Maynooth. She holds an honours Bachelor Degree in the fields of media and communication studies, English language and literature, and musicology. She graduated from Freie Universität, Berlin in 2012 with a Master's Degree in musicology. Anja was awarded a 3-year postgraduate scholarship by the Irish Research Council in October 2013. She is most interested in interdisciplinary research and tries to find innovative approaches to nineteenth-century gender and media studies within the research area of musicology. Anja is conducting her PhD under the supervision of Dr Lorraine Byrne Bodley and is researching Johanna Kinkel's many-sided compositions within the socio-political and cultural context of the nineteenth century. Anja aims to introduce the nearly forgotten nineteenth-century German female

composer to an international musical and musicological audience. As a Masters student, she presented her research at the international Women and the Nineteenth-Century Lied conference, hosted by the National University of Ireland, Maynooth, in 2011 as well as at the Postgraduate SMI Conference 2012. She also presented at the Athens conference The National Element in Music in January 2013 and the SMI Postgraduate and Plenary Conferences in January and June 2013 and January and June 2014 respectively. She also presented her findings at the International Conference in Honour of Simon Frith in Edinburgh in April this year. Recently, she has been involved in the critical edition of Sandor Veress' *Divertimento* for Chamber Orchestra, published by Muel-ler & Schade in 2013.

**Christine Tokatlian: This paper will examine the concept of Armenian-ness in relation to socialist-realist compositions and avant-guard works using the keyboard output of Tigran Mansuryan as a case study.**

Between the lost and won battles of the twentieth century, it was religion, language, tradition and music that shaped the identity of the Armenian nation; that kept the people united in a land with strong national identity. In the beginning of the twentieth century the Armenian composer Komitas collected and transcribed the traditional music he heard in the villages, organizing for the first time an official Armenian music repertoire. Through his music the true Armenian spirit is reflected in the work of his contemporaries. Composing in the idiom of a folk instrument, expanding the melody in a monodic character, approaching the music in an ecclesiastical notion are all aspects of the Armenian-ness in music which are clearly evidenced in the work of composers during the socialist-realist era. Similar is the approach to music even after the independence of the country (1991). Freedom of expression led people to appreciate the values and understand the meaning of the ideals of the past. The importance of the Armenian language and the way it is reflected in poetry and literature, the profound meaning of the Christian faith, the harmonic and melodic structure of the ancient Armenian chant, the symbolism of the traditional music, the beauty of the Armenian nature and the simplicity of peasant life were all re-evaluated and used anew. Tigran Mansuryan is an influential composer whose work spans in both these periods. His primary inspiration is the music of Komitas. It's not merely homage to Komitas but a tribute to Armenian-



ness. Even though Mansuryan has developed a contemporary musical language, he has kept alive the solid Armenian musical foundations of the past, as it is not just the music of the country but it is the reflection of the 'Armenian soul'. "I don't believe that we can lose our own musical identity; the social meaning of our music" (Mansurian).

**Christine Tokatlian** is a virtuoso pianist praised for her academic distinctions and passionate performance. In 2008 she was awarded the honorary 'Eleni Myconiou' prize for artistic excellence by the Athens Academy. Performing around Greece, the U.K., Italy and Armenia alongside distinguished artists including the Komitas Quartet, Christine's recitals are characterized by her distinct temperament, undeniably fueled by her Armenian descent. And with the same passionate spirit she premiered Khatchaturian's Piano Concerto in the Thessaloniki Concert Hall in 2010. She is an adjunct preceptor at Deree-The American College of Greece and she is currently pursuing her PhD at Goldsmiths, UK researching on Post-Soviet Armenian Piano Repertoire. Armenian Piano Images, Christine's first personal recording with works of contemporary Armenian composers, some of which are world premiers, serves as a window for her audience to see into her dream of magical musical performance.

### **Violeta Nigro-Giunta: Voiceless: identity and memory in an argentine non-opera**

In late November 1999, the composer Marcelo Delgado and the playwright Emilio García Wehbi collaborate in *Sin Voces* (Voiceless or Without voices), presented at the Centro de Experimentación Teatro Colón (CETC). The texts, by the poet Elena Vinelli, do not try to tell a story, but rather to describe a world, a state of absence. It is an absence situated halfway between life and death, between existence and non-existence. It is about "bringing the whisperings of the past into the present".

Its authors define *Sin Voces* as a non-opera: a specific use of the voice - not sung but spoken or whispered, and the predominant place of the scene, bring it closer to the territory of musical theatre. It is a non-opera played at the big opera house of the city, but in its avant-garde centre located in the basement, creating a tension between musical genre and its

performing space. The composer also reacts to the idea (rooted in the aftermath of the Second World War) that new music should start from zero, to loose its memory and create a new language.

Whether intentional or not, the work is political. The word absence alone, in the argentine context, resonates in a particular way. The *desaparecidos* (the disappeared) is the name given the people abducted or imprisoned by the state during the argentine dictatorship of the 70s, and whose fate and whereabouts are still today unknown. The *desaparecidos* constitute an absent voice of *Sin voces*, even if not the only one.

This paper will analyse the non-opera *Sin Voces* in its context, to answer questions such as: what role can new music play in the construction of a national identity? What differences can we establish between a local and an international reception? How can music represent or question the relationships between nationality and collective memory?

**Violeta Nigro-Giunta** got her BA in music from the Buenos Aires University (UBA) and her MA degree at the École des Hautes Études (EHESS) in Paris, where she is currently a doctoral candidate under the direction of Esteban Buch. Her research focuses on contemporary music in Buenos Aires between 1990 and 2010. She was awarded with the Julio Palacio grant from the National Library of Buenos Aires to develop her project on the writings of Juan Carlos Paz, an avant-garde Argentinean composer. She is the author of the article "Vexations. Les temps d'une oeuvre", forthcoming in 2014 in *Marges* magazine.

## **SESSION 8 (TASKISLA HALL):**

**Chair: Evi Nika-Sampson, Aristotle University of Thessaloniki**



### **Dimosthenis Spanoudakis: Identity and variation in Byzantine Music. The case of Kekragaria. A Musicological and Neuromusicological approach**

The present bilateral study discusses the identity and the variation in Byzantine Music. One important characteristic of the Byzantine musical tradition is that the very same poetic text can be chanted in various ways.

For this reason in the first part we focus on Kekragaria (the first two verses of the 140<sup>st</sup>/141<sup>th</sup> Psalm of David: Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου... - O Lord, I call upon you; hasten to me!) which are daily chanted in Orthodox Churches and Monasteries. We examine Kekragaria in middle- and new-Byzantine notation through a palaeographical research in manuscripts from the 14<sup>th</sup> to 20<sup>th</sup> century. According to this investigation we present thirty two (or even more) different types of compositions that are embodied in the Byzantine musical tradition since many centuries. More specifically we find Kekragaria in the eight modes of Byzantine Music (Octaechia) and in four syllabic or/and melismatic compositional types for each mode (8x4=32).

In the second part of the study we approach musicologically and neuromusicologically our musical material, the Kekragaria. We analyze the modal changes and the micro- and macrostructural differentiations of the Kekragaria in the various compositional types and we investigate the perceptual and neuropsychological impact of these differentiations.

**Dimosthenis Spanoudakis** started his musical studies with traditional plucked musical instruments in 1989. He graduated from the Music High School of Thessaloniki (2001) while he also studied Byzantine music (2009 diploma, Petros Papaemmanouil) and classical harmony-counterpoint (2007, Vasileios Kitsos). He studied musicology in A.U.Th. (2008, Master in Byzantine Music-Palaeography, School of Music Studies, Faculty of Fine Arts, Prof. Maria Alexandru). He extended his post-graduate studies in Byzantine Musicology and Chanting Art with Prof. Fr. Spyridon Antoniou (2012, School of Theology, A.U.Th.). Now he is continuing his PhD studies in Byzantine Music with Prof. Maria Alexandru in A.U.Th. (School of Music Studies). He is a member of the Study Group for Byzantine Musical Palaeography from the School of Music Studies of the A.U.Th. since 2006. He was the teacher of Byzantine Music in the Athoniada Ecclesiastic

Academy on Mount Athos (academic year 2009-2010). He participated in a three month seminar in Neurosciences with Neurologist Prof. Stavros Baloyiannis (2013). He is interested in research related with Palaeography, Neuromusicology, Analysis and Chanting art of Byzantine/traditional music.

### **Sue Whittaker: Reaching Up and Reaching Down: Spiritual Identity and Musical Styles**

The primary emphasis of this article is the relationship between musical styles and spiritual identity in the multicultural Presbyterian Church community in Istanbul. I am interested in how Turkish pastor/ composer, Turgay Üçal, employs local urban art/Sufi music and Western or other foreign musics in ritual activities in a composite dynamic portrayal of corporate identity. The stages of development of musical style, including importation, adaptation, alteration, imitation, indigenization, and internationalization, will be important to my study. First, I will look at the ways in which early missionary ideologies have articulated discourses about worship musical tradition and the Christian self among members of the community. This serves as a backdrop for assessing developments in the Presbyterian worship music over the past 20 years. The main focus will be then on a discussion of aesthetic and identity issues created by the discursive dislocations mentioned above, based on fieldwork among 20 volunteer church attendees between 23-57 years of age. The data will include statements about self, including ethnicity and worship music partialities (e.g. I enjoy singing, listening or playing this because I'm a follower of Christ). I will argue that, in this context, the Presbyterian Church community's case exemplifies a successful incorporation of urban art/Sufi music into Christian ritual music using discourses of spirituality that resemble what some authors refer to as "contextualization."

**Sue Whittaker** studied piano and music education at Roosevelt University in Chicago, Illinois where she earned bachelor and master degrees in piano performance and music education. Her D.M.A. in piano performance and music education was earned at the University of Arizona. She has taught piano and music theory for 12 years at the university level; maintained a private piano studio for 25+ years; had a career as an accompanist and one-half of a 2-piano team; and was founder/director of North Valley School of the Arts, an after-school arts program for children in Scottsdale, AZ (USA).



She is currently a student in ethnomusicology at Fuller Seminary in Pasadena, CA (USA). Her research interests include Kurdish folk music, Turkish urban art music and Mevlevi ritual music.

### **Oğuzhan Tuğral: Renaissance Humanism and Subjective Reflections of Renaissance Composers via A Musicom-municational Analysis**

In 1949, in the field of communication science, Shannon and Weaver Communication Model had a splendid impact in discipline. In this paper, I discuss the fact that because of lacking of meaningful evaluation tool of music in terms of the intersubjective communication in musical performance flow, while musical hermeneutics in sociology stumble and they are confused with individual language of music, they attempts to clarify it with verbal. This study proposes a novel contextual model to satisfy this need. For this purpose, it is referred the Renaissance period as the flourishing term of contrapuntal characteristics and music philosophy that comes from “Greek Theory” and “Harmony of the Sphere”. At the final phase of the study, it is concluded that how philosophy of Renaissance period is seen in the individual works of the composers in Humanism via an analytical Musicom-municational analysis that stems from Shannon and Weaver Communicational Model.

In this study, First, Second, Third, and Fourth species as manipulated in particular points as fit with the analysis that are the essentials of 16<sup>th</sup> century counterpoint are explained by characteristics of single lines as Bass, Tenor, Alto, Soprano as a subjective messages of the composers and have been applied to components of Shannon and Weaver model as sender, message, channel, receiver and effect. In this study, it is referred to knowledge those connoisseurs who are Dr. Paul Whitehead, Erkan Oğur in the musical aspects and Prof. Dr. Füsün Alver in the communicational aspects. Ultimate purpose of this study is to find out the communicational characteristics of Renaissance compositions and how they are affected by the “Zeitgeist” and to make visible the artistic identities of the pioneer composers in Renaissance.

As a member of a musician family, **Oğuzhan Tuğral** was born in İzmit and although growing with music education, in his eighteen, he decided study on Journalism. He was graduated in Kocaeli University, Journalism Department in 2010.

During those years, he played Electric and Bass Guitars in various local groups in spring festivals, hotel/bar, and public concerts. In 2005, he studied with Donovan Mixon on “Jazz Harmony and Guitar Techniques”. While all of these experiences gave him an impression about music and its relationship with listeners, in the last terms of my undergraduate years, he met Frankfurt School representers and its “Culture Industry” concept. In 2012, he was offered by MIAM and this was a great opportunity to evaluate these experiences in an interdisciplinary and emancipatory institution. Currently, his independence studies in MIAM, beside the ordinary class-work, include music, language, communication and historical and structural relationships of these disciplines.

### **Dimos A. Papatzalakis: The term "μίμησις" (imitation-mimesis) as a part of the identity of the Byzantine and Post-Byzantine music composition and psaltike**

The word "μίμησις" (imitation) comes from the the word "μνήμη" (memory) in its own etymology. In this sense it is maintained in the tradition of ecclesiastical music composing and psaltike (art of chanting).

The art of music composing was based on the observation of the ecclesiastical and musical tradition of each era, which is why it is considered that it was preserved of external influences over the centuries. The manuscripts have clearly shown the effort of the composers to confer new elements on fixed music formulas, while they are preserving at the same time the continuity of tradition. A large number of manuscripts talk about new compositions "as the elders wrote". All the theoretical writings of the Byzantine and Post-Byzantine theorists also talk about the meaning of "μίμησις" (imitation) as a key part of the music composition and performance (chanting).

This paper presents some evidence through the examination of manuscripts and also theoretical writings of the Byzantine and Post-Byzantine era, where there is a reference to the term "μίμησις" (imitation), as the aim is to examine the deeper meaning of this term and its use for the music composers and chanters in various periods of music history. Thus, through the comparative study of a music composition in different styles, taking as departure point the well known composers Manuel Chrysaphes the Elder and Panayiotis Chrysaphes the Younger, we will try to point out the places



where each composer saves the continuity of the tradition in new compositions, however emulating the standards of the older.

Born at Veria, Greece 1981, **Dimos Papatzalakis** studied Byzantine music in his native town, earning a scholarship from the Municipal Conservatory (Diploma in 2000 with the degree of "honors"). He is a member of the Society of Research, Study and Dissemination of scholarly, ecclesiastical and secular eastern music "Romanos the Melodist" (Thessaloniki), founded and coordinated by his teacher, Panayiotis Neochoritis. He studied the oud with the famous oud players Kyriakos Kalaitzides and Kyriakos Tapakis. Apart from engaging with the Eastern music, he holds a degree in classical harmony (1997), a graduate of the accordion (1998), and he takes advanced studies in classical singing.

He graduated from the Department of Pastoral and Social Theology at the Theological Faculty of the Aristotle University of Thessaloniki (2005). MA in Byzantine Musicology and Chanting Art with Fr. Spyridon Antoniou (2012 Department of Pastoral Theology, Faculty of Theology, A.U.Th.). PhD student in Byzantine Musicology under the guidance of Maria Alexandru (School of Music Studies, Faculty of Fine Arts, A.U.Th.).

Director of the Metropolitan School of Byzantine Music "Joseph the Hymnographer" in Neapolis, Thessaloniki (2011 to today); teacher of Byzantine music at various conservatories and music schools in Northern Greece (1999 to today) and at the State Institute of Church and Cultural Training in Thessaloniki (2009-2011); cantor in the Cathedral St. Peter & Paul in Veria, the Patriarchal Monastery of Vatopedi in Thessaloniki and St. George Cathedral of Neapolis Thessaloniki.

He is a member of the Study Group for Byzantine Musical Palaeography from the School of Music Studies of the A.U.Th; he collaborates with many ensembles in concerts of church, secular and Eastern music in Greece and abroad.

## SESSION 9

**Chair: Adam Roberts, MIAM – Istanbul Technical University**

### **Emily Payne: Identity and creative ownership in collaboration: reassessing the composer-performer relationship**

Composers and performers have long collaborated fruitfully, but the twentieth century has seen compositional activity shaped more profoundly by shared experimentation and research, and instrumental possibilities extended 'beyond accepted idiomatic writing' (Heaton 2012: 783). Despite this development and the apparent elevation of the role of the performer, the composer-performer relationship remains problematic, with roles remaining clearly demarcated: the composer as the authoritative 'primary creator', and the performer as the subservient interpreter or executor, whose role is limited to realising the composer's 'intentions' through 'faithful' adherence to the score. This stubborn hierarchy has been widely observed (Born 2005; Cook 2001; Goehr 1994).

This paper reconsiders the perceived identities of performer and composer across various collaborations, with the wider aim of exploring the extent to which identity can be shared or distributed across collaborations. I present case studies from my research, in which I document clarinettists and composers working together towards the realisation of new music across different contexts, including clarinet and piano duo, clarinet quintet, and solo clarinet. Using material from interviews, rehearsals and performances, I assess the impact of creative collaboration on the participants' sense of identity, and the implications of this for the traditional composer-performer-work paradigm. These collaborations exemplified different perspectives on the conventional composer-performer relationship, with certain performers content to assign complete creative control to the composer, and some composers expressing a reluctance to assert authority over performances of their music. Such findings demonstrate the often fluid and complex relationship between performer and composer, and highlight the limits of an approach that conceives of the composer-performer relationship as a binary of fixed identities. [265 words]

**Emily Payne** holds a BMus in clarinet performance from the Royal Welsh College of Music and Drama, and completed her MMus in Performance Studies at Royal Holloway, University of London, having been awarded a Departmental Masters Scholarship. She is currently pursuing a Doctorate at the



University of Oxford, undertaking a project that examines the creative processes of performance with a particular focus on clarinettists.

### **Paul Elvers: Identity and Ethos – Ancient conceptions of musical ethos and links to contemporary research in music psychology**

Several of today's studies within the broad domain of music psychology suggest that music serves as a powerful resource for identity construction and development. Although, the belief that music may influence or even conduct identity-related aspects like character and personality is an old one and can be traced back to Plato and Aristotle. Their ancient conceptions of musical ethos offer interesting links to contemporary research on music and identity.

One of the main assumptions that can be found in both antiquity and contemporary studies is that music may serve as a means to convey social values. In ancient Greece, musical modes (*harmoniai*) were named after the regions they were used in. The Dorian, Phrygian or Lydian mode were supposed to imitate (*miméomai*) the different characters associated with these communities: The Dorian mode is brave, the Phrygian leisurely and Lydian mournful (Plato, *Rep.* 398d-399d). These characteristics of musical styles become a crucial factor, when it comes to decide what music should be the proper matter of young people's education.

Today's research suggests that young people use music as a "badge" with which they communicate social and cultural identity, group affiliation and moral or political values (Dolfma, 1999; Frith, 1981; Rentfrow & Gosling, 2006). In social interaction, musical preferences may serve as indicators of other people's attitudes, beliefs and behaviour. And these attributions of psychological features and social classifications even are generalizable (Rentfrow et al., 2009).

I argue that despite historical differences and diverging cultural contexts, music's affective ability to communicate moral values is a highly salient feature. The concept of musical ethos might thus as well be applied to today's music cultures, suggesting that Dorian, Phrygian or Lydian might be replaced by terms of musical preferences like "Classical", "Rock" and "Folk".

**Paul Elvers** studied systematic musicology and philosophy at the University of Hamburg. He obtained his M.A. degree in 2012 with a thesis about "Tonal Fusion in Carl Stumpf, Aristotle and Franz Brentano". His main research interests are in music aesthetics & philosophy of music, psychosocial aspects of music reception, and ancient music theory & aesthetics. Currently he is engaged as a doctoral candidate and member of the research faculty at the newly founded Max Planck Institute for Empirical Aesthetics in Frankfurt, Germany. In his doctoral project he is concerned with the role of music in adolescent identity formation.

### **Richard Leadbeater: Symbolic interactionism: An interpretation of music preferences as symbolic representations of identity beyond adolescence**

It is widely recognized within empirical research that adolescents use music to help them deal with a number of psychosocial and emotional challenges, which often arise during this critical period of identity development. However, the hegemony of quantitative research on music preferences and the focus on one age group are of great concern. Therefore to redress this imbalance, this paper presents the results of a qualitative study which explored through a neo-Meadian interpretation of symbolic interactionism, the trajectory of music preferences as symbolic representations of past and present identities. Participants ( $n=62$ ) were drawn from a broad age range (18-73;  $X=28.3$ ) to take part in semi-structured to explore the relationship between Mead's emergent self, lifespan experiences and the trajectory music preferences. Thematic coding analysis demonstrated that changing personal and social relationships and significant lifespan experiences had a significant impact on the status of music preferences as a symbolic object of the self. Participants widely reported that the level of preference, function and the meaning of music preferences had evolved. Previously established tastes were no longer salient, or their current taste palate included previously rejected styles. Significant triggers for change included the development of significant personal relationships, varied social friendship groups, university and an increased confidence in their own sense of identity. Interestingly, many participants aged forty and above declared an increased usage of music media websites to explore new music styles and download music styles symbolic of past identities. Through an exploration of Mead's theories on the evolution of meaning of symbolic objects created out of so-



cial interaction and personal experiences; this study has challenged the widely received notion that music preferences crystallise by the individual has reached the early twenties. Future research may explore the development and trajectory of music tastes through the changing cultural practices of older individuals.

After a successful career as a clinical nurse specialist in resuscitation and cardiology, **Richard Leadbeater** decided to combine his long-term interest and passion for music to embark on a new academic career pathway in music psychology. Under the supervision of Dr. Alan Marsden at Lancaster University, he submitted his PhD thesis in February 2014.

His main area of interest is on the development and trajectory of music preferences across the lifespan. His research position is to challenge the notion that music preferences crystallise once an individual has reached their early twenties; but are in fact subject to evolution across the lifespan. His research explores the evolution of meaning and shifting function of music preferences, as symbolic representations of the self. Through a neo-Meadian symbolic interactionist approach, he argues that the meaning and status of music evolves in response to changing personal and social relationships, identity development and lifespan experiences.

### **Anastasios Strikos: The Rest is Attention: Listening to Music in a State of Thoughtless Awareness**

We spend most of our lives in a state of Awareness through Thoughts. Our mind produces whole pages of thoughts following one another and repeating themselves persistently monopolizing our attention. This is such a normal procedure that we never question it. We identify totally with our thoughts and their inevitability because we can't help them and because our main cognitive tool, the Attention is always following them.

When we try to listen to music, we often experience the fact that our attention drifts away following a series of irrelevant thoughts, triggered by a random stimulus. When our attention is finally being recalled back to the event we were supposed to be attending, we realize that we have missed sev-

eral seconds or even minutes following our thoughts aimlessly on their independent paths instead.

We call this "lack of concentration" and we try to behave ourselves and finally concentrate. We draw our attention back to the music but in the same time we go on thinking about it, we describe, judge, draw conclusions in our mind using verbal means: more thoughts. If we happen to experience some emotions despite all these thoughts, we cannot help naming them using even more thoughts...

The fundamental question is: can we listen to / perform music without thinking ...? Yes, we can...!

There is an achievable state of Thoughtless Awareness and anyone who has experienced it can testify that the attention is always there, when the thoughts cease to flow. It is more alert, more conscious than ever before and available to experience what the senses have to offer without evaluating it mentally. In this state we lose identification with our thoughts and we identify with our pure attention. We conceive music, without naming it, without analyzing it, without judging it. Even more interestingly, mental conceptions are being replaced by pure aesthetic experience, which seems to be a step closer to the artistic truth.

The senses experience, the intellect thinks, the attention knows.

Born in Athens in 1972, **Anastasios Strikos** studied under Dionyssis Mallouhos at the Atticon Conservatory, where he received his piano diploma with honours in 1999. At the same time he pursued Theatre Studies at the University of Athens. With a scholarship awarded by the Academy of Athens he then studied orchestra conducting, under Hermann Dechant at the Hochschule für Musik Würzburg, earning his Konzertdiplom in 2003. Since then he has participated in a number of international seminars and had attended private lessons with Carlo Maria Giulini. In 2000 he joined the Würzburg Opera House as a coach and orchestra conductor. He has worked also as a pianist and choir master with the Boys Choir in Vienna, where he lives. His concert itinerary combines a broad spectrum of repertoire, orchestras, choirs, halls and soloists throughout Europe. He is currently conducting research for his doctoral thesis on the Multimedial Theatre of the avant-garde Greek composer Anestis Logothetis.



## SESSION 10

**Chair: Songül Karahasanoğlu, TMDK – Istanbul Technical University**

### **Yaprak Melike Uyar: A Glocalized Approach to Identity: Jazz in Turkey**

This paper explores the ways in which ‘Turkish’ identity is reflected and how Turkishness has denoted within the jazz idiom with the aid of glocalization discourses. Through an extensive fieldwork and archival research, analyzing the fusion attempts of Turkish / Ottoman makam music and Turkish / Anatolian folk music with jazz, is also among the cases to address.

Throughout the history of jazz music in Turkey, musicians have different approaches to the performance and creation of jazz. While some musicians follow the traditionalist approaches attached to the jazz cannon; some musicians attempted to incorporate tonal materials, rhythmic structures, forms or repertoire samples from Turkish / Ottoman makam music and Turkish / Anatolian folk music into jazz idiom. Starting from İlham Gencer’s attempts at Turkish National Radio in the 1960’s to create an orchestra combining a jazz combo with makam music instruments and followed by first ‘Turkish’ jazz album “Jazz Semai” by Tuna Ötenel, Kudret Öztoprak and Erol Pekcan in 1978; recently many jazz musicians experiment with local traditions as a part of their artistic expressions, such as Erkan Oğur, Oğuz Büyükberber, Okay Temiz, Baki Duyarlar, Önder Focan, Cenk Erdoğan...

The tendency to synthesize Turkish music elements into European and North American derived styles isn’t something new for the genres that can be treated under the common heading of popular music. In fact, westernization process in Turkish music has been the case since the early days of Turkish Republic, through government’s attitude reflected in the politics on music. This paper explores the glocalization of jazz in Turkey and the different approaches of musicians to make jazz ‘Turkish’.

**Yaprak Melike Uyar** is an ethnomusicologist currently working as a research assistant at Istanbul Technical University, Turkish Music State Conservatory’s Musicology Department. She is a PhD candidate at the same institution with her doctoral dissertation called “Jazz in Turkey: Issues of Identity, Taste and Glocalization”. She completed her master’s studies at Istanbul Technical University’s Advanced Studies in Music School at Ethnomusicology program with her thesis on the “Commodification of Whirling Dervish Ceremonies”.

### **Salvatore Morra: Authenticity and Innovation: Conceptualising a “Tunisian School” of ‘ūd Performance in the Twentieth Century**

The ‘ūd is the most prominent musical instrument of the Arab-Islamic world. Specifically in Tunisia, the absorption of foreign instruments such as the Egyptian ‘ūd sharqī "replacing" the Tunisian ‘ūd ‘arbī, has affected the social importance of traditional instruments and created dualities within music forms (istikhbār - taqīm), music systems (ṭubū’ - maqāmāt), social positions of music and musicians.

My research will question the widely-held view that there is a Tunisian school of ‘ūd performance pioneered by the legendary Shaykh Khmayyis Tarnān (1894-1964) and his successor Shaykh Ṭāhar Gharsa (1933-2003) for the ‘ūd ‘arbī; and by ‘Alī Srīṭī (1919-2007) and Aḥmad al-Qalaī (1936-2008) for the ‘ūd sharqī; and it will consider the extent to which these artists conceived their improvised performances as a self-conscious attempt to modernise a tradition in order to continue and preserve its identity.

This study focuses on the Arab instrumental genre known as istikhbār or taqīm, using as primary sources recordings of the above-mentioned artists held by the national sound archive of the Centre of Arab & Mediterranean Music in Sidi Bou Said. The recordings are transcribed and analysed with the view to establish the essential features of the alleged “school”. This analysis suggests that the melodic reduction of segments in a given maqām/ṭbu’ shows the nature of Arabic modes as involving essential melodic-rhythmic configurations, which become emblematic of personal-individual



styles. In this paper, I illustrate to what extent such analysis can explain how particular social and cultural identities may be evoked, articulated, and represented in music in genres of instrument-specific improvisation. In conclusion, these findings generally support the idea of a co-existence of indigenous practices and foreign innovations within Tunisian 'ūd style of improvisation. I define it as a "dichotomous 'ūd soundscape" composed of traditional ('ūd 'arbī) and modern ('ūd sharqī) identities.

**Salvatore Morra** was born in Naples. He graduated in guitar at the music college "Nicola Sala" in Benevento and in language and culture (Arabic) at the University "Orientale" of Naples. He holds a degree of master of philosophy in music studies at the University of Cambridge under the supervision of Dr Ruth F. Davis. He has recorded guitar music for the Adoro-records (2004) and Draf- records (2013) and published a book on the Arab 'ūd for the Iuppiter Edizioni titled "Liuto Magico" (2011). He is interested in ethnomusicology (mālūf - north African music) and material culture. He will start his PhD study at Royal Holloway, University of London in September 2014.

### **Kevin Yıldırım: Ghetto Machines: Hip-Hop and Intra-Urban Borders in Istanbul**

Istanbul has been a contested site for millennia, with competing forces keen to occupy its unique and strategic geography. In recent years, as Istanbul has moved towards becoming a "global city," the terms and players have shifted once more. Urban renewal projects imposed by the government on neighborhoods like Sulukule- a Romani neighborhood with a rich musical legacy that was destroyed by the local municipality in 2006- have been fiercely opposed by residents, with general unrest culminating in the Gezi Park protests of 2013. Through a case study of Tahribad-ı İsyān, a young hip-hop group from Sulukule, this paper examines how one of the group's music videos is implicated in this social struggle over place and space in Istanbul, using Adam Krims's definitions of the terms. I propose that hip-hop enables the group to overcome the debilitating effects of enforced gentrification by recasting Sulukule's urban decay as

a "ghettocentric" urban landscape. In dialogue with urban geography, accordingly, I suggest that Tahribad-ı İsyān provides evidence of how music can construct bounded intra-urban identities at a time of proliferating discourses about a borderless world and open cities (Karaman and Islam). The music video in question suggests that while Istanbul's entrance into the global market has brought about socially destructive urban policies, it has also afforded inhabitants with a new musical language of resistance, and thus an avenue for new senses of self. Ultimately, I take this tension to suggest that Tahribad-ı İsyān's emergence as one of the city's leading hip-hop's groups speaks to the intertwined nature of space and place, in their music and globalized genres of resistance as a whole. While the infrastructure of global capitalism continues to infringe on the social rights of the marginalized, it simultaneously provides them with musical vocabularies of dissent and local empowerment.

**Kevin Yıldırım** is a graduate student of ethnomusicology at İTÜ MİAM. His interests mainly lie in the social implications and effects of popular music, and particularly in intersections between popular music, technology, and cities. Most recently he has been exploring these fields through studies of hip-hop in Istanbul. In consideration of how technological innovations and urban change at once inspire young musicians to turn to hip-hop culture, and become manifest in their creative output, he is currently interested in reconciling two academic approaches: a fieldwork-based approach that identifies the positive effects of embracing hip-hop culture for inhabitants of derelict urban environments, and an analytic approach which suggests that hip-hop "resistance" is futile because its implicated in the wide-scale socio-economic processes of global capitalism and design-intensive urban design.

## **SESSION 11**

**Chair: Jane Ellen Harrison, MİAM – Istanbul Technical University**

**Doris Posch: Haptic Interplays of Popular and Classical Music in Sensual Cinemas: The Choreography of Benja-**



## **min Britten's Billy Budd and Coronas The Rhythm of the Night in Claire Denis Beau Travail**

Among film critics and film theorists, the temporally clearly delimited and distinguished use of music and its transpositions to cinematographic oeuvres of French auteur filmmaker Claire Denis is known as being of highly dramaturgic choice as well as extraordinary narrative quality. This proposal demonstrates the interplay of the senses in regards to its auditive and embodied cinematic aesthetics. By focusing on the intersecting dimensions of popular music (Coronas *The Rhythm of the Night*) and classical music (Benjamin Britten's opera *Billy Budd*, based on Herman Melville's homonymous novel) and its resulting Bhabhaian in-between receptions in *Beau Travail* – depicting the French Foreign Army in Djibouti – these multilayered sets of cinematographic compositions will be analyzed under the angle of a so called sensual cinema. For partially contested concepts concerning an embodied and sensory cinema have largely contributed to a detachment from what can be called an ocularcentric paradigm in film theory. Also, recent synesthetic approaches in film theory have largely pointed out the lack of considering the interplay of the senses in cinema, they most especially emphasize on the importance of auditive (i.e. Michel Chion's *Audio-Vision*) and haptic modes (i.e. Vivian Sobchack and Linda Williams) of production and reception in cinema. Recent studies such as Laura Marks *The Skin of the Film* on the one hand and (postcolonial) approaches towards (marginal and peripheral) transcultural cinema cultures on the other (David Mac Dougall, Hamid Naficy et al.) challenge the currently predominant representational approach in Film and Media Studies. Thus, the body as a sensory texture challenges current discourses in film theory in a twofold way: It redefines the body of reception as an entirely haptic experience (Laura Marks). Further, cinema as a contact zone (with the audience) speaks for an intrinsic encounter with the Other, that asks for methodological reconsiderations in film analysis by re-shaping the "Inappropriate Other" within every "I" (widely known from Trinh T. Minh-ha's epistemological reflections on film theory and analysis). The aim is to articulate those recent approaches in Film and Media Studies through the lens of an assemblage of the auditive choreography in Claire Denis' *Beau Travail*. In doing so, the boundaries of discourses on identity politics go beyond a representational paradigm (of the Cultural Studies, i.e. Stuart Hall), as they

are undermined and depicted as being constantly fluid, unstable and not to be fixed.

**Doris Posch** is a PhD candidate in Film and Media Studies at the University of Music and Performing Arts Vienna and at the University of Vienna/Austria. In her PhD project, she focuses on Contemporary Postcolonial Film Cultures within a transcultural framework of World Cinema Politics. She also studies Critical Studies at the Academy of Fine Arts Vienna. Doris Posch studied Theatre, Film and Media Studies and Francophone Literature and Media Studies in Vienna, Brussels, Paris and Montreal. In her Diploma Thesis she focused on Postcolonial Filmmaking and the Other, Women Film Directors of the Sub-Saharan Space. Besides her academic research, Doris Posch has also been curating and interpreting for Women's and World Film Festivals in Europe, East and West Africa, Central and South America.

## **Kimberley Bowen Çolakoğlu: Magnificent Music: Functions and Interpretations of Identity in Turkish Soap Opera Soundtracks**

This paper will examine functions and interpretations of music at its juncture with identity in the context of Turkish period drama. It will be based on a case study of themes and audiences of the soap opera *Muhteşem Yüzyıl* (Magnificent Century).

Starting with the production perspective, select themes will be analyzed and compared in terms of their functions. Analysis will include instrumental, melodic, harmonic, and rhythmic elements. Discussion will be done in light of culture, meaning, and identity. I will look at how the composers implement musical and cultural elements to link themes to characters, and their identities, in the series.

Audience interviews have revealed intriguing aspects of viewer identity immersed in their interpretations of themes. Viewers use the themes to connect the television series to their own lives and identities—for example, a Black Sea woman experiences a nationalist nostalgia when she hears the mehter (Janissary music), which evokes thoughts of martyrs lost for her beloved nation. A history teacher interprets the use of solo violin as reference to the Ottoman Empire's ties to Europe.



This paper will investigate the interaction of music and identity, at levels of both production and reception, on and around the Turkish small screen.

**Kim Bowen Çolakoğlu** is an ethnomusicology doctoral student at Istanbul Technical University's Center for Advanced Studies in Music. Originally from the Seattle area, she finished her masters in Istanbul on the use of music in the reconstruction of Laz identity in Turkey. Her current research involves music and emotion in Turkish television at the cognitive and transnational levels. She is also interested in the export of Turkish television to the Balkan region.

### **Adriana Sabo: Intersection of Identities in Confessions by Milica Paranosic**

During the 1990s, with the dissolution of Yugoslavia, the civil wars and the economic crises, many young intellectuals and artists emigrated from Serbia to the countries of the western Europe and north America. Thus, since the 2000s, the musical world of Serbia was shaped and considerably influenced by young composers who built their careers abroad. Among them is Milica Paranosic, currently working as a teacher of composition and music technology at The Juilliard School (New York). She is possibly best known as a performance artist, regularly creating performances that deal with different aspects of her personal lives. One such work is *Confessions*, a “musical blog” of the composers, comprised of different elements like Serbian folk heritage – ethnic instruments, recordings of folk tunes etc – and real life stories, presented through the exploration of new technologies and electronics. Using music, sound, gestures and visuals, Paranosic exposes her identity as a fluid and non-static, influenced by her heritage and her current surroundings, an identity that is a mixture of different music styles (folk, pop, hip-hop, classical...). This paper explores these intersections focusing on the ways in which the composer positions herself as an (exotic) eastern European woman living in New York, as a composer of classical music, influenced by popular music genres etc. These identities will be viewed in the context of the neo-liberal capitalist system of production in which the work of art, the composer and her identity are viewed as commodities.

**Adriana Sabo** was born in Belgrade, where she completed her BA and MA studies in musicology, at the Faculty of Mu-

sic. She is also finishing the MA program in Gender Studies (Faculty of Political Sciences in Belgrade) and is a first year student of PhD studies of Musicology. She published a number of papers concerning questions of feminism and music, identities of female composers in Serbia and different aspects of popular music.

