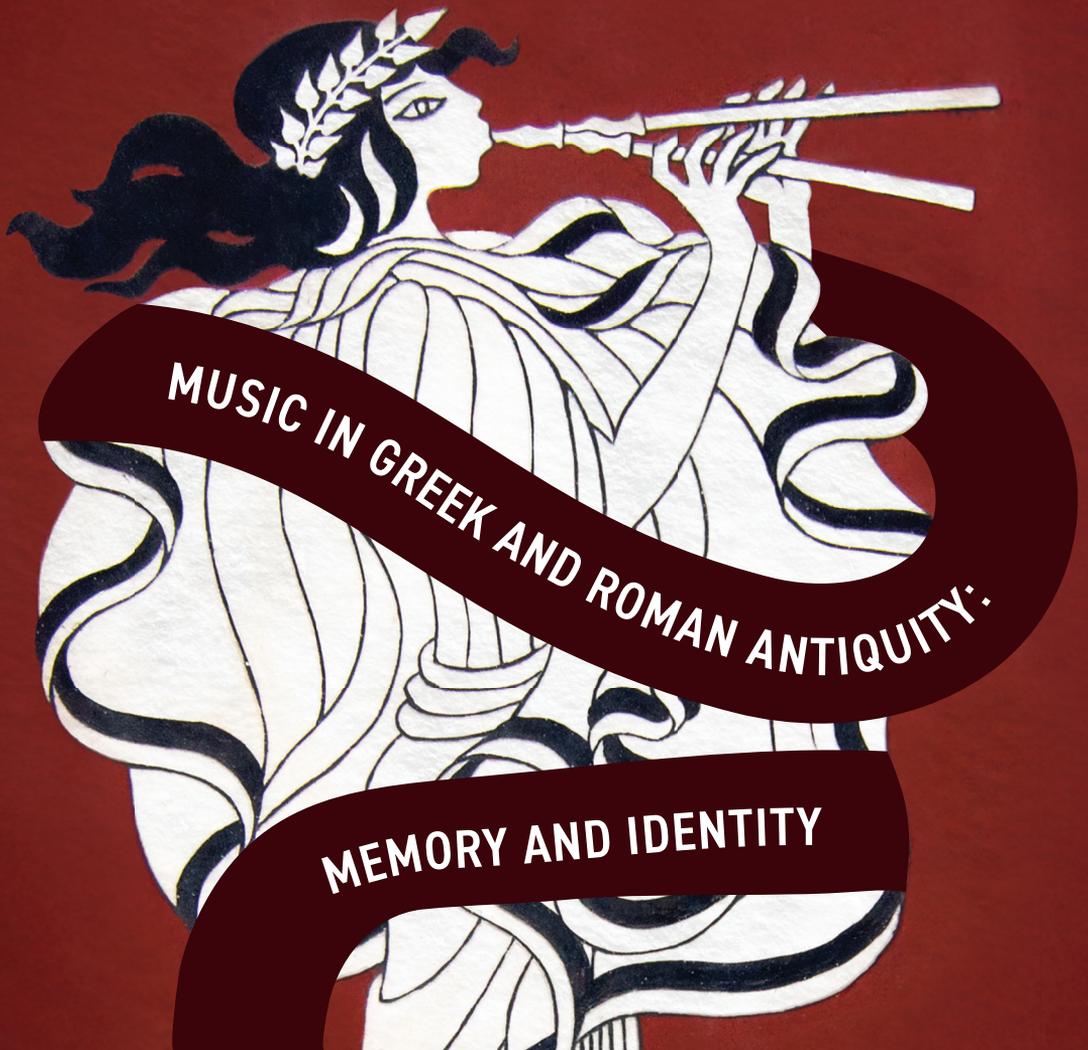


16–18 June 2025
Vilnius

Vilnius University | Palace of the Grand Dukes of Lithuania

16TH MOISA INTERNATIONAL CONFERENCE



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16TH MOISA INTERNATIONAL CONFERENCE

MUSIC IN GREEK AND ROMAN ANTIQUITY: MEMORY AND IDENTITY

The 16th MOISA conference aims to explore the connections between music, memory, and identity in Greek and Roman Antiquity. Music played a significant role in maintaining and transmitting cultural memory, enabling people to recall the distant past, both mythological and historical. It allowed the ancients to distinguish between what they regarded as their own and what they attributed to the domain of others. Through rhythmic and metric patterns, along with phonetic nuances, music served as a mnemonic tool, guarding against forgetfulness and facilitating the recollection of the past. Iconographic representations, literary works and realia shed light on the diverse traditions and underlying rationale for the use of specific instruments and practices, such as in warfare, religious rituals, or public performances. The role of music also benefits from exploration in terms of physical memory, including perspectives from medical and physiological studies.

CONFERENCE THEMES

MUSIC AND CULTURAL MEMORY

The role of music in shaping, sustaining, and expressing diverse aspects of cultural memory.

MUSICAL TRADITIONS AND CULTURAL IDENTITY

Examining how varying preferences for musical instruments, styles, and customs – and the critiques surrounding them – reflect broader cultural identities and their crossroads.

MUSIC AND MEMORY IN MEDICINE

The role of music in ancient medical practices, particularly its usage as a tool for memory enhancement and healing.

RELIGION, RITE AND CEREMONY

The role of music in religious rites, state ceremonies, and public festivals, emphasising its impact on individual or communal identity; re-examining recollection of the divine realm through a range of diverse testimonies, and connecting these narratives to the memories of human experience.

MUSICAL SPACE AND PERFORMANCES

The significance of performance venues, both public and private, and their role in shaping cultural memory and identity.

TRANSMISSION OF MUSICAL KNOWLEDGE

The role of oral and written traditions in the dissemination of musical practices and their influence on memory and identity.

LEGACY OF ANCIENT MUSIC IN SHAPING MODERN IDENTITIES

Exploring how the memory of the soundscapes of Greek and Roman Antiquity contributed to shaping modern identities and influenced cultural expressions.

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THE DONKEY PLAYS THE LYRE. MUSICAL INSTRUMENTS IN GREEK CULTURAL MEMORY BETWEEN PROVERBS AND RIDDLES

In a passage by the comic poet Machon, the citharist Stratonicus, after witnessing the poor performance of a colleague (a certain Cleon, nicknamed 'Ox'), remarked that the saying "the donkey and the lyre" should be updated to "the ox and the lyre".

This is one of many references to the well-known proverb "The donkey listens to the lyre", which was used to mock those completely lacking in sensibility or appreciation.

In this particular case, the lack of sensibility referred to music. Similar references to music and musical instruments appear in other forms of popular culture with structures similar to proverbs, such as fables and riddles.

Just as proverbs always come with an explanation, so too do fables (in the form of a moral at the end of each Aesopic tale) and riddles (in the form of a solution that the reader is expected to discover).

This paper will focus on proverbs, fables, and riddles related to music and musical instruments.

Simone Beta is full professor of Greek Language and Literature at the University of Siena. His academic work is marked by a deep engagement with Greek and Latin theatre (mostly comedy), ancient rhetoric, riddles and epigrammatic poetry, as well as the reception of classical literature in the modern and contemporary world. He has authored numerous influential monographs, including *The Language in Aristophanes' Comedies (Il linguaggio nelle commedie di Aristofane. Parola positiva e parola negativa nella commedia antica, 2004)*, *The Labyrinth of Words (Il labirinto della parola. Enigmi, oracoli e sogni nella cultura antica, 2016)*, *Me, a manuscript. The Palatine Anthology tells its story (Io, un manoscritto. L'Antologia Palatina si racconta, 2017)*, and *The Woman Who Defeats War: Lysistrata Tells Her Story (La donna che sconfigge la guerra: Lisistrata racconta la sua storia, 2022)*. In addition to his research, Professor Beta is a prolific translator, having produced Italian editions of major classical authors such as Martial, Quintilian, Terence, Sophocles, and Aristophanes. He is also a member of the editorial board of the academic journal *I Quaderni del Ramo d'Oro* and is actively involved in international research collaborations in the field of classical philology.

WHAT IS THE ART OF THE MUSES? THE PHILOSOPHICAL ASPECTS OF *MOUSIKĒ*

When we think about the mythical lore of the Muses, different things may come to our mind. We may recall the Muses as providers of poetical inspiration, or we may simply remember that the Greek word denoting the art of the Muses, *mousikē*, is the source of our word *music* that designates one of the musical arts, namely, the art of creation in the audible sphere, the sphere of sounds. We may also remember that, in ancient Greek culture, the Muses were considered responsible for the liberal arts as the foundation of Classical culture.

Yet there remains a more profound philosophical question related to the deeper essence, or the inner nature, of the art of the Muses. We may ask, from the philosophical standpoint, what is the common denominator of all the liberal arts that the Muses were responsible for. So there is reason to cast a glance at some philosophical aspects of *mousikē*.

First of all, we may notice that the Muses were viewed as the providers of divine inspiration. In this respect, they were considered to be the other-worldly guides of poets, musicians, and philosophers to the levels of being that transcend the usual modes of human existence. In other words, the Muses were thought of as revealing a deeper – and usually hidden – part of our actual or possible experience and therefore uniting the two different levels of human experience – the level of our common, or profane, or mundane, experience and the level of a higher experience imbued with intimations of deeper meaning, the feeling of mystery, and related to higher modes of human awareness. Drawing our attention to the existence of the inaudible harmony of heavenly spheres, or even making this harmony in some sense audible to our human ears or mind, the Muses not only unite what is audible and what is inaudible into a unified cosmic whole, but also provide us with an understanding that the world of our usual sensory experience is but a small part of a much bigger and much more wonderful universe.

Secondly, the Muses, as supervisors of the seven liberal arts comprising both the disciplines that are nowadays considered a part of the humanities and those that are thought of as belonging to the natural sciences, may be viewed as uniting the humanities and the natural sciences. The ability of the Muses to reveal the hidden links between

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the “arts” and the “sciences” (for the Greek word *tekhnē*, as well as the Latin word *ars*, may mean both “art” and “science”), is the expression of their ability to unite the different spheres of human creative endeavor into a consistent and meaningful whole. This circumstance is even more telling when we recall the connection between the Muses and harmony: as givers of harmony, *harmonia*, the Muses, as supervisors of the seven liberal arts, enable the harmonious polyphonic “music” comprised of various “arts”, or various “sciences”, or simply various liberal creative endeavors, belonging both to the sphere of humanities and that of the natural sciences. Therefore, in our times of fragmented science and fragmented human experience in general, the authentic primordial understanding of *mousikē* provides us with a vision of possible unification of all arts and sciences, thus restoring our fragmented existence to its initial plenitude and its initial “spherical” form, that is, the perfect form of Being, if we recall the well-known Parmenidean image.

And thirdly, in the sense that the seven liberal arts are the highest and noblest expression of human freedom, the Muses may be viewed as providers of inspiration that enables us to think about human freedom and to creatively explore its deeper meanings and potential. In this respect, the Muses, as guides to the hidden potential of our freedom, might be viewed as having the ability to unite our actual, or “current”, self with our potential, or “future”, self. Having this in mind, we may say that the Muses, in the very process of inspiring us, reveal themselves as creators of the unique “melody” of our life, or the “musical” narrative of our possible creative and existential evolution.

To sum up, the art of the Muses, in the sense of both harmony and melody, helps us to collect the shattered fragments of our human experience and shows us the dignity of our integral and undivided humanity. The Muses, having restored our unified self, inspire into us the primordial joy of living, the zest for life, creation and achievement, and this is something more than simply “music”.

from the corpus of Christian classics. He has delivered scholarly presentations at international philosophical conferences held in the USA. In his current research, he mainly focuses on the reception and actualization of Classical Greek philosophy in contemporary philosophy, on the philosophy of archaeology, and on the scholarly legacy of Arvydas Šliogeris and Marija Gimbutas.

INTERSECTING LINES: PERFORMANCE'S POSSIBILITIES IN THE YALE MUSICAL PAPYRUS

Just under ten centimeters square, the Yale Musical Papyrus (P. CtYBR 4510) is a shredded scrap of unknown origins, dated around the turn of the second century CE. Despite being written over half a millennium after musical notation was first used in the Greek-speaking Mediterranean, the remarkably intricate notation of the Yale Musical Papyrus not only records the impressive songs on the page, but also provides insights into the many possibilities such notation afforded musicians and the many questions left unanswered in the repertoire.

Although neither its two partial songs nor their composers are identified or otherwise known, a new reading of the fragment offers insights into the many different identities that went into the creation of the papyrus and the ways that it transmitted information. Two different hands are evident; the musical notation, written by a second hand using a reed brush typically only employed by Egyptians, clearly was planned from the start due to the even spacing of the page. The different hands and planned notation thus indicate that the papyrus was used – and perhaps partially written – by a literate musician.

Several aspects of this musician's notation point to different ways that memory came into play during the use and performance of the pieces, among them possible reminders of other musical events occurring outside the notated vocal line. In combination with other examples of musical papyri and inscriptions, the Yale Musical Papyrus supports a wide interpretation of the possible uses of musical notation in the ancient Mediterranean, ranging from monuments of memory to aids used during practice and performance.

Anna Baiba Aldins is a doctoral candidate in the Yale University Department of Music, with interests in ancient music, the history of music theory, and computational musicology. Her research examines the musical connections between sections of the ancient and medieval worlds, in part through the application of computational methods to the corpus of Greek musical papyri and through tracing variations in traditional song collections. Anna was the recipient of Yale's Keggi-Berzins Fellowship for Baltic Studies in the summer of 2023, with which support she became a researcher at the Latvian National Library in Riga during the 150th anniversary of the Latvian National Song Festival. Anna received her Bachelors of Science in Music from MIT, with additional study in Mathematics and Ancient and Medieval Studies.

MELODY AND MEMORY: THE ROLE OF MELODIC CONTOURS IN THE ORAL TRANSMISSION OF THE HOMERIC EPICS

The early ancient Greek poetic tradition was rooted in oral performance, passed down through generations of bards before being transcribed into written texts. A key tool for the creation, memorisation, and transmission of these vast epic poems was a system of formulaic expressions. Pioneering comparative ethnomusicological research in the oral traditions of countries such as the former Yugoslavia has provided insights into the role of such formulaic patterns, suggesting that they formed the base-structure of oral composition traditions, acting as memory anchors for the performances.

While extensive scholarship has analyzed the rhythmic, syntactic, and semantic dimensions of these formulas, less attention has been paid to their melodic patterns formed by the melodic movements of pitch-accented words. Lord's study of Yugoslavian bards highlighted how poets internalized not only rhythmic and semantic patterns but also melodic patterns created by variations of elements such as melodic pitch accents and vowel lengths. These melodic components were integral to the performance of the epic poems, creating an additional layer of memory and structure within the formulaic system.

Psychomusicological studies have suggested that melodic contours—the direction of pitch movements throughout a melody—are an essential element in the memorization process of melodies. This paper applies this observation to the Homeric epics, suggesting that the melodic contours created by the pitch accents of the Greek words played a vital role in the memorization and oral transmission of these works as a key sonic element of the formulaic structures.

Using *Iliad* Book 24 as a case study, this paper will generate and examine the melodic contours of different types of formulas throughout the book in relation to their metrical position and content. The aim is to uncover the role of these melodic patterns of the language in the formulaic structure of the epic and their potential use in the creation, transmission, and cultural memory of ancient Greek epic poetry.

Thyra-Lilja Altunin first completed a Bachelor of Arts in Classics and Music History at the University of Pittsburgh and then completed her MPhil at the University of Oxford entitled, "Ancient Greek Poetry: from Text to Music". She is now continuing this project as a DPhil candidate in Classical Languages and Literature at the University of Oxford, and her dissertation subject will be on the study and reconstruction of melodic patterns in the prosody of ancient Greek poetic songs, specifically focused on early epic and lyric genres. Due to a diverse academic background gained throughout her academic career, Thyra-Lilja's primary goal is to conduct research that draws together methods and inspiration from the fields of musicology, classics, linguistics, digital humanities, and statistics.

STEVEN BRANDWOOD

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THE DELPHIC HYMNS AND THE POETICS OF FESTIVAL REVIVAL

The Delphic Hymns (*FD* III 2.137 and 138) are most famous for their inscribed musical notation, and justifiably so. However, the two *paian*s are also notable as the most extensive examples of songs performed as parts of a revived civic festival, in this case the Athenian *Pythais* of 128/7 BCE. The *Pythais* was celebrated by Athens in the Classical period (e.g., *FD* III 1.511) but fell into neglect for nearly two centuries before its revival in 138/7 BCE, during the city's renewed prosperity following the Roman grant of Delos in 167/6. The revival of a festival last celebrated during Athens' Classical-era heyday offered the Athenians the opportunity for a calculated presentation of the city's legendary and historical pasts at the center of the Greek world and to announce themselves as the cultural leader of Greece under the growing shadow of Roman *imperium*. This paper gives context to the Delphic Hymns and contends that the Hymns' musical, performance, and inscriptional strategies contributed to Athens' confident projection of cultural power. Moreover, while notionally older, traditional songs formed part of the musical program of the *Pythais* (e.g., the *patrios paian*, *FD* III 2.48), the Delphic Hymns were new compositions, and this paper argues that they demonstrate a thematized relationship to tradition thanks to their revived performance context. Rather than limiting focus to the festival *aition*, the Hymns narrate an Athenocentric vision of Delphi's entire diachronic performance and festival history that places the Dionysiac Artists, the Hymns' composers and performers, at the center. The Delphic Hymns' status as pieces of revived choral performance provides a valuable example of music and musicians employed in the service of cultural memory, with the real-world goal of establishing by means of that music Athens' cultural supremacy within the Greek world.

Steven Brandwood is a Loeb Classical Library Foundation Post-Doctoral Fellow in the Columbia University Department of Classics. He earned his Ph.D. at Rutgers University in 2023 with a dissertation entitled *Cult-Song and Festival Revival in Hellenistic Athens* and has been a fellow and member of the American School of Classical Studies at Athens.

WRITING THE MUSIC : WHAT DID THE ANCIENTS WANT (US) TO REMEMBER?

We have few scores of ancient Greek music, but they are the only lasting record of what Greek music was like. Little is known about the creation of the system of musical notation, other than what Aristides Quintilian says, who mentions several successive systems. The evolution of the way music was written thus reveals what the Ancients wished to transmit and preserve. It seems that the system of notation as handed down to us by theorists, in particular the Tables of Alypius, is the culmination of a universal system that was used to notate music in the same way in Athens as in Alexandria or on the Ionian coast.

It should also be noted that scores in vocal notation are devoid of instrumental indications, nuances or tempo. All they convey is a melodic line, a *melos*. So is this a real memory of the music, or just a sufficient memory of it?

We will begin by looking at the way in which musical notation has sought to record music, to what extent and within what limits, based on both musical witnesses and theoretical treatises.

Bearing in mind that musical notation was only known and mastered by a small number of specialists, we will then look at the extent to which oral transmission was supplanted by written notation.

Finally, we will attempt to determine the effectiveness of Greek musical notation in terms of preserving ancient music, and the challenges this represents in the context of contemporary restitution.

Laurent Capron is research engineer in Paris. He has worked for more than 20 years on deciphering Greek musical papyri. He is currently leading two projects on ancient Greek music: a digital edition of the *Musici Scriptores Graeci* by Carl von Jan, and a reedition of the Corpus of Ancient Greek Partitions.

THE *LYRA* AND THE RECTANGULAR CITHARA AS IDENTITY SIGNS IN TARENTUM AND APULIA: THE DYNAMICS AND SYMBOLISM OF MUSICAL INSTRUMENTS FROM THE LATE ARCHAIC TO THE EARLY HELLENISTIC PERIOD

Musical instruments, in addition to their specific sound classifications, carry important cultural symbols linked to the social memories associated with them, which are dynamic symbols that undergo changes that accompany cultural transformations and historical circumstances. Some instruments are elevated to an important position as symbols of ethnic and political identity. Alcibiades, who in his youth rejected lessons in *aulos*, is known for his speech, when he argued that this art belonged to the Thebans; the Athenians, on the other hand, had the *lyra*, which allowed speech while playing (Plutarch Alc. 2). This testimony exemplifies how the *lyra*, in Athens, has a strong political symbolism of belonging to a common cultural identity. In the case of Tarentum, the late 6th century coins and the terracotta reliefs with reclining male figures of banqueters indicate that the *lyra*, associated with the colony's founding narratives (myth of Hyacinthus and Apollo), had an identity value that referred to the Spartan origin of the Greek colonizers. However, throughout the 4th century, significant cultural changes occurred in Tarentum and Apulia in general, so that we can see two instruments as possible identity signs: the Apulian rectangular cithara and the Apulian sistrum, both known basically from the iconographic record. We can establish this definition based on a systematic study of the vase-painting of around a hundred vases, in the case of the rectangular cithara, and around two hundred, in the case of the Apulian sistrum, reinforced by the evidence of coroplastics. Studies of comparative iconography with Aegean and the Near and Middle Eastern regions indicate that the development of these instruments in Southern Italy must have originally received Eastern and not Aegean influence. At the turn of the century, faced with the crisis that shook Tarentum due to the Roman advance, as a form of resistance, cultural identity was animated by an archaizing feeling - the feeling of belonging to the Greek cultural tradition became stronger, as opposed to the regional identity that predominated throughout the 4th century. In this way, the *lyra* once again assumes a strong identity value, as witnessed by the thousands of examples of Hyacinthus' terracotta figurines with *lyra*, linked to a rite of passage of great importance in this period. A few decades later, however, coins minted in Brundisium (Brindise) and Uria (Oria) in the 3rd century show how much the rectangular cithara was consolidated in the memory of the region as a symbol of cultural identity.

Fábio Vergara Cerqueira is Full Professor of Ancient History at the Federal University of Pelotas. He is research fellow at the Humboldt-Foundation and at the Brazilian Council for Scientific Development - CNPq. He has been resident researcher at the French School at Rome in 2022 and President of the Brazilian Society of Classical Studies. He is one of the founders of the Brazilian Interest Group in Greco-Roman Music and its Reception. His research fields are Ancient Greek music, iconography of musical instruments and Reception of Antiquity in Brazil. His main research project goes on music archaeology and iconography of ancient Apulian-Tarentine region (6th-3rd c. BCE).

“BUT, LORD, LEAP!” DOUBLE DIRECTION OF MIMESIS IN THE PALAIKASTRO HYMN

The *Palaikastro Hymn* is the sole surviving cultic hymn from the island of Crete, offering a rare glimpse into the island's cultural and religious identity. Despite its fragmentary state, the hymn preserves traces of two myths: first, the birth of Zeus and the dance of the Corybantes, and second, a fertility leap connected either to Ζεὺς (κατα)χθόνιος (West, 1965) or Zeus Velchanos (Dikaios, 1962). Together, these narratives have been associated with the so-called 'young Zeus cult' (Harrison, 1912, 12; Nilson, 1927, 478–9; Dietrich & Peatfield, 2015), though this interpretation has been questioned (Alonge, 2005).

This paper argues that the *Palaikastro Hymn* employs not one, as is usually believed (Furley & Bremmer, 2001), but two different mimetic strategies, each serving a different function. The first mimetic act invokes Zeus by re-enacting his birth – a myth tied to both the god and the island of Crete. The second invites Zeus to respond by re-enacting the ritual leap himself, thereby granting fertility to the land. In this second case, the mimetic direction is reversed: the god is asked to imitate the worshipper's words and actions. This leap, charged with ritual energy (Burnett, 1985), likely draws on local cultic customs.

By aligning myth and ritual in this way, the hymn not only conforms to the conventional structure of cultic hymns but also unifies two different divine images – Zeus as child and as bearer of fertility – within a single composition. In doing so, it shapes Cretan identity by weaving together the multiple layers of local myth and religious tradition.

Mykolas Degutis is a second-year master's student in Classics at Vilnius University. His research interests lie in ancient philosophy and religion, with particular focus on early Greek thought. His bachelor's thesis examined the formation of postmythological discourse in the fragments of the Milesian school. His current master's research investigates how early philosophers transformed poetic analogies into conceptual tools for articulating reality. He also works in the editorial office of *Naujasis Židinys-Aidai*, a Lithuanian journal of culture.

SANDRA FLEURY

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THE BOOMING SOUND OF “ALIEN” CULTS AND GODS DESCRIPTIONS OF MUSIC AND SOUNDS AS REFLECTIONS OF A CULTURAL PERCEPTION OF GREEK IDENTITY

The progressive introduction of the tympanum to the Dionysian world starting in the first half of the 5th century BC suggests that Athenians appropriated the cult of the Great Mother and the instrument most commonly associated with it. This observation, based on contemporary accounts, corroborates the distinction Athenians made between an ancestral religion and an “additional” multifaceted one (see R. Parker, 1996; 2011; E. Kearns, 2015). It also demonstrates that Dionysus, an ecstatic god, was naturally associated with the Phrygian Mother and her instrument, thus making his own Greekness somewhat ambiguous (e.g. Euripides' *Bacchae*). Ecstatic rituals established communication between the realms of mortals and the gods, and ecstatic music was described as booming, deep and loud resounding (βρόμος, βόμβος, βαρύβρομος; cf. Bromios). In examining the place of the tympanum in Athenian sources, it is possible to reconstruct some history facts and religious ideas, as well as a cultural perception of sounds, Greekness and identity.

Sandra Fleury is independent scholar (previously affiliated with the Université de Montréal and the École des hautes études in Paris). She has completed a PhD degree under the co-supervision of Prof. Pierre Bonnechere (Université de Montréal) and Prof. Renée Koch Piettre (École pratique des hautes études), in Ancient History and Religious Anthropology. The dissertation observes sound atmospheres (including cries, speech, noises, and moments of silence) and music in the cults of the Great Mother, Dionysus, and Demeter in archaic and classical Greece, and seeks to determine their roles and meanings in specific religious contexts.

SINGING INCANTATIONS: A KEY TO INTERPRETING THE SUPREMACY OF THE *LOGOS* IN PLATO'S MUSIC

In the musical discussion of *Republic* 3, Plato's Socrates divides song (μέλος) into three components, *logos*, *harmoniai* and *rhythmos*, with the proviso that the latter two be subject to the former. This tripartite composition of *melos* shares a singular trait with the tripartite soul found in the *Republic* 4—the supremacy of the *logos*. This convenience suggests at first glance that besides being a reactionary response to New Music [Wilson], the *logos*' primary place in music may be little more than a bolster to the larger philosophical argument on the soul. However, the choice of *logos* as the primary component of *melos* reflects not only a long-standing tradition in performance culture dating back to bardic epic, but also reflects memory of the role of *logos* in the sung healing incantation [cf. *Odyssey* 19.457, Anderson]—a practice to which Plato explicitly refers in several passages [esp. *Phaedo* 77e and *Laws* 659e, 671c.] The Athenian Stranger in *Laws* 659e prescribes songs (ᾠδαί) be used as incantations (ἐπιφθαι) which guide the souls of the young. In the *Phaedo*, Socrates applies the 'music' (ᾠδὴ) of philosophy as singing charms (ἐπιφθαι, 77e). Both examples clearly privilege the spoken component of song. The role of *logos* as part of the healing component of music, and indeed of Apollo's music, though frequently exploited in Plato, is often neglected in studies of New vs. Old musical paradigms or even lyre vs. aulos debates. To nuance our understanding of the ban in the Kallipolis on both the aulos (which allows no words) and the embroidered instrumentation of New Music (which may subdue or distract from the spoken word) in the Kallipolis, the role of *spoken* incantations must be examined in tandem with 5th century performance culture.

Lauren Heilman is a post-graduate researcher at the University of Birmingham in the department of Classics and Ancient History. Her doctoral thesis *The Lyre and the Bow: Apollo's Instruments from Oral Song to the Written Word* traces the diachronic development of the lyre and the bow as a joint symbol within cultic and performative contexts from Homer to Herodotus with an emphasis on the role of the agon in musical competition.

DULCI LABOREM DECIPITUR SONO: THE ROLE OF ORPHEUS IN AEOLIC POETOLOGY

The figure of Orpheus is an important Greek cultural icon representing not just poetic, but specifically musical prowess – this is the reason for his place in musical/poetic genealogies such as that of Timotheus (*PMG* 791.221–33). The lyric poet Sappho is connected to Orpheus and his powers several times in her reception. One intriguing point in their joint reception is the lyric fragment on the Cologne Sappho papyrus (Gronewald/Daniel 2005, ZPE 154, 7–12) following the “Old age poem” (fr. 58c Neri). A recent reading of the poem by G. B. D’Alessio assumes it can be read as spoken by the *persona* Sappho, and that it tells the story of Orpheus’ head singing after being ripped from his body. This can be connected to the legend of the arrival of Orpheus’ head on Lesbos; how far can the idea of an “Orphic Sappho” and of a “proto-Lesbian Orpheus” be traced back? And when does the *fabula* of Orpheus’ Katabasis fuse with Sappho’s ideas of poetic powers after death (fr. 58b.7 Neri] $\nu\epsilon\rho\theta\epsilon\ \delta\grave{\epsilon}\ \gamma\tilde{\alpha}\zeta$)?

Horace also mentions Orpheus’ legendary abilities several times and combines them with references to his Aeolic models Sappho and Alcaeus, notably through an allusion to Vergil’s *Georgics* in the programmatic *carmen* 2.13. Is it justified to assume that Horace saw Sappho and Alcaeus as representing descendants in an Orphic musical tradition? What does this entail, and how is it linked to Horace’s presentation of himself as a musician (not just a poet)?

In order to answer these questions, I will survey Orphic, musical, and Aeolic imagery in Horace’s poetry and connect it with references to Orpheus in Sappho’s reception outside Horace.

Mattis Heyne is postdoctoral research assistant at the chair of Latin Philology (Prof. Hans Bernsdorff) at Goethe-Universität Frankfurt. After studying Classics and Comparative Linguistics in Frankfurt, Vilnius (ERASMUS+ stay 2017), and Oxford (M.St. Corpus Christi College, 2020), he defended his PhD thesis (*summa cum laude*) in Greek Philology on the ancient reception of Sappho and Alcaeus as a pair in December 2024. During his doctoral studies, Heyne was part of the German Academic Scholarship Foundation (Studienstiftung des deutschen Volkes) and undertook research stays in Oxford and Bologna (Erasmus+, 2023). Heyne is an avid singer (Tenor) and has taken part in projects such as the recording of four *Humanist Odes* with professional singers.

GIROLAMO MEI AND THE LEGACY OF THE ANCIENT MUSICAL PAST

The treatise *De modis musicis antiquorum* by Girolamo Mei (1519-1594) is an invaluable document for understanding the transmission and appropriation of the ancient musical legacy during the Renaissance. Right from the prologue, Mei positions himself as a true entrepreneur of memory, warning his reader of the difficulties raised by the study of ancient music, which has been 'covered in rust' over the centuries and transmitted 'in a very uncertain and confused manner'.

Demonstrating exceptional skills in Greek for his time, Mei had direct access to the manuscripts of Greek musicographers (Ptolemy, Aristoxenus of Tarentum, Aristides Quintilian, Alypius, etc.), which he studied with genuine philological rigour, without resorting to the Latin translations available at his time. In the course of his readings and interpretations, Mei came to the conclusion that ancient music, presumed to be purely monodic, was capable of eliciting 'marvellous effects' on the human soul that modern polyphony had become incapable of recreating. This thesis, widely disseminated by Vincenzo Galilei within the Camerata de' Bardi, had a significant impact on the cultural landscape of the Early modern period.

In this paper, I propose to investigate the margin between the transmission of the ancient musical past and its re-elaboration by Mei at a time when the musical sounds of the Ancients seemed lost forever. It will be interesting to observe how ancient music was objectified, received and perceived, sometimes reinvented, and how these representations, confronted with modern musical models, contributed to the construction of a European musical identity in the modern period.

Mathilde Kaisin holds a Master's degree in Classical Languages and Literature from the University of Liège in Belgium (2019) and a Master's degree in Music from the Conservatoire Royal de Liège (2022). Through her research she aims to combine her dual training in philology and music. Her Master's dissertation was devoted to the fourteen Greek musical papyri found at Oxyrhynchus in Middle Egypt. In her doctoral thesis, she broadened the scope of her research by looking at the reception of ancient music during the Italian Renaissance. She proposed an initial in-depth study of the musical treatise *De modis musicis antiquorum* by the Florentine humanist Girolamo Mei, accompanied by a critical edition of the text and a first French translation. Her doctoral research, carried out under the joint supervision of the Universities of Liège and Bologna, was co-supervised by Professors Émilie Corswarem, Marie-Hélène Marganne, and Donatella Restani.

AN UNUSUAL IDIOPHONE FOR WOMEN'S ACTIVITIES IN ANCIENT VENETO

In the ancient world, as well as in the modern one, there are plenty of examples of work practices in which music and rhythm play a central role. Manual labor, which often involves a sequence of the same, repetitive gestures, can benefit from rhythmic patterns that accompany the action. Workers themselves often sing or play music to increase the speed of the work, to stave off boredom, to keep each other company, or simply for enjoyment. As far as the pre-roman sphere is concerned, in northeastern Italy, there is an interesting yet little investigated aspect that links sound and craftwork: the spinning and weaving practices of women, in ancient Veneto; activities that held strong social value, attested by iconographic sources, and supported by recent studies on *realia*. Interesting objects were found in funerary contexts such as the rich necropolises of Este and Montebelluna. They are tubular artifacts covered with bronze sheeting, often interpreted as “scepters-distaffs” (GAMBA 2013: «scettri-conocchie») or “scepters-tintinnabula” (CAPUIS 1985: «scettri-tintinnabula»), since some of these contain sound-producing materials inside. These objects appear as grave goods associated with other items such as spindle whorls, bobbins, and spindles in wealthy female burials from the 8th century BCE. They serve the dual purpose of work tools and rattles to beat the rhythm of women's practices. Furthermore, in the ancient world, it is not uncommon to find other references to music connected to these practices. Greek and Roman literary sources discuss the sonic aspect of the loom, and in some cases, the connection between these activities and music is explicitly stated, as in the case of the iconography on the Sopron vase, which depicts a figure working at a large loom and another who appears to be holding a chordophone.

Mario La Rosa holds a bachelor's degree in Science of Cultural Heritage in the University of Catania, a master's degree in Archaeology and Cultures of the Ancient World in the University of Bologna, and a postgraduate degree in Archaeological Heritage from the University of Naples Federico II. His research topic is musical archaeology: he has worked on musical iconography, the study of *realia* and the reconstruction of ancient Greek musical instruments using the methods of experimental archaeology. He is currently enrolled in the PhD course in History, Criticism and Preservation of Cultural Heritage at the University of Padua, where he conducts research on archaeological finds of musical interest preserved in museums in the Veneto region.

THE ANCIENT GREEK MUSICAL HERITAGE IN THE FORMATION OF TERMS AND CONCEPTS IN MODERN GREEK EDUCATION

In this paper, the author attempts to demonstrate a part of the ancient Greek musical terminology that permeated the Greek language through its impressive evolution over the centuries and is utilized in modern Greek education. The timelessness and continuity of ancient Greek musical terminology is not limited to terms such as *harmony* (ἁρμονία), *melos* (μέλος) or *rhythm* (ρυθμός) and to the use only by classical ancient writers, such as Plato and Aristotle. The impressive fact regarding the timelessness of the ancient Greek musical heritage lies in the fact that the case of the Greek language is one of the extremely limited cases of living languages that have preserved almost intact their pronunciation, etymology and interpretation of musical terminology, in addition to many other scientific fields.

The author uses in his work methods related to applied linguistics and to AI to explore, through original texts of ancient musical authors, terms that at first glance belong to the field of music theory.

At the end of the work, the author cites examples of the consistent use of ancient Greek musical terms in the teaching of the modern Greek language and music in our days.

Georgios Manakas was born in Alexandroupolis (Greece). He began his musical studies at the age of 10 (piano, classical guitar and Byzantine Orthodox music). He is a graduate of the School of Educational Sciences (specialization in Elementary Education Pedagogy) of the Democritus University of Thrace (Greece), as well as the Department of Greek Philology (specializations in Classics and Linguistics) of the same University. In addition, he completed his musical studies in Greece at the Macedonian Conservatory of Thessaloniki (Degrees in Harmony, Counterpoint, Fugue, Instrumentation - Diploma in Composition - Diploma in Classical Guitar). He continued his musical studies in Orchestra Conducting at the State Academy of Music "Pancho Vladigerov" in Sofia (Bulgaria) with a Greek scholarship. He holds an MA in Symphony Orchestra and Opera Orchestra Conducting from the aforementioned Academy of Music and a MSc in Environmental Education from the Democritus University of Thrace. He is a PhD Candidate at the School of Classical and Humanistic Studies of the Democritus University of Thrace.

THE GALLIC CARNYX: MUSIC, MEMORY AND IDENTITY IN PRE-ROMAN GAUL

The Gallic carnyx, the boar's head battle horn, is the most distinctive element of the Gallic warrior, and is almost always depicted on Roman coins showing Gauls (Crawford, *RRC* 282/1-5; 448/2a-3), as well as appearing on reliefs on Trajan's Column. The silver Gundestrup cauldron (150 BCE-50 CE) found in Denmark (probably of Celtic-Thracian origin), displays entertainers playing carnyces at a banquet. This important find, as well as fragments of carnyces excavated in Scotland, France, Germany, Romania and Switzerland, have enlarged the picture of the carnyx as a musical instrument performing an important cultural and social role in Gallic life, memory, and identity (Merriam). This understanding was significantly expanded by the discovery in 2004 of seven carnyces, one almost complete, in a Gallic religious deposit in Tintignac, France, dating to the time of Caesar's conquest. Evidence suggests that these carnyces served an important ritual and religious function within the Gallic sanctuary in which they were found. Using the theories of cultural anthropologists (Sperber, Geertz), and drawing on studies of objects in their cultural contexts (Gell, Bell), this paper analyzes the ritualistic and religious role of the carnyx, and how its use and function transform "the boundaries between 'bodies' and 'objects'" (Gaifman, Platt, Squire), and affect cultural identity and cohesion. The player of the carnyx is inevitably conjoined with the instrument in his mouth, creating in the player a ritualistic, religious, and aural bond between his person and the carnyx, and, by extension, with the ritual participants in the religious sanctuary and social world in which it is imbedded. As an object of ritual, religious significance as well as social and cultural importance, the carnyx and its music transform both the player of the carnyx and those around him, creating a liminal, apotropaic space that provides a context for cultural memory and social identity.

Marsha McCoy has degrees from Bryn Mawr College, and Oxford, Harvard, and Yale Universities, and has taught at Harvard, Yale, New York University, and Southern Methodist University in Dallas, TX, where she now teaches. She has held a Fulbright Research Fellowship in Munich, Germany, and a Mellon Fellowship at New York University, and has received scholarships for study at the American School of Classical Studies, Athens, Greece, as well as at the American Numismatic Society in New York City. She has been a finalist numerous times for the National Collegiate Teaching Award of the Society for Classical Studies. Her current research project analyzes the role of the Gallic carnyx in war and peace.

ISOLATED IAMBIC TRIMETERS IN EURIPIDES

It is widely acknowledged that in Greek theater extended passages in iambic trimeters were as a rule spoken without accompaniment by the *aulos*, in contrast to lyric passages, which were sung to accompaniment. Much less clear, however, is what happened in the numerous passages in which very short passages in iambic trimeter—usually just one verse—occur in lyric passages. Did the singing and accompaniment used for lyrics simply continue through the iambic trimeters in such passages, or did the song and/or the accompaniment stop very briefly?

Liana Lomiento has recently reviewed the isolated iambic trimeters of Aeschylus and has made useful proposals regarding their likely performance (forthcoming, *GRMS*). An application of Lomiento's methods and some additional analysis to the considerably larger body of isolated iambic trimeters in Euripides provides further insight into both how these verses might have been performed and what they accomplished.

The 407 isolated iambic trimeters in Euripides appear to include both arbitrary arrangements of iambic metra and verses that provide conspicuous and significant contrast with the surrounding lyrics. The first set of iambic trimeters can be classified as lyric, and they are likely to have been sung to accompaniment. The second group of iambic trimeters should be classified as non-lyric and would encourage both spoken performance and, perhaps, silence from the *auletes*. In distinguishing these two groups, metrical phenomena such as caesurae, patterns of long and short syllables, and surrounding meters are not very helpful, but speaker change, position within the structure of stanzas, and presence or absence of full stops appear to be determinative. The non-lyric isolated trimeters would have been striking, encouraging spectators to remember similar passages in the current play and in previous plays. That memory in turn would contribute to the identity of the characters delivering such verses.

Timothy Moore is John and Penelope Biggs Distinguished Professor of Classics at Washington University in St. Louis, USA. His books include *Artistry and Ideology: Livy's Vocabulary of Virtue* (Athenaeum Press, 1989), *The Theater of Plautus* (University of Texas Press, 1998), *Music in Roman Comedy* (Cambridge University Press, 2012), and *Roman Theatre* (Cambridge University Press, 2012). He has edited or co-edited volumes on Aristophanes and Menander, Plautus' *Rudens*, Roman drama and its influence, and musical structure in Greek tragedy. He has also published an online database of the meters of Roman Comedy (<https://romancomedy.wustl.edu/>) and articles on Greek and Roman music, theater, and literature; the teaching of Greek and Latin; American Musical Theater; and Japanese *kyōgen* comedy. He is currently working on a database of the meters of Greek drama and a book on the role of music in the performance of ancient plays.

A COMPARATIVE ANALYSIS OF ANCIENT GREEK AND SWEDISH MUSICAL PITCH ACCENTS

The relationship between the ancient Greek spoken pitch accent and the melodic contour of surviving musical fragments has long proved invaluable in studies of both the spoken word and ancient melody. While much work has been done on reconstructing the pitch accent from ancient anecdotes and musical texts, our current corpus of scholarship has done very little comparative work with living pitch accent languages. Living languages may not be directly comparable to Ancient Greek, but they may provide insight into the functioning of pitch accent languages and their music that we cannot gain from the written word alone.

This paper applies Swedish linguistic and musical studies to Ancient Greek. After providing an overview of the similarities between Swedish and Greek pitch accents, I suggest a possible approach towards musical comparison between the two languages. By analysing the textual-melodic relationship in three verses of three Swedish folksongs of the late 18th and early 19th centuries, this study offers insight into the ways these two disparate pitch accent languages treat the relationship of their accent to music.

The remarkable degree of accurate correlation between spoken pitch accent and melody in Swedish folksong suggests that the relationship between the two is fundamental. The same general trends can be observed in both Swedish and Greek, not only in the presence of an accentual-melodic peak, but also in the movements of the surrounding pitches that make up the melody. Additionally, the degree of accurate response across Swedish verses offers decisive proof of concept that different pitch accents can be respected by the same melody.

This paper is based in findings from research on Swedish and Greek linguistics, as well as widely accepted studies in ancient Greek musicology, and customs and rules for composition in stress accent languages.

Cara Nicol is a first-year doctoral student at the University of Oxford where she studies the phenomenon of the Greek pitch accent and its relationship to melody in the surviving musical fragments. She is particularly interested in instances of nonconformity, and by learning how and why composers failed to conform, she aims to increase our understanding of how ancient composers used the inherent melody of their text to create music. Cara is one of the founding members of Ancient Music at Oxford, which is running a hybrid seminar series out of the classics faculty this year.

Outside of classics Cara is a classically trained harpist. Her musicological background informs many of her approaches to ancient music. Cara works in close conjunction with a composer and uses the findings of her research to create music inspired by ancient sounds that can be played on ancient and modern instruments.

RELIVING POMPEII: VESUVIAN SONG CULTURE BETWEEN CONTINUITY AND REVITALISATION

In the mid-18th century Pompeii and Herculaneum came back to light. At that time Naples was one of the most dynamic capitals, suspended between multiculturalism, innovation and a cultural memory linked to its past.

In this cultural climate, the archeological excavations introduced a radical change: Pompeii and Herculaneum restituted not only public and private spaces, but also a rich corpus of musical evidence that would be variously received by the different social strata.

On the one hand, the Neapolitan and European aristocracies assimilated the fascination of the newly unearthed cities and re-proposed attitudes and cultural styles modelled on those of Pompeii: the case of Lady Hamilton - the novel maenad - is emblematic. She was the protagonist of the great artistic and musical revival with her neo-Pompeian court re-enactments. On the other hand, the popular classes, who participated directly in the excavations, reappropriate their past: the rural and artisan world of the Vesuvian area rediscovered its cultural and musical origins in that newly uncovered history. The traditional music of the area is actually still part of a communication system based on 'orality' and shows strong similarities with ancient Greek and Roman music, esp. in terms of musical instruments and occasions of music (feast, ritual).

To what extent has the renaissance linked to Pompeii affected the reworking of this cultural heritage?

By analysing iconographic, literary and ethnomusicological documentation, the contribution aims to investigate the connections between music, cultural memory and the construction of identity in the Vesuvian area. In particular, it attempts to define:

1. whether and to what extent the memory of Graeco-Roman soundscapes contributed to re-shaping already stratified and sedimented cultural expressions;
2. whether and to what extent the 'learned' gaze of travellers prompted the reworking of the image of an 'ancient' world previously lost and now rediscovered.

Laura Novello has graduated in Archaeology at the University of Naples 'L'Orientale' (110/110 cum laude, with a Bachelor's thesis 'The musical phenomenon in the Greek world: the case of Poseidonia- Paestum' and a Master's thesis 'The origins of the musical phenomenon in the European Palaeolithic. Methodological approaches and problems'). Winner of an Erasmus scholarship at the Université Paris 1 Panthéon-Sorbonne, she carried out an internship at the Scientific and Exhibition Office of the National Archaeological Museum in Naples and participated in excavation campaigns in Pompeii, Torre del Greco, Cumae and Paestum. She then worked for the Centre for Archaeological Conservation and the American School of Classical Studies on the musealisation of the frescoes of the theatre of ancient Corinth. She is currently a research fellow of the PRIN 2022 project 'MUSE. Musical Ecosystems of Ancient Northern Italy (XIII B.C.-VII C.E.)' at the University of Padua.

THE MUSICAL TRADITIONS AND CULTURAL IDENTITY OF ARCADIAN, BETWEEN BELONGING AND DETACHMENT

A famous passage from Polybios describes the musical habits of the Arcadians, which serve as cement to the community, insofar as the learning of hymns, paeans in honour of local gods and heroes and the *nomoi* of Timotheos and Polyxenos by children is part of the agonistic performances. Polybios uses several expressions which deserve to be commented on in detail, particularly in the light of inscriptions and material culture, both the remains of instruments and of theatre. These musical traditions, which in reality correspond to different strata, must be thought of as the continuity of a cultural policy forged by the Arcadian league in the 4th century BCE, when the *koinon* adopted the syrinx as a symbol on its coins. Megalopolis acquired its theatre at the end of the 4th century, which hosted military processions to the sound of the *aulos* (to be understood in the light of the conflicts with Sparta), and competitions where "Dionysian *aulos* players" are present. I think this expression refers to the *tekhnitai*, whose role increased in the early 2nd century and who contributed to disseminate the repertoire of New Music. The inscriptions make it possible to verify Polybios' testimony: in the 3rd century Arcadian musicians came to Athens to direct choruses of tribes; the lists of participants in the Amphictyonic *Soteria* of Delphi include many Arcadian children in the choruses; the prize list of an actor found in Tegea confirms the performance of Euripides' plays. This cultural identity forged by the Arcadians does not remain limited to their territory, but was staged in the sanctuaries, as shown by the decree taken by Delphi in honour of two brothers of Pheneos performing poets of the past. The objective of this paper is therefore to show how this Arcadian musical identity was formed against a backdrop of rivalries and antagonisms involving not only cities, but also corporations of artists.

Sylvain Perrot, a former student of the École Normale Supérieure (Paris) and a former scientific member of the French School of Archaeology at Athens, is a junior full researcher at the CNRS (University of Strasbourg). The publication of his PhD, entitled « Musics and Musicians in Delphi, from Archaic times to Late Antiquity », is forthcoming. He is preparing a French edition and commentary of the theoretical texts of Aristoxenus of Tarentum. With S. Emerit and A. Vincent, he initiated a research programme in ancient soundscapes (*Le paysage sonore de l'Antiquité. Méthodologie, historiographie et perspectives*, 2015; *De la cacophonie à la musique. La perception du son dans les sociétés antiques*, 2022), a part of which was the exhibition « Musiques ! Échos de l'Antiquité » (with catalogue) and now a database of all remains of music and sound artefacts in the ancient Mediterranean world (RIMAnt). His main interest is not only ancient Greek music and soundscapes, but also their reception in medieval and modern times.

IMPIOUS MELODIES. PHILODEMUS AND THE “DISTRACTIONS” (ερισπασμοί) OF MUSIC

Some columns of Philodemus' book IV of *On Music* develop a critique against the Stoics Cleanthes and Diogenes of Babylonia, who claimed that musical performances are a means to pray and to pay homage to the gods. The Epicurean philosopher rejects their doctrine by arguing that music is not only useless for this purpose, but even damaging for the following reasons: 1) it neither pleases nor gives pleasure to gods, 2) it creates unnecessary delights in the worshippers, 3) it “distracts” the mind from the “vision” of the divine.

In this paper, I would like to better investigate how Philodemus grounds these three points, focusing on the third one and the link between music and visualization of the divine. Indeed, what does a “distraction” or περισπασμός – a *hapax* in book IV of *On Music* – indicate? I will argue that it is a violent disturbance of humans' mental and linguistic faculties, which are forced to behave unnaturally. Music provokes the same effects as love and drunkenness, namely causes madness, which leads towards mistakes and to the blindness of the mind. If this hypothesis is plausible, then musical performances do not contribute to the worship of the divine, because they disturb the veneration of gods. Therefore, melodies are impious, give a wrong picture of divinity and pays it a bad homage.

All these considerations might show that the main point made by Philodemus is that music impedes the calm exercise of thought, necessary in order to experience the divine. Moreover, it might follow that an Epicurean who wishes to worship gods in earnest will do so without singing prayers, or better by praying in silence and stillness.

Enrico Piergiacomi is assistant professor in history of philosophy at the Technion | Israel Institute of Technology and fellow of the Center for Hellenic Studies of Harvard University. He was recipient of the international grant *The Reception of Lucretius and Roman Epicureanism from the Middle Ages to the Eighteenth century* (2019-2020), research in residence at the Bogliasco Foundation of Genova (2021), fellow at Villa I Tatti | The Harvard Center for Italian Renaissance Studies (2021-2022), and postdoctoral fellow in the research group Religion and Urbanity: Reciprocal Formations at the Max-Weber-Kolleg of Erfurt (2022). He specializes in ancient/modern philosophy and its intersections with science, theology, and ethics. He published three books: *Storia delle antiche teologie atomiste* (Rome 2017), *Amicus Lucretius. Gassendi, il “De rerum natura” e l’edonismo cristiano* (Berlin-New York 2022), and *Gli esercizi di Epicuro. Discipline per il piacere* (Pisa 2024).

SOME MELODY PREVIOUSLY HEARD: MUSIC AND ANAMNESIS IN BOETHIUS' *CONSOLATIO*

Since antiquity, scholarly tradition has agreed that Boethius wrote about music only once, in his *De musica*, an entirely unoriginal treatise constructed from free translations of earlier Greek material. In 2018, at the première of Sam Barrett's *Songs of Consolation*, we were invited to reconsider this idea. By reconstructing medieval neumes, Barrett reintroduced us to the musicality of the *Consolatio* and epitomised a trend in Boethian scholarship that prioritises the rhythm, sound, and content of its long-neglected poetry. There remains, however, no extensive study that considers the poetry alongside claims made in Boethius' quadrivial treatises regarding the ethical and metaphysical capacities of music.

This paper argues that Boethius' *Consolatio* articulates a distinctly Neoplatonic conception of music as both a vehicle of memory and a means of restoring the irrational soul. Drawing on Boethius' tripartite classification of music, it explores how Philosophia's songs function as acts of *anamnesis*, reassembling the Prisoner's fragmented intellect and realigning him with cosmic harmony. Beginning with a discussion of the musical World Soul in the *Timaeus*, this paper identifies Boethius as Plato's "hanging" man (Ti. 43e): a soul made irrational during embodiment and restored through music (Ti. 47c-e). It then examines Philosophia's use of song to heal the Prisoner's *psychē* in select passages from the poetry of the *Consolatio*. Through an analysis of poetic rhythm, sound, and imagery, this paper shows how Boethius presents musical recollection as a philosophical imperative – echoing Plato's *Timaeus* and its vision of the soul's exile and return.

By situating the *Consolatio* within the broader tradition of musical *memoria*, this paper illuminates the role of sound and rhythm not only as rhetorical devices but as metaphysical tools. In doing so, it challenges the conventional boundary between Boethius the Philosopher and Boethius the Quadrivial Theorist, revealing a profound unity in his thought previously unexplored.

Annabel Rockett is a first year DPhil student at the University of Oxford, where she is writing her doctoral thesis on the development of music theory in Latin in Late Antiquity and is supervised by Professor Armand D'Angour. She previously studied for her MA (Hons) at Edinburgh University, and her MPhil at Cambridge University. Her work traces the evolving significance of music across six key Latin authors, examining how they intensify and transform cosmological and metaphysical ideas from Plato's dialogues. She explores how music, first conceived as a structuring force of the cosmos in the *Timaeus*, becomes increasingly linked to the nature of the soul, intellectual ascent, and ultimately, psychic consolation. By uncovering these shifts, Annabel's work sheds new light on the place of music in Late Antique, Neoplatonic thought, bridging philosophy, science, and metaphysics. She is funded by a generous graduate scholarship from the Faculty of Classics at Oxford.

A TRADITIONAL RHYTHM FOR THE κῶμος?

This paper aims to examine the relationship between metre and κῶμος-performances in Pindar's *epinicia*, with a focus on Pind. *O.* 9 (str.4-13) and 14 (second str.5-8)¹, where the reminiscence of a traditional rhythm might be operating. Both cases stand out as they both display a repetitive and homogeneous (mostly aeolic) metrical pattern (glyc + 2ion^{mai} in the former, glyc + aristoph + cho dim + aristoph in the latter), an unusual feature as compared to Pindar's metrical ποικιλία. The *cola* included in such patterns contain in both cases a verbal deictic reference to the κῶμος performing the ode. A further item worth evaluating is Pindar's reference to the strophe of *O.* 9 as "Archilochus' song" (ll. 1-3), opposed by the poet himself to his own ἀοιδαί in the epode (l. 22), and identified by the *scholia* with the dubious fr. 324 West of Archilochus, itself a repetitive victory song.

These elements are analysed in the perspective of recent colometrical (e.g. Gentili-Perusino 1999; Lomiento 1998, 1999; Gentili et al. 2013) and semantic studies (e.g. Phillips 2013; 2018), by describing ancient transmitted colometries in the light of ancient metrical and rhythmical theory (most notably Hephaestio and Aristides Quintilianus), and considering the relationship between metre and content both in a syntagmatic and paradigmatic way.

Building on these premises, this paper attempts to: a) carry out a metrical, rhythmical and semantic analysis of *O.* 9 and 14; b) search for further evidence, in Pindar and elsewhere, of repetitive metrical-rhythmical patterns associated with a κῶμος-performance; c) verify the relevance of the above-mentioned Archilochus' fragment as a possible metrical reference for Pindar.

¹The *cola* of the metrical scheme are numbered according to the edition of Gentili et al. 2013.

Filippo Savi has completed his Bachelor's degree in Classics at the University of Pisa (2018-2021), with a dissertation on the fragments of Stesichorus' *Geryoneis*. Subsequently, he earned his MA in Classical Philology at the University of Bologna (2021-2024), with a dissertation on Aeolic *cola* in Pindar's *Olympian* 1, 9 and 14. Currently, he is pursuing a PhD in Ancient Greek Literature at the University of Urbino under the supervision of Professor Lomiento. His research expands upon his MA dissertation by analysing the colometries and the metrical-rhythmical schemes of all the extant pindaric odes composed in non-dactylo-epitrite metres. Outside academia, his main interests are reading, listening to jazz music and playing the drums. The study of Greek metre, to him, was the perfect combination between Greek literature and rhythm, his two biggest passions.

ANCIENT GREEK CHORAL ODES AND THE INVENTION OF NORTH AMERICAN CLASSICAL MUSIC

This paper traces the influence of ancient meter in the work of two composers who are synonymous with the development of American musical identity in the late 19th century.

John Knowles Paine, the first American-born symphonist, and Hugh Archibald Clarke, the pre-eminent 19th-century Canadian music theorist were appointed as the first professors of music in the US in 1875. Their scores for the first American stagings of Greek tragedy and comedy - Paine's *Oedipus Tyrannos* (1881) and Clarke's *Acharnians* (1886) were composed at a time when American musicians were seeking to emerge from the shadow of their European forebears, and beginning to investigate systematically the musical heritage of the indigenous people of their own continent. Both works were rapturously received - Paine's was praised as 'one of the landmarks in the history of musical art' and Clarke's described as 'a pivotal point in the history of classical studies.' Analysis of the two composers' responses to the meters of the choral odes reveals a stark difference in approach towards a similar end: whereas Paine smoothes out Sophocles' meter to make neat symmetrical choruses, Clarke more faithfully imitates and interpolates Aristophanes' rhythms, managing their irregularities with changes of tempo and time signature, and embellishing his choruses with bold use of counterpoint. By way of conclusion, I demonstrate that both pieces leverage the musicality of their ancient source to achieve a sound which is new and distinctively American, and reflect a society which was eager to see and hear itself in the vibrant and expressive music of the ancient Greek chorus.

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As a composer and musical director specialising in stage works, Alex has made music for shows in many of the UK's major playhouses, including a dozen at Shakespeare's Globe. His music is frequently heard on radio and on film, and in live performances in more than 20 countries worldwide.

SONGS OF MEMORY: IDENTITY AND CONFLICT IN THE MUSIC OF EURIPIDES' *HYPSIPYLE*

The *Hypsipyle* of Euripides, produced circa 410 BCE, is the best preserved of all his fragmentary tragedies. Featured within its surviving fragments is a remarkably rich collection of song, including a monody sung by the eponymous heroine. This monody is deeply influenced by the innovative New Music tradition, a feature seen throughout this tragedy's music which has significantly shaped the play's reception.

The aim of this paper is to examine the exceptional interplay of lyrics and music in this monody, which vividly portrays the troubled relationship between Hypsipyle's royal past and cultural identity with her present role as a slave. The monody engages extensively with its own *mousike* to produce a paradoxical expression of this conflict, where the power of music plays a central role in shaping her character. The audience witnesses her take control of the narrative through song. Although ostensibly a lullaby, the music of Hypsipyle's monody appears to be more akin to a lament of a royal tragic heroine, suggesting that she remains unable to fully relinquish her former identity.

Hypsipyle cannot reduce herself to the simple working songs of her early life or a maidservant's lullaby. Her refusal is underscored by the monody's self-referential elements, including its instrumentation, metre, and language. There is a striking tension between Hypsipyle's described music, and the implied performance of the monody, further highlighting her inner conflict.

Ultimately, Hypsipyle's inability to relinquish her royal past foreshadows the resolution of the tragedy, where she is reunited with her children. Through this complex and self-conscious engagement with *mousike*, Euripides presents a heroine who utilises song to reclaim agency and power within her tragic narrative.

Maggie Tighe is a current DPhil student in Classical Languages and Literature at Christ Church, Oxford University. Originally from Ireland, she is a flautist and holds a joint-honours degree in Music and Classics from University College Cork. She began her research into ancient music when completing her undergraduate dissertation on pastoral music in Ovid's *Metamorphoses*, which won the Global Undergraduate Awards' Classical Studies category in 2022. She continued her research into the use of comedy in Euripidean song during her MPhil in Classics from Trinity College Dublin. Her doctoral work investigates the songs that have survived within Euripides' fragmentary plays. Her other interests include the role of music in Greek literature and poetry more broadly, particularly lyric poetry, as well as translation studies and ancient reception within musical performance.

“...AD GRACCHI FISTULAM REFER”: MUSIC FOR MEMORY. ON THE *ACTIO* OF GAIUS GRACCHUS (*DE ORATORE* III, 60-61)

At the end of the third book of the *De Oratore*, in the very famous part concerning the *actio*, Cicero relates a well-known anecdote about Gaius Gracchus, in the words of Crassus. During the rehearsal of one of his orations, Gaius Gracchus would have been used to keep behind him a helper who played the *fistula*: in this way, Crassus explains after being urged by the other participants in the dialogue, Gracchus would have been prompted by the sound of the *fistula* to raise the tone of his voice or lower it, depending on the requirements in order to make his *actio* as convincing as possible. Music would seem, from this and other passages, both within the *De Oratore* itself and in other Ciceronian works and in the work of Quintilian, to be a tool that the orator uses to treat the voice, an experience that he shares with actors and their practice for stage performance: the voice is the instrument, so to speak, of both. Commentators on this passage have analyzed abundantly the correlation between speaker and actor in their treatment of the voice, but sometimes have neglected to note the cogency of the comparison with music or certain musicians. The hypothesis that will be explored in this paper suggests that Gaius Gracchus' use of music was not merely a tool for training and warming up the voice, but that he also used it for memorizing the oration and 'rehearsing' it during the final stage of preparation for an oration, namely the *actio*. The use of music as a tool for memorizing long narratives is well attested for many fundamental genres of ancient society (epic and monodic lyric poetry above all), yet various elements suggest that music could also have been used as a device for memorizing rhetoric, as the case study taken in question, concerning Gaius Gracchus, would seem to show.

Anna Tsolakis obtained her bachelor's degree in Classical Literature with top marks and honours, with a thesis entitled "Apuleius, *Florida*, music". She obtained her piano diploma at the Conservatorio Alessandro Scarlatti (formerly Vincenzo Bellini) in Palermo, with top marks. She subsequently obtained her master's degree, with top marks and honours, with a thesis entitled "Apuleius and music: Study on the musical episodes of the *Metamorphoses*", working in both cases under the supervision and guidance of Professor Maurizio Massimo Bianco, of the University of Palermo. She is currently a doctoral student at the same university and under the guidance of the aforementioned professor, with a project entitled "Music in Rome: New Research Perspectives", a project focusing mainly on comic theatre texts and sources concerning the role of music in theatre. Her fields of interest are theatre and rhetorical studies.

THE AULOS AND ROMAN MUSICAL IDENTITY AT THE DAWN OF THE IMPERIAL PERIOD

This paper explores the centrality of the aulos (Latin: tibia) to Roman musical identity during the formative period of the early Roman Empire, arguing that the instrument rose prominence as one of the symbols of 'Romanness' as part of a state programme aimed at redefining Roman cultural values. The Augustan era, marked by an active effort to shape Roman identity through myth and historiographic narrative, saw the emergence of stories that celebrated the aulos as an indispensable part of Roman tradition. Notably, myths such as the return of the pipers from exile inverted Greek topoi of aulos rejection, framing the instrument instead as a cornerstone of Roman religion – particularly sacrificial rituals.

The aulos's significance extended beyond ritual function to broader cultural practices. Its unmistakable presence in the soundscape of the Magna Mater processions, a cult adopted and naturalized within Roman religious life, further solidified its role as a sonic marker of Roman collective experience. Iconographic representations from the 1st century CE depict the aulos in diverse contexts, reinforcing its high cultural status, while archaeological finds attest to its widespread use across Roman territories.

By examining these literary, visual, and material sources, this paper argues that the aulos was not merely a musical instrument but a powerful symbol of Roman cultural synthesis, embodying the city's evolving identity as it absorbed and redefined elements of the wider Mediterranean musical tradition.

Kamila Wyslucha holds a PhD in Classics from the University of Wrocław. Her academic work explores the intersection of literature and music in the ancient world. She has published on musical imagery in Augustan poetry and the role of musical references in Latin rhetorical texts. Her current research centers on the performance practices of ancient Greek and Roman music, with a particular focus on the aulos – its construction, playing techniques, and cultural significance. She is also interested in broader questions of music archaeology, including instrument reconstruction and experimental approaches to ancient soundscapes.

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