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Franco Alberto Gallo, *Travelling for Music – Music for Travelling* (pp. 13-7)

This paper consists of two parts: the Introduction and the Conclusion of the *Atlante storico della musica nei racconti di viaggio*. The Introduction focuses on the listening of music, the meaning of the tales and the nature of travelling in Antiquity, Middle Ages and Modern Age and how deeply they changed in time. The Conclusion consists of a few cases showing the gradual change of attitude in European travellers towards music by natives in the 15th century.

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Donatella Restani, *Alexander the Great's Travels and Musical Encounters* (pp. 19-36)

This paper presents the first stage of a project which examines Alexander the Great's travels focusing on their musical and anthropological legacy. I will focus on some examples from Greek and Latin texts, especially chronicles and historical and literary tales concerning Alexander's deeds. As it is well known, the Macedonian king spent about twelve years travelling (334-323 BC). During that period Alexander crossed many borders – geographical and musical too. This project aims at collecting systematically accounts on musicians, performances, and musical traditions of “other” peoples Alexander met, as well as at examining the functions of musical instruments in different groups and societies. Tales of sound events will be contextualized at different times and in different places. What I am interested in is primarily the meaning that writers attached to sound and music in giving shape to Alexander's imagery.

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Daniela Castaldo, *Egyptian Presences in Music of Ancient Rome (1st-5th c. AD)* (pp. 37-57)

Following the inclusion of Egypt into to the Roman Empire, African music and culture in general have spread to Rome and other Italic centers. Sources documenting African music and dance in Rome are mostly concerned with their role in the ritual context, particularly those devoted to divinities such as Isis and Bes. A series of mosaics and wall paintings, dating from the early imperial age, portrays people coming from Africa – such as blacks, pigmys and dwarfs – dancing both in religious contexts and, more often, in scenes showing Nilotic landscapes and/or comic and licentious performances. These performances were considered exotic or “other”. Here, the dancers mark rhythm for their movements using different kinds of clappers: crotals, *scabilla* and, mostly, sticks. The study of the scenes in the light of both the ancient texts and of some ethnomusicological evidence demonstrates that the sticks were used as clappers also for apotropaic purposes.

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Gabriela Currie, *Mediterranean Fusions: Sounds and Images of the “Outremer”* (pp. 59-81)

Two thirteenth-century manuscripts known as the Morgan and Arsenal Bibles – apparently commissioned by the French king Louis IX and executed in Paris in the 1240s and Acre in the 1250s – contain miniatures depicting David dancing before the Ark of the Covenant. The two ensembles depicted herein display different instruments and relate to iconographical and performance traditions each characteristic to the locale of their production. In particular, the Arsenal miniature features a character wearing a turban and playing a round frame drum with his hands in a position indicative of Middle Eastern performance practice. Among other examples of crusader art that display elements suggestive of Levantine musical customs is the Creation miniature in the London *Histoire universelle* (c. 1250). The miniature’s decorative border is iconographically reminiscent of Fatimid ivory frames and, like the Fatimid frames, it shows a number of musicians and dancers dressed in Levantine garb and handling Middle Eastern instruments. In the present essay, I argue that the presence of musical instruments and performance practices associated with Levantine Islamic societies in miniatures of manuscripts produced in crusader’s lands of the Latin East should be considered in the context of the specific Mediterranean pre-modern cultural dynamics. In part, they are the consequence of choices made by artists steeped not only in Western, but also Byzantine and Islamic music-iconographic traditions. Mostly, however, they reflect ideologies of acculturation that took place locally despite religious, ethnic, or class barriers – self – or otherwise enforced. As such, I would argue, they put forth a local cultural alternative and function as expressive objects that, through their world of imaged sound, embody complex local cultural negotiations and set the artistic world of the *Outremer* at odds with some of the ideological models current in contemporaneous Frankish lands.

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Hicham Chami, «*The Road Less Travelled*»: *The Moroccan Malhūn and the Migration of the Andalusian Muwashshah* (pp. 83-100)

Following the expulsion of the Moors and Jews from the Iberian peninsula as the *Reconquista* reached its apogee, the centuries-old traditions of Andalusian music found new expressions across the Strait of Gibraltar in the Maghreb, leading to the «formation and development of a distinct, original Andalusian-North African music» (Guettat, *The Andalusian* cit., p. 441). Specific migratory patterns from al-Andalus to cities and towns in the Maghreb, e.g. Seville/Tunis and Córdoba/Tlemcen (See Chottin, *Tableau de la Musique Marocaine* cit.; Davis, *Arab-Andalusian Music in Tunisia* cit., pp. 423-37; Davila, *The Andalusian* cit.) resulted in the diversification of stylistic interpretations and emergence of regional genres: *al-`āla al-andalusiyah* in Morocco (Schuyler, *Morocco* cit.), *malhūn* in eastern Algeria, Tunisia, and Libya, and *san'a* in Algiers. *Tarab al-gharnati*, with roots in Granada, flourished in Morocco and the Algeria border region (Langlois, *Algeria*, in *Grove Music Online* cit.). The indigenous Moroccan genre of *malhūn*, however, presents a quandary in terms of culture transfer since – despite the fact that it is «closely associated with Andalusian music» (Schuyler, *Morocco* cit.) – it originated in the remote Tafilalet region of Morocco south of the Atlas Mountains, rather than one of the receptor locations identified with Andalusian migration. Philip Schuyler, indeed, emphasizes the non-Andalusian origin of *malhūn*. Yet the classical *qaṣīdah* poetic form of *malhūn* incorporates elements of the Andalusian *muwashshah*, such as its strophic structure and «complex rhyme scheme» (Schuyler, *Morocco* cit.). What would account for this pattern of cultural migration? The new hybridized genre of *malhūn* experienced transmission beyond the Tafilalet: spreading to Fes, Meknès, Marrakech, and Salé (Ennahid, *The Archaeology* cit., p. 72). *Malhūn* remains an intriguing genre for its incorporation of elements of the *muwashshah* and *zajal*; its genesis in a region of Morocco not included in the roster of receptor locations for post-*Reconquista* migration; its transmission beyond to the Tafilalet to at least one location that *was*; and its evolution and endurance to this day, co-existing with the venerated Andalusian tradition while remaining distinct from it. This paper explores the unlikely pathways of influence from al-Andalus across the Mediterranean to this remote region of Morocco, and the intersection of the quintessential Andalusian poetic/musical genre, the *muwashshah*, with the quintessential Arab poetic genre, the *qaṣīdah*.

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Nicoletta Guidobaldi, *Dalle "Isole dell'Arcipelago" alle corti italiane: immagini musicali dai tacuini di viaggio di Ciriaco d'Ancona* (pp. 101-21)

An essential role in the humanistic rediscovery of themes and figures of antiquity was played by the humanist traveller Cyriacus of Ancona (1391-1450), who visited the main centres of the Mediterranean (from Egypt to Anatolia, from Athens to Thrace and the North Aegean Islands) looking for historical evidence of the ancient Greek civilization. Sketches

from monuments and archaeological finds gathered by Cyriacus in his lost notebooks gave an extraordinary impulse (still to be thoroughly investigated) to the creation of 'all'antica' images. Of particular interest from the perspective of a history of early Renaissance musical imagery are those related to the main ancient musical myths. This paper will focus on the peculiar cases of two images copied by Cyriacus during his travels in the North Aegean Sea and in Samothrace. Circulating through copies, misunderstandings and subsequent interpretations, and after a complex dynamic of transmission and variation of iconographic patterns and meanings, these images gave rise to new visual representations of Mercury as a musician and of the dancing Muses. Both these 'new' musical icons, adopted by Andrea Mantegna in his *Parnassus* to symbolize the reign of Harmony in the court of Mantua, were to become amongst the most represented musical myths of the Renaissance.

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Eliana Cabrera Silvera, *Del Mediterráneo al Atlántico: la escucha del Otro a las puertas de la era colonial* (pp. 123-32)

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

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Paola Dessì, *Oltre il Mediterraneo: le polifonie semplici della «terra australis incognita» nei diari di James Burney* (pp. 133-59)

James Burney, the son of Dr. Charles Burney, sailed on Captain Cook's second and third voyages of exploration between 1772 and 1779, two of the most significant voyages in the history of the South Pacific. Burney wrote two journals, not for officialdom but for the information of his family and friends. In these private journals, Burney recorded his experiences and the remarkable places and peoples he encountered. These sources are very candid diaries in which we can read many anthropological accounts of the natives he met, as well as reports about their dances, music, chants and musical instruments. However, some debate emerged among coeval European intellectuals about several of Burney's unexpected musical accounts. This debate can help us to understand some of musicology's prejudices against simple polyphony. This repertoire was not included in the Western science (or art) of music, was ignored for centuries and was still called "primitive" sixty years ago. Today, it must be considered a musical expression of human cultural history.

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