



STUDY GROUP FOR MUSIC ARCHAEOLOGY

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# **Sound and Ritual Bridging Material and Living Cultures**

**XII. Congress of the ICTM Study Group for Music  
Archaeology**



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**Universidad de Valladolid**

September 20-24, 2011



# Tuesday, 20 September 2011

9:00-9:30  
Aula Magna  
Lope de Rueda

## *INSCRIPTION*

9:30-10:00  
Aula Magna  
Lope de Rueda

## *INAUGURATION*

10:00-11:00  
Aula Magna  
Lope de Rueda

## *INTRODUCTIONS*

**Approaches in the Music-Archaeological Study of Ritual Soundings: A Keynote**  
Arnd Adje Both

**Sound Artefacts as Indicators of Ritual Behaviours in Archaeological Contexts:  
An Ethnoarchaeology of Music and Ritual**  
Raquel Jiménez Pasalodos

11:00-11:30

## *PAUSA*

11:30-13:00  
Aula Magna  
Lope de Rueda

## *MUSICAL RITES AND CULTS IN ROME*

Chair  
Emiliano Li Castro

**The Music in the Orgiastic Cults of Sabazius and the “House of the Magic Rites”  
in Pompeii**  
Roberto Melini

**The Phrygian *tibia* in the Cults of Cybele and Dionysus/Bacchus**  
Olga Sutkowska

**Música, rito y sacrificio en la Roma imperial**  
Isabel Rodríguez López

13:00-15:00  
Comedor  
Alfonso VIII

## *LUNCH BREAK*

15:00-16:00  
Aula Magna  
Lope de Rueda

## *INAUGURATION OF POSTER EXHIBITION*

16:00-17:30  
Aula Magna  
Lope de Rueda

***RITUAL MUSIC, SONG AND DANCE IN THE CONTEMPORARY AMERICAS:  
TRACES OF THE PAST***

Chair  
Enrique Cámara de  
Landa

**Songworks: Insight into Musical Practices of the Past through Ethnography**  
Helena Simonett

**Pachacamita and the *apu* Aconcagua, Chile**  
Claudio Mercado

**The Danza de los Voladores in Puebla, Mexico: Rethinking the Past**  
Grazia Tuzi

17:30-18:00

***PAUSA***

18:00-19:00  
Aula Magna  
Lope de Rueda

***MUSIC-RELATED FINDS FROM EAST ASIA: EVIDENCE FOR RITUAL MUSIC  
PRACTICES OF THE PAST***

Chair  
Zdravko  
Blažeković

**The Enchanting *yaoxianqi*: A Neolithic Instrument Unearthed in China**  
Dai Wei

**The *koto* and Rituals – Based on the Excavated *koto* from Archaeological Sites of Japan**  
Chie Arayama

20:00  
Residencia Reyes  
Católicos

***WELCOME DINNER***

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# Wednesday 21, September 2011

|  |   |
|--|---|
| 9:30-11:00<br>Aula Magna<br>Lope de Rueda  | <b><i>MUSIC-RITUAL AND TRANSFORMATION IN MIDDLE AND NORTHERN EUROPE: ARCHAEOLOGICAL EVIDENCE AND ETHNOGRAPHICAL PARALLELS</i></b>                     |
| Chair<br>Annemies Tamboer                  | <b>Nordic Iron Rattles and their Use and Function in Ancient and Traditional Fertility Rites: An Ethno-Musicarchaeological Study</b><br>Cajsa S. Lund |
|  | <b>Musical Practices and Behaviours of the Ancient Slavs and their Predecessors in the Territory of Poland</b><br>Dorota Poplawska                    |
|  | <b>A Shaman Drum Hammer from the Medieval City of Turku, Finland</b><br>Riitta Rainio   |
| 11:00-11:30                                | <b><i>PAUSA</i></b>   |
| 11:30-13:00<br>Aula Magna<br>Lope de Rueda | <b><i>MUSIC-RELATED FINDS FROM THE GREEK ANTIQUITY: EVIDENCE FOR RITUAL MUSIC PRACTICES</i></b>   |
| Chair<br>Eleonora Rocconi                  | <b>Music, Performance, and Therapy in Ancient Greek Cult: The <i>thymele</i> at Epidauros</b><br>Peter Schultz / Bronwen L. Wickkiser                 |
|  | <b>Music in Images of Animal Sacrifice on Ancient Greek Vases</b><br>Ellen Van Keer   |
|  | <b>The Greek Colony of Locri Epizefiri's <i>lyrai</i>, <i>auloi</i> and <i>kytharai</i>: Morphology and Ritual Use</b><br>Lucia Lepore                |
| 13:00-15:00<br>Comedor Alfonso VIII        | <b><i>LUNCH BREAK</i></b>   |
| 15:00-16:30 Aula Magna<br>Lope de Rueda    | <b><i>MUSIC-RITUAL AND TRANSFORMATION IN THE AMERICAS: ARCHAEOLOGICAL EVIDENCE AND ETHNOGRAPHIC PARALLELS</i></b>                                     |
| Chair<br>Mark Howell                       | <b>Ritual music as Sonorous Mask</b><br>Anna Gruszczyńska-Ziółkowska  |
|  | <b>Music and <i>Anadenanthera</i>: Relations between the Past and the Present</b><br>Francisca Gili   |
|  | <b>The Shape of Trance in Central Chile and Araucania</b><br>José Pérez de Arce   |
| 16:30-17:00                                | <b><i>PAUSA</i></b>   |

17:00-18:30  
Aula Magna  
Lope de Rueda

***HORNS AND BODIES IN THE MEDITERRANEAN: EVIDENCE FOR RITUAL  
MUSIC PRACTICES OF THE PAST***

Chair  
Arnd Adje Both

**The Voice of the Horn and Mixed Sex/Gender Musical Ensembles in Iron Age Israel**  
Theodore Burgh

**The Etruscan *lituus*: The Ying and Yang of Etruscan Brass**  
Peter Holmes

**Bodies that Sound: The Role of Music in Phoenician-Punic Rituals**  
Mireia López-Bertran / Agnès García-Ventura

20:00-21:30  
Aula Mergelina,  
Facultad de  
Derecho (Plaza de  
la Universidad)

***CONCERT: OREKA Tx***

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# Thursday 22, September 2011

## Excursion to Urueña

09:00

Plaza de la  
Universidad

### *MEETING POINT*

10:30-12:30

E-Lea Center

### *MUSIC-RELATED FINDS OF THE IBERIAN PENINSULA: EVIDENCE FOR RITUAL MUSIC PRACTICES OF THE PAST*

Chair

Raquel Jiménez  
Pasalodos

Aproximación arqueomusicológica a la escena de la “Caza del Ciervo” de Muriecho L (Colungo, Huesca)

Carlos García Benito

### **Sounds from Ancient Rocks**

Patricia Lopes Bastos

### **The Vaccean Rattles: Toys or Magic Protectors?**

Fernando Romero Carnicero / Carlos Sanz Mínguez / Cristina Górriz Gañán / Roberto De Pablo Martínez

### **La caracola de Sant Jaume (Montsià, Tarragona): recuperando un sonido de la Primera Edad del Hierro**

Marta Mateu / Isabel Moreno / Vicent Matamoros

13:00-14:00

E-Lea Center

### *WORKSHOPS*

### **La realización de una copia facsímil del laúd copto conservado en Grenoble y sus resultados acústicos**

Carlos González

### **Workshop on Palaeolithic Bone Pipe Production I**

Carlos García Benito

### **Workshop on Palaeolithic Bone Pipe Production II**

Jean-Loup Ringot

14:00-16:00

Restaurant Pago  
de Mar Feliz

### *LUNCH BREAK*

16:00-18:00

### *MUSEUM TOURS*

Fundación Joaquín Díaz

Museo de las Campanas

Museo del Gramófono

Museo de la Música

Colección Luis Delgado

20:00

### *RETURN*

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# Friday 23, September 2011

09:00-10:30  
Aula Magna  
Lope de Rueda

## ***THE MUSICAL TRAIL OF DIONYSUS AND CYBELE***

Chair  
Roberto Melini

The Kubaba/Cybele and *di-wo-nu-so-jo*/Dionysus Connections  
Placido Scardina

Dionysus and Music in Italy before the Romans  
Daniela Castaldo

Before and After 186 BC (*Senatus Consultum de Bacchanalibus*)  
Emiliano Li Castro

10:30-11:00

## ***PAUSA***

11:00-13:00  
Aula Magna  
Lope de Rueda

## ***MUSIC-RELATED FINDS FROM THE PRE-COLUMBIAN AMERICAS: EVIDENCE FOR RITUAL MUSIC PRACTICES***

Chair  
Anna  
Gruszczyńska-  
Ziółkowska

Origin and Meaning of the Hopewell Panpipe  
Mark Howell

The Pre-Hispanic Measuring System of Complementary Lengths *pichqa-tawa* and  
the Determination of the Huari Ceremonial Sound (Peru, 600-1100 CE)  
Mónica Gudemos

Acoustics, Architecture and Instruments in Ancient Chavín de Huántar, Peru  
Miriam A. / Perry R. Cook / Jonathan S. Abel / John W. Rick, with demonstration by José Luis  
Cruzado Coronel

Flautas prehispánicas de la fase Comala, asociadas a danzas en cadena: agentes de  
una práctica ritual en el Occidente de México  
Abraham Elías López

13:00-15:00  
Comedor Alfonso  
VIII

## ***LUNCH BREAK***

15:00-16:30  
Aula Magna  
Lope de Rueda

## ***PHILOLOGICAL APPROACHES ON MUSIC AND RITUAL PRACTICES IN THE GREEK ANTIQUITY***

Chair  
Ellen Van Keer

Some Remarks on the Concept of Cultic and Religious Music in Ancient Greece  
Eleonora Rocconi

*Threnôidos*, an Ancient Greek Profession: Reality and Imagination  
Konstantinos Melidis

An Example of Musical Composition in Greek Rituals: the *nomoi* (Meaning,  
Performance, Instruments)  
Sylvain Perrot



16:30-17:00

***PAUSA***

17:00-18:30

Aula Magna  
Lope de Rueda

***MUSIC-RITUAL AND TRANSFORMATION IN SOUTH AND SOUTHEAST ASIA:  
ARCHAEOLOGICAL EVIDENCE & ETHNOGRAPHICAL PARALLELS***

Chair

Grazia Tuzi

**Music-archaeological Studies of Sound Production in the Shamanistic Ritual of the Miao People in Mainland Southeast Asia**  
Gretel Schwörer-Kohl

**Musical Aspects of Sound and Ritual in Indian Rock Art, and the Living Traditions**  
Meenakshi Dubey Pathak

**Ritualistic Drumming in the Temple of Tooth Relic in Sri Lanka**  
Manoj Alawathukotuwa

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# Saturday 24, September 2011

9:30-11:00

Aula Magna  
Lope de Rueda

***MUSICAL RITES IN THE CONTEMPORARY AMERICAS: TRACES OF THE PAST***

Chair

José Perez de Arce

**Sonido, Ritual y Cosmovisión en los Andes: de las *antaras* de Nasca a los *sikus* de Puno**

Carlos Mansilla Vásquez

***Cajas* and *erkes* in the Aestival Rituals of the Alto Jujuy, Argentina:**

**Possible Proveniences**

Enrique Cámara de Landa

**Social Reproduction, Music (Sound Production) and Ideology in Rituals of Eskimo Societies**

Jesús Salius Gumá

11:00-11:30

***PAUSA***

11:30-13:00

Aula Magna  
Lope de Rueda

***MUSIC-RELATED FINDS FROM MIDDLE AND NORTHERN EUROPE: EVIDENCE FOR RITUAL MUSIC PRACTICES OF THE PAST***

Chair

Cajsa Lund

**Scenes of Dance on Medieval Bosnian Gravestones**

Zdravko Blažeković

**Ritual, Magic, and Symbol: Horns in the Netherlands from the Middle Ages to the Present Day**

Annemies Tamboer

**Use of the Bagpipes in Religious Rituals in Pre-Industrial European Societies**

Jean-Pierre Van Hees

13:00-13:45

***GENERAL ASSEMBLY OF THE  
ICTM STUDY GROUP FOR MUSIC ARCHAEOLOGY***

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# **Sound and Ritual Bridging Material and Living Cultures**

**Abstracts from the  
XII. Congress of the ICTM Study Group for Music  
Archaeology  
A. A. Both/R. Jiménez/M. Howell (eds.)**

# PAPERS

## Ritualistic Drumming in the Temple of Tooth Relic in Sri Lanka

Manoj Alawathukotuwa  
(University of Peradeniya, Sri Lanka)

In Sri Lanka drums are played in various social and religious contexts such as for greetings, funerals and homage. Drums are considered to be a symbol of fertility and drumming is closely related to religious worships and rituals. Considering the religious activities performed in Sinhala Buddhist society, drumming is closely associated with ritualistic beliefs and customs.

The Temple of Tooth Relic is considered to be the most honorable place of worship among the Sri Lankan Sinhala Buddhist community. There are two ritualistic ceremonies held in the temple of Tooth Relic daily and weekly (service ritual or the *thewawa* conducted in daily and the washing the images or their symbols in weekly). Among them *thewawa* or the service ritual conducted in daily at regular times is especially connected with ritualistic drumming.

Mainly three rituals are performed daily at the temple of Tooth Relic in Sri Lanka, the first in the morning (5.15 am) and second during the midday (9.15 am), and the third in the evening (6.15 pm). All these rituals begin with the beating of drums. A group of five musicians who belongs to a specific caste play five types of musical instruments representing the *panchaturyanada* or five kinds of musical sounds in honor of the Lord Buddha's Tooth Relic. It is commonly known as a *shabdha puja* or an offering of sounds. The conch blower starts the ritualistic sound and he signals the drummers. After that the *kandian* ritualistic drum (*gata beraya*) is played and then the ritualistic *hemisi* drumming is resumed. There are special drum beats according to each sessions and the tempo of each performance vary. The drum beat played in the evening is the same as is played in the morning. The only difference is that the evening beat is slow in tempo. However the drum beats used in the temple of the Tooth Relic aren't played in other temples in Sri Lanka. The main reason is the top hierarchical order in Sri Lankan is Sinhala Buddhism.

The objective of this paper is to analyze the beliefs, customs, cross-cultural relationship and the ritualistic meaning of these performances.

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## The *koto* and Rituals - Based on the Excavated *koto* from Archaeological Sites of Japan

Chie Arayama (Hokkaido University, Sapporo, Japan)

At the moment, more than 100 *koto*, or Japanese zithers, of the Yayoi period (about the 5th century BCE - 3rd century CE) and the Kofun period (about 3rd century - 6th century CE) have been discovered in the Japanese Archipelago. Some characteristics of these excavated *koto* were inherited from the wagon, or Japanese *koto*, a traditional stringed instrument used in the posterior Nara period (CE 710-794), and are still alive at the present time. Therefore, these archaeological discoveries are extremely important to clarify the formation process in the culture of sound or traditional music in Japan. We know from the oldest historical records in Japan, such as the *Kojiki* (Records of Ancient Matters) and *Nihonshoki* (Chronicles of Japan), that the *koto* was used in historical times in a ritual context for divinatory purposes or as oracles.

However, the context in which the *koto* belonging to the Yayoi and Kofun periods were used remains unclear, and we don't know what influence they had in the posterior music culture of Japan. In this presentation, I examine the relationship between the *koto* and the rituals conducted in those periods, paying attention to the characteristics of the archaeological sites in which the *koto* have been founded.

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## Scenes of Dance on Medieval Bosnian Gravestones

Zdravko Blažeković  
(City University of New York, USA)

On the territory of Bosnia and Herzegovina, as well as adjacent territories of Serbia, Montenegro and Croatia, have been accounted over three thousand funeral places with a total of some 70.000 gravestones, known as *stećci* (singular *stećak*). Until recently, the prevailing opinion was that *stećci* were used by the followers of the Christian sect of Bogomils, a neo-Manichaean sect inspired by the teaching of Mani, a reformer and prophet born in Babylon in AD 216. Newer evidence however indicates that these casket-shaped stone tombs were used also by the Serbian Orthodox and Roman Catholics, and therefore should be seen as a regional cultural phenomenon. The *stećci* can be dated between the late twelfth and the fifteenth centuries, and were carved by the native stonemasons. Stylistically they follow Romanesque models which inspired a variety of symbolic and mystical decorative elements, many of which remaining enigmatic. They can be classified into several categories according to their function, artistic features, and subject matter (the crescent moon and the sun, chivalrous tournaments

and horsemen, hunting scenes, rosettes, vine leaves and grapes, processions of deer, a man with his right hand raised). About 130 examples represent line dances (*kolo*) with between three and eleven figures, and there are further examples of single male or female dancers. Considering that both visual and textual sources of medieval dances originating from this geographic area are extremely rare these representations are important testimonials about dance practices and their symbolism. The paper will classify the dance scenes considering their morphology and contexts.

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### **Approaches in the Music-Archaeological Study of Ritual Soundings: A Keynote**

Arnd Adje Both

(Chair, ICTM Study Group for Music Archaeology /  
Reiss-Engelhorn-Museen Mannheim, Germany)

Ritual aspects of sound production are frequently touched in music-archaeological studies, but are seldom the main focus of research. This congress turns to ritual behaviours and religious thought in relation to musical practices of the past. Although rituals are often reflected in material culture - ritual places and ritual paraphernalia (such as sound tools) are often preserved - the interaction of ritual activities and sound production in past societies is often difficult to identify, and even more difficult to study. This is because rituals can be extremely complex and are often related to religious conceptions, which in many cases can only be partly reconstructed. Archaeological contexts of sound artefacts, the instrument symbolism, iconographical and textual information, and archaeoacoustical research offer valuable information. Moreover, the living traditions enable drawing ethnographic analogies, but ethnographical and ethnomusicological studies also reveal the wide frame of possible interpretations. When including all relevant information in a comparative way, a great portion of possible ritual settings of the production of sound and music can be understood. In this keynote, approaches in the music-archaeological study of ritual soundings will be discussed.

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### **The Voice of the Horn and Mixed Sex/Gender Musical Ensembles in Iron Age Israel**

Theodore Burgh

(University of North Carolina, Wilmington, USA)

The available data reveal that ritual, religion and music are essential elements of Iron Age Israel (1200-586 BCE). When it comes to musical activity in ancient Israelite culture during this period, the textual data give snapshots of ritual performance that may not

necessarily be deduced from the archaeological record. In other words, these two data often tell intriguing but contrasting stories about these types of performance in Israelite culture. However, with the proper methodology, it is possible that artifacts, along with ethnographic and textual data may shed light on the enigmatic rituals, religious and musical practices of the Israelites.

In this paper I will explore two topics. (1) How these data may share information regarding special instructions for the shofar and its symbolism in Israelite religious ritual performance. This aerophone was unquestionably a major instrument in ancient Israel. It appears that musicians not only performed with it, but that the horn was also used to convey instructions. Archaeomusicology may suggest that it was more than that. (2) The possibility that men and women performed music together for sacred prophetic activity. This is contrary to most interpretations of women's roles in the biblical text, but a closer look at the data may reveal something different. The goal of this paper is to use the available data in an effort to understand better the confusing but fascinating past of ancient Israel.

~

### **Cajas and erkes in the Aestival Rituals of the Alto Jujuy, Argentina: Possible Proveniences**

Enrique Cámara de Landa

(Universidad de Valladolid, Spain)

Both the *caja* (frame drum) and the *erke* (idioglot clarinet) are essential instruments in the celebration of the *señaladas* (branding of the herd) and ritual *challas* (purification of spaces) carried out by the inhabitants of the Puna and Quebrada de Humahuaca in the Jujuy province (in the extreme Northwest of Argentina). Even if this association of frame drum and blown aerophone in the hands of the same performer is documented in European areas, some iconographical sources and the repertoire played for those occasions seem to reveal a pre-Hispanic American origin. In this paper, the use of both instruments in the rituals taking place during the *altojujeño* carnival will be shown, and a reflection about these important phenomena will be proposed.

*Tanto la caja (Tambor de marco) como el erke (clarinete idioglota) son instrumentos indispensables en la celebración de las señaladas y challas rituales que realizan los habitantes de la Puna y Quebrada de Humahuaca jujeños (en el extremo Noroeste de la Argentina). Si bien la asociación entre aerófono de soplo y tambor de marco en manos de un mismo ejecutante se documenta en áreas de Europa, tanto algunas fuentes iconográficas como el repertorio interpretado en tales ocasiones parecen revelar una procedencia americana prehispánica. Se*

*mostrará el uso de ambos instrumentos en los rituales que tienen lugar durante el festejo del carnaval altojujeño y se intentará proponer alguna reflexión sobre este importante fenómeno.*

~

**The Musical Trail of Dionysus and Cybele:  
Dionysus and Music in Italy before the Romans**  
Daniela Castaldo (Università del Salento, Lecce, Italy)

We would like to point out some aspects of images of music in Dionysiac scenes portrayed on Attic and Etruscan pottery from Etruscan necropolises in the Po Valley (Spina, Felsina and Marzabotto) and in Italiote productions from Southern Italy. For the most part these vases were used to prepare and drink wine at the symposium, a custom that Etruscans acquired from the Greek world. They were often decorated with scenes related to Dionysus: satyrs and maenads dancing to the rhythm of the double *aulos*, the frame drums ( *tympana* ) and the cymbals ( *kymbala* ).

Does the dionysiac music portrayed on the vases found in Po Valley Etruria have different features from those found in others Etruscan towns? Do the musical themes represented in Italiote pottery reflect indigenous features on worshipping Dionysus, different from the Greek ones?

The considerations that we will try to make about these topics will be primarily based on iconographic sources: the comparison with written ones will permit us to see whether and why they follow the same direction, or why they are divergent.

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**The Enchanting *yaoxianqi*:  
A Neolithic Instrument Unearthed in China**  
Dai Wei (Shanghai Conservatory of Music, China)

The *yaoxianqi* is a rattle, mostly of clay, which is sounded when the instrument is shaken by the hands to make the pebbles inside the cavity collide. However, the earliest *yaoxianqi* found – at Jiahu Yao Xiang Qi of Wuyang - is made of rare tortoise shell. In tombs, they were often placed in groups of six or eight, and most often next to bone flutes. We therefore know they date back as early as 7700 years ago. The container rattle made of tortoise shell for the Indian religious ceremonies of the Iroquois in North American are still used for Iroquois dances today.

A large number of clay *yaoxianqi* are widely distributed at the Late-Neolithic sites of the Yellow River and Yangtze River areas in China, especially along the upper and middle shores of the Yellow River. Their shapes are diverse, but most have a sculptured surface and include holes. Sometimes, they were buried in the tombs of children. In view of its wide

distribution, the clay *yaoxianqi* undoubtedly played an important role in the spiritual life of the ancestors across ancient China.

I will discuss the social function and culture significance of the Neolithic *yaoxianqi*, based on its geographical distribution, culture regions of use, in-situ discoveries, and shapes and decorations etc., throughout China while linking it with living ritual traditions of different local cultures.

~

**Flautas prehispánicas de la fase Comala,  
asociadas a danzas en cadena: agentes de una  
práctica ritual en el Occidente de México**  
Abraham Elías López (Universidad Nacional  
Autónoma de México, Mexico-City, Mexico)

En la iconografía relacionada con flautas prehispánicas de la fase Comala (100 a.C. al 500 d.C.) en el Occidente de México, se encuentran una gran variedad de figurillas, esculturas y maquetas modeladas en barro. Este material arqueológico muestra ejemplos de ergonomía, tipos de instrumentos, dotaciones instrumentales y distribución de músicos y danzantes dentro de un espacio arquitectónico. Se ha identificado la presencia y utilización de flautas asociadas a diversos rituales, entre ellos un ritual de danza en cadena, representado en las figurillas Tuxcacuesco-Ortices del Occidente de México. Las danzas en cadena forman parte de danzas en círculo y éstas a su vez aparecen representadas en un espacio cuyo patrón arquitectónico es característico de la región y al cual se le denomina Guachimontón. El presente estudio señala el posible contexto simbólico y sociomusical que pudieron haber tenido las flautas prehispánicas, como parte integral de un ritual, apoyado en un análisis organológico de flautas dobles y simples; de esta manera se enmarca el comportamiento del sonido como un elemento participativo en la estructuración del ritual.

*Among the iconographic record related to the pre-Hispanic flutes of the phase Comala (100 BC–500 AD), West Mexico, is a great variety of ceramic figurines, sculptures, and models. This archaeological material shows examples of the instrumental ergonometry, and types, the instrumentation, and the location of musicians and dancers within architectural spaces. The presence and utilization of flutes could be identified in diverse rituals, among which is a ritual chain dance, depicted by the West Mexican Tuxcacuesco-Ortices figurines. The chain dances formed part of circle dances, which took place in a space with a characteristic architectural pattern of the region, called Guachimontón. The present study addresses the possible symbolic and socio-musical context that the pre-Hispanic flutes could have served, as an integral part of a ritual. Supported by an organological analysis of double and mono-tubular flutes, the*

*sound as a participative element in the structuralization of the ritual will be discussed.*

~

**Aproximación arqueomusicológica a la escena de la “Caza del Ciervo” de Muriecho I (Colungo, Huesca)**

Carlos García Benito (Universidad de Zaragoza, Spain)

Con esta comunicación pretendemos estudiar, desde el punto de vista de la Arqueología Musical, la escena ceremonial de la “Caza del Ciervo” situada en el Panel 1, sector 1 (Baldellou et al., 2000: Las pinturas rupestres de la partida de Muriecho, en *Bolskan* 17 33-86), del abrigo de arte rupestre Levantino de Muriecho (Colungo, Huesca). Esta escena pictórica nos muestra la caza ritual de un ciervo vivo. Es una ceremonia venatoria de carácter lúdico y/o religioso en la que participan un total de 39 personajes que se dividen en tres grupos bien definidos. Algunos de estos individuos dan palmas o danzan, mientras que otros tres posiblemente tocan instrumentos musicales, quizás de viento, aparte de los que se dedican a la caza del ciervo como actividad central del conjunto.

Así, con esta presentación se quiere analizar y explicar detenidamente todos los aspectos musicológicos que esta iconografía prehistórica encierra, dentro del contexto arqueológico en el que se encuentra (Utrilla y Calvo, 1999: Cultura material y arte rupestre “levantino”: la aportación de los yacimientos aragoneses a la cuestión cronológica. Una revisión del tema en el año 2000”, en *Bolskan* 16, 39-70), para poder conocer mejor el comportamiento musical y ritual de estas sociedades. Junto a esto se buscarán paralelos iconográficos de este ritual, como el que existe en los frescos neolíticos de Çatal Hüyük en Turquía (Utrilla y Martínez, 2005: La captura del ciervo vivo en el arte prehistórico, en *Munibe* 57, 161-178), así como paralelos etnográficos actuales para la mejor explicación y comprensión de esta pintura rupestre.

*In this paper we will analyze, from a music-archaeological point of view, the ceremonial scene of the depiction known as the „Hunt of the Deer“, located in the Panel 1, sector 1 (Baldellou et al., 2000: Las pinturas rupestres de la partida de Muriecho, in *Bolskan* 17 33-86) of the Muriecho Levantine shelter with cave paintings from Colungo, Huesca. This pictorial scene shows a deer hunting ritual. It is a hunting ceremony of a recreational and/or a religious nature, where 39 characters, divided into three well-defined groups, participate. Some of these individuals are clapping or dancing; others are probably playing musical instruments, most likely aerophones; while the rest are hunting, the central activity of the scene.*

*In this paper, we will analyze in detail all the possible musicological features in this prehistoric iconography, taking into consideration the archaeological context (Utrilla y Calvo, 1999:*

*Cultura material y arte rupestre «levantino»: la aportación de los yacimientos aragoneses a la cuestión cronológica. Una revisión del tema en el año 2000”, in *Bolskan* 16, 39-70). We will also propose iconographical parallels of these rituals, like the one depicted in the Neolithic frescoes of Çatal Hüyük in Turkey (Utrilla y Martínez, 2005: La captura del ciervo vivo en el arte prehistórico, en *Munibe* 57, 161-178) together with contemporary ethnographic parallels in order to improve our understanding and comprehension of this rock painting.*

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**Music and *Anadenanthera*: Relations Between the Past and the Present**  
Francisca Gili (Santiago de Chile, Chile)

In pre-Hispanic times a complex system of interaction between the arid zone of the Atacama Desert and its neighbouring areas existed. A wide range of goods from different ecological environments were traded by caravan. Along with diverse goods and artefacts, psychotropic *Anadenanthera colubrina* seeds were obtained from subtropical areas of the north-western zones of Argentina. In the archaeological context these seeds are found in burials, associated with wooden snuffing trails that were used for its consumption. In these contexts they are in some cases associated with musical instruments and with artifacts featuring representations of musical performances. Nowadays, the seed is known because of its entheogenic properties. Its use has been discontinued in the Atacama zone, but it is still a practice among the Wichi Mataco communities that live in the Chaco Argentino, the endemic zone of this plant. This ethnographic reference, demonstrating its use in relation to ritual practices, provides an important tool for understanding its possible use in pre-Hispanic contexts. This paper aims to understand the relation between *Anadenanthera* and music on the basis of archaeological references and ethnographical data obtained from interviews derived from field work in the zone.

*En tiempos prehispánicos, en Atacama, había un complejo sistema de interacción entre las áridas zonas del desierto y sus áreas vecinas. De estas redes proveían una gran cantidad de bienes de diversos pisos ecológicos los cuales eran transportados mediante caravanas. Junto con artefactos, alimentos y diversos bienes, venían semillas de *Anadenanthera colubrina* de sectores subtropicales de la zona del Nor oeste de Argentina. En evidencias arqueológicas, estas semillas se encuentran asociadas a contextos mortuorios, molidas dentro de diversos tipos de contenedores asociados a tabletas de madera y tubos que se utilizaban para esnifar. En este mismo tipo de contexto en algunos casos aparecen asociados instrumentos musicales y representaciones de músicos. Estas semillas hoy en día son conocidas por sus propiedades visionarias. Su uso no continúa en la zona de Atacama, pero sigue siendo una práctica entre las*

*comunidades Wichi Mataco que viven en el Chaco Argentino, la zona endémica de esta planta. Esta evidencia etnográfica de uso relacionado a prácticas rituales provee una herramienta importante para entender su uso en contextos prehispánicos. El objetivo de esta presentación es entender la relación entre la Anadenanthera y la música buscando referencias arqueológicas mediante la literatura y en la etnografía mediante una entrevista desarrollada en la zona de las comunidades Wichi Mataco.*

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### **Ritual Music as Sonorous Mask**

Anna Gruszczyńska-Ziółkowska  
(Uniwersytet Warszawski, Poland)

Ritual music contains numerous examples of costume dances. The costume and attributes used during the dance serve to identify the represented creature, indicate the character of its role and activity and highlight its importance in a society. The principal element of a costume is the mask. I propose to see the ritual costume dance as a process of personal transformation, a transition from a sensual to an imagined world. The drama is realized on two levels:

(1) external – the dance (movement) and the use of costume – serve to indicate the moment and direction of the transformation;

(2) internal – the mask – serves to stress the symbolic unity of two heads (a bodily residence of the brains), the mystic unity of two centres of neural systems.

Music is the means to this process of transformation. It is realized on two levels: external (music, acoustic phenomena of sound) and internal (sound perception). During the ritual act, the costume as well as the music form a complementary connection between the worlds. They mutually depend on each other.

This subject will be discussed mainly on the basis of the empiric (archaeological, ethnological and historical) material from South America. Data from other cultures and traditions will be used to emphasise some constructive aspects of the question.

*La música ritual contiene numerosos ejemplos de los bailes de disfraz. El vestido y los atributos usados en el baile sirven para identificar el ser representado, indicar el carácter de su papel y su actividad y subrayar su importancia para la sociedad. Como un elemento principal del disfraz aparece la máscara. Propongo ver el baile ritual de disfraz como un proceso de transformación personal, un pasaje entre el mundo sensual y el imaginario. El drama se realiza en dos niveles:*

*(1) externo – el baile (movimiento) y el uso del disfraz – sirven para indicar el momento y la dirección de la transformación de un ser humano hacia un ser imaginado;*

*(2) interno – la máscara – sirve para subrayar la unión simbólica de dos cabezas (sedes corporales de los cerebros), unión mística de dos centros de los sistemas nerviosos.*

*El modo de procesar la transformación es el uso del sonido (la música), que – analógicamente – también se realiza en dos niveles: externo (la música tocada, el sonido como un fenómeno acústico) e interno (la percepción sonora). En el acto ritual, el disfraz (especialmente la máscara) y la música son enlaces complementarios entre los mundos y es la razón por la que son dependientes uno del otro.*

*El tema se va a discutir principalmente en base al material empírico (arqueológico, etnológico e histórico) sudamericano, pero para subrayar los aspectos constructivos de un modelo sistemático de la cuestión se van a cotejar también los datos de otras culturas y tradiciones.*

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### **The Pre-Hispanic Measuring System of Complementary Lengths *pichqa-tawa* and the Determination of the Huari Ceremonial Sound (Peru, 600-1100 CE)**

Mónica Gudemos  
(Universidad Nacional de Córdoba, Argentina)

In our research on archaeological Huari bone flutes (tubular notch flutes) from the central coast of Peru we used statistical methods to identify and analyze different flute typologies. Through this analysis we proved the existence of clearly established tuning modules (Gudemos, Baessler-Archiv 1998 and 2001; Doctoral Thesis 2001). In the following, a detailed analysis of an exceptional exemplar from the Gaffron Collection (Museum für Völkerkunde, München), we verified that these tuning modules share a correlation principle (Gudemos, Musicology Congress AAM 2006 and Revista Española de Antropología Americana vol. 39, 2009). This specimen, with signs of several tuning processes, is a true “organological muster”, which aids in the discovery of a specific pre-Hispanic measure system of complementary lengths: *pichqa-tawa* (Gudemos, XVI Congress of the Peruvian Man and the Andean and Amazonian Culture 2009). This system has a measurement unit based on the segmentation of a given length divided into five (*pichqa*) and four (*tawa*) parts. The analysis of the tuning module of each bone flute studied indicated a correspondence between the different modules and the measurement unit of *pichqa-tawa*. The 54 exemplars selected for this analysis are from the following collections: Ethnologisches Museum Berlin, Museo Arqueológico de la Universidad Nacional Mayor de San Marcos de Lima, Museo e Instituto de Arqueología (Museo Inka) de la Universidad Nacional San Antonio Abad de Cusco, and the Museum für Völkerkunde München. Recently were added exemplars of the Museo de La Plata collection, Buenos Aires.



Without doubt, the reconstructed pre-Hispanic tuning modules that correspond to a specific unit of measurement are the product of skilled labourer(s) who applied these to the construction of objects with sonorous function. This skilled work was also a response to a specific demand, possibly ceremonial in function. In fact, in the Middle Horizon, with the Huari expansion, a recurrent iconographical theme of a probable south-coastal Peruvian tradition appears. This theme is named “the flying flutist”, and is strongly associated with ceremonial activities or ecstatic shamanic flights. Its central motif is a man in ventral position with his legs and head held upright. Generally, in the Recuay, Chinchá and Huari iconographies the flutist in this ceremonial position blows a short tubular notch flute with three or four front orifices, just like the Huari flutes analyzed in this paper. For example, in a Recuay ceramic vessel we can see a “flying flutist” with attributes of high rank (a priest or warrior-priest) and five men with receptacles (for a ritual drink?) in a ceremonial scene. The aerophone is a short tubular notch flute with three finger holes. In a Chinchá ceramic modeled figurine we can see a good representation of a “flying flutist” blowing a tubular notch flute, whose contour seems to resemble a llama bone (*tibia*) flute of the “Chancay G” type. The central motif of a textile depiction from Ancón represents a personage with elaborate headdress in ventral position and a smoking pipe in a ritual ecstatic flight. Through these iconographies we can conjecture on the relationship between the high-pitched flute sound and the use of hallucinogenic substances in the ritual practices of “shamanic flights”.

These practices demanded a specialist with knowledge of acoustical principles, ritual time, ritual space, and ceremonial sound. We think that the determination of the Huari ceremonial sound through the measure system of complementary lengths *pichqatama* was a response to that demand.

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### **Use of the Bagpipes in Religious Rituals in Pre-Industrial European Societies**

Jean-Pierre Van Hees (Association Katholieke Universiteit Leuven, Belgium)

Throughout its two thousand years old history, historical evidence and still surviving traditions testify to the use of the bagpipe for the accompaniment of rituals with a religious character. This reality is often obfuscated by some iconographical analysis made 30 years ago, where only the secular aspects of the instruments are spotlighted by arguing some negative, if not diabolical, symbolic in opposition to the virtuous rules of the Catholic Church. Ethnomusicology and practical musical research combined with revisiting the

historical background are revealing now the true place of the bagpipe in the pre-industrial society: that of a multi-purpose instrument which resources make it very suitable for musical support of all kind of ceremonies, including sacral rituals. For example, in the Iberian Peninsula, one can find it beside the Holy Sacrament or the relics of the saint during processions, and even during the celebrated mass, accompanying the plainchant. This custom, from which historical testimonies were found in some other European countries, is still surviving nowadays with the Asturian *misa de gaita*.

In 2009 was started in Leuven the musical research project “Cantus & Utriculus”, consisting of the interaction of plainchant singers and different kinds of bagpipes played by the author, working on the performance of medieval church music (Trinity mass of Etienne de Liège and the Cantorale de Gerona). The conclusions demonstrate self-evident cohesion between the modal character of plainchant and the bagpipe’s uninterrupted sound with drone support.

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### **The Etruscan *lituus*:**

#### **The Ying and Yang of Etruscan Brass**

Peter Holmes (London, UK)

This paper examines the possible relationships between the Etruscan *lituus* and *cornu*, within the context of usages of paired brass instruments in the archaeological and ethnographic record. It considers the roles of individual instruments within paired relationships and draws together examples of dual usage from a wide range of brass instruments.

The identification of instruments as specifically male or female is investigated in order to understand the source of this gender attribution and its nature, i.e. what the nature of the significant gendered characteristic is in individual instruments. This leads on to an examination of the role that gender might play in the rituals within which instruments are utilised.

Ethnographic examples of mixed-gender instruments being used in fertility rituals are considered and the relevance of these to archaeological contexts discussed. This leads to a consideration of the symbolism of gender and the presence of possible gender markers on archaeological material.

The paper draws on evidence from archaeological and ethnographic sources, utilising physical material, iconography, written and aural sources.

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## **Origin and Meaning of the Hopewell Panpipe**

Mark Howell (Winterville Mounds Park and Museum,  
Greenville, USA)

One of the most enigmatic artifacts in the Americas is the so-called Hopewell panpipe, found with burials of the Hopewell Interaction Sphere, a cultural paradigm that covered a large portion of what is now the eastern United States between 200 BCE and 400 CE. Nearly 100 panpipes have been uncovered from southern Canada south to Florida, and from Arkansas east to New York. The artifacts are corrugated metal sleeves of copper, silver, iron, or some combination of these, and were made to hold three-to-four tubes of a non-metallic material, with river cane being the most prevalent. The interior tubes in each specimen were cut the same length, roughly the span of their metal sleeves, but were apparently each stopped-up at different levels causing the length of airspace per tube to vary and thus creating the potential to sound separate pitches. In Hopewell burials panpipes are often found on the chest of the interred, and it has been theorized that they may have been played during burial ceremonies. Currently there exists no iconography of their use, but they are largely absent in archaeological contexts outside of burials, a large focus of Hopewell culture. As these artifacts were ritual objects, answers about their origin will help answer questions on the meaning(s) behind their use. For my study I will draw upon recent literature and site reports from excavations where panpipes were recovered, including Helena Crossing, Arkansas; Tunacunnee, Georgia, McCarter Mound, Mississippi; McRae Mound Mississippi; Hopewell Mounds, Ohio; and Le Vesconte, Wisconsin.

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## **Sound Artifacts as Indicators of Ritual Behaviours in Archaeological Contexts: An Ethnoarchaeology of Music and Ritual**

Raquel Jiménez Pasalodos  
(Universidad de Valladolid, Spain)

Ritual is a form of human action that leaves material traces. Ritual activities may have specific meanings, as they are not only the reflection of certain religious beliefs. Archaeologists can therefore understand rituals through material culture even when there are no remains of other symbolic aspects. Nevertheless, the identification of ritual behaviours is still problematic. Even if we find certain characteristics that define ritual such as formalism, traditionalism, stability or sacred symbols, it is difficult to draw the line between ritual and non-ritual behaviours.

While modern cultural anthropology tends to blur the line that separates these two traditional ways of

understanding human actions (there is no longer distinction between religious or secular rituals, as all actions can be ritualized, meaning that rituals are no longer a different category of actions) we must assume that evidences of ritualization might be visible in the material culture.

If we consider a wide range of musical cultures, sounds, music, and dance are found to be an important part of rituals (for instance, funerals are usually “noisy affairs” in many cultures). Therefore, archaeological findings of sonorous artifacts or musical instruments could be an indicator of ritual behaviours.

On the other hand, sometimes it is hard to identify sound artifacts from domestic objects, as these are also common in the ethnographic record. But even domestic objects and the like can easily become ritual objects. The functions of objects are not immutable, and never eventually reside in their form, but in the use created by human agency. Very often, as the ethnographic evidence suggests, objects such as kettles, weapons or ornaments adopt a sonorous function that should not be ignored when found in clear ritual contexts.

In this paper, we will discuss how music and ritual are closely related in different human cultures and how this fact could help us to identify ritual behaviours in archaeology. We will also suggest how the contextualization within ritual activities of objects capable of producing distinct sounds may help us to identify their sonorous uses.

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## **Musicians in Images of Animal Sacrifice on Ancient Greek Vases**

Ellen Van Keer (Centrum Leo Apostel, Vrije  
Universiteit Brussel, Belgium)

Animal sacrifice was a most fundamental ritual practice in ancient Greece. This paper examines the role of music in this practice with a focus on the representations found in Greek (archaic and classical) vase painting. It examines a wide variety of questions that can be discussed in relation to this imagery, such as types of instruments employed, players who perform, sound and its effects, participants and moments in the rituals depicted, gods and cults involved, contexts of the vases concerned, etc. This inquiry integrates a range of issues and insights that pertain to traditionally rather separate branches, including the history of music and the history of religions. Due to the scholarly separations between these fields, many phenomena common to music and religion remain unexplored. Arguably, an integrated approach is more adequate and may contribute to a new and more complex understanding of the interrelatedness of musical and religious behaviour that

was fundamental to *mousikè* (“of the Muses”) in ancient Greece.

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### **Acoustics, Architecture and Instruments in Ancient Chavín de Huántar, Peru**

Miriam A. Kolar / Perry R. Cook / Jonathan S. Abel / John W. Rick; with demonstration by José Luis Cruzado Coronel (Stanford University, USA)

A group of 20 spectacularly decorated, playable *Strombus galeatus* marine shell trumpets or *pututus* were excavated in 2001 at the 3,000 year-old Formative Period ceremonial center at Chavín de Huántar, Perú, whose intact architecture gives these instruments plausible acoustic venues that can be studied today. The cached location of the instruments, along with examples of site iconography depicting *pututus*, viewed with knowledge of shell trumpets across ancient and modern contexts, suggests their ritual importance and use potential; notably, the stylistic variety in iconography engraved on these *pututus* evinces diversity of identity, while their similarly worked forms and collocated resting place point to unity in ritual purpose. In this new work, we advance a methodology based on comparative acoustic measurements of site instruments and architecture, informed by on-site psychoacoustic experimentation, to provide information about the auditory sensory environment experienced by ritual participants in ancient Chavín. Material evidence from this Andean site indicates foundational interest in sensory experience: iconography portrays transformed humans morphed with powerful animal forms; artifacts illustrate psychoactive plants, and include the tools used to process and ingest them; profoundly enclosed interior architecture is characterized by confined spaces connected by long corridors and staircases, which direct occupant movement through multi-level, maze-like constructions; numerous horizontal ducts interlace the complex and allow light manipulation; architectural features produce areas of strong acoustic resonance and modify sound level and quality. From this context, we introduce a comparative study of the acoustics of the Chavín *pututus* and architecture, and present measurement-based hypotheses regarding the sonic components of ritual in an ancient ceremonial complex.

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### **The Greek Colony of Locri Epizefiri's *lyrai*, *auloi* and *kytharai*: Morphology and Ritual Use**

Lucia Lepore (Università degli Studi di Firenze, Italy)

This study focuses on *lyrai*, *auloi* and *kytharai* (mostly fragmentary) dating from the second half of the 6th

century BCE to the first half of the 4th century BCE, excavated in Locri Epizefiri's necropolis. Musical instruments are classified following morphological standards; furthermore they are reconstructed through ethnographic comparison. Besides the peculiar funerary perspective, the circumstances and rituals during which these instruments were used are described by analysis and exegesis of depictions—from the same colony—such as *pinakes* from Mannella's sanctuary and figurines from Centocamere. A comparative study of images and artefacts makes it possible to recognize a colonial *lyra* with cylindric-cone-shaped covering the ends of *zygon* – used also in indigenous contexts – as well as a short double-*aulos*, equivalent to instruments mostly used in banquets and in convivial wine-drinking feasts. The identification of *auloi gameloi*, used during wedding banquets, is still uncertain because our sources are only depictions. This kind of musical instrument was composed of two pipes, one longer and one shorter.

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### **The Musical Trail of Dionysus and Cybele: Before and After 186 BC**

#### **(*Senatus Consultum de Bacchanalibus*)**

Emiliano Li Castro (Tarquinia, Italy)

Before 186 BC the presence of Dionysus, under the name of Fufluns, is widely attested in Etruscan iconography from the 6th century BC onwards; a cult to Fufluns-Pachie (the Latin Bacchus) dates at least to the first half of the 5th century BC and, during the 3rd century BC, the institutional office of *marunux paxanati* (responsible for Bacchanals) is also mentioned on some epitaphs. But, as regards the musical instruments, which are often depicted in iconographic sources from Tyrrhenian Etruria, the almost complete lack of the *tympanon*, so often showed in Dionysian contexts from Greece, Magna Graecia and Sicily, must be emphasized. Was Dionysus/Fufluns-Pachie worshipped in Etruria without the frame drum or was this instrument kept only for secret rites of an exclusive kind?

Around 186 BC three events occurred between the last years of the 3rd and the beginning of the 2nd century BC that could be put in close relation: the hard measures imposed by the Romans to the Campanians, a consequence of the end of the 2nd Punic war; the struggle of the Roman women to get back some rights of theirs suppressed due to wartime circumstances; and the arrival of the cult of Cybele in Rome with the official dedication of a temple. Could these events lie behind a new “popular” form of Bacchic cult that quickly rose in the famous *Senatus Consultum de Bacchanalibus*?

After 186 BC the private cult of Dionysus survived within the Roman aristocracy but the

“popular” form of worship, as it seems, did not vanish and a possible clue can be found even today. A map of Italy showing the sites where the largest amounts of red-figure vases with *tympāna* depictions were produced, will be compared—with striking result—to a map indicating the zones in which the frame drum (with inserted cymbals) is widely attested nowadays.

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### **Sounds from Ancient Rocks**

Patricia Lopes Bastos (Animusic, Portugal)

Research on the properties of the sound produced on rocks in ancient archaeological settings might help us to find paths to their hypothetical use. The study of these rocks—including components, measurements and acoustical analysis—together with the observation of their strategic position and surrounding landscape, indicate the viability of their having been used for an audio purpose, such as signalling, celebration or ritual. Not all of the rocks from a specific location offer resonance qualities that make them suitable for sound making. We have noticed that, in general, the ones that do have cup-marks – which could be naturally generated but most probably are the conjunction between a hammered impact and erosion—are sound producing. These hollows can act as messengers from a long vanished past, telling us of the type of events that could have happened there. A number of the best-known rock gongs are still in use today, with the majority in Africa, but we find in Portugal other types of rocks with different sound characteristics. These rocks have been silent for centuries, although some are still connected to human creeds and legends that survive to this day. Using a non-invasive methodology, we are trying to provide some answers to the questions that not surprisingly arise when trying to discover what happened in these remote times, bridging past and present.

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### **Bodies that Sound:**

#### **The Role of Music in Phoenician-Punic Rituals**

Mireia López-Bertran (Ministry of Education and Culture, Spain / University of Glasgow, Scotland, UK)  
/ Agnès García-Ventura (Universitat Pompeu Fabra, Barcelona, Spain)

Music, playing instruments or performing rituals are bodily activities and as such they might be studied stressing their corporeal features. Music and sounds might be essential elements in rites, and bodies might play an essential role bringing together music and rituals. We will explore these issues focusing on some

examples of Phoenician and Punic societies of the Western Mediterranean (7th-3rd centuries BCE).

We understand music in a broad sense, that is including in some cases what we perceive nowadays as noise or merely sound, because what is defined as music changes according to different geographies and chronologies. Indeed, what the Phoenicians experienced and understood as musical phenomena may well seem alien to us. Furthermore, we assume that rituals are contextual activities performed by people using a diverse amount of material culture, including their bodies. Performing rituals is about sensory and body transformation and music and sounds are essential tools in displaying rites.

Our communication explores these ideas in funerary rituals that took place in Punic Eivissa, more concretely in the cemetery of Puig des Molins. The grave goods (figurines, small metal bells, pottery, ...) shed light on the role of music, dances and the sensory exploitation of the participants. More concretely, we will focus on clay figurines that play instruments, mainly drums and wind instruments. On the one hand, we consider them as proofs for dancing and pilgrimages in funerary rituals. On the other hand, human sounds as crying, singing or clapping have to be considered also as musical events where the body itself is the musical instrument. Special attention is devoted to gender and how this factor is affecting and conditioning these musically embodied practices.

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### **Nordic Iron Rattles and their Possible Use and Function in Ancient and Traditional Fertility Rites and/or Rites of Passage:**

#### **An Ethno-Musicarchaeological Study**

Cajsa S. Lund (Lund University, Sweden)

A homogeneous and remarkable group of ancient Nordic sound instruments are the Late Iron-Age rattles of iron that are called, in plural, *rangler*, and of which more than 250 specimen have been found thus far, primarily in Norway. Such a rattle can basically be described as an oval loop (length ca. 20 cm) on which hang several smaller rings and a hollow mounting or a hook. The *rangler* have been studied by me over the years from various perspectives, albeit with a focus on their acoustical and possible practical use and function. These studies include metallurgical and X-Ray analyses, spectral analyses, the making of replicas of the original artefacts and other experimental research, such as different practical tests of the *rangler* as horse-and-wagon equipment. This possible practical use is based, among other things, on the find combinations of the *rangler*. Also a Viking-Age tapestry with horse-drawn wagons that seem to be equipped with *rangler* is referred to as a support for this hypothesis. Questions

and problems connected with the practical use of the rangler were discussed in a paper that I read at the 12<sup>th</sup> conference of the ICTM Study Group for Music Archaeology in New York in 2009.

The present paper will deal with the rangler, too, but will focus on their possible social use and function in prehistoric fertility rites and/or rites of passage. This is based on new contextual studies of the rangler, information in early written sources, religious studies, ethnographical and ethnological knowledge of early iron rattles including their use in traditional Nordic fertility ceremonies that may be reminiscences of ancient heathen rites.

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### **Sonido, Ritual y Cosmovisión en los Andes: de las *antaras* de Nasca a los *sikus* de Puno**

Carlos Mansilla Vásquez

(Escuela Nacional Superior de Folklore, Lima, Peru)

*Antara*, es la denominación quechua con que se designa a la flauta de pan en el sur del Perú; *siku*, en cambio, en el idioma aymara del altiplano peruano boliviano. Desde las evidencias de Caral, la civilización más antigua de América (3,000 a.C.), las flautas de pan han estado siempre presentes en las diferentes culturas precolombinas –sobre todo de la costa–, siendo su uso uno de los más extendidos en los Andes.

El estudio, registro y catalogación de un número importante de artefactos sonoros de la colección del Museo Nacional de Arqueología, Antropología e Historia del Perú realizado de 2004 a 2008, nos han indicado la importancia ritual y simbólica del sonido y de los instrumentos que lo producen en tiempos prehispánicos. En el caso de las flautas de pan, los resultados del estudio arqueomusicológico están siendo comparados con el dato etnográfico, dándonos indicios relevantes de una continuidad no sólo ritual y organológica, sino estética y simbólica, muy distintivos de una original cosmovisión desarrollada en estos territorios.

De esta manera, la exposición pretende dar a conocer el estudio arqueomusical específico de las *antaras* de las culturas Paracas (700-0 a.C.) y Nasca (100 a.C.-650 d.C.), así como los primeros resultados del método comparativo con las pesquisas etnomusicológicas obtenidas en la región de Puno, principal escenario de la masiva expresión de uno de los instrumentos tradicionales más representativos del Perú contemporáneo, el *siku*. Estos avances forman parte del proyecto de investigación “El Presente del Pasado Sonoro Peruano: El Caso de la *Antara*”, el cual se ejecuta a través del Programa de Arqueomusicología Andina de la Dirección de Investigación de la Escuela Nacional Superior de Folklore José María Arguedas de Lima, Perú.

*Antara* is the Quechua name for panpipes in the south of Peru; *siku*, on the other hand, is the name of this instrument in the Aymara language, from the Peruvian-Bolivian altiplano. Since their discovery at Caral, the oldest American civilization (3,000 BC), to the time of the Spanish Conquest (beginning in 1526-1527), pan flutes have always been part of different precolumbian musical cultures – especially along the coastline- and their use is one of the most widespread in the Andes.

The study, documentation and cataloging of an important number of sonorous artifacts from the collection of the National Museum of Archaeology, Anthropology and History of Peru, carried out between 2004 and 2008, reveals the ritual and symbolic importance of the sound and the instruments that produced them in pre-Hispanic times. In the case of panpipes, the results of the archaeomusicological study are being compared with the ethnographical record, which is providing relevant evidence not only about ritual and organological continuity, but also about an aesthetic and symbolic one, very indicative of the original world views of the peoples in those territories.

This paper will divulge the archaeomusicological study of the *antaras* from the Paracas (700 BC–200 AD) and Nasca cultures (100 BC–650 AD), together with results from the first comparative method applied using the data from ethnomusicological research done in the Puno region, the primary loci of one of the most representative instruments of contemporary Peru, the *siku*. This work is part of the research project “The Present of the Peruvian Sonorous Past: The Case of the *antara*”, within the frame of the Andine Archaeomusicology Programme of the Direction of Research of the Escuela Nacional Superior de Folklore José María Arguedas in Lima, Peru.

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### **La caracola de Sant Jaume (Montsià, Tarragona): recuperando un sonido de la Primera Edad del Hierro**

Marta Mateu (Universitat de Barcelona, Spain), Isabel Moreno (Museu d'Arqueologia de Catalunya, Spain), Vicent Matamoros (Universitat de Barcelona, Spain)

Durante la campaña 2001 en el yacimiento de Sant Jaume-Mas d'en Serrà (Alcanar, Montsià), excavando el piso superior del ámbito A3, interpretado como un almacén, se encontró una caracola marina en perfecto estado de conservación. Esta caracola tiene la particularidad de estar intencionadamente truncada en su extremo para permitir emitir sonidos.

El Complex Sant Jaume (CSJ), del que Sant Jaume forma parte, está formado por cinco asentamientos que funcionarían como una entidad político-territorial, de carácter polinuclear y con unos rasgos aparentes, en términos sociopolíticos, notablemente jerarquizados, y que controlarían y vertebrarían en aquellos momentos (VII-VI a.n.e) el pequeño territorio ubicado al norte de la desembocadura del Sènia (Montsià, Tarragona).

Se sobreentiende que al estar los diferentes núcleos separados unos 3 Km., pero funcionar coordinadamente, deberían tener un sistema de comunicación ágil. Se puede suponer que la caracola podría haber sido utilizada con esta función, pero era necesario ratificarlo mediante una prueba empírica. Al menos asegurar su viabilidad.

Por ello se ha realizado este estudio que además nos ha permitido profundizar en el conocimiento de este objeto y de su sonido, que viaja por el paisaje y interactúa con el entorno. Usado como instrumento desde época prehistórica requiere una gran sofisticación conceptual, con una comprensión de los fenómenos acústicos: aunque no tienen agujeros para incorporar el factor de la escaleridad, se pueden articular hasta tres de notas. Todos estos sonidos han sido registrados *in situ* para permitir recuperar un sonido perdido.

Los cinco asentamientos del CSJ fueron destruidos de forma intencionada coetáneamente, suponemos a consecuencia de una agresión externa.

*During the archaeological season 2001 at the site of Sant Jaume (Alcanar, Montsià), when excavating the first floor of area A3, interpreted as a warehouse, a shell horn in perfect condition was found.*

*The Complex Sant Jaume (CSJ), of which Sant Jaume is part, consists of five settlements forming a political-territorial entity in the 7th-6th centuries BCE. These entities were of polynuclear character and some sociopolitical features, notably hierarchical, are apparent. The settlements appear to have controlled the small territory located north of the mouth of the Senia (Montsià, Tarragona).*

*It is understood that the different sites, located about 3 km apart, had a fluid communication system. Thus, it can be assumed that the shell horn was used for signalling, but such assumptions required experimental tests to obtain empirical evidence. The study allowed us to deepen our knowledge of this shell horn and its sound, which travels through the landscape and interacts with the environment. Known as an instrument since prehistoric times, the shell horn requires conceptual sophistication in production, and knowledge about acoustic phenomena. Although there are no finger holes, the instrument produces two or three notes when played with enough musical skills. Its sounds were recorded in situ to recover a lost sound within its original landscape.*

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### ***Threnôidos, an Ancient Greek Profession: Reality and Imagination***

Konstantinos Melidis  
(Université Paris IV-Sorbonne, France)

It is well known that mourners, or professional funerary singers, existed until very recently, especially in mainland Greece, but also in the whole Mediterranean

basin. The practice seemed to be present also during the Middle Ages and the Renaissance of Western Europe. In this paper we shall deal with this “strange” and not well-studied profession of Greco-Roman antiquity. Mentioned by Greek and Roman sources (Homer, Solon, Plutarch, Horace, in inscriptions, etc.), this profession is not yet clearly defined. Confusion about this subject is attested by some modern scholars, who mix the traditional with the “artistic” wail. Of course, one has to distinguish the literary sort of *threnos* (“lament”), choral or solo singing, which constituted the “art work” of a certain poet. It was frequently represented in scenes, and demanded the artistic technique of a professional singer (or actor) to be executed. The structure of that kind of poetry (see Euripides, Pindar, etc.) was certainly influenced by the already existing traditional custom of funerary songs, mostly sung by women. In addition, our purpose is to clarify when this profession appears in the Greek and Roman world, who these professionals were, and which duties, remuneration and repertoire they had. We intend to examine all the relevant testimony and undertake a presentation of the historical evolution of this profession. In addition to the “ambiguous” literary sources (ambiguous regarding their reliability), we shall also study the relevant Greek and Roman inscriptions, which constitute our best evidence and most irrefutable source of information concerning the existence of this profession.

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### **The Music in the Orgiastic Cults of Sabazius and the “House of the Magic Rites” in Pompeii**

Roberto Melini (Università di Trento, Italy)

During the excavations carried out in a house in Pompeii, towards the middle of the past century, two big vases came to light, made of red clay and decorated with some peculiar reliefs: images of ladders, cups, loafs, bunches of grapes, bovine's heads, snakes and other animals beside several musical instruments, whose meaning elicits a fair amount of interest. The study of these and other strange finds allowed the identification of this site as venue of the esoteric cult of Sabazius, the Thracian-Phrygian god venerated by the Romans in syncretism with Dionysus/Bacchus and Cybele the Mother of Gods. Actually, in those rites the mystical experience was realized also through the seductive power of music, with phenomena of possession and trance that, bridging myth and ritual, in the popular religiosity of Southern Italy has persisted until now.

This fundamental role of the sonorous/musical elements is well documented in the Pompeian edifice: two bronze “votive hands” (objects which represent the so-called “Latin blessing”, typical of the Sabazius’ religion) display profiles of *cymbala* and

*tibiae*, whereas the image of a naked and ithyphallic man, dancing with a tambourine and probably a *scabellum* in his hands, is engraved on a doorpost of the main room. The hypothesis that in this place were held orgiastic ceremonies is suggested by the unique features of the structure (including a *podium exedra* with revealing elements). It is further corroborated by the presence of evocative inscriptions (*antrum* = cave), and is made most explicit on a vase where a satyr is portrayed having erotic intercourse with a maenad. Thanks to some hints, it was possible to trace the presumable owner of the site at the time of the eruption (Sexstilius Pyrricus, a name which refers to the sacred dance itself), but the archaeologists – convinced of the extraordinary meaning of this discovery – decided to name it “House of the Magic Rites”.

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### **Pachacamita and the *apu* Aconcagua, Chile**

Claudio Mercado (Museo Chileno de Arte  
Precolombino, Santiago de Chile, Chile)

The Inka or Tawantinsuyu Empire expanded in America and arrived in Central Chile at the beginning of 1400 AD. The mineral resources of central Chile, gold in particular, were the main interest of the empire.

On a symbolic level, the Incas installed temples on the summits of the main hills of the conquered provinces. In these temples, the *capacocha* took place, a ritual that consisted in offering the gods (especially the sun) a boy or a girl of high rank. This ritual was a public manifestation of the political and religious power of the empire. In Central Chile, there are two large *apus* or holy mountains where the *capacocha* took place: the Aconcagua and the Plomo. The Inka dominion was profoundly altered by the arrival of the Spanish conquerors, who brought another vision of the world and changed the way of life in the Americans.

Nowadays, 500 hundred years later, the peasants and fishermen of central Chile honour the Catholic saints and virgins by means of a very rich ritual calendar with a type of ensemble of dancing musician (the *bailes chinos*) that have both pre-Hispanic elements (the flutes, the dance, the trance) and Spanish ones (Catholicism, its ritual calendar, images and sacred texts). As an active part of one of these traditional groups for the last 20 years, I have discovered that one of the current celebrations, carried out in the *caserío* of Pachacamita in honour of the virgin, has an unexpected dimension. The name of Pachacamita directly alludes to the most important sanctuary of the Incan Empire: Pachacamac, located 30 Kms south of Lima, Peru, and dedicated to Pachacamac, the most important deity of coastal Peru. Pachacamac was the lord of the tremors, the night and the water of the rain, and he was associated with condors and different

vultures. The walls of the temple were painted in red with animal figures. Pachacamac was also an oracle where pilgrims from distant regions came for consultation.

During the festivity of Pachacamita, the dancers climb a hill dancing and playing. When they arrive, they leave in the peak the *anda* with the image of the virgin. The dancers, one by one, pay homage in front of her. From the same place where the *anda* is left and the dances take place, the summit of Mount Aconcagua is visible. This is where the children were once sacrificed. Five meters southwards or five meters northwards of the *apu*'s summit the peaks disappear, hidden among the hills. This seems to indicate that the present festivity dedicated to the virgin was related 500 hundred years ago with the *apu* Aconcagua and its *capacocha*, showing continuity unsuspected by the current inhabitants. I have not found any historical data indicating when these festivities first took place, but these lands were part of a large state belonging to the Jesuites who acquired them in 1628. The establishment of the cult, the images and the Catholic festivity in the Inkan sacred sites was a very common practice in America.

*El Imperio Inka o Tawantinsuyu se expandió por América alcanzando Chile Central a inicios del 1400 d.C. Las riquezas mineras de Chile central, especialmente el oro, llevaron al imperio a esta región. En el plano simbólico, los inkas instalaron adoratorios en las cumbres de los montes principales de las provincias conquistadas. En estos adoratorios se realizaba la capacocha, un ritual en que se ofrendaba a los dioses (en especial al sol) un niño o niña de alto linaje. Este ritual era un hito del dominio político y religioso del imperio. En la zona central de Chile hay dos grandes apus o montañas sagradas en las que se hizo capacocha: el Aconcagua y el Plomo. El dominio inka fue bruscamente interrumpido por la llegada de los conquistadores españoles, que trajeron consigo su visión del mundo transformando la vida de los americanos.*

*500 años después, es decir hoy, los campesinos y pescadores de Chile central honran a los santos y vírgenes católicos a través de un nutrido calendario ritual con un tipo de grupo de músico danzantes (los bailes chinos) que toma elementos prehispánicos (las flautas, la danza, el trance) y españoles (el catolicismo y su calendario ritual, las imágenes, los textos sagrados). Al ser parte activa de uno de estos grupos tradicionales desde hace 20 años he descubierto que una de las actuales fiestas, realizada en el caserío de Pachacamita en honor la virgen, presenta una dimensión insospechada. El nombre Pachacamita alude directamente al santuario inka más importante del imperio: Pachacamac, situado 30 kms al sur de Lima, Perú y dedicado a Pachacamac, la deidad más importante de la costa del Perú. Los atributos principales de Pachacamac era ser el Señor de los temblores, de la noche, de las aguas de lluvia, y estaba asociado a los cóndores, buitres y gallinazos. Las paredes del templo estaban pintadas de rojo y con figuras de animales.*

*Pachacamac era un oráculo y a él acudían peregrinos de distantes regiones a consultarlo.*

*Durante la fiesta de Pachacamita, los bailes suben una colina danzando y tocando, hasta dejar en su cumbre el anda con la imagen de la virgen. Los bailes, uno a uno, rinden homenaje frente a ella. Exactamente en este lugar en que se deja del anda y los bailes danzan, aparece a la vista a lo lejos, entre los cerros, la cumbre del monte Aconcagua, donde fue sacrificado el niño. Cinco metros hacia el sur o cinco metros hacia el norte la cumbre del apu desaparece, oculta entre los cerros. Esto parece indicar que la actual fiesta a la virgen estaba relacionada hace 500 años con el apu Aconcagua y su capacocha y presenta una continuidad insospechada para sus propios habitantes. No he encontrado aún datos históricos que indiquen los inicios de la fiesta, pero estas tierras formaron parte de una gran hacienda de los Jesuitas, que las adquirieron 1628. Instalar el culto, la imagen y la fiesta católica en los adoratorios y lugares sagrados indígenas fue una práctica muy común en América.*

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### **Musical Aspects of Sound and Ritual in Indian Rock Art, and the Living Traditions**

Meenakshi Dubey Pathak (Rock Art Society of India)

Music, noise, speech and dance have been considered a combinatorial activity tied to human motor impulses from the earliest stages of mankind. Use of the human body and earth (ground surface) manipulations are the most natural and oldest means of music or soundmaking. Stone Age man must also have been aware of the resonating quality of hollow trees, rock shelters and caves, and the magical effects of sound heard in valleys and mountains. Rock surfaces and ground surfaces have been used as sound producers for centuries. Cupules and cup marks in shelters and caves could be a result of stone club or hammer hits, produced for some musical purpose or ceremony. This could be the beginning of lithophones. But the variety of dancing postures and instruments indicates a considerably developed music culture of prehistoric men. These shelter-dwellers were not just hunters and gatherers but also people with good skills in depicting music and dancing, activities shown through simple line drawings. This paper deals with important musical aspects of sound and dance in rock art for both paleolithic humans and those in living cultures of tribal India.

Solos, duos and larger groups all used music to express emotions and also as an aid in honey collection. Modern scientific experiments have also proven the practical usefulness of music. Possibly the harp and drum were shown played in rock art to demonstrate how the sounds from those instruments helped drive away bees from the combs for the easy collection of honey. The Langi nadi shelter shows a scene of honey collection with music making used as an aid. It shows

human figures trying to drive away the bees with sticks. In the lower corner of this scene a human figure is shown playing a single string harp in a sitting posture. There is another painting in yellow ochre of a drummer playing a rectangular drum probably to drive away the bees. And in another, a figure is shown climbing a tree to collect honey.

The variety of activities includes singing, instrument playing, and dancing; all used for rituals, worship, victory, celebrations, and hunting etc. In a panel at Batki bundal shelter, four humans in white seem to be enjoying music. The most prominent figure in this painting seems to be a singer, as he or she is the central figure of the activity depicted. We are interpreting some figures as singers although depictions of singing are very difficult to discern in sculptures and paintings. Our interpretation is based on the figure's sitting posture, the angle of the neck, head and the gestures of the hands. Another important figure is shown playing a three-stringed harp-like instrument, and this person seems to be accompanying a singer. Two more figures are dancing to a rhythm.

In culturally developed communities dance has been the mode of an aesthetic experience manifest consciously through rhythmic body movements. One of the highly decorative paintings of the Mesolithic era is found in the Astachal shelter. This burnt sienna colour painting of the stick figures dancing while holding bows and arrows seems to celebrate hunting at midnight, with crescents and a long chain-like row of men. It is almost a seven-meter long painting. The dancing figures are highest in numbers in the rock paintings, in solo, duet and group dancing; in different poses and postures. One of the attractive dancing figures appears in the scene from the Sambhar Jhil shelter, a long row of dancers in slightly bending postures. One individual is shown holding round cymbals. Postures of the dancers on the wall suggest the *tribhanga mudra* (the curved postures of the classical Indian dance style of the historical period).

However, dance cannot be defined in set words, language and literature; it is manipulation of time and space. It is an aesthetic experience, which rests on its beauty through an association with one's mind, body or both. These paintings show various aspects of the rock dwellers' life, such as dancing and playing instruments. One cannot separate songs from life. Many paintings describe events, rituals and prayers that are sung. Musical aspects along with creativity and the skill in fine line drawing are clearly discernible in these paintings.

Songs were and still are part of all that tribal people do. The importance of songs and chants in Indian culture is reflected in every activity of life. Even present-day tribal communities practice the same kinds of dances, like holding hands, holding waists, dancing



in duets—sometimes with females only, and with males playing instruments. Dance and Music are very important parts of their rituals and customs, and the Gatha ceremony (ritual after death) is a good example of this.

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### **The Shape of Trance in Central Chile and Araucania**

José Pérez de Arce (Museo Chileno de Arte  
Precolombino, Santiago de Chile, Chile)

The study of the *fiestas de chino* in Central Chile allows us to define all the parameters that may cause trance states among the musicians that participate. There exist different kinds of trance, but they are all outside the sphere of the shared culture: they are not talked about and they are not integrated in a shared cultural corpus, but they still are central to the rituals where they take place. This situation is the result of 500 hundred years of trance eradication by the dominant European culture.

In southern Chile, something similar happens regarding the design of trance conditions in the Mapuche culture. The only difference is that in the latter, the ritually operative trance is the exclusive right of the *machi* or shaman. Moreover, it is not only the central axis of the ritual but is also one that is shared through complex didactic systems and information transfers.

Both cases (those not talked about and those of the *machi*) have the same cultural roots, the most obvious being the use of the same type of flutes. Also, in both, the design of trance circumstances are the result of a delicate balance between environmental factors, sounds, movements, colours, strategies of different types and personal circumstances. Even if all the rituals are, by definition, unique cases, it is possible to define certain patterns in all of those studied. The comparison between the patterns in the cultural contexts of the two may throw light on the way we should understand this phenomena and how we can use this experience in the understanding of the region's pre-Hispanic past.

*El estudio de las fiestas de chino en Chile Central nos permite definir todos los parámetros que inciden en que se puedan producir casos de trance entre los músicos participantes. Existen distintos tipos de trance, todos los cuales están fuera del ámbito de la cultura compartida: no se conversan, no se integran en un corpus cultural compartido, pero no por eso dejan de ser centrales a los rituales donde ocurren. Esta situación es resultado de 500 años de erradicación del trance por la cultura europea dominante.*

*En el sur de Chile ocurre algo similar respecto al diseño de condiciones para el trance, en la cultura mapuche, con la diferencia que allí el trance ritualmente operativo es privativo del*

*machi (chamán) y además sigue siendo, no sólo el eje significativo del ritual, sino que es compartido mediante complejos sistemas de aprendizaje y traspaso de información.*

*Ambos casos tienen raíces culturales semejantes, la mas evidente es el uso de flautas similares. En ambos casos el diseño de las circunstancias que llevan al trance es resultado de un delicado equilibrio entre factores ambientales, sonidos, movimientos, colores, estrategias de diversa índole y circunstancias personales. Si bien todos los rituales son, por definición, casos únicos, es posible definir ciertos patrones generales que están presentes en todos los casos estudiados. La comparación entre los patrones de ambos contextos culturales nos da luces de cómo entender este fenómeno y como podemos ocupar esta experiencia para entender el pasado prehispánico de la región.*

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### **An Example of Musical Composition in Greek Rituals: The *nomoi* (Meaning, Performance, Instruments)**

Sylvain Perrot  
(Université de Paris IV-Sorbonne, France)

The purpose of this paper is to study the role of music in Greek rituals by considering the so-called *nomoi*. These musical compositions were based on a specific narrative program: each *nomos* was related to a particular ritual whose meaning was underlined by music. This could not only be a song dedicated to a god, like hymns or *paean*s (victory songs for the god Apollo), but songs used to worship deities in specific ceremonies and with specific gestures, e.g. to remind the victory of a god against mythological beings (e.g. the *pythikos nomos* was played in each Pythian game to celebrate Apollo's victory against the snake Python), or to honour a god in referring to his attributes (e.g. the *nomos* of the Chariot in the cult of Cybele). The *nomoi* were also interpreted for other rituals, related to death or fertility. Thanks to ancient writers and iconographies, we know the meaning many of them had and even what kind of music they were associated with. Indeed, there were possibly many different melodies for the same *nomos*; however, each one had to be composed in a definite *harmonia*, i.e. with particular intervals and pitches. Sometimes, *nomoi* were even made for a specific instrument (mostly *aulos* and *keithara*). Therefore, by analyzing and classifying each *nomos* according to its meaning, the required type of performance, and individual orchestration, I will try to give an overview of the Greek *nomoi* used in ritual contexts, and discuss a possible interpretation of their special music. My focus is on the melodic and rhythmical characteristics of the *nomoi*, in order to see whether these characteristics alone could explain the names of some *nomoi* (e.g. *Nomos Orthios*, *Nomos Trochaïos*). Obviously, scholars from Late Antiquity to today share this idea, but considering the implications

from the various sources on the *nomoi* indicates that their original meaning has been lost over time. I try to prove that there is another way of understanding *nomoi*, because they have not yet been sufficiently related to particular rites that are still enigmatic: *nomoi* were originally thought to be used in the worship of gods and goddesses, and it was only afterwards that they became associated with particular aesthetics.

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### **Musical Practices and Behaviours of the Ancient Slavs and their Predecessors in the Territory of Poland**

Dorota Poplawska

(Grażyna Bacewicz School of Music, Warsaw, Poland)

It is a formidable task to establish the meaning of ritual behaviours in prehistoric societies. Only a few preserved ancient sound tools were found in the territory of Poland. Some of them can be linked to ritual behaviours, primarily to rituals associated with hunting. One of the finds excavated is a syrinx (pol. *multanki*), which was found in a shaman's grave. We can assume that this instrument can be directly associated with magic and rituals. Also, ceramic objects depicting dance scenes were excavated. It is very likely that a ritual dance called "A Circle" is shown in these valuable artefacts, which can be dated to the Bronze Age and early Middle Ages. These finds reflect beliefs that ritual dances were a powerful means for magical purposes and effective cures. The dances could have been performed by a group of dancers in a circle around a symbol representing an animal that was about to be hunted or prey that was already caught. Other reasons for performing ritual dances could have been to call the rain, to keep away the demons of the thunderstorm, or to offer protection from other hostile forces of nature. It is also important to emphasize that some information on early medieval music rituals (at the time of the beginning of the formation of the Polish state) can be found in medieval sources.

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### **A Shaman Drum Hammer from the Medieval City of Turku, Finland**

Riitta Rainio (University of Helsinki, Finland)

In 1998, archaeologists unearthed a T-shaped antler object in the center of the former capital of Finland, Turku. On the basis of the shape and ornamentation, the object was recognized as a drum hammer, a typical instrument of the Saami shamans of prior centuries. Using drums and similar hammers the Saami shamans fell into a trance, left their bodies and transcended to the spirit world. The T-shaped object from Turku,

however, could not be connected with the Saamis nor the shamans. The object was found at the heart of urban Christian Finland, within 150 meters of the national Cathedral. Associated finds at the site included potsherds, fabrics, nails, needles, shears, seals, spindle whorls, game pieces, walls, wells, streets, refuse heaps, stockyards and workshops of shoemakers, butchers and weavers - i.e. typical material from the Finnish Middle Ages. The drum hammer, as well as the majority of the material, could be dated to the 14th - 15th centuries CE.

The aim of my study is to document, analyse and interpret this previously unpublished, music-archaeological find. As the object is the oldest Saami drum hammer unearthed in Finland, it can shed new light on the history of shamanism and drumming, and the relationship between the Saamis and the Finns, heathenism and early Christianity. The object can also open up a new perspective on the ritual, religious and musical life in the medieval city of Turku.

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### **Some Remarks on the Concept of Cultic and Religious Music in Ancient Greece**

Eleonora Rocconi (Pavia University, Italy)

In ancient Greek culture, performances comprised of singing, dancing, and playing were a central part in many religious rituals. But, despite the fact that most of these performances occurred in specific religious contexts, not all of them may be interpreted strictly as 'religious' or 'cultic' (i.e., as music with the explicit purpose of worshipping the gods), since it is very difficult (some would say impossible) to apply modern categories of analyses (sacred vs. secular music) to such a repertoire.

This paper aims to explore how and to what extent the religious function of these different settings could affect the musical performances that occurred there, giving some practical example of the ambiguity and problematic approach to the concepts of 'cultic' and 'religious' music in such a culture.

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### **Música, rito y sacrificio en la Roma imperial**

Isabel Rodríguez López

(Universidad Complutense de Madrid, Spain)

La observación del ritual fue una de las constantes características de la religión romana. El término *ritus* significa la actuación exacta y correcta según un modelo tradicional rigurosamente establecido. En este rígido aparato religioso romano destacan las procesiones (*pompae*) y los sacrificios (*sacrificia*) de diversos tipos. A través de la Iconografía de época

imperial romana (sin olvidar los antecedentes de la misma), proponemos un acercamiento al estudio del rito sacrificial romano y al papel que tuvo la música en el mismo, como elemento catártico similar al agua o el fuego. Vislumbraremos en nuestro trabajo cómo la presencia de la música se hace visible en los *sovetaurilia* o *solitaurilia* (inmolación de un toro, una oveja y un cerdo) y también en los sacrificios relacionados con el ámbito funerario de carácter no sangriento. Unido al acto ritual, al que otorgó solemnidad y sacralidad, el sonido se manifiesta como un elemento constante, indisolublemente unido a la liturgia, de la que es parte imprescindible.

*The observance of ritual was one of the constant features of Roman religion. The term ritus means a right and accurate procedure according to a rigorously established traditional model. In the rigid religious Roman pomp, processions (pompa) and sacrifices (sacrificia) of different kinds stand out. Through the study of Roman Imperial-era iconographies (without neglecting their historical background), we propose a rapprochement to the study of the Roman sacrificial rite and the role that music had in it, as a cathartic element similar to water or fire. In this work, we will also see how the presence of music becomes visible in the sovetaurilia or solitaurilia (inmolation of a bull, a sheep and a pig) and also in funerary non-bloody sacrifices. Together with the ritual act, to which music gave solemnity and holiness, sound appears as a constant element, which cannot be dissociated from liturgy, of which it is an essential part.*

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### **The Vaccean Rattles: Toys or Magic Protectors?**

Fernando Romero Carnicero / Carlos Sanz Mínguez /  
Cristina Górriz Gañán / Roberto De Pablo Martínez  
(Universidad de Valladolid, Spain)

Unfortunately, we know nothing about the musical practices of the people of Ancient Hispania, more particularly about those that populated the Northern plateau during pre-Roman times; little also we know about the musical instruments that might have been used. No long ago, only the clay pieces from the Celtiberian city of Numantia, which were identified as war horns after some polemic, stood out. Over the last years, several pieces of bone or antler were initially interpreted as whistles, but nowadays are normally considered as cheek pieces of horse bits. In clay, we have the so called marble rattles, a clay whistle with a cockerel shape and several rattles. The latter will be the focus of our work.

Those artifacts, all made in clay, are hollow pieces with small balls in the inside that sound when shaken. They all have different shapes – spherical, lenticular, and cylindrical-, and show a beautiful and profuse ornamentation in the surfaces, made with different techniques: printing, incision, excision or

painting. The lack of Archaeological context in the first examples lead to an identification of the pieces with baby rattles, in analogy with modern objects. But in recent findings, documented in the necropolis of Las Ruedas, in Padilla de Duero (Peñafiel, Valladolid) from the Vaccean city of Pintia, the rattles appeared not only in children graves, but also in adult ones. This fact made us wonder if they were really children toys, or pieces that, with prophylactic or magic aims, were used in the practice of certain rituals.

Their formal characteristics, but above all, their decorations, justify their inclusion in the singular clay production of the Vaccean that also include zoomorphic boxes, podomorphic ex-votos, solar boats, reproductions of golden jewels, etc., all documented in the medium basin of the Duero river. Their chronology spans the 2nd and 1st centuries BC.

*Desgraciadamente nada sabemos a propósito de las prácticas musicales de las gentes de la antigua Hispania y, más concretamente, sobre las de aquellas que habitaron su Submeseta Norte en época prerromana; y muy poco también en relación con los posibles instrumentos que pudieron utilizarse con tal fin. Hasta no hace mucho tan sólo destacaban en este sentido ciertas piezas cerámicas procedentes de la ciudad celtibérica de Numantia, que, tras no poca polémica, terminaron por identificarse como trompas de guerra. En el curso de los últimos años se han sumado a ellas varias piezas de hueso o asta que, inicialmente tenidas por silbo o silbato, se tienen hoy por camas de bocados de caballo, y, de nuevo en cerámica, las llamadas canicas sonaja, un silbato con forma de gallo, así como diversas sonajas o sonajeros. Será a estas últimas a las que prestaremos nuestra atención en el presente trabajo.*

*Dichos ejemplares, cerámicos todos ellos como se ha indicado, son piezas huecas en cuyo interior se han introducido pequeñas bolitas que suenan al ser agitados. De formas diversas —esféricas, lenticulares, cilíndricas—, presentan habitualmente profusa y bella decoración en toda su superficie, habiéndose empleado con tal fin diversas técnicas: impresión, incisión, excisión, pintura. El hecho de que los primeros ejemplares conocidos carecieran de contexto arqueológico llevó a considerarlos, por analogía con los actuales sonajeros, como tales. El hecho de que recientes hallazgos, documentados en la necrópolis de Las Ruedas de Padilla de Duero (Peñafiel, Valladolid)—correspondiente a la ciudad vaccea de Pintia—, formaran parte tanto de sepulturas infantiles como de adultos nos lleva a preguntarnos si se trataba en realidad de juguetes infantiles o, por el contrario, de piezas que, con fines profilácticos o mágicos, eran empleadas en la práctica de determinados rituales.*

*Sus características formales, pero sobre todo sus decoraciones, justifican su inclusión entre las producciones cerámicas singulares del pueblo vacceo—entre las cuales se incluyen también cajitas zoomorfas, exvotos podomorfos, barcas solares, reproducciones de joyas áureas, etc.—, en cuyo territorio, en la cuenca Media del Duero, se vienen documentando. Su cronología nos sitúa entre los siglos II a.C. y I d.C.*

## **Social Reproduction, Music (Sound Production) and Ideology in Rituals of Eskimo Societies**

Jesús Salius Gumá  
(Universidad Autónoma de Barcelona, Spain)

The study of the production of sound in prehistoric times is limited by a dearth of archaeological evidence: bone flutes and whistles, resonant rocks and caves, or the depiction in cave paintings of what were possibly scenes of sound production, are some of the few exceptions. In this paper, ethnoarchaeomusicology is proposed as an alternative methodological approach. By studying the role of sound production for less ancient hunter-gatherer societies, the more complete historical record allows the development and testing of hypotheses, which then can be applied to the study of Upper Palaeolithic settlements.

One of the key elements for the survival of a hunter-gatherer society is the effective management of strategies to control human reproduction. An effective system for this must permit the society as a whole to overcome and adapt to both favourable and adverse conditions that may affect it. In the case of modern hunter-gatherer societies such as the Eskimos the restriction or stimulation of human reproduction has been one of the strategies to overcome different circumstances threatening the survival of the society.

Eskimo societies are an example of the human capacity to adapt to an extreme environment and also of a people's application of strategies to control human reproduction. These were implemented through ceremonies and rituals involving sound production. One of the most important ritual events in Alaskan Eskimo societies in the 19th century and at the beginning of the 20th century was the "Bladder Festival". This celebration illustrates how these societies were structured based on their ways of establishing social relations, as well as showing how these peoples perceived their relation to the animals that they hunted.

A critical study of the ethnological and ethnomusicological information related to the Alaskan Bladder Festival has lead to an understanding of the importance of sound production to control human reproduction through this and other rituals. This study revealed some recurring elements, permitting the formulation of various hypotheses, which can serve as a guide in the study of Upper Palaeolithic settlements, and their sound and music production. From this understanding, a new approach in music-archaeological research is proposed.

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## **The Musical Trail of Dionysus and Cybele: The Kubaba/Cybele and *di-wo-nu-so-jo*/Dionysus Connections**

Placido Scardina (Universidad de Valladolid, Spain)

The history of the goddess Kubaba can be followed from the 18th-17th to the 7th century BC. In the first half of the second millennium the goddess is attested in various Hurrian documents and during the second half of the millennium she appears like the "Queen of Karkemish" on a Hittite document from Ugarit (written in the Accadic language). Nevertheless, she seems to be a smaller divinity in the Hittite Pantheon and the great diffusion of her cult as mother goddess in Anatolia begins only after the collapse of the Hittite Empire, when she becomes the supreme divinity among the Syro-Hittite states, above all in Karkemish, where she appears tightly related to music in the Processional Entry.

The Lydo-Phrygian goddess Cybele, whose cult was spread throughout the Mediterranean area from the 7th-6th century BC, probably derives from Kubaba; among the various features connecting the two goddesses there is an important link, not much considered yet, that should be investigated: the musical instruments used in their ritual cults. The connection between *di-wo-nu-so-jo*, whose name appears in the second half of the second millennium on the Mycenaean tablets from Pylos and Dionysus, whose cult spread already fully developed from the 7th-6th century BC, is marked by a coincidence in periods with Kubaba/Cybele and, as a peculiar point of interest, Dionysus shares with Cybele the cultic use of drums and cymbals. Can the reason for these shared features be traced? A survey of the origins of this musical relationship between Kubaba/Cybele and *di-wo-nu-so-jo*/Dionysus could help us to clear up some of the developments shown by the long surviving cult of these divinities and enable new interpretations regarding their rites.

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## **Music, Performance, and Therapy in Ancient Greek Cult: The *thymele* at Epidauros**

Peter Schultz (Concordia College, St. Paul, USA) /  
Chrysanthos Kanellopoulos (University of Athens, Greece) / Bronwen L. Wickkiser (Vanderbilt University, Nashville, USA)

By the early 4th century BCE, worshippers from around the Greek world were flocking to the sanctuary of the healing god Asklepios at Epidauros in the Peloponnese. Visitors came not only to be healed but also to participate in festivals for the god that included performances and competitions in athletics, drama, and music. A massive new building program was launched

to meet this growing demand. Additions included a new marble altar and temple for Asklepios, a large two-storey *stoa* where patients slept, and a vast theatre seating fourteen thousand spectators. Yet building accounts indicate that the most expensive structure by far was an elaborate round marble building (diam. ca. 22 m), known as the *thymele*, located in the very center of the sanctuary.

Despite its centrality both physically and presumably also ritually, the *thymele* continues to baffle scholars because its function remains unclear. We shall argue that one of the functions of this building was an acoustic sound box to amplify music sung to the gods as a form of ritualized therapy. The design and decoration of the building, including curious marks in its foundations that we believe relate to musical notations, as well as the very name of the building (*thymele*) and the textual evidence of the hymns, some of which were inscribed on marble blocks at Epidauros, all indicate that this building was a locus for songs accompanied by the soft sound of the lyre (the instrument typically used in worship of Asklepios and his father Apollo and depicted in a painting that hung inside the *thymele*, Pausanias 2.27.3) for the purpose of requesting the aid of the gods in healing individual bodies as well as the body politic. The *thymele* broadcast these songs to the larger sanctuary and to the ears of the gods. Our paper will present much of this evidence as we continue to work towards developing a computer model of the building and its acoustics.

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### **Music-archaeological Studies of Sound Production in the Shamanistic Ritual of the Miao People in Mainland Southeast Asia**

Gretel Schwörer-Kohl (Martin-Luther-Universität Halle, Wittenberg, Germany)

Many rattle rings have been excavated during the last few years in different countries of Mainland Southeast Asia and in the Southern provinces of China. Some date to the 2nd millennium BCE. They have been used through this period of time to the present. The continuity of this musical instrument is impressive. Big rattles may have been worn around the legs, medium ones on the upper and lower parts of the arms, and small ones on the fingers. I will explain how the small ones around the fingers are still used in pairs by some of the many Miao-subgroups in their shamanistic sessions.

These musical instruments are called LUB TSWB NEEB (jingle ring rattle for calling together the shaman's auxiliary NEEB-spirits). Their function during the ritual will be discussed as well as the kind of sound produced by the shaman during the session. Information concerning the symbolism of the

instrument's form and decoration as told to the author during field work in Northern Thailand will be explained and related to the excavated pieces. Iconographical hints in tribal art of the last two centuries will be considered as well as textual information, including explanations about the rattle within the songs of the shaman. The ethnographical and ethnomusicological data of this living tradition are expected to reveal some helpful information for archaeological contexts, including the performative dimension of rituals closely linked with musical practices in the past.

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### **Songworks: Insight into Musical Practices of the Past through Ethnography**

Helena Simonett  
(Vanderbilt University, Nashville, USA)

Based on an analysis of deer song lyrics and years of fieldwork among indigenous (Uto-Aztecan) people of Northwestern Mexico, this paper challenges concepts in which language is seen as our primary means of conceiving the reality around us. By focusing on the performative element of ceremonialism (i.e., ritual activities), it adds another layer to musicologist Gary Tomlinson's critique of the logocentric Western conceptions of indigenous Mexicans, expressed in his recent book, "The Singing of the New World: Indigenous Voice in the Era of European Contact" (2007). Indeed, interpreting deer songs as poetry or fixed text, one misses the most intriguing feature of those songs, that is: words as well as melodies are improvised during the performance. Words and melody, however, are not separated concepts. Thus, the *cantos* (songs) may be better conceived of as "songworks," a term suggested by Tomlinson to refer to the place and efficacy of song, the sense of world embodied in song, and the cosmogonic powers of singing. This paper claims that an analysis of contemporary indigenous performance and composition practices may yield significant insights into musical practices of the past.

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### **The Phrygian *tibia* in the Cults of Cybele and Dionysus/Bacchus**

Olga Sutkowska  
(Universität der Künste Berlin, Germany)

One of the most important functions of the *tibia* in Roman society was its ritual usage. The sounds of the double pipes were heard at every funeral, wedding procession or sacrifice. The instrument also played a special role in two ecstatic cults in Rome: the cult of

the Asiatic Magna Mater Cybele (the Great Mother) and the Dionysus/Bacchus-cult. A special type of the double pipes – the Phrygian *tibia* – accompanied these two orgiastic rites. The Phrygian *tibia* is distinguished by a horn attached to one of its pipes forming a bell. Moreover, numerous Roman iconographic examples from the first centuries CE reveal the presence of some additional devices in form of protruding side-tubes attached to the pipes of the Phrygian *tibia*. The bell in one of the pipes, as well as the protruding side-tubes seems to fulfil an acoustical function. Taking into account the ritual context in which this kind of *tibia* was used, it can be expected that the special sound properties of the instrument achieved by these particular organological devices should be of high importance. The organology of the *tibia* and the improvement of its acoustical possibilities in relation to the special sound qualities desired in the ritual behaviours of the Cybele-cult and the Dionysus/Bacchus-cult will be the main focus of this paper.

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### **Ritual, Magic, and Symbol: Horns in the Netherlands from the Middle Ages to the Present Day**

Annemies Tamboer (The Netherlands)

In the Netherlands several types of horns, from materials like pottery, bronze, and wood, have been excavated. In this paper I will investigate the possible ritual, magical and symbolical uses of these instruments, based on written and iconographical sources. For instance we know from depictions and texts that pottery horns were blown in ritual processions at pilgrimage sites. The holy power absorbed on that occasion was seen as magic to ward off thunder from the home of the pilgrim. Several such horns have been excavated. In a similar way we can assume that a special kind of bronze horn was sounded at secular rituals, symbolising the authority of the city council and the judicial powers.

I will focus on the find of a horn made of wood from a 13th century farm well. What function did this horn have? Can it be connected to a tradition of blowing wooden horns by herdsmen not just as signalling horns in herding situations, but also at Christian religious festivals as known from several parts of Europe? In a few places a tradition of blowing them in a ritual setting in the Advent period, in some places even in the so-called “Herdmen’s Mass” has survived for centuries. In the Netherlands this tradition, almost extinguished sixty years ago, was revitalised and in the last decades the so-called *midwinterhoorn* (midwinter horn) became very popular in the east of the Netherlands. Nowadays it is blown solely on Advent.

According to present traditions, the only occasion for which it is still allowed to be played is Epiphany, where it is ceremoniously “blown off”, proving that the midwinterhoorn now has the character of a near-ritual instrument.

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### **The *Danza de los Voladores* in Puebla, Mexico: Rethinking the Past**

Grazia Tuzi (Universidad de Valladolid, Spain)

Through an analysis of the *Danza de los Voladores*, this paper will try to reflect on the way ethnomusicology and music archaeology share common methods of research. On one hand, how iconographical sources help us to read the present. And on the other, how modern music and choreographic traditions help us to interpret the pre-Hispanic past.

In the Nahua communities from the Sierra Norte of Puebla, the *Danza de los Voladores* has become, over the last decades, an efficient instrument of political claims and identity affirmation. The bonds with the ancestors, a past before the arrival of the Spaniards, are an important reference in the construction of the Nahua identity: they legitimize the present by creating a cultural reference from the past that guarantees its authenticity. The indigenous community, together with the interlocutors that participate in this construction process, find in the Pre-Hispanic past the elements to interpret and assert the symbols that characterize the Nahua dance and music culture. Among other things, the several mentions of iconographies depicting the *Danza de los Voladores* in ancient Aztec codices build an important historical continuity. They are pieces of memory that link the past with the present, offering a legitimacy of the authenticity of the indigenous culture. The *Voladores* are a paradigmatic method for analyzing the process of Nahua identity rebuilding and gives us the chance to think about both disciplines.

*A través el análisis de la “Danza de los Voladores” este paper quiere reflexionar sobre cómo la etnomusicología y la arqueología musical puedan encontrar un terreno común para la investigación. ¿De qué modo las fuentes iconográficas antiguas nos ayudan a leer el presente? ¿De qué modo, a la inversa, a través de las tradiciones coreuticas musicales actuales podemos reinterpretar el pasado pre-hispánico?*

*En las comunidades Nahuas de la Sierra Norte de Puebla la “Danza de los Voladores” se ha convertido, en las últimas décadas, en un instrumento eficaz de reivindicación política y de afirmación identitaria. El vínculo con los antepasados, con aquel pasado anterior a la llegada de los españoles, constituye una referencia importante para la construcción de la identidad nahua: legitima el presente creando una cultura de referencia que garantiza su autenticidad. En el*

*pasado prehispánico es donde la comunidad indígena y los distintos interlocutores que participan en este proceso de construcción hallan los elementos para interpretar y afirmar los símbolos que caracterizan a la cultura coreútica y musical nahua. Las distintas referencias a las representaciones de la danza de los Voladores contenidas en los códices antiguos construyen, entre otras cosas, una continuidad histórica importante, retazos de memoria que enraízan el presente en el pasado, ofreciendo una legitimación de la autenticidad de la cultura indígena. Los “Voladores” representan por este motivo un ejemplo paradigmático para analizar el proceso de reelaboración de la identidad nahua y al mismo tiempo nos ofrecen la posibilidad de reflexionar sobre nuestras disciplinas.*

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# WORKSHOPS

## Workshop on Paleolithic Bone Pipe Production I

Carlos García Benito (Universidad de Zaragoza, Spain)

La Arqueología Musical pretende conocer los sonidos y los comportamientos musicales del pasado basándose principalmente en el registro arqueológico. Por lo tanto, su labor investigadora se conforma a través de un trabajo multidisciplinar para poder abarcar todas las informaciones relativas a la práctica sonora y musical en todos sus aspectos. Es por este motivo que debe recurrir a la ayuda en la Arqueología Experimental para poder reconstruir los restos de instrumentos musicales que conservamos hoy día, lo cual nos puede ofrecer valiosos datos. Así, estos datos pueden ser confrontados y comparados con los que nos ofrecen la Etnomusicología y la Etnoarqueología, además de poder comprobar su acústica real.

A través de este taller vamos a ver cuáles fueron las materias primas que utilizaron para fabricarlos y, de forma experimental, sugeriremos cuál fue su proceso de fabricación y su morfología completa (ya que muchos se encuentran de modo fragmentario), así como su sonoridad, además de obtener pistas sobre su uso y función, de algunos de los aerófonos prehistóricos europeos contruidos en hueso como por ejemplo la flauta de Isturitz o los silbatos de Le-Roc-de-Marcamps.

*Musical archaeology seeks to understand the sounds and music of the past, based largely on the archaeological record. Therefore, research uses a multidisciplinary approach to cover all the practical information concerning sound and music in all of its aspects. This is why we should also look for help in experimental archeology, which enables us to reconstruct the remains of musical instruments conserved today, providing valuable data. This data can be compared to the information offered by ethnoarchaeology and ethnomusicology, apart from the testing of sounds.*

*In this workshop we will see which were the raw materials used for manufacture, and through the process of experimentation, the manufacturing process and full morphology of the bone pipes (many are fragmentary pieces). It will also demonstrate how they sound and how clues about the use and function of some prehistoric European bone aerophones, such as the flute of Isturitz or the whistles of Le Roc-de-Marcamps, can be obtained.*

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## La realización de una copia facsímil del laúd copto conservado en Grenoble y sus resultados acústicos

Carlos González (Spain)

El laúd copto conservado en el Musée des Beaux-Arts de Grenoble, Francia, es un ejemplar muy interesante de este tipo de instrumentos, ya que conserva los elementos estructurales que permiten realizar una copia facsímil y realizar mediciones acústicas para determinar sus cualidades y capacidades musicales. El instrumento fue hallado en Antinoe por Albert Gayet en 1907, en la tumba de una profetisa y los estudios más recientes lo datan del siglo VI o VII de nuestra era. Es de destacar la presencia de tres agujeros para las tres clavijas, de las cuales se conservan dos, así como la cejilla con las muescas del paso de las cuerdas. Dos filas de trastes fijos nos permiten calcular la escala musical que empleaban en la época.

Este tipo de instrumentos, con caja y mástil de una sola pieza de madera, tapa de madera, clavijas y trastes en el mástil, representan un concepto muy moderno que se ha conservado hasta nuestros días en las guitarras, los laúdes y los instrumentos de la familia del violín. Fruto de una larga evolución de los instrumentos griegos y romanos, estos laúdes suponen un avance trascendental sobre los laúdes de tipo faraónico con tapa de piel, modelos que por otra parte siguen vigentes en ciertos instrumentos del Magreb y, como ciertos modelos de *guinbri*.

Describiremos el proceso de construcción, los criterios de encordado y afinación, y expondremos el resultado de las medidas acústicas, comparándolas con las que haremos sobre un instrumento más primitivo con mástil móvil y tapa de piel.

*The Coptic lute preserved in the Musée des Beaux-Arts of Grenoble, France, is a very interesting example of this kind of instrument, as it conserves some structural elements that let us make a facsimile replica and carry out acoustic measurements that can reveal its qualities and musical possibilities. The instrument was found in Antinoe by Albert Gayet in 1907 in the tomb of a female prophet. The most recent studies date it to the 6th or 7th centuries BC. The presence of three peg holes, two pegs, and the existence of a capo with string marks are remarkable. Two rows of fixed frets let us calculate the musical scale used in that epoch.*

*This kind of instrument with sound box and neck made of a single piece of wood, wood sound board, pegs and frets, represents a very modern concept that continues to this day in instruments such as guitars, lutes and those of the violin family. As the result of a long evolution of Roman and Greek instruments, these lutes are a step forward from the pharaonic lute types with skin sound board, which by the way also still exists in some Maghrebian instruments, such as the *guinbri*.*

*We will describe the construction process, the stringing and the tuning, and we will show the results of the acoustic measurements in comparisons with more primitive instruments with a moveable neck and skin soundboard.*



## Workshop on Paleolithic Bone Pipe Production II

Jean-Loup Ringot (Germany)

The archaeologist N. Conard asked in the case of the “flutes” from southwest Germany (Geissenklösterle 1 and 2), both made from a swan *radius*, why the people who made them used the small radius of the bone instead of the cubitus, which is bigger and more practical in terms of building and playing the pipe as a (notched cross-blown) flute. In the case of the Geissenklösterle 3 find mammoth ivory was used, and as it is made in similar dimensions than previous pipes, it is also difficult to play.

After the find of the aerophone of Hohle Fels in southwest Germany in 2008, we have a new view on the possibility of construction and the way of playing these aerophones. It could be that they were not made and played as notched flutes, but as pipes with a reed, more or less like a modern clarinet. In this case, they are very easy to build and to play. Moreover, they have a loud and harmonious sound and can be tuned by shortening the reed with sinew.

The question is to find a material that can be used for a reed, available in these times (Aurignacian, which means a natural environment with a very cold and medium-dry weather). Experimentation revealed that birch bark is a very good material for making reeds, and it was a material available in these times and probably used for different purposes, as it is still used in the northern countries, like Scandinavia, Siberia, and Canada.

In this workshop I will show how to make playable “clarinets” with bird bones, and give the participants the opportunity to build their own instruments, using black elder sticks.

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# POSTERS

## **A Ringing Stone: Concerning the Problem of Music-Archaeological Heritage Research**

Alla Ablova (University of Helsinki, Finland)

The following report concerns the problem of a soundscape seen from the semiotic point of view. As analytical material, several myths of the Russian speaking Lapps were selected, who lived in Russia in the Kola Peninsula and Karelia in the second half of the 19th century. I base my investigation on a small part of these legends connected with the topic of “petrification” – that is turning a person into stone. The reasons for such a restrictive approach are the following: First, the topic of petrification is associated with the cult of the *seiði* (or holy stones), which is widespread among the Lapps. The second reason is connected with a ringing stone – an archaeological find made in Karelia in 1966 in the area where the Lapp myths in question were widely spread. When being struck, the ringing stone emits high-pitched melodious sounds resembling the sounds of a metal bell. The samples of asbestos ceramics taken in a cleft of the ringing stone date this find to the 1st century BCE, the Early Iron Age. It is most likely that it represents an ancient cult percussion instrument and was part of a Lapp culture once existing in the territory of Karelia. Within this context, we consider a musical instrument any object (tool) used for non-verbal human sound activity.

According to the Lapps, a ringing stone was introduced into human culture from the world of nature, so it can be interpreted as a mediator between two worlds – the human world and the “other”, be it the world of nature, spirits, or the ancestors. To my mind the older the musical tool is and the more archaic the corresponding culture, the clearer is its mediator function. A ringing stone marks a transition from the natural to the cultural field, it helps turning natural sound elements into aesthetic (musical) human activity.

~

## **The Sacred Sound of the *sistrum* in the Rituals at the Iseum of Pompeii**

Nico Aldegani (University of Trento, Italy)

The *sistrum*, the musical instrument sacred to the Egyptian goddess Isis, was widespread in the whole of the Mediterranean area during ancient times. The dual purposes the instrument served was as a symbol of the goddess and as a musical instrument used by worshippers during ceremonies. It has long been the subject of research, which allows for an analysis of numerous existing iconographies and studies of several artifact discoveries. Rarely, however, do scholars have

the opportunity to observe the *sistrum* both as an object and as a projection of religious significance in the same environment.

The recent overview of the whole of Pompeii has given rise to interesting results and interpretations of this instrument from a musical point of view. In fact, when in the 18th century the local Iseum was excavated, the amount of relevant evidence discovered was surprising. In the temple, used during the 3rd century BC, the *sistrum* appeared to be depicted in meaningful iconographies (e.g. the allegoric representation of “Io in Canopo”) and as an artefact, including several discoveries, which in the words of Apuleius, we could imagine shaken during cult rituals. These rituals, as shown in the famous fresco of Herculaneum, must have been of great importance and were always accompanied by lively dances, performed to the sound of *tubae*, *tympana*, along with the *sistra*.

~

## **Archaic Musical Instruments in a Modern Culture: Memories of Patrimonial Relations?**

Angelina Alpatova

(Moscow Institute for Business and Politics, Russia)

In ancient cultures around the world the value of music was completely defined by its universal qualities. Both singing and instrumental traditional music never acted as a pure musical game, so they were related to ritual and social activity, which was the space of human relations. Even children songs were full of references to their parents, adult members of a tribe or to animals (African, South American musical traditions).

Musical instruments in traditional cultures in many cases represented the sounding means for a dialogue of a man with ancestors and deities (drums in China, Central and Eastern African countries), and the spirits of nature (flutes in Brasilia and India). Instrumental ensembles can be understood as a phenomenon of both social behaviour and the mental structures of people. They exist as a training practice for the distribution of social roles (gongs in Phillipines). Ultimately, instrumental ensemble music-making can form a feeling of musical harmony and beauty.

Many archaic instruments are used now as toys for children or have become means of popular music expression. We can ask: What happened with the music? What changes could lead to such results? Answers to these questions are found in traditional instrumental ensembles consisting of archaic aerophones. Panpipe ensembles (*antara*, *siku* in Peru; *khaen* in Laos and Thailand, *skudučiai* in Lithuania; *kuvikli/kugikli* in Russia) can be studied as the archaic models of patrimonial relations. In traditional cultures they were once used to teach participants (as a rule they were members of one tribal community or one family) to think and to operate, to wait and to decide, to adapt

to characters, to listen to others and to accompany them not only in music but also in life. In modern culture patrimonial relations these ensembles have lost their primacy so traditional instrumental ensembles keep the memories about them in musical texts (sound, pitches, rhythmic structures, and timbres).

~

### **Can we Talk about Ritual Music in al-Andalus and to what Extent?**

Alexandra Bill

(Université Paris 1 Panthéon-Sorbonne, France)

Music often played an important part in the ritual behavior of past societies. Al-Andalus, medieval muslim Spain (between 711 and 1492 AD), seems at first to be an exception since *maliki* legal experts strictly forbade the use of music in most cases. Musical instruments were generally considered “dangerous” and therefore declared illegal, and we can easily understand that this prohibition was particularly enforced in ritual and religious contexts. Most historical sources link music in al-Andalus to a popular or a worldly context rather than a religious one, so we may well ask if it is even proper to talk about ritual music in al-Andalus.

However, the precepts of the most representative and respected Islamic legal school in al-Andalus did not always correspond with reality so we may follow through with our questioning and try to explore other paths. For example, in the field of religious ceremonies, although a huge majority of religious rituals in al-Andalus were performed without music, some esoteric traditions such as Sufism used music to a certain extent in their rituals. We could also enlarge the scope of the word “ritual” to extend our field of research to ritual-like behaviors in non-religious contexts, to better match the situation in al-Andalus. In this case it would be particularly interesting to study the political use of music by the Andalusian sovereigns. Nevertheless, these two approaches raise certain problems that complicate study and bring into question the practicality of analyzing ritual music in al-Andalus from an archaeo-musicological point of view. It is these problems and this question that I would like to discuss in this poster.

~

### **Music in the Rock Art of the Alpine Arc: Ancient Evidence and Recent Traditions**

Daniela Castaldo (Università del Salento, Lecce, Italy)

We would like to make some observations concerning the music in the Rock art of the Alpine Arc, especially in the Piemonte region (Val di Susa) and in the Lombardia region (Valcamonica). These carvings date from the Neolithic period (ca. 4000 BCE) up to the Roman era (1st century BCE), but they mainly belong

to the Iron Age (8th-4th century BCE). They reveal a warrior society whose economy was based on livestock breeding, agriculture and hunting: testimonies of these activities can be found in the funerary offerings. In these Alpine petroglyphs one of the most commonly represented is the theme of armed men dancing with spears and swords, frequently accompanied by horn or trumpet players. The analogies between these armed dancers and the dances performed with swords in Piemonte (the Spadonari dancers) seem to point out a link between ancient rituals and traditions which are still being performed today.

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### **The Shell Horn in Classic Maya Society: Aspects of its Mythological and Religious Importance**

Marieke Joel (Free University of Berlin, Germany)

The shell horn is an important musical instrument in classic Maya society (250-900 CE). Late Classic Maya vase paintings, the archaeological remains and - in rare occasions - the inscriptions and depiction on the shell horns themselves can tell us a great deal about the abundant use of these instruments and their owners in classic Maya society.

The shell horn players were involved in a lot of different rituals like the ballgame, the vision quest and ritual dances, as the vivid late classic Maya vessel scenes show us. The finely worked instruments indicate the great value that the shell horns had for their owners. In some cases the shell horns were not only seen as an instrument used to worship the gods and ancestors but also as a living creature itself with its own personal name, as the inscription on one shell horn tells us.

The depictions in art and the inscriptions on some shell horns give us an impression of the complex mythological and religious importance of these instruments in classic Maya society.

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### ***Gusli* as an Instrument for Punishment (The Non-Musical Use of a Musical Instrument in the Byliny Epic Texts and its Wedding Ritual Subtext)**

Aleksey Kossykh

(The Novgorod Center for Music Antiquities)

In the Russian oral epic text *Bylina* (Dobrynya and Al'iosha [Aarne-Thompson classification of folktale types, AT \*891: Ulysses, Alpamys, Bamsy-Beirek, etc.]) an unrecognized hero is returning to his wife's new wedding after a long absence. At his request his mother gives him a musical instrument, a *gusli* which was hidden inside his house. Disguising himself as a wandering musician the hero makes his way to the wedding. There he is assigned a second-rate place behind the stove, but from there he begins to play the *gusli*. Due to his playing he is transferred to the

welcoming table, and from there he manages to pass a wedding ring in a goblet to his wife. The wife recognizes her true husband and this new wedding is halted. In some versions the hero assaults his usurper with the musical instrument he was playing prior. And this latter version is the subject of my presentation.

What is the reason for this non-musical activity for a musical instrument, an activity that seems abnormal to common perceptions? In my presentation I am planning to give an interpretation of this activity by revealing the semantic relationship between the Russian version of the type AT \*891 and the ethnographic Great Russian Wedding Ritual. I will look primarily at its verbal component where the image of the *gusli* plays such a noticeable role. In turn, the suggested interpretation(s) can be applied as a frame for the reconstruction of the possible field of secular meanings of medieval Russia string instruments, among which the *gusli* is known from archaeology.

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### **La antara y lo sobrenatural en la iconografía Nasca**

Daniela La Chioma Silvestre Villalva  
(Universidad de Sao Paolo, Brasil)

La antara, instrumento sonoro aerófono andino generalmente comparado a la flauta de pan, es muy recurrente en la iconografía del Período Intermedio Inicial Andino (100 a.C–600 d.C., de acuerdo a la cronología elaborada por John Rowe). Con este período están relacionadas las producciones de artefactos de los Mochica, Nasca y Recuay. En nuestra investigación de Maestría identificamos, en la iconografía de una serie de piezas Nasca pertenecientes a colecciones de museos peruanos, especialmente del Museo Nacional de Arqueología, Antropología e Historia del Perú y el Museo Arqueológico Rafael Larco Herrera, un personaje que creemos representa una divinidad o criatura sobrenatural. Éste generalmente se encuentra dibujado con antaras rojas a su alrededor y en su boca. Un tambor y un cacto están siempre asociados a él en la iconografía. Creemos que a esas imágenes se puede atribuir un lenguaje semántico que permite interpretar esa divinidad o entidad sobrenatural. En la narrativa visual, observamos una lógica relacionada a las temáticas de la fertilidad y la reproducción. Además, algunos especialistas sugieren que las antaras alrededor del personaje simbolizarían la reverberación del sonido (Mansilla & Both, comunicación personal). El objetivo de este trabajo es exponer y discutir el potencial de esta iconografía para la comprensión del papel simbólico del antarista y del rol ritual del sonido asociado a esta flauta entre los Nasca en particular y en el período Intermedio Inicial Andino en general.

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### **Ensemble Functions of Musical Instruments in Central and North American Indian Traditions: Ritual Contexts of the Past**

Vladimir Lisovoy  
(State Specialised Institute of Arts, Moscow, Russia)

In modern instrumental ensembles of Central and North American Indians elements of ancient ceremonial practice can be studied. Biological (breath and muscular movements of musicians), sociological (musical models of ritual communication with spirits and people), aesthetic (timbre dramaturgy) and informative (numerical codes and mythological symbols) levels can be used for the reconstruction of ritual context in instrumental ensemble music in past cultures. Musical, iconographical and poetic samples testify to these functional interactions as the specific problems of the instrumental ensembles material.

The author analyses the comparable features in instrumental ensembles of Central and North American Indians with reconstruction of ritual behaviour elements in music of North American Hopi and Navajo Indian traditions (N. Kurtis, A. Vashchenko), in the Maya dance drama “Rabinal-Achi” in Guatemala (H. Yurchenko, R. Kinzhalov, M. Stöckli) and in “music for tourists” among Mexican Huichol Indians (G. Yershova).

Functions of both participants and musical instruments can be divided into several kinds, which have certain value in each ensemble. Two functional models for instrumental ensemble music-making (I. Matsijewski) will be discussed. The double model includes the instrument-leader (flute) and the instrument-partner (drum) in Indian ensembles (USA, Mexico); the triple model includes the functions of instrument-leader (first trumpet), instrument-partner (drum *tun*) and the supporting musical instrument (second trumpet) in “Rabinal-Achi” (Guatemala).

Some biological and sociological aspects of ritual behavior and ritual sounding can be studied according to Russian ethnomusicological approaches for the archaic Russian North, the far Eastern and Siberian shamanistic music (Y. Sheikin, I. Bogdanov).

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### **El Gagá dominicano: sincretismo, esclavismo y herencia africana**

Marco Antonio de la Ossa Martínez  
(Universidad Castilla-La Mancha, Spain)

El Gagá es una manifestación popular que se celebra en la República Dominicana. En ella, ritmo, danza, canto, creencias y ritos se funden como resultado directo del encuentro entre los pueblos haitiano y dominicano. Su origen se pierde en la llegada de los esclavos africanos a la caribeña isla de Haití. Así, alude directamente al conjunto de músicas, ritos y costumbres que éstos trajeron de sus tierras de origen.

También en la influencia que diferentes culturas y creencias europeas tuvieron sobre ellos y en la posterior llegada de haitianos a los ingenios azucareros dominicanos. Con este mismo término se define también al conjunto de música y danza, a la agrupación que la realiza y al conjunto de ceremonias, prácticas y cultos que tienen lugar en relación con él.

El sincretismo es consustancial al Gagá, ya que se funden creencias cristianas y vuduistas. Se desarrolla normalmente durante la Semana Santa cristiana, desde el Miércoles Santo hasta el Domingo de Resurrección. Esto se debe a que en estos días los 'amos' de las haciendas y campos dejaban descanso a los esclavos que trabajaban en ellas. En la actualidad el espectro temporal se ha ampliado, ya que también puede haber Gagá en otras fechas o celebraciones. En el tiempo original se celebraba la creencia en Dios y en los loases (divinidades vuduistas) con la esperanza de que ellos puedan mejorar sus condiciones de vida.

El Gagá dominicano, mezcla de canto y danza y práctica instrumental en distintos tipos de tambores y bambúes (instrumento de viento que se realiza sobre una caña de bambú) tuvo su nacimiento y posterior desarrollo en los bateyes, poblaciones rurales ocupadas por los trabajadores de la caña de azúcar. Este escenario, aislado y en situación de pobreza extrema, propició la formación de una cultura propia cuyo sistema de valores, símbolos, interpretaciones y significados es producto del sincretismo de creencias y valores de los diferentes pueblos que han tenido presencia directa en él (grupos de emigrantes haitianos, comunidades dominicana y presencia de los colonos).

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### **Musical Depictions in Rock Art of India**

Meenakshi Dubey Pathak (Rock Art Society of India)

The inspiration for the work of reflecting rock art on papyrus (a tree bark) by Meenakshi Pathak comes from her immense passion for the ancient world of rock art prevalent in India and all over the world. India has a major concentration of this amazing visible testimony to our rich cultural heritage, which is also her field of study. Discovery of many rock art shelters in the wilderness of Satpura National Park had been her significant and well acknowledged contribution to the field.

These rock paintings have endured rains, sun, wind, and thunder storms for thousands of years. Now they face a more potent threat, man. We need to protect and preserve rock art wherever it is, because only if we protect these sites can we learn more about ancient forms of music and dance depicted on them. As we know, there are no other rhythmical expressions more beautiful than dance and music, or which celebrate life in a better way. In fact, one can not separate dance and music from life.

Depictions of rock art on rock pieces lets viewers know how these wonderful art forms - often found in areas difficult to access - actually appear in the caves and shelters. The work of acrylic paints on papyrus, oil paintings on canvas and glass paintings are aimed at creating awareness and attraction for rock art. Some of Meenakshi Pathak's work is in collections in India and abroad.

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### **Música en las celebraciones femeninas de culto a Adonis: las Adonias**

Gorka Rubiales Zabarte

(Universidad Complutense de Madrid, Spain)

Las Adonias, festivales de origen fenicio que conmemoraban la muerte de Adonis, tuvieron una gran difusión en toda la cultura helénica desde el siglo V. En realidad, el ritual estaba formado por dos fiestas distintas, que se celebraban en diferentes épocas del año, una a seis meses de la otra. Estas dos celebraciones conmemoraban la muerte y resurrección de Adonis, pues se suponía que éste pasaba medio año con Perséfone en la oscuridad del Hades y otro medio con Afrodita en el mundo exterior.

Durante las celebraciones, grupos de mujeres separadas de los hombres, se reunían en los tejados, gimiendo, bebiendo y cantando escenificando las exequias de Adonis por toda la ciudad. Podemos encontrar un buen ejemplo de este tipo de celebraciones en la Sevilla del siglo III d.C., en las actas de las santas Justa y Rufina, que relatan el encuentro entre las dos hermanas y un grupo de mujeres que pedía limosna para la fiesta.

La más antigua descripción del festival de las Adonias aparece en el Fedro de Platón, quien desaprueba el culto no griego y femenino, por considerarlo digno de libertinas y prostitutas. El carácter desvergonzado de la fiesta también es señalado por una alusión irónica que hace Cratino en la que las Adonias se desarrollan al ritmo de la música apasionada y sensual de su contemporáneo Gnesipo. En el contexto arqueológico hay poca información relativa a la producción sonora de estas fiestas. En este póster analizaremos algunas de las expresiones musicales asociadas a la celebración de las Adonias y la percepción que las mismas tenían en su periodo.

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**Redes de sentido en la música ritual de los Bailes Chinos: análisis sistemático del proceso de diferenciación estilística**

Agustín Ruiz Zamora

(Pontificia Universidad Católica de Valparaíso, Chile)

Este póster muestra los avances del estudio sobre el estilo de la actual música instrumental de los bailes chinos, cofradías de la religiosidad popular chilena, cuya organización se remonta al siglo XVI. Los bailes chinos poseen, entre otras manifestaciones, una música instrumental de flauta y tambor, que de modo recurrente ha sido explicada como un relicto de rituales del surandes precolombino, tesis que se sostiene en la similitud entre los actuales instrumentos y piezas arqueológicas de contexto prehispánico correspondiente a la misma área estudiada. En efecto, el análisis comparativo evidencia una tradición organológica que persiste por siglos, conservando criterios constructivos y aspectos morfológicos.

No obstante, esta correspondencia no explica la música ritual en cuanto proceso contingente. La práctica musical de estas cofradías se sustenta en el logro de un estilo y su correlativa función dentro del sistema ritual. Por consiguiente, todo proceso de cambio estilístico —que lo ha habido— no sería producto de determinismos atávicos, sino que sería expresión de la organización ritual en cuanto autorreferencia y, a la vez, estructura de la propia ritualidad. Para ensayar una explicación del proceso musical más allá de interpretaciones ancestralistas, proponemos una epistemología centrada en el análisis del estilo como una estructura propia de una unidad sistémica discreta: el baile chino. Para ello consideramos el estilo como el proceso recursivo por el cual los bailes chinos cifran el sentido que la música alcanza en la contingencia ritual, mediante operaciones de autoobservación sistémica y comunicación a nivel de acoplamiento estructural entre las distintas unidades que conforma el sistema ritual.

Nuestro marco interpretativo se fundamenta en modelos provenientes de las teorías sistémicas autorreferencial y autopoietica, propuestas por los sociólogos Luhmann, Ardold y Rodríguez y los biólogos Maturana y Varela, respectivamente. Desde esta perspectiva, los bailes chinos corresponderían a sistemas autorreferenciales clausurados, en cuyas redes de comunicación circularían observaciones especializadas de primer y segundo orden, ideas y significados distintivos, que hacen de su música el permanente resultado de una recursividad, cuya eficiencia se comprobaría en cuatro siglos de deriva filogenética que le han permitido a este sistema adaptarse, diferenciarse y especializarse en tipos de concreciones distintivas que caracterizan los sistemas rituales a nivel de redes territoriales.

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**Sounds for Gods, Sounds for Humans: Archaeological Data and Uses of Triton Trumpets in some Phoenician and Punic Contexts from the Western Mediterranean**

Antonio M. Sáez Romero (Universidad de Cádiz, Spain) / José M. Gutiérrez López (Museo Histórico Municipal de Villamartín, Cádiz, Spain)

The use of marine shells of the genus *Charonia* for the production of sounds both in ritual contexts and in multiple aspects of the societies of the ancient world is well attested by archaeological and written sources in many areas of the Mediterranean. However, this practice seems to have gone almost unnoticed until present in the western area (and the Atlantic coast), with little mention by the Greco-Latin authors and even more exegesis archaeological remains. In this paper we will review this information and we will present new archaeological data on the presence of Triton Horns in different contexts of the Phoenician and Punic periods located in the Straits of Gibraltar. These new findings come mostly from well-dated stratified contexts, which have been carried out in a precise approach to functionality, so this information will allow for the forming of an outline on issues such as the chronologies of use of these shells or their relationships to particular environments. In this sense, we will place a special emphasis on the multifunctionality that these items seem to have had in the western Mediterranean area, documented both in ritual contexts such as in settlements or industrial cells (in this case, essentially fisheries).

*El uso de caracolas marinas del género Charonia para la producción de sonidos tanto en contextos rituales como en múltiples facetas de las sociedades del mundo antiguo está bien atestiguado por fuentes escritas y arqueológicas en numerosas zonas del Mediterráneo. Sin embargo, esta práctica parece haber pasado casi desapercibida hasta el momento en el área extremo-occidental, con escasas menciones en los autores greco-latinos y aún más exigüos vestigios arqueológicos. En este trabajo repasaremos estas informaciones y daremos a conocer nuevos datos arqueológicos sobre la presencia de Cuernos de Tritón en diversos contextos de época fenicia y púnica situados en el área del Estrecho de Gibraltar. Estos nuevos hallazgos proceden en su mayoría de contextos estratificados bien fechados y en los cuales ha podido realizarse un acercamiento preciso a su funcionalidad por lo que estas informaciones permitirán plantear un esbozo sobre aspectos como la cronología de utilización de estas caracolas sonoras o su relación con determinados ambientes. En este sentido, incidiremos especialmente en la multifuncionalidad que parecen tener estos elementos en la zona, documentándose tanto en contextos de tipo ritual como en otros de hábitat o de actividad industrial (en este caso fundamentalmente pesquera).*

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**The Texts of Transfiguration in Ancient Egypt:  
From Ritual Recitation to the Harpers' Songs**

Valerio Simini (La Spezia, Italy)

The custom of inscribing texts on tomb walls close to the iconography of a soloist singer with a chordophone (the so-called “harpers’ songs”) had a wide diffusion during the New Kingdom. A good number of the texts so far discovered treat the theme of transfiguration, wishing the deceased a successful journey to the hereafter. These songs represent successors of older magical-religious ritual formulas. Yet on the other hand, we have harpers’ songs which can be defined as “heretic” compositions, i.e. compositions that express widely divergent themes (like the *carpe diem* and the *memento mori* of today). In the songs of transfiguration and in the “heretic” compositions the texts should play a relevant role, for the performance as well as for the imagination of the tomb owners, who wished the songs to be immortalized in their funerary monuments. However, the relevance of these texts was secondary, considering that a high percentage of the tomb visitors were illiterate and unable to read a single word of the innumerable texts inscribed in the tombs. As a matter of fact, both “orthodox” and “heretic” texts appear within totally similar iconographic contexts, making it impossible to determine which type of composition we are dealing with without reading the text of the harpers’ song. How could it be that both types of texts, despite their divergence, could be associated with the iconography of the soloist harper, without any distinction? The present paper suggests a key of interpretation to this problem.

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## XII. Congress of the ICTM Study Group for Music Archaeology

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