

# Conference Program

**EUROPEAN UNIVERSITY CYPRUS**

**DEPARTMENT OF ARTS**

**[www.euc.ac.cy](http://www.euc.ac.cy)**

**IMS REGIONAL ASSOCIATION FOR**

***THE STUDY OF MUSIC OF THE BALKANS***

**[www.ims-online.ch](http://www.ims-online.ch)**

**7<sup>th</sup> International Musicological Conference**

**MODUS-MODI-MODALITY**

**[www.modality2017conference.com](http://www.modality2017conference.com)**

**Nicosia, 6-10 September 2017**

Organised by the IMS Regional Association for the *Study of Music of the Balkans*, in collaboration with the Music Program of the Department of Arts, European University Cyprus, and the support of the Cyprus Centre for the Research and Study of Music (C.C.R.S.M.)

**Wednesday, 6 September**  
**08:30 – Registration**

<b>09:30-10:00</b>	<b>WELCOME GREETINGS</b>	
	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 1A</b> <b>Art Music in the Balkans: Traditions, Influences and New Trends</b>	
	<b>Chair: Katy Romanou</b>	
<b>10:00-10:30</b>	<b>Gordana Blagojevic</b> <i>“Contemporary composer Vladimir Jovanovic and his role in the renewal of church Byzantine music in Serbia from the 1990s until today”</i>	
<b>10:30-11:00</b>	<b>Stanislav Tuksar</b> <i>“Franjo Ksaver Kuhač and Eduard Hanslick: a Meeting of a West-Balkan Field Researcher and a Central-European Aesthetician – a 19th-Century Musicological ‘Clash of Civilisations’ or an Aesthetical Dialogue?”</i>	
<b>11:00-11:30</b>	<b>Marija Golubović</b> <i>“Piano style characteristics in Josip Slavenski’s opus inspired by folklore”</i>	
<b>11:30-12:00</b>	<b>COFFEE BREAK</b>	
	<b>Session 2A</b> <b>Art Music in the Balkans: Opera and Cultural Interchanges</b>	<b>Session 2B</b> <b>Ancient Greek Music: Mythology and Drama</b>
	<b>Chair: Evi Nika-Sampson</b>	<b>Chair: Avra Pieridou-Skoutella</b>
<b>12:00-12:30</b>	<b>Vjera Katalinić</b> <i>“Between East and West: Zagreb on the Operatic Crossroads in 1860s”</i>	<b>Anastasia Siopsi</b> <i>“‘Selfhood’ and ‘otherness’ as musical depictions of the notion of ‘tradition’: the case of employing tradition in music of 20th-century Greek productions of ancient drama”</i>

<b>12:30-13:00</b>	<b>Loredana Iașeșen</b> <i>"Expressiveness and structure in Doru Popovici's opera Mariana Pineda. A possible comparison with Luigi Dallapiccola's score Il prigioniero"</i>	<b>Kapetanakis Antonios</b> <i>"The almighty power of music: the legend of Orpheus and its projection in the Western tradition"</i>
<b>13:00-13:30</b>	<b>Laura Vasiliu</b> <i>"Ancient Greek myths in Romanian opera. Pascal Bentoiu's Jertfirea Ifigeniei [The Sacrifice of Iphigenia]"</i>	
<b>13:30-14:00</b>	<b>Demosthenes Fistouris</b> <i>"The two Byzantine operas of the Greek National School of Music: 'Constantine Paleologos' by Manolis Kalomiris and 'Cassian' by George Sclavos"</i>	
<b>14:00-16:00</b>	<b>LUNCH BREAK</b>	
	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 3A</b> <b>Current Issues and Approaches in Music Education and Pedagogy in Art and Byzantine Music in the Balkans (I)</b>	<b>Session 3B</b> <b>Art Music in the Balkans: Iconography and Cultural Identities</b>
	<b>Chair: Maro Skordi</b>	<b>Chair: Eva Mantzourani</b>
<b>16:00-16:30</b>	<b>Christodoulos Vassiliades</b> <i>"Chanting art and the tempered instruments. Contemporary teaching methods of chanting art"</i>	<b>Stefanka Georgieva</b> <i>"In Quest of Ways to National Identity in Bulgarian Music Art"</i>
<b>16:30-17:00</b>	<b>Elena Șorban, Ioana Șandor Fustier and Adela Țârc</b> <i>"Modal Solfège: A Didactical Approach for University Students"</i>	<b>Bianca Temeș</b> <i>"Aromanians: a Palimpsest of Musical Cultures"</i>
<b>17:00-17:30</b>	<b>Nausika Tsima</b> <i>"The term 'scale' in neohellenic music theory"</i>	<b>Lidiane Carderaro</b> <i>"Enchanting Song – The Musical Variety of the Sirens' Song Through Ceramic Iconography"</i>

<b>18:00-19:00</b>	<b>KEYNOTE 1</b> <b>Tilman Seebass</b> <b>“Modus and Musical Instrument”</b>
<b>19:00-21:00</b>	<b>RECEPTION</b> <b>and</b> <b>PIANO CONCERT with Leoni Hadjithoma and Borislav Alexandrov</b>

## Thursday, 7 September

	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 4A</b> <b>Current Music Issues</b> <b><i>Modus-Modi-Modality</i> in</b> <b>Musicology, Theory and</b> <b>Technology (I)</b>	<b>Session 4B</b> <b>Panel</b> <b>Oktōēchos and Multipart Modality.</b> <b>The mainstream Byzantine theory of</b> <b>the Papadikē and the oral traditions</b> <b>of Italo-Albanian communities in</b> <b>Sicily and Calabria</b>
	<b>Chair: George Christofi</b>	<b>Chair: Gerda Wolfram</b>
<b>09:30-10:00</b>	<b>Dimitrios Spyridon Delviniotis</b> <i>"New method of Byzantine Music intervals' measurement with application in the fourth mode"</i>	<b>Maria Alexandru, Christian Troelsgård</b> <i>"Focus "Modality" in the Papadike"</i>
<b>10:00-10:30</b>	<b>Anastasiia Mazurenko</b> <i>"Research Methods of pitch fluctuations in the context of the mode theory (the case of Ukrainian vocal ethnic music)"</i>	<b>Oliver Gerlach, Giuseppe Sanfratello</b> <i>"Oral Tradition of Multipart and Monodic Chant in Italo-Albanian Communities of Italy (Calabria and Sicily) and on the Ionian Islands (Corfu and Zakynthos)"</i>
<b>10:30-11:00</b>	<b>Raphael Staubli</b> <i>"The character of the keys in the music of the classical and romantic period"</i>	<b>Discussion</b>
<b>11:00-11:30</b>	<b>Anastassia Zachariadou</b> <i>"The M (Mode) APP"</i>	
<b>11:30-12:00</b>	<b>COFFEE BREAK</b>	
	<b>Session 5A</b> <b>Ancient Greek Music:</b> <b>Concepts of music theory from</b> <b>Greek antiquity to the present</b>	<b>Session 5B</b> <b>Current Issues and Approaches in</b> <b>Music Education and Pedagogy in Art</b> <b>and Byzantine music in the Balkans</b> <b>(II)</b>
	<b>Chair: Katy Romanou</b>	<b>Chair: Potheini Vaiouli</b>
<b>12:00-12:30</b>	<b>Luis Calero</b> <i>"The disappearance of the Enharmonic Genos in Favour of Diatony in Ancient Greece"</i>	<b>Yannis Mygdanis, May Kokkidou</b> <i>"Multimodal Music Teaching-Learning: Development and piloting of an innovative multimodal music curriculum for the Theory of Music"</i>

<b>12:30-13:00</b>	<b>Fotis Mousoulides</b> <i>"The theory of the harmony of the spheres in music composition through the examination of selected musical works"</i>	<b>Natasa Crnjanski, Ira Prodanov</b> <i>"Modalities of Music Education: Artistic Production of the Academy of Arts"</i>
<b>13:00-13:30</b>	<b>Nikita Mamedov</b> <i>"Pythagorean Tuning: Its Modernization and Use in Contemporary Music Theory"</i>	<b>Eliona Lici</b> <i>"Historical overview of the experience and traditional artistic Albanian during XX century"</i>
<b>13:30-14:00</b>	<b>Francesca Boldrer</b> <i>"Ancient Greek Music for Augustan poetry: Propertius (4,6), Horace (4.15), and their indication of Modi"</i>	<b>Ilirjana Dema</b> <i>"Theoretical and didactic novelties in rhythmic education"</i>
<b>14:00-15:30</b>	<b>LUNCH BREAK</b>	
	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 6A</b> <b>Panel</b> <b>Music Theory and Analysis</b> <b>Research Group, Greek</b> <b>Musicological Society (I)</b>	<b>Session 6B</b> <b>Current Music Issues</b> <b>Modus-Modi-Modality in</b> <b>Musicology, Theory and Technology</b> <b>(II)</b>
	<b>Chair: Costas Tsougras</b>	<b>Chair: Georgia Petroudi</b>
<b>15:30-16:00</b>	<b>Eva Mantzourani, Georgia Tserpe</b> <i>"Modality in Greek art music: Theory and praxis"</i>	<b>George Christofi</b> <i>"'The end justifies the means': unorthodox playing techniques in Sciarrino and Lachenmann"</i>
<b>16:00-16:30</b>	<b>Kostas Chardas</b> <i>"Aspects of ideology in the modality of Greek music, 1900-1950: A first approach"</i>	<b>Nikoletta Polydorou, Stavros Skouras</b> <i>"Validation of a musical stimulus set evoking calmness and tension"</i>
<b>16:30-17:00</b>	<b>Petros Vouvaris</b> <i>"Death speaks Russian: Directional tonality and heteroglossia in Mussorgsky's 'Serenade' from Songs and Dances of Death"</i>	<b>Amine Beyhom</b> <i>"Ancient Greek music theory as an analytical tool for Occidentism, with regard mainly Byzantine and maqām music"</i>
<b>17:00-17:30</b>	<b>COFFEE BREAK</b>	

	<b>Session 7A</b> <b>Panel</b> <b>Music Theory and Analysis</b> <b>Research Group, Greek</b> <b>Musicological Society (II)</b>	<b>Session 7B</b> <b>Musical Avant-garde in the Balkans</b>
	<b>Chair: Kostas Chardas</b>	<b>Chair: Evi Nika-Sampson</b>
<b>17:30-18:00</b>	<b>George Zervos</b> <i>"Twelve-tone technique and modality in the music of Nikos Skalkottas"</i>	<b>Mirjana Veselinovic-Hofman</b> <i>"The relationship between the avant-garde as the mode and the avant-garde as the modality exemplified on Phonation by Serbian composer Ana Gnjatović"</i>
<b>18:00-18:30</b>	<b>Penelope Papagiannopoulou</b> <i>"Modality as a creative source in the second movement of Nikos Skalkottas's Concerto for two violins (Variations on the Rebetiko song 'Tha pao ekei stin Arapia')"</i>	<b>Vladica Mikićević, Nikola Komatović and Vladan Gecin</b> <i>"Escalator to Parnassus"</i>
<b>18:30-19:00</b>	<b>Costas Tsougras</b> <i>"Modal elements, atonal structures and expressive gestures in two Laments for solo instruments by Theodore Antoniou"</i>	

(\*Note: 17:00-19:00: Meeting point Ledras St. for "Discovering Nicosia" tour with Anna Marangou)

## Friday, 8 September

	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 8A</b> <b>Palaeography, Performance Practice and Didactics in Byzantine and post-Byzantine Music (I)</b>	<b>Session 8B</b> <b>Cultural and Sociological Studies in the Balkans and the Mediterranean (I)</b>
	<b>Chair: Gerda Wolfram</b>	<b>Chair: Nicolae Gheorghită</b>
<b>09:00-09:30</b>	<b>Adrian Sirbu</b> <i>“A new project of Automela-Troparia in Romanian Byzantine Music.</i> <i>The Importance of Formal Analysis in Memorizing the Model-Melodies”</i>	<b>Sanja Majer-Bobetko</b> <i>“Between Music and ideologies: Croatian Music Criticism till WWII”</i>
<b>09:30-10:00</b>	<b>Dimos Papatzalakis</b> <i>“The modality in the period of the New Embellishment (2nd half of 17th century):</i> <i>The composition of the eight-mode doxastikon ‘Θεαρχίω νεύματι’ by Panagiotis Chrysaphes the Younger”</i>	<b>Anna Papaeti</b> <i>“Soundscapes of Detention: Music in Prison Camps during the (Post) Civil War Era in Greece (1947–1955)”</i>
<b>10:00-10:30</b>	<b>Dimosthenis Spanoudakis</b> <i>“Octaechia and melismatic texture in Byzantine Music. Collations and musicological reductive – statistical analysis”</i>	<b>Ana Marković Čunko</b> <i>“Common features of the socially engaged music in the former Yugoslavian republics”</i>
<b>10:30-11:00</b>	<b>Symeon Kanakis</b> <i>“Addressing the modality of church melodies, according to the variety in the choice of the isokratema. Case studies”</i>	<b>Jelena Arnautović</b> <i>“Constructing European and Balkan Identities through Music Festivals in Serbia”</i>
<b>11:00-11:30</b>	<b>COFFEE BREAK</b>	
<b>11:30-12:30</b>	<b>KEYNOTE 2</b> <b>Ralf Martin Jäger</b> <b>“Some Thoughts on the Transmission and the Transculturality of Music in the Eastern Mediterranean”</b>	



	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 9A</b> <b>Art Music in the Balkans</b> <b>Historiography of Music</b>	<b>Session 9B</b> <b>East Meets West and the role of</b> <b>Musical Instruments</b>
	<b>Chair: George Zervos</b>	<b>Chair: Gerda Wolfram</b>
<b>12:30-13:00</b>	<b>Dimitris Kountouras</b> <i>“Music and poetry of the Troubadours at the Latin kingdom of Thessaloniki after 1204”</i>	<b>Alexandra Goulaki-Voutyra</b> <i>“Playing or singing to auloi: how to read the images on Attic vases”</i>
<b>13:00-13:30</b>	<b>Anca Sirbu</b> <i>“Sabin Păutza – Symphony no 2 ‘Sacred’ – ethos, style, structure”</i>	<b>Mema Papandrikou</b> <i>“Rhythmo-melodic patterns of modi on the santouri by Nikos Kalaitzis”</i>
<b>13:30-14:00</b>	<b>Francis-Nectarios Guy</b> <i>“Orchestra Conducting Conventions in Dimitar Christoff’s late compositions for soloist and String Orchestra”</i>	<b>Nina-Maria Wanek</b> <i>“Carmen grece et latine: Liturgical chants as points of contact between Byzantium and the West”</i>
<b>14:00-15:30</b>	<b>LUNCH</b>	
	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 10A</b> <b>Methodologies and</b> <b>Documentation/Preservation of</b> <b>Music</b>	<b>Session 10B</b> <b>Palaeography, Performance Practice</b> <b>and Didactics in Byzantine and</b> <b>post-Byzantine Music (II)</b>
	<b>Chair: Francis-Nectarios Guy</b>	<b>Chair: Nicolae Gheorghiză</b>
<b>15:30-16:00</b>	<b>George Kitsios</b> <i>“Lost voices and singing texts: Reconstructing the cultural past of Ioannina during the first half of the 1870’s”</i>	<b>Sandra Martani</b> <i>“Modal references in the Byzantine Heirmologion. The medial Signatures in the Manuscript Grottaferrata E.γ.III”</i>
<b>16:00-16:30</b>	<b>Mitsi Akoyunoglou-Christou</b> <i>“Exploring the function of the female lamenter in the bereavement process: A case study in Chios Island”</i>	<b>Ioannis Liakos</b> <i>“The pre-festal iambic Katabasiai of the Sunday before Nativity, Χριστός εν πόλει Βηθλεέμ (‘Christ in the town of Bethlehem’). Palaeographic and musicological remarks on the musical score by Petros Bereketes and the exegesis by Gregorios Protopsaltes”</i>

<b>16:30-17:00</b>	<b>Vasiliki Konstantinou</b> <i>"The Greek evangelical hymnography. Interaction, comparison and diversity with evangelical churches of Asia Minor -which at the beginning of the 20th century were settled in Greece-, concerning the language and the musical texture (modality, harmony and rhythm)"</i>	<b>Emmanouil St. Giannopoulos</b> <i>"Some uninterpreted to the New Method and unpublished compositions in post-Byzantine psaltic manuscripts"</i>
<b>17:00-17:30</b>	<b>COFFEE BREAK</b>	
	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 11A</b> <b>Folk and Popular Music in Cyprus, Greece and Israel</b>	<b>Session 11B</b> <b>Interactions of Byzantine Music with other Music Cultures (I)</b>
	<b>Chair: George Kitsios</b>	<b>Chair: Maria Alexandru</b>
<b>17:30-18:00</b>	<b>Zami Ravid</b> Hydraulos in the Jerusalem Temple – was or was not?	<b>Tamar Chkheidze</b> <i>"Revealing of modal thinking peculiarities in the Georgian ecclesiastical chant"</i>
<b>18:00-18:30</b>	<b>Moses Markou</b> <i>"The pythkiauli instrument of Cyprus: Nomenclature and historical origins. The ancient inscription of Delphi, F. Delph. III, I, no. 547"</i>	<b>Costin Moisil</b> <i>"The Modes of the Orthodox Church Chant in South Transylvania"</i>
<b>18:30-19:00</b>	<b>Maria Kouvarou</b> <i>"Live music networks in Larnaca: from musicians to audience and back again"</i>	<b>Ralph Lorenz</b> <i>"The Magnificat and Nunc dimittis of Sir John Tavener: Byzantine Influences on Tavener's So-Called Holy Minimalism Style of Composition"</i>
<b>19:00-19:30</b>	<b>Spiros Delegos</b> <i>"Modality vs. Chordal Harmony: The hybrid character of the Urban Greek Popular Music during the interwar period"</i>	<b>Irina Zamfira Dănilă</b> <i>"The prosomias in the collections of printed Romanian repertoire pieces. A comparison with the Greek source"</i>

(\*Note: Conference Dinner at 20:30)

## Saturday, 9 September

	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 12A</b> <b>Modus-Modi-Modality: Ancient Greek Imprint in Western Culture</b>	<b>Session 12B</b> <b>Interactions of Byzantine Music with other Music Cultures (II)</b>
	<b>Chair: Alexandros Charkiolakis</b>	<b>Chair: Nicolae Gheorghită</b>
<b>09:00-09:30</b>	<b>Katy Romanou</b> <i>"The Italian affetti of the Baroque and their connection to Greek theories on ethos"</i>	<b>Angeliki Liveri</b> <i>"Dance Music' in Byzantium and in the Balkans"</i>
<b>09:30-10:00</b>	<b>Vassiliki Koutsobina</b> <i>"Flights of Fancy: The Fortuna topos and its Musical Depictions Revisited"</i>	<b>Dn. Haig Utidjian</b> <i>"An evaluation of documentary witnesses to interactions between the Armenian and Greek Orthodox Sacred Musical traditions"</i>
<b>10:00-10:30</b>	<b>Théodora Psychoyoy</b> <i>"On the reception of Ancient Greek Music in the Modern Era: the seventeenth-century quarrel over music, its implications and mutations"</i>	<b>Panagiotis Chovardas</b> <i>"Shaping the byzantine chanting tradition of Thessaloniki: the Constantinopolitans' impact in the first half of the 20th century"</i>
<b>10:30-11:00</b>	<b>Andriana Soulele</b> <i>ana</i>	<b>Gerda Wolfram</b> <i>"The Byzantine modal system in relation with ancient Greek music theory?"</i>
<b>11:00-11:30</b>	<b>COFFEE BREAK</b>	
<b>11:30-12:30</b>	<b>KEYNOTE 3</b> <b>Avra Pieridou Skoutella</b> <b>Intercultural musical narratives in the Mediterranean;</b> <b>Synergies between musicology and music education</b> <b>for a way ahead in contemporary cultural production</b>	
	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 13A</b> <b>Art Music in Greece and Cyprus (I)</b>	<b>Session 13B</b> <b>Byzantine Hymnography</b>
	<b>Chair: George Christofi</b>	<b>Chair: Emmanouil St. Giannopoulos</b>

<b>12:30-13:00</b>	<b>Nick Poulakis</b> <i>“European Music as a Modality of the Greek Crisis: Identities, Practices and Discourses”</i>	<b>Vasileios Salteris</b> <i>“Two hymns chanted instead of Cherubicon during the Holy Week”</i>
<b>13:00-13:30</b>	<b>Galina Dimova-Georgieva</b> <i>“Some Piano Improvisations by Nicolas Economou”</i>	<b>Constantinos Karagounis</b> <i>“An ‘exegegesis’ of the Koronis’ ‘Dynamis - Hagios o Theos’ of Reginos from Zagora (Pelion)”</i>
<b>13:30-14:00</b>	<b>Spiros Deligiannopoulos</b> <i>“Textural Edges of modality within the piano repertoire of the Ionian Music School. Analytical approaches of selected works”</i>	<b>Study Group for Byzantine Musical Palaeography from the School of Music Studies of the Aristotle University of Thessaloniki</b> <b>(Athanasios Delios, Maria Giangitseri, Apostolia Gorgolitsa, Symeon Kanakis, Despina Loukidou, Dimos Papatzalakis, Adrian Sirbu, Dimosthenis Spanoudakis, Anastasia Zachariadou, Maria Alexandru)</b> <i>“Modal behaviors in the poetical and compositional works of St. Kassiane”</i>
<b>14:00-15:30</b>	<b>LUNCH BREAK</b>	
	<i>Cultural Centre</i>	
<b>15:30-17:00</b>	<b>Session 14</b> <b>Panel</b> <b>IAML Greek Branch and Cyprus Association of Librarians and Information Specialists</b> <b>Alexandros Charkiolakis, Chair, Aris Bazmadelis, Sandra Martani, Panagiotis Themistocleous and Andreas K. Andreou (Kapandreou)</b> <i>“Music Archives and Digital Repositories in the Balkans and South-East Europe”</i>	
<b>17:00-18:30</b>	<b>Session 15</b> <b>Study Group for Mediterranean Music Studies</b> <b>International Musicological Society</b> <b>Chair: Dinko Fabris</b>	
<b>18:30-19:30</b>	<b>KEYNOTE 4</b> <b>Dinko Fabris</b> <b>“Music Migrations in the Mediterranean”</b>	

## Sunday, 10 September

	<i>All A Sessions in the Cultural Centre</i>	<i>All B Sessions in Amphitheatre B</i>
	<b>Session 16A</b> <b>Art Music in Greece and Cyprus (II)</b>	<b>Session 16B</b> <b>Musics and Cultural Traditions of the Balkan Countries and the Broader Mediterranean Region</b>
	<b>Chair: Alexandros Charkiolakis</b>	<b>Chair: Mirjana Veselinovic Hofman</b>
<b>10:00-10:30</b>	<b>Maria Ntourou</b> <i>“Alekos Xenos, Yannis A. Papaioannou, Dimitris Kapsomenos. The ‘Paeon for the Peace’ by Vacchylides”</i>	<b>Christina Michael</b> <i>“Cultural and National Identity in Manos Hadjidakis' Early Theatrical Compositions”</i>
<b>10:30-11:00</b>	<b>Stamatia Gerothanasi</b> <i>“Modus operandi of Pavlo Carrer: The case of ‘Marco Botzaris”</i>	<b>Alex Vasiliu</b> <i>“The Balkan Tradition in Contemporary Jazz: Anatoly Vapirov”</i>
<b>11:00-11:30</b>	<b>Aggelos Mitsis</b> <i>“Priest Konstantinos Flanghes: a teacher of the psaltic art in 16th-century Cyprus”</i>	<b>Michael Hagleitner</b> <i>“Modality and Diversity in Cretan Music”</i>
<b>11:30-12:00</b>	<b>COFFEE BREAK</b>	
	<b>Session 17A</b> <b>Cultural and Sociological Studies in the Balkans and the Mediterranean (II)</b>	<b>Session 17B</b> <b>Byzantine Musicology in the Balkans</b>
	<b>Chair: Antonia Forari</b>	<b>Chair: Avra Pieridou-Skoutella</b>
<b>12:00-12:30</b>	<b>Anastasia Hasikou</b> <i>“Social and Musical Capitalisation in Cyprus: Two Stories in One”</i>	<b>Athanasios Delios</b> <i>“The Byzantine kalophonic melos of the first authentic mode and its modal characteristics”</i>
<b>12:30-13:00</b>	<b>Petra Hamer</b> <i>“Music and politics in Sarajevo, Bosnia-Herzegovina in the beginning of 1990's”</i>	<b>Nicolae Gheorghitã</b> <i>“Institutions of Religious Music Education in Interwar Romania. Case Study: The Academy of Religious Music in Bucharest”</i>
<b>13:00-13:30</b>	<b>Alexandros Charkiolakis</b> <i>“The National as a concept: various possibilities, distinct understandings, similar artistic outcomes”</i>	<b>Khatuna Managadze</b> <i>“St. Andrew of Crete's, ‘The Canon of Repentance’ - The Notation Issues of Heimoses (According to Georgian Textual and Notation Manuscripts)”</i>

<p><b>13:30-14:00</b></p>	<p><b>Dimitra Banteka</b>  <i>“Aspects of modality in the music of Greek composers, created in Istanbul.  Approaching the literary texts and the cultural movement during the time period 1892-1897”</i></p>	
<p><b>14:00-15:00</b></p>	<p><b>END OF CONFERENCE – FINAL DISCUSSION</b></p>	