

AAW&FMA

Fifth Conference on
Analytical Approaches to
World Music
Eighth Folk Music Analysis
International Workshop

JOINT MEETING

CONFERENCE PROGRAMME
& Book of Abstracts

Hosted by the
School of Music Studies
Aristotle University of Thessaloniki

26-29 June 2018
Piraeus Bank Conference Center, Katouni 12-14, Thessaloniki

**Fifth Conference on
Analytical Approaches to World Music**

**Eighth Folk Music Analysis
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In association with the:
Aristotle University of Thessaloniki
University of British Columbia
New York University
Society for Music Analysis
British Forum for Ethnomusicology

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WELCOME TO THE AAWM-FMA 2018 JOINT CONFERENCE

Dear delegates,

We would like to welcome you all in Thessaloniki for the joint meeting of the *5th Conference on Analytical Approaches to World Music* (AAWM) and the *8th International Workshop on Folk Music Analysis* (FMA). This is the first joint meeting of the AAWM and FMA societies. The conference, hosted by the School of Music Studies of the Aristotle University of Thessaloniki, and organized in association with the University of British Columbia, the University of New York, the Society for Music Analysis (SMA) and the British Forum for Ethnomusicology (BFE), will take place at the Piraeus Bank Conference Center, in Thessaloniki's historical commercial center.

The *5th Conference on Analytical Approaches to World Music* belongs to a series of conferences that bring together scholars to explore the panoply of global musical traditions, both past and present, that lie outside the purview of Western Art Music, from the broadest possible array of theoretical, cultural, historical and analytical perspectives, in order to foster interdisciplinary and cross-cultural dialogue and promote new approaches and methods. The *8th International Workshop on Folk Music Analysis* summons researchers from the fields of ethnomusicology, musicology, computer science and music information retrieval (MIR) and provides a forum that encourages sharing of ideas, needs, research methods and discoveries. Its aim is to support cross-disciplinary collaborative networks and the development of new interdisciplinary tools that promote an enriched understanding of traditional musics.

Thessaloniki, functioning for centuries as a multi-cultural crossroad between the East and the West, is perhaps an ideal meeting place for scientists and artists aiming at promoting the study, preservation and dissemination of the musical cultural heritage of the world. The rich program of the joint AAWM/FMA 2018 conference comprises presentations that examine world musical traditions from any analytical and theoretical viewpoint, including ethnographic, historical, formal, computational, and cognitive perspectives. The schedule includes 84 paper presentations, 3 keynote addresses by distinguished international scholars—two proposed by AAWM and one by FMA—, 1 plenary session on musical transcription and 1 workshop on European folk dances. The scientific program is complemented by three fascinating evening concerts featuring a diverse collection of traditional or experimental Mediterranean musical genres.

We hope that the richness of research topics, the quality of papers, the lively and friendly environment of Thessaloniki and the musical concerts, will make this conference a most rewarding experience. We hope that everyone will leave with fresh ideas and motivation for future research, and create new collaborations that will give rise to inspiring novel concepts and lasting friendships.

We would like to thank all our co-organizers, our colleagues in the School of Music Studies of the Aristotle University and our collaborators at SYMVOLI for their support. Special credit deserves to go to the members of the Program Committees of AAWM and FMA—Michael Tenzer, John Roeder, Aggelos Pikrakis and Andre Holzapfel—who accomplished the demanding tasks of collecting the paper submissions, conducting the reviewing process and arranging the presentations in the schedule.

Costas Tsougras, Emilios Cambouropoulos
Co-Chairs, Local Arrangements Committee
on behalf of the Organizing Committees of AAWM and FMA

USEFUL INFORMATION

About the Conference

This is a joint conference, so all registered or invited participants have access to all the paper sessions, plenary sessions, workshops, keynote lectures and concerts of the four-day event, regardless of the Society in which they are members or their registration (AAWM or FMA).

All paper presentations, except for the 3 keynote lectures and the plenary session, will run in three parallel tracks, as outlined in the timetable. However, there is an important difference between AAWM and FMA paper presentations: the AAWM presentations last 45 minutes (30' talk & 15' discussion), whereas FMA presentations 30 minutes (20' talk & 10' discussion). So, you will notice that the parallel tracks containing FMA sessions are not entirely in sync with AAWM sessions.

Conference Venue

The Piraeus Bank Conference Center is housed in a three-story renovated historic building in *Ladadika* (Katouni 12-14 str.), a neighborhood near the Port, in the historic commercial center of Thessaloniki.

The conference will take place at the 2nd and 3rd floors of the building. The 3rd floor includes the **Auditorium**, where the keynote lectures, the plenary sessions and the concerts, as well as the 1st parallel sessions of each track will commence, **Hall 1**, which will host the 2nd parallel track, and the *Cafeteria/Roof Garden*. On the 2nd floor you will find **Hall 2**, where the 3rd parallel track will take place. The 3rd floor also includes a round-table room for small-group meetings, which will be available to the delegates at their request.

At the foyer of the 3rd floor you will also find the *Registration/Information and Technical Desk*, which will be at your service throughout the conference.

The venue's cafeteria will offer free coffee/tea, refreshments and cookies to the delegates not only at the scheduled Coffee Breaks, but throughout each day of the conference.

The venue provides free WiFi access to the internet (the login password will be available at the Registration Desk). Please, avoid using it heavily during the conference sessions, because some of the presenters will need the bandwidth for live video or for skype communication.

Presentation Guidelines

AAWM spoken papers are allotted 30 minutes plus 13 minutes for discussion, while FMA spoken papers are allotted 20 minutes plus 8 minutes for discussion. In both cases a 2-minute break is provided for changing equipment or rooms. The timetable must be strictly adhered to so that people can easily change rooms and plan meetings during breaks. All papers are presented in English.

Each of the three presentation halls has a laptop computer, a projector, a projection screen and a set of loudspeakers installed. The projectors have standard VGA cables and the loudspeakers standard stereo 3.5 mm mini jack cables.

The computers in the presentation halls are laptops with Microsoft Windows or Apple MacOS. Presentations should be prepared in MS Office Powerpoint or in Acrobat pdf formats. The powerpoint presentations should be pptx files (not ppt)—so that all audio/video content is included in the same file—and named after the presenter's surname. Please have your files in standard USB

flashdisks (not in CD/DVD disks). If you prefer or if it is necessary (e.g. if you want to use other presentation software), bring your own laptop and check in advance that your and our equipment work together in harmony. If you use Apple Macintosh laptops, you should provide any necessary adaptors for video (VGA) output to the projector.

Meet your chair and technical assistant 15-20 minutes before the start of your session. If you have a handout, give it to an assistant along with any instructions on what to do.

If something goes wrong with the equipment during your talk, ask the technician to fix it. Meanwhile, please continue your talk, even if you have to improvise without slides. It is important that the 45-minute (AAWM) or 30-minute (FMA) period must not be extended on account of a technical problem.

AAWM Rob Schulz Award

Graduate students and scholars within five years of receiving the PhD will be considered for the Rob Schultz Junior Scholar Award, established in 2016 to honor the memory of the co-founder of the *Analytical Approaches to World Music* journal and conference series. The best paper presented by a junior scholar will be published in the journal, and the author will also receive a modest cash award.

COMMITTEES - ACKNOWLEDGEMENTS

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Local Organizing Team

George Athanasopoulos, Nikos Diminakis, Matina Kalaitzidou, Nikolaos Nikolaidis, Katerina Peninta

Programme & Abstracts Book editing and DTP

Costas Tsougras

Conference Bureau, Registrations Management: SYM VOLI (www.symvoli.gr)

Vicky Papadimitriou, Helena Pistolaki

Participating Societies and Institutions

Analytical Approaches to World Music (www.aawmconference.com, www.aawmjournals.com)
Folk Music Analysis International Workshop (www.folkmusicanalysis.org)

School of Music Studies, Aristotle University of Thessaloniki (www.mus.auth.gr)
University of British Columbia (www.ubc.ca)
New York University (www.nyu.edu)
Society for Music Analysis (www.sma.ac.uk)
British Forum for Ethnomusicology (bfe.org.uk)

Sponsor

Research Committee of the Aristotle University of Thessaloniki (www.rc.auth.gr)

ABOUT THE PERFORMERS

1st Concert: Tuesday 26 June, 20:00-21:00

Nikos Diminakis: Beatbox & Winds



Beatbox is a vocal technique standing for the *box* that produces the *beat*, meaning briefly the performer's mouth and its sounds. This term (i.e. beatbox) initially defined a historically recorded musical idiom that branched out of the American underground hip-hop movement of the 80s. By now it has grown to be a worldwide associated and dynamically evolving way of musical expression not only in the hip-hop culture but also in other musical genres like drum&bass, dub, dubstep, electro, techno, etc. Beatbox is also transforming rapidly in

an umbrella term since it manages to combine a number of diverse sound production techniques of different ethnic groups in various periods of their cultural identity (i.e. mongolian throat singing, eefing, etc.). It acts as a continually expanding depository of musical sounds (produced solely by the performer's mouth) and thus reflects somehow the ongoing ancestral music process of experimenting with every potential environmental sound in order to incorporate them gradually in an art form.

Furthermore, the wind instruments in use here are the flute, the baritone saxophone, the pvc didjeridou, the melodica and the double recorder. There is also a mouth harp presented, which is originally labeled as a lamellophone (plucked idiophone), but in this case is being played as a rhythmic drone-making wind instrument due to the respiratory techniques applied in it. The program is based on the successive alteration of the above instrumental suggestions along with the beatbox techniques in a number of original compositions/tunes.

<https://www.facebook.com/N.Diminakis>

MODAL4



modal4 lies between yesterday and today, post modernism and tradition, the "old ways" and the "shape of things to come".

modal4 lies between black and white, without being gray but more as messenger through time reflecting the echoes of a forgotten ritual, the never ending agony of expressing the deeper and darker moments of a human soul. Music has always been a way to share and express our feelings and especially love, pain and

CONCERTS PROGRAMME

The joint conference hosts a series of stimulating music performances—one-hour length evening concerts—spotlighting the multi-faceted music of the Balkans and the Mediterranean. The events feature traditional idioms (Balkan vocal group, Byzantine chant, mixed choir, instrumental group) as well as experimental ones (woodwinds and beatboxing, fusion ensemble, mixed media performance).

The three concerts of the joint conference will take place at the Auditorium of the Piraeus Bank Conference Center, Katouni 12-14, Ladadika, Thessaloniki.

1st Concert: Tuesday 26 June, 20:00-21:00

Nikos Diminakis: Beatbox & Winds

Modal4: Music from the ensemble's recent CD

2nd Concert: Wednesday 27 June, 20:00-21:00

Choral Workshop of the Aristotle University of Thessaloniki: Y. Constantinidis's "8 Asia Minor songs"

Byzantine Choir of the State Conservatory of Thessaloniki: Selection of Byzantine hymns

STRINGLESS female a capella vocal group: Selection of traditional Balkan songs

3rd Concert: Thursday 28 June, 20:00-21:00

Athena Katsanevaki: Moiroloi Trilogy by Dimitris Bakas

BAHARÍ/Flamenco Arabe: Flamenco music with kanun, flute, guitar and vocals

grief...and that's exactly what modal4 do...they share. They share through their music and performance adding us to their companion making each one part of their sonic ritual. Forgotten melodies and dusty soundscapes of another era coming forward through a variable prism of influences and references...from the vast musical tradition of the east mediterranean to the lush and reverberant dark wave sounds of the 80's and from the nonconforming free jazz aesthetics to the post rock sonic spaces of the last decades.

modal4 is a band of 4 individuals contributing their own perspective to an ancient and still never ending journey to the deepest human emotions: Evgenios Voulgaris: yayli tanbur, Thanos Gountanos: fretless guitar, Dimitris Tasoudis: drums, Pavlos Spyropoulos: contrabass.

<https://www.facebook.com/Modal4>

2nd Concert: Wednesday 27 June, 20:00-21:00

Choral Workshop of the Aristotle University of Thessaloniki

Conductor: Erifili Damianou



Choral Workshop ("Chorodiako Ergastiri") was founded in October 2016. It is a youth choir affiliated with the School of Music Studies of the Aristotle University of Thessaloniki. Its members are students who have completed the compulsory course in the School's Choir and are particularly interested in the further study and presentation of choral music. The repertoire of the group focuses on a

capella music –Renaissance, classical and contemporary– while special emphasis is given to the works by Greek composers. The group frequently sings in concerts and formal ceremonies of the Aristotle University receiving positive reviews. The "Choral Workshop" is conducted by Erifili Damianou.

In their AAWM/FMA concert they will present Yannis Constantinidis's "Eight Asia Minor songs", a set of 8 Greek folk songs from Asia Minor, idiomatically harmonized and arranged for mixed choir by the Greek composer Yannis Constantinidis (Smyrna 1903 - Athens 1984).

Byzantine Choir of the State Conservatory of Thessaloniki

Conductor: Petros Papaemmanouil



Byzantine Chant is the music of the liturgical rite of the Christian Roman Empire of the East from the time of the establishment of Constantinople (at the site of ancient Byzantium) in the early 4th century and persisting beyond the interruption of the Eastern imperial succession by the Ottoman conquest in 1453. The rite is still practised by tens of millions of Eastern Orthodox Christians whose native language, or liturgical language, is Greek. It has remained the dominant liturgy of

the Christian East during the past 1500 years. The Byzantine chant continued to flourish after the fall of Constantinople, specifically in monasteries throughout the former empire and at the patriarchal see of Constantinople, and is now, besides its ritual function, an active field of artistic expression and musicological research.

The Byzantine Choir of the State Conservatory of Thessaloniki, conducted by Petros Papaemmanouil, professor of Byzantine Chant at the Conservatory and PhD candidate in Byzantine musicology, will present a selection of Byzantine hymns based on liturgical texts.

STRINGLESS



STRINGLESS is a vocal a capella group of six women singers of Bulgarian and Greek origin. The name STRINGLESS is a word pun on the English word meaning "without strings" and the onomatopoeic word meaning "shrews", mythical creatures of the Greek folk tradition. Their first CD recording was recently published by OUTLANDISH Productions (2018). They are: Albena Koutova, Dorothea Michail, Vassiliki Alexiou, Elsa Mouratidou, Katerina Mavrofrydou and Stella Yaltzi.

The program of their AAWM concert is based on Greek folk songs from Epirus, Pontus and Macedonia, as well as on Bulgarian and Turkish folk songs. All arrangements/harmonizations are polyphonic, even when the original song is intrinsically non-polyphonic, and they are devised by the members of the group.

<https://www.facebook.com/thestringless>