

8th International Conference of the SEdeM Commission  
*Music and Contexts in the Medieval and Renaissance Iberian World*  
<https://medyren.wixsite.com/medyren-sedem/viii-encuentro-granada-2026>

**MUSIC IN TRANSIT:  
CULTURAL CONFLUENCES TOWARD THE HABSBURG  
EMPIRE**

Friday 19 - Sunday 21 June 2026  
Centro de Documentación Musical de Andalucía  
Carrera del Darro, 29, Albaicín, Granada (Spain)

Granada represents a privileged historical setting for the study of interactions between Islamic, Jewish, and Christian musical traditions. The coexistence of these cultures fostered a remarkably rich society whose musical legacy endured even after 1492. Charles V resided for several months in the Alhambra in 1526 and, captivated by its splendour, commissioned the construction of a palace befitting such an extraordinary site. The presence of a Flemish ruler in an Andalusian setting, newly married to a Portuguese consort and overseeing a project designed by a Castilian architect in the Italian Renaissance style, exemplifies the profoundly eclectic nature of this encounter.

The 500th anniversary of the marriage of Charles V and Isabella of Portugal provides an exceptional opportunity to reflect on the cosmopolitan musical exchanges that shaped the soundscape of sixteenth-century Granada. The Alhambra emerges here as a space of cultural transition, where repertoires inherited from the Nasrid period coexisted with musical practices associated with the imperial court. In this context, music played a central role as a vehicle of political and ceremonial representation, articulating both continuity and rupture between distinct sonic worlds.

Taking the notion of transition as its interpretative axis, the conference aims to explore music as a dynamic phenomenon shaped by the movement of repertoires, practices, ideas, and sound objects across cultural boundaries, throughout Europe and along the new transatlantic routes. This perspective challenges static or compartmentalised views of the medieval and Renaissance musical past.

## **THEMATIC STRANDS**

The conference welcomes contributions situated within the following broad thematic areas:

### **1. Al-Andalus**

Studies addressing musical practices, theories, repertoires, and sound contexts in Al-Andalus, as well as its connections with the Maghreb, the eastern Mediterranean, and other regions. Topics may include oral and written transmission, musical treatises, poetry, organology, diaspora, and the survival or transformation of these traditions in later periods.

### **2. The Iberian Peninsula: Christian Kingdoms**

Research focusing on music in the medieval and Renaissance and early Baroque Christian kingdoms of the Iberian Peninsula, with particular attention to internal dynamics and external interactions. This includes studies of liturgical and paraliturgical music, secular repertoires, musical institutions at court and in urban settings, and processes of reception, adaptation, and circulation.

### **3. The Habsburg Empire**

Contributions addressing European musical traditions up to the death of Philip IV and their processes of cultural transfer. Topics may include music as an expression of power, patronage and self-representation, aesthetic paradigms, reflections of conflict, the projection and transformation of musical traditions, regional soundscapes, evangelisation context, musical exchange, instruments, repertoires, and musical treatises within the territories of the Spanish Monarchy.

## **SUGGESTED TOPICS**

Within these areas, proposals may engage with (but are not limited to) the following themes:

- Practices, spaces, and discourses in the world of Charles V
- Travel, exile, diaspora, and cultural networks
- Processes of musical hybridity and cross-cultural exchange

- Soundscapes
- Orality, writing, and the transmission of musical knowledge.
- Music and power: court, patronage, and institutions
- Musical practices in urban, rural, and border contexts
- Sacred and secular repertoires and practices
- Musical iconography, organology, and material culture
- Historically informed performance and performance history
- Interdisciplinary approaches to medieval and Renaissance music
- Reception and modern reinterpretations of medieval and Renaissance music

## **PROPOSAL REQUIREMENTS**

Submissions must present original work and fall within at least one of the three thematic areas outlined above.

Abstract: maximum 250 words

Author information: Institutional affiliation (if applicable), short biography (c. 150 words) and contact email address

Audiovisual requirements: Specify technical requirements for the presentation

### **Presentation formats**

Individual papers: 15 or 20 minutes (depending on the total number of accepted proposals)

Thematic sessions: 45 minutes

### **Submission procedure**

Proposals must be submitted exclusively by email to:

[congresomedyrenganada@gmail.com](mailto:congresomedyrenganada@gmail.com)

Each proposal should include:

- Name(s) of author(s)
- Title of the paper
- Relevant thematic area(s)
- Abstract and keywords

Authors are asked to pay particular attention to clarity of expression, academic style, spelling, and appropriate use of technical terminology. Abstracts should ideally follow the stylistic guidelines of *RILM Abstracts of Music Literature*.

### **Review process**

All proposals received will be subject to blind peer review by the Scientific Committee.

### **PARTICIPATION CONDITIONS**

Authors and co-authors of accepted proposals must complete the registration process in accordance with the established procedure. Presentations must correspond to the title and subject matter outlined in the accepted abstract.

### **Deadlines**

- Proposal submission deadline: 10 April 2026
- Notification of acceptance: 10 May 2026

### **Conference languages**

Spanish, Portuguese and English.

### **PUBLICATION**

A selection of papers presented at the conference may be considered for publication in the journal *Música Oral del Sur*, subject to the journal's peer-review process and editorial criteria.

### **SCIENTIFIC DIRECTION**

Reynaldo Fernández Manzano (Biblioteca de Andalucía, Centro de Documentación Musical de Andalucía, Universidad Internacional de Andalucía)

Alicia González Sánchez (Real Conservatorio Superior de Música de Granada)

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