



RESEARCH CENTER FOR MUSIC ICONOGRAPHY

**STUDY GROUP FOR MUSIC ARCHAEOLOGY
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**

with

METROPOLITAN MUSEUM OF ART

**DRAWING ON THE MUSICAL PAST:
MUSIC ICONOLOGY, INSTRUMENT
MAKING, AND EXPERIMENTAL
PLAYING IN MUSIC ARCHAEOLOGY**

**TWELFTH CONFERENCE OF
THE RESEARCH CENTER FOR MUSIC ICONOGRAPHY**

AND

**THIRD CONFERENCE OF THE
STUDY GROUP FOR MUSIC ARCHAEOLOGY
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**

New York City
23-26 September 2009

THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

RESEARCH CENTER FOR MUSIC ICONOGRAPHY
and
STUDY GROUP FOR MUSIC ARCHAEOLOGY
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
with
METROPOLITAN MUSEUM OF ART

Conference organized and program edited by
ZDRAVKO BLAŽEKOVIĆ and ARND ADJE BOTH

Conference administrator:
MICHELE SMITH

CONFERENCE VENUES

The City University of New York
The Graduate Center
365 Fifth Avenue, New York

Baisley Powell Elebash Recital Hall
Martin E. Segal Theatre

The Metropolitan Museum of Art
1000 Fifth Avenue, New York

Art Study Room in the Ruth and
Harold D. Uris Center for Education

THE RESEARCH CENTER FOR MUSIC ICONOGRAPHY
The Barry S. Brook Center for Music Research and Documentation
The City University of New York, The Graduate Center
365 Fifth Avenue
New York, NY 10016-4309

Tel. 212-817-1992
Fax 212-817-1569
zblazekovic@gc.cuny.edu
web.gc.cuny.edu/rcmi

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The program of the conference was closed on 8 September 2009
All presentations and discussions are recorded for archival purposes.

Dear Colleagues,

Conferences concentrating on the interpretation of historic iconographic sources relevant for understanding the context of music making have been an important segment in the activities of the Research Center for Music Iconography. During the 1970s such conferences were organized in collaboration with the Greater New York Chapter of the American Musicological Society, later on with the Répertoire International d'Iconographie Musicale (RIdIM), and most recently, in 2008, with the Organ Historical Society. It is a great pleasure to have as a partner this time the Study Group for Music Iconography of the International Council for Traditional Music. Considering the sheer quantity of visual sources going back to representations of performances in rock carvings and paintings, or to ancient visualizations of Apollo, Orpheus, Marsyas, Sapho, and King David, a collaboration between the Study Group and RCMI comes not a moment too soon.

Another reason for celebration is that only a few meetings of ICTM's study groups have been held in the United States. As an organization with global membership, the Council has to make decisions about the location for its conferences on the basis of many factors, and economics is not the least important among them. Although the U.S. has a vibrant network of scholars interested in all aspects of music culture, study groups usually prefer to meet in places where expenses are less burdensome. I am especially pleased that we have participants at this meeting from Egypt, Guatemala, Mongolia, Russia, and Sri Lanka, all places whose scholars we get to meet all too infrequently at large international musicological gatherings. I wish them and everybody else attending this conference many happy returns to the Graduate Center.

In the last few years, the collaboration between RCMI and the Department of Musical Instruments of the Metropolitan Museum of Art has been better than ever, and J. Kenneth Moore, Frederick P. Rose curator in charge of the Crosby Brown Collection of Musical Instruments, and Jayson Kerr Dobney, Associate Curator, have again made it possible for participants to see the highlights of their exquisite collection up close and personal. Their involvement with this conference is all the more appreciated since several presentations are concerned with instruments belonging to collection at the Metropolitan Museum. This conference would be impossible without the assistance of the Graduate Center of the City University of New York, which has once again supplied the conference venue and technical support. And finally, it is my happy duty to thank Arnd Adje Both, the chair of the ICTM Study Group for Music Archaeology, for all his help in bringing this conference into being.

I wish everyone an exciting conference that will hopefully provide a forum for learning, sharing, and the exchange of knowledge and ideas.

ZDRAVKO BLAŽEKOVIĆ
Research Center for Music Iconography, Director

DRAWING ON THE MUSICAL PAST: MUSIC ICONOLOGY, INSTRUMENT MAKING, AND EXPERIMENTAL PLAYING IN MUSIC ARCHAEOLOGY

WEDNESDAY, 23 SEPTEMBER 2009
Baisley Powell Elebash Recital Hall

Registration	8:30-9:15		
Crossroads Chair: Zdravko Blažeković	9:15-10:15	Antiquity II Chair: Emiliano Li Castro	1:30-3:30
Arnd Adje BOTH (Chair of the ICTM Study Group for Music Archaeology), <i>Music Iconography and Iconological Interpretation in Music Archaeology: A Keynote</i>		Alessandra D'EUGENIO , <i>The Sonorous World of Ancient Lucania: Images and Instruments</i>	
Ingrid FURNISS (Lafayette College, Easton, Penn.), <i>Musical Instruments as 'Frames' for Music Iconography: A Comparative Analysis</i>		Olga SUTKOWSKA (Warsaw), <i>Development of the Roman Tibia: An Organological Study</i>	
Break		Roberto MELINI (Conservatorio F.A. Bonporti, Trent), <i>Playing After the Eruption: Archaeology, Iconology and Experimental Making of the Pompeii's Musical Instruments</i>	
Antiquity I Chair: Mark Howell	10:45-12:15	Samuel N. DORF (Northwestern University / University of Victoria), <i>Dancing the Past in the Present: Capturing Motion in Maurice Emmanuel's La danse grecque antique (1896)</i>	
Sam MIRELMAN (School of Oriental and African Studies, London), <i>Mesopotamian Musical Instruments in Iconography and Reality</i>		Break	
Barnaby BROWN (Royal Scottish Academy of Music & Drama, Glasgow), <i>The Silver Pipes of Ur: Material Evidence for the Pitch, Intonation and Texture of Sumerian Court Music, 2450 B.C.</i>		Europe I Chair: Tom Miller	4:00-5:30
Emiliano LI CASTRO & Placido SCARDINA , <i>The Double Curve Enigma</i>		Cajsa S. LUND (Lund University), <i>Experimental Music Archaeology Based on a Motif Shown on a Norwegian Viking-Age Tapestry</i>	
		Rupert TILL (University of Huddersfield Queensgate, Huddersfield), <i>The Stone Circle as Musical Instrument: Predictions and Reconstructions of Music-Ritual Activity at Stonehenge, Based on an Analysis of Its Acoustic Properties</i>	
		Philip Glen BRISSENDEN (University of Salford), <i>An Investigation into the Origins of Tuning</i>	

WEDNESDAY, 23 SEPTEMBER 2009, 5:30-7:30

Skylight Room, Ninth Floor

OPENING CEREMONY

**DRAWING ON THE MUSICAL PAST:
MUSIC ICONOLOGY, INSTRUMENT MAKING,
AND EXPERIMENTAL PLAYING IN MUSIC ARCHAEOLOGY**

Twelfth Conference of the Research Center for Music Iconography
The Graduate Center, City University of New York

&

Third Conference of the Study Group for Music Archaeology
International Council for Traditional Music

GREETINGS

ZDRAVKO BLAŽEKOVIĆ

Director of the Research Center for Music Iconography
The Graduate Center, City University of New York,

ARND ADJE BOTH

Chair of the Study Group of Music Archaeology
International Council for Traditional Music

CHASE F. ROBINSON

Provost and Senior Vice-President
The Graduate Center, City University of New York

RECEPTION

THURSDAY, 24 SEPTEMBER 2009

Martin E. Segal Theatre

Americas

Chair: Arnd Adje Both

9:30-10:30

Asia II

Chair: Ingrid Furniss

2:00-3:00

Matthias STÖCKLI (Área de Etnomusicología, Centro de Estudios Folklóricos, Universidad de San Carlos de Guatemala), *Trumpets in Classic Maya Vase Painting*

YUHI Kuniko (Osaka), *Arched Harps in East and Southeast Asia*

Mark HOWELL (Winterville Mounds Park and Museum, Greenville), *Sonic-Iconic Examination of Adorno Rattles from the Mississippian-Era Lake George Site*

Tomoko SUGAWARA (New York), *Playing Technique of Angular Harps as Revealed by Archaeological and Literary Material*

Break

Break

Asia I

Chair: Ingrid Furniss

11:00-12:00

Europe II

Chair: Cajsja Lund

3:30-5:30

Gretel SCHWÖRER-KOHL (Martin-Luther-Universität Halle-Wittenberg), *Mouth Organs in the Middle East from the Achaemenid to the Sassanid Dynasty*

Aleksey KOSSYKH (European University, Saint-Petersburg), *Modeled Bagpipes*

Aygul MALKEYEVA (New York), *Sogdian Reliefs and Persian and Central Asian Miniature Paintings: The Continuity of Music Iconography Representations*

Alice C. MARGERUM (London Metropolitan University), *Square Harp or Psalterium Quadratum?*

Jan Ellen HARRIMAN (London Metropolitan University), *The Bowed Lyres of St. Leopold's Prayerbook: Investigation and Experimental Reconstruction*

Kevin ACKERMAN (University of Saskatchewan), *The Invention of "Music" by Jörg Breu the Elder (1475-1537) in the Fugger Chapel of St. Anne Lutheran Church in Augsburg, Germany: Justifying the Iconographic Content in Relation to Martin Luther's Writings on Education, Music and Genesis*

THURSDAY, 24 SEPTEMBER 2009, 7:30-9:30

Martin E. Segal Theatre

TALKS & PLAYS

PART I

THE BLACK TAMBOURINE PLAYERS OF 18TH-CENTURY LONDON

Glen VELEZ,

with vocal accompaniment by Lori COTLER

An unusual period of prominence for the tambourine appeared between 1770 and 1840 in London. The main players in this activity were black men from the Caribbean and the America's. This presentation will feature details of this phenomenon, including a tambourine from 1790, examples of the playing techniques and musical excerpts demonstrating the extensive possibilities of this style of playing.

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PART II

ANCIENT CHINESE AND PERSIAN TUNES AND MODERN COMPOSITIONS

Tomoko SUGAWARA, angular harp (kugo)
Ozan AKSÖY, bendir (frame drum) and darabukka (goblet drum)

The ancient harp will be introduced by BO LAWERGREN
Professor Emeritus, Hunter College and Graduate Center of the City University of New York

PROGRAM

1. Kikuko Masumoto (b. 1937), *Archaic Phrase for Kugo*
2. Anonymous (8th–9th century), *Wang Zhaojun* (arr. 2006 by Stephen Dydo [b. 1948])*
3. Quṭb al-Dīn al-Shīrāzī (1236–1311), *Qawl*
4. Navi Hamza Dede, *Hicaz Peşrevi*
5. Sultan Selim III (1761–1808), Hüseyni Saz Semâisi
6. *Gülpembe*, Sephardic song from Istanbul
7. Alfonso X (1221–1284), *Cantigas de Santa María* (nos. 249 and 18)

1. In *Archaic Phrase for Kugo*, the eminent Japanese composer Kikuko Masumoto uses several short melodic kernels taken from gagaku, a type of Japanese court music that emerged at the end of the first millennium CE and still is played today. Wind and percussion instruments dominate the court orchestra while strings are few and play only intermittently. Their phrases are short and quick, seemingly at odds with the slow and steady flow of tunes on the wind instruments. Ms. Masumoto focuses on the ancient phrases which, without their usual context of winds, shine in stark beauty. The piece was composed in 2007 and is dedicated to Ms. Sugawara.

KIKUKO MASUMOTO was educated at the Toho Gakuen School of Music, one of Japan's most prestigious music institutions. In 1986 her chamber opera *Assaji-ga-Yado* was awarded the Special Prize for Dramatic Arts by the Ministry of Cultural Affairs. Her book on the Japanese gagaku is considered one of the best surveys. She taught at the Toho Gakuen School and was named Honorary Professor upon her retirement.

2. This piece is based on the earliest surviving tablature for the five-stringed lute from the Tang Period (618–906); it appeared on a scroll known as Gogen-fu held in the Yōmei Bunko, Kyoto. The transnotation by Rembrandt Wolpert (1981) gives the tune. Dydo's expansion and elaboration of the tune (in 2006) was dedicated to Ms. Sugawara.

STEPHEN DYDO holds a DMA in composition from Columbia University, and has played the *qin* zither in the U.S, Europe and

China. He has specialized in sacred music in Western and Buddhist rites. Currently, he is adapting Tang dynasty music for modern performance. A further passion is the construction of musical instruments, including lutes, the acoustic and electric *qin*, and the pipa.

3. The melody is taken from Owen Wright, *The Modal System of Arab and Persian Music, A.D. 1250–1300* (New York, 1978), pp. 233–244. The harp is tuned to D, E, F†, G†, A, B, C† - where the sign † raises the pitch a quarter-tone.

4. The ney player HAMZA DEDE composed this piece in the Hicaz mode and gave it the Peşrevi form.

5. Sultan SELIM III, a great lover of music, ruled the Ottoman Empire between 1789 and 1807. His piece is in the Hüseyni mode.

6. Sephardic Jews left Spain in 1492 and many settled in Istanbul.

7. The Christian King ALFONSO X of Spain “composed” over 400 songs for the *Cantigas* in praise of the Holy Virgin. But some of the tunes, Iberian scholars maintain, show Muslim influences. It is hardly surprising since Muslims had then ruled parts of southern Spain for eighth centuries — although they were now in retreat. As if to confirm the influence, an Islamic angular harp (*čang*) is illustrated in another book commissioned by Alfonso. Most likely, the *čang* would have played tunes similar to those in the *Cantigas*. Ms. Sugawara improvises on the tunes.

Ms. Sugawara performs some pieces on YouTube at <http://www.youtube.com/watch?v=frqV3m8vSOc>

FRIDAY, 25 SEPTEMBER 2009

Martin E. Segal Theatre

Asia III

Chair: Matthias Stöckli

9:30–11:00

Tsetsentsolmon BAATARNARAN (Department of Social and Cultural Anthropology, National University of Mongolia), *The Use of Animal Heads as Iconic Status*

Manoj ALAWATHUKOTUWA (Department of Fine Arts, Faculty of Arts, University of Peradeniya, Sri Lanka), *An Ethno-Archaeological Study of Drum Making in Sri Lanka*

Thomas Ross MILLER (Berkeley College, Woodland Park, New Jersey), *Objects of Power: Sound and Symbol in the Organology and Iconography of Siberian Shamans' Instruments*

Break

Egypt I

Chair: Barnaby Brown

11:30–12:30

Abdul Basset HATAB (Faculty of Music Education, Helwan University, Cairo), *Reconstructions of the Egyptian Barrel Drum from the Metropolitan Museum of Art in New York: The Military and Processional Music in Ancient Egypt*

Reem F. SHAKWEER, *Reconstruction of the Arched Harp from Egyptian Middle Kingdom: Analyzing the Instruments' Sounds and Playing Methods*

Egypt II

Chair: Barnaby Brown

2:00–3:00

Mohamed MAGED AHMED (Faculty of Music Education, Helwan University, Cairo), *The Role of the Sistrum in Ancient Egypt: Reconstructing a Metal Sistrum from the Egyptian Museum, Cairo*

Mohamed MAMDOUH, *Remaking the Ancient Egyptian Nay from the Egyptian Museum in Cairo*

Break

Europe III

Chair: Cajsa Lund

3:30–5:00

Raquel JIMÉNEZ (Universidad de Valladolid), *Iberian Music Through the Looking Glass: Musical Iconography in the East and South of Iberian Peninsula during Protohistory*

Laura HORTELANO PIQUERAS (Valencia), *From Image to Sound: Music Iconography in Iberian Culture*

Alexandra BILL (University Paris 1 Panthéon-Sorbonne), *Music Iconology in al-Andalus: The Importance of the Califal Ivory Caskets and Pyxides*

5:00–6:30

General Assembly of the ICTM Study Group for Music Archaeology

SATURDAY, 26 SEPTEMBER 2009, 10 A.M.

The Metropolitan Museum of Art
Art Study Room in the Ruth and Harold D. Uris Center for Education

Session dedicated to ancient musical instruments and their iconographic representations will feature an examination of musical instruments from the Department of Musical Instruments, an overview of the holdings of the Museum's vast collections, and walking tours through Museum's archaeological collections.

The session will be run by staff from the Department of Musical Instruments

Ken MOORE, Frederick P. Rose curator-in-charge

Jayson Kerr DOBNEY, Associate Curator

Joseph PEKNIK III, Principal Departmental Technician

DRAWING ON THE MUSICAL PAST: MUSIC ICONOLOGY, INSTRUMENT MAKING, AND EXPERIMENTAL PLAYING IN MUSIC ARCHAEOLOGY

ABSTRACTS OF PAPERS

Kevin ACKERMAN (University of Saskatchewan, Saskatoon), *The Invention of "Music" by Jörg Breu the Elder (1475-1537) in the Fugger Chapel of St. Anne Lutheran Church in Augsburg, Germany: Justifying the Iconographic Content in Relation to Martin Luther's Writings on Education, Music and Genesis.*

The subject matter of the painting identified in the title is Pythagoras, Jubal, an angel, and three sheets of music. In the context of the subtitle this subject material mirrors the contemporary humanist discourse, with primary focus on the origin of music, *Ad Fontes*, the Pythagorean tradition vis-à-vis the biblical tradition. This subject material is factual while the organization of the illustration is allegorical. Breu's painting suggests that the static quality is transformed into the dynamic state of being, worked by the senses (*aithanomaf*), in unison with a skillful doing or knowing how and knowing why (*epistamai*).

cta389@mail.usask.ca

Manoj ALAWATHUKOTUWA (Faculty of Arts, University of Peradeniya), *An Ethno-Archaeological Study of Drum Making in Sri Lanka.*

Musical instruments employed in traditional music of Sri Lanka are classified into five categories: *atata*, *vitata*, *vitatatata*, *ghana*, and *sushira*. Drums fall into the categories of *atata*, *vitata* and *vitatatata*. They are considered to be a symbol of fertility and drumming has been closely related to religious worship and rituals. Drums are played in various social contexts, such as *tewawa* (homage of the drums), *magul bere* (greeting of the drums), or *mala bera* (funeral drumming). A variety of styles of playing is evident in all these contexts. Making and playing drums involves different kinds of craftsmanship, customs and technologies. In the past, making drums was exclusively associated with people of a specific cast, but at present it is a commercial industry. The objective of this study is to analyze the process of making drums and customs connected with it.

alawathukotuwa@yahoo.com

Tsetsentsolmon BAATARNARAN (Department of Social and Cultural Anthropology, National University of Mongolia), *The Use of Animal Heads as Iconic Status.*

The traditional culture of the Mongols, whose territory is sandwiched between and influenced by Russia and China, is completely related to their nomadic way of life and livestock husbandry. The horse-headed fiddle (*morin khuur*) is the most respected and important musical instrument used by nomadic Mongols for its ornament of a horse-head at the stick because the horse is the most honored and spiritual among the five traditional domesticated animals. It also implies national ideological identity with the iconic image of horses that are closely related to the daily life of the Mongols. In earlier times, carvings of various heads of crocodiles, dragons, and lions were used on fiddles named scoop or ladle-shaped fiddles (*shanagan khuur*). Another ancient fiddle with a bow is *ikil* which is considered to be the ancestor of *morin khuur*. Traditionally, it did not have any animal head but had some other symbols such as *chintamani* (the wishing jewel). These instruments with different heads can be good sources to trace the way how musical and cultural roles change in addition to findings and paintings of musical instruments. The paper aims to explore significant features, relations and social meanings of those iconic images and to explore reasons to consider a horse head as a national representation of Mongolian culture rather than others.

tsetsee37@yahoo.com

Alexandra BILL (University Paris 1 Panthéon-Sorbonne), *Music Iconology in al-Andalus: The Importance of the Califal Ivory Caskets and Pyxides.*

The medieval Muslim Iberian peninsula (al-Andalus) was a rich area in the history of music, and cultural contacts and exchanges between its Muslim and the Christian parts led to a possible influence on Christian music and musical instruments. This influence has often been pointed out but it has never been

studied as far as instruments are concerned. The study of musical instruments in al-Andalus itself seems to be the first stage in the research of their influences on Western instruments. Such a research can be based mainly on written and visual sources since only a very few remnants of instruments from that period have been preserved.

The most important representations of instruments from al-Andalus can be found on the califal ivory caskets and pyxides. These items represent an extraordinary field of study because of their number and homogeneity. Their historical time span is indeed very limited: all caskets and pyxides were produced in the second half of the tenth and the first decade of the eleventh centuries. The paper will focus on the demonstration how such sources were closely linked to an iconographic program of the representation of power; the question of the Andalusian musical characteristics compared to the general oriental context, or the possibilities offered by the study of organological forms and a comparison with medieval Western representations or with more modern Arab instruments.

bill.alex@hotmail.fr

Arnd Adje BOTH (Reiss-Engelhorn-Museen, Mannheim), *Music Iconography and Iconological Interpretation in Music Archaeology: A Keynote*.

Music iconography and iconological interpretation forms an important part in the study of the social contexts and meanings of past music, but also in the study of organological forms and their history, the materials of manufacture, and many other aspects. Through the study of preserved depictions it is possible to glance into the rich universe of ancient music cultures, especially when other sources can be taken into account, such as excavated musical instruments and historical texts concerning music, under certain conditions even ethnomusicological fieldwork. The ancient music itself, however, remains largely unknown, although instrument makers, musicians, acousticians, and experimental archaeologists add valuable information. When research is properly done, at least the playing and dancing postures, playing techniques and basic acoustical principles of ancient musical instruments can be studied. This keynote aims to summarize the virtues, but also the risks and limits of iconographical and iconological research in music archaeology.

adje@zedat.fu-berlin.de

Philip Glen BRISSENDEN (University of Salford), *An Investigation into the Origins of Tuning*.

Clear archaeological evidence provides an effective starting point. Tuning intent can be discerned from upper palaeolithic musical artefacts such as bird-bone pipes from Geissenklösterle in Germany and Isturitz in France. The presence of tuning intent is significant: it is highly likely that musical instrument

technology is much older. Key questions are: To what extent could tuning behaviour and technology develop in a pre-musical instrument, purely vocal era? What is the relationship between momentary and imitative tuning (present in all aspects of human vocalisation), and formal tuning systems (present in musical culture)? How might one lead to the other?

The modal average of human musicality is vocal. At its least complex, tuning is momentary, imitative and dependent on skills apparent from early infancy. Our most instinctive calls are analogue in pitch nature. Aspects of momentary and imitative tuning are associated with communicative and synchronous musical behaviour, this involves repetition, and increased pitch stability, but does not demonstrate pitch digitization.

Musical traditions such as overtone chanting, and didgeridoo playing focus attention on timbral effect, to the exclusion of discrete pitch. These cultures are nevertheless entirely dependent upon tuning for synchronous playing. Tuning skills with regard to musical instruments are likely to have developed through synchronous tuning of simpler drone type instruments rather than in the fashioning of discrete pitch capable instruments.

Tuning within musical culture is specifically related to methods and materials, which have a profound influence on pitch division and deployment. The nature of tuning is the exploration of pitch relationship. The feedback provided by fashioning musical instruments, might have been a stimulus to the development of our heightened pitch relationship capacity. Evidence suggests that transposition is rare in other species, and limited to octave generalization. This further supports the conclusion that human pitch digitization is uniquely dependent on relative skills, rather than absolute.

P.Brissenden2@salford.ac.uk

Barnaby BROWN (Royal Scottish Academy of Music & Drama, Glasgow), *The Silver Pipes of Ur: Material Evidence for the Pitch, Intonation and Texture of Sumerian Court Music, 2450 B.C.*

How much information can safely be extracted from the fragments of a silver double pipe excavated at Ur in 1926-28? In a thorough re-examination of the evidence, Bo Lawergren concluded that "scales cannot be determined". This is over-cautious: even accommodating the major uncertainties, alternative conclusions and total unknowns, the evidence still constrains possibilities of pitch, intonation and musical texture to a limited range. This paper evaluates and presents the intonation data of a spread of practical solutions.

I have been experimenting with Lawergren's reconstruction of the silver pipes as an active performer since 2002, exchanging ideas with artists and reedmakers from a range of cultures. The musical compositions included in the presentation are informed by Iranian *neyjofiti*, East African *begena*, and Sardinian *launeddas* traditions. They attempt to achieve a greater cultural resonance with ancient Sumeria than the composition which I recorded

with Bill Taylor in 2007 (www.youtube.com/watch?v=LvgtAHV4mzw). Does experimentation based on twentieth-century traditions, however, deepen our understanding of musical culture in 2450 BC? Will the silver pipes lend support to a particular interpretation of the Mesopotamian material, written on clay tablets a millennium later? This presentation shares work in progress.

barnaby@pibroch.net

Alessandra D'EUGENIO, *The Sonorous World of Ancient Lucania: Images and Instruments*.

The conception and production of music in ancient Lucania most certainly followed the sonorous culture of the Greeks, who, through the phenomenon of colonization, were present in the area from the seventh century BC. In addition to their musical and dance heritages, the Greeks also diffused an instrumental heritage, as evidenced by the discovery in this region of both iconographic and material traces of the *aulói*, *lyrai* and *tympanoi*. These iconographic testimonies are found on locally produced, proto-Lucanian and imported ceramic goods ranging in date from the sixth to the third century BC. Through the study of vase painting, we can understand the principal contexts in which musical performances occurred. Representations of these musical instruments are often found in sacred and cult settings, serving initiatory or cathartic auditory functions. Other depictions are found in funeral settings, where instruments like the *phorminx* seem to constitute a means by which the soul is guided in the passage to the next world. Like iconographic representation, other instrument-related archaeological evidence, dated circa fifth century BC, is used to further support efforts to reconstruct the Lucanian world of sound.

deugesandra@libero.it

Samuel N. DORF (Northwestern University / University of Victoria), *Dancing the Past in the Present: Capturing Motion in Maurice Emmanuel's La danse grecque antique (1896)*.

Beginning around 1900, many dancers began attributing their ancient Greek themed dances to images taken from pottery, statuary and bas-reliefs from the Classical world; however, years before Nijinsky became a faun, and Duncan danced Tanagra figurines, the musicologist Maurice Emmanuel (1862-1938) set forth a methodology for reconstructing the dances of the ancient Greeks using the same museum artifacts favored by the dancers of early modernism. In his very popular treatise, *La danse grecque antique* (1896), the French scholar and composer argued that the dances of the ancient Greeks could be reconstructed based on the static poses preserved on shards of pottery, bas-reliefs and statues standing in museums across Europe. Taken from his dissertation in musicology, Emmanuel sought to recreate the ancient Greek dance by comparing the images from antiquity

with fast-motion photography of modern ballet technique to reconstruct the poses from the distant past. This paper sets out to understand the historiographic and aesthetic models that helped Emmanuel devise a choreography for the body of the past using technologies of the future – namely fast-motion photography, devised in 1894 by Dr. Étienne-Jules Marey, and “kinesthetic neuro-hysteria” explored by Dr. Henry Meige. Trespassing into the past with the tools of the future, Emmanuel’s historical topography of ancient choreographic practice illustrates his own penchant for Apollonian aesthetics. Basing his conception of the dance of the past on modern classical ballet practice of the 1890s, Emmanuel’s treatise defines an ancient Greek dance through the prisms of medicine, musicology and other technologies. In addition, the paper illustrates the some of the methodological traps in reconstructing dances and performances from antiquity today.

s-dorf@northwestern.edu

Ingrid FURNISS (Lafayette College, Easton, Penn.), *Musical Instruments as “Frames” for Music Iconography: A Comparative Analysis*.

During the past few decades, many museum exhibitions and scholarly monographs have focused on the visual design and evolution of musical instruments from a variety of cultures, while others have looked more generally at the representation of musical instruments in art. Few studies, however, have been focused on the examination of the significance of musical iconography appearing on musical instruments themselves. Many instrument makers in Asia, the Near East, and Europe, in particular, have treated the musical instrument itself as a “frame” for music iconography. Examples of this practice include (1) the Bull Lyre, dating to 2680 BCE, from the Royal Cemetery at Ur in Iraq; (2) a *qin* (zither) and two *pipa* (lutes) – all dating to the eighth century and likely of Chinese or Korean origin – stored in the Shosoin at Todaiji Temple (Nara, Japan); and (3) a fifteenth-century *chitarino* (a Renaissance lute) from Milan. Examining these and several additional examples from across the Eurasian continent, my paper explores and compares the social, cultural, and religious reasons behind this merging of musical form and function in the early to early modern world.

i_furniss@yahoo.com

Jan Ellen HARRIMAN (London Metropolitan University), *The Bowed Lyres of St. Leopold's Prayerbook: Investigation and Experimental Reconstruction*.

The eleventh-century King David image in St. Leopold’s Prayer Book in Klosterneuberg, Austria, appears to depict three apparently different sizes of lyre, each played or held with a bow. This project aims, through experimental archaeology, to address questions concerning the realism and possible accuracy of the

instruments depicted, their sizes and implied pitch relationships, and apparent playing techniques. Reconstruction of these instruments has drawn on the evidence of contemporary iconography and the fragmentary earlier archaeological record.

The Klosterneuburg image is compared with contemporary depictions of lyres, as well as with others pre- and post-dating the prayerbook, charting the geographical distribution of images of lyre shapes. Compared with images from the pseudo-Jerome tradition, the depicted instruments appear realistic, even in the stylised form of the King David image. Though the King David image is too formulaic to reveal much about the social context of the instruments, a wider survey of comparable images suggests social relationships of the players and ensemble playing.

Analysis of proportion and scale indicates only two, rather than three, sizes of lyre. Replicas of the most recent archaeological lyre find and of the closest contemporary lyre find were made to explore construction techniques, tools and skills available. An experimental model was created to test the tonal range and possible bowing positions of the largest of the lyres, on which a range of string groupings, gauges and tensions, and bridge heights were tried. The two smaller lyres were reconstructed and their playing positions and limitations compared.

Reconstructing instruments of which no examples remain is a risky undertaking, subject to the perils of wishful thinking and preconception. By reconstructing and interpreting only what the evidence supports, this project aims, through interdisciplinary analysis and experimentation, to elucidate an important stage in the application of the bow to string instruments in Europe.

jan4ellen@yahoo.co.uk

Abdul Basset HATAB (Faculty of Music Education, Helwan University, Cairo), *Reconstructions of the Egyptian Barrel Drum from the Metropolitan Museum of Art in New York: The Military and Processional Music in Ancient Egypt*.

The barrel drum was the most widely used type of drum in military and processional music. Three such instruments have been preserved in the Egyptian Museum in Cairo (no. CG 69354, Middle Dynasty), in the Musée du Louvre (N1442, Late Dynasty), and in the Metropolitan Museum of Art (dynasty 26-30, 664 to 342 BC). The New York instrument is unique in its size, the kind of leather skin, and its decoration. The paper will demonstrate the place of such drums in military and processional music of ancient Egypt, and presents conclusions reached from its reconstruction.

ashrafyassin71@yahoo.co.uk

Laura HORTELANO PIQUERAS (Valencia), *From Image to Sound: Music Iconography in Iberian Culture*.

Iberian society between sixth and first century BC was sophisticated and complex, and it probably had a developed music culture. Material remains from the area demonstrate

complex musical instruments influenced by Aegean music and musicians with a well situated social position. But, what was the main task of music and musicians in this society? What were their instruments or sound producing artifacts? Pottery, coins and sculptures provide important information about this subject, making iconography the principal base for gaining knowledge about Iberian culture and music. This paper will focus on the presentation, analysis and interpretation of images showing musical instruments, musicians, musical ensembles and events in which music took place.

lahorte25@hotmail.com

Mark HOWELL (Winterville Mounds Park and Museum, Greenville), *Sonic-Iconic Examination of Adorno Rattles from the Mississippian-Era Lake George Site*.

Sound-making artifacts are rare at Amerindian mound-plaza sites of the Mississippian period (1050-1550 AD). Curious exceptions are small ceramic container rattles in anthro- or zoomorphic shapes such as those that have been found in relative abundance at the Lake George site in the Yazoo-Mississippi Delta. Five Lake George rattles that were originally affixed to the rims of pottery vessels, here called adorno rattles, are part of the Butler collection (donated to the Mississippi Department of Archives and History). This paper focuses on the sonic and iconographic elements of these rattles, including reasons for the intentional combination of their sensory-related elements, and the circumstance(s) of their being found separated from vessel rims. (Mississippian Pottery from the lower Mississippi Valley was sometimes purposely destroyed during ceremonies, such as feasting rituals.) The multimedia aspect of the Lake George adorno rattles makes their decipherment particularly important for understanding the role of sound and its relationship to iconography, and perhaps ritual in Mississippian culture.

mhowell@hunter.cuny.edu

Raquel JIMÉNEZ PASALODOS (Universidad de Valladolid), *Iberian Music through the Looking Glass: Musical Iconography in the East and South of Iberian Peninsula during Protohistory*.

Iberians inhabited the south and east of the Iberian Peninsula from 600/580 BC to 60 AD. Many aspects of their culture, including iconography, have been widely studied and discussed. But despite the interest of scholars, materials related to music and dance have not been systematically approached and they have not been sufficiently interpreted in musicological and ethnomusicological contexts.

In the paper will be interpreted a number of pieces from Iberian findings that display musical iconography. I will also analyze the context and functions of Greek vases with musical scenes found in Iberian archaeological sites. Considering the style of the Iberian figurative art, the limits of the representation are

obvious: on its basis we can not reconstruct musical instruments that could lead to possible scales or musical systems. But, nevertheless, it can provide us with clues on the musical behavior of ancient peoples and may answer some questions that music archaeology and ethnomusicology are examining nowadays, such as the relationship between music and gender, status or age, the participation of music and dance in cults and festivities, the performance contexts or the existence of specialists. The paper will also raise some questions about the assimilation and reinterpretation of iconographical traditions between cultures in contact.

A comprehension of the role and function of music in Iberian society will also help us to achieve a better understanding of funerary rites, religion or even social and ideological structures revealing that music iconography can be a useful tool in archaeological research.

rebiab@hotmail.com

Aleksey KOSSYKH (European University, St. Petersburg), *Modeled Bagpipes*.

During the archaeological excavations in the district of Gontcharnaya sloboda (the Pottery Quarter) in Moscow in 1946 and 1997 there were discovered remains of kilns from between the fourteenth and seventeenth century. Among the uncovered toy products there were three ceramic figurines made of red paste, with their surface covered by a white engobe. According to the technique of production they can be dated to the sixteenth century, and judging from the context, they could be included in a toy set, together with figurines of dancers, bears with leaders and musicians.

The represented figures (the first with a pointed cap, the second dressed in a short caftan, and the third shown as a horned creature) blow into a tube with the bulge in the middle. Their mouths are tense; they hold a tube with both hands in its lower part. The earliest researchers interpreted the figures as minstrels (*skomorokhi*) and their musical instrument as bagpipes (*volynka*). However, the term *volynka* was not used before the seventeenth century; its equivalents in the sixteenth century were *duda* and *kozitca*. Still, knowing the Slavonic terms for the instrument does not help us in understanding which type of instrument is represented here.

European manuscript miniatures produced between the thirteenth and sixteenth centuries include images of the *Platerspiel* type instruments, which disappeared from the use in Europe by the middle of the seventeenth century. These images were common in both western and eastern Europe, because the religious manuscript art was ideologically the same in both geographic parts. However, pottery makers worked within a different aesthetic and ideological context from the manuscript illuminators. Production of this type of toys indicates a popularity of musicians with their fun making and instruments in sixteenth-century Moscow and it is also noted in written sources.

The interpretation of this instrument could lead us to an unexpected Finno-Ugric direction and the *shüvyr* of Mari people, colonized by the Moscow state in the 1560s. In Mari, *shüvyr* means a bladder. This instrument has an archaic construction consisting of a tube for the air supply, a reservoir made from a urinary bladder, a shoe with two reeds and two playing tubes, and a bell. In the region of Middle Volga, where Mari live, playing the bagpipe bladder has long and steady tradition. Bladder as a material for making bagpipes is also referenced in epics (*The Song about Grand Bull*), which had been documented in 1871 in the Olonetz province—in the place of contact residence of Finno-Ugric and Russian-speaking people.

kossykh@gmail.com

Emiliano LI CASTRO & Placido SCARDINA, *The Double Curve Enigma*.

The earliest depiction of a chordophone in Etruria, showing a sort of proto-*kythara* (or *phorminx*) with seven strings and played with a plectrum, appears on one of the oldest painted figure vases (680-660 BC) retrieved from that area, now kept at the Martin-von-Wegener-Museum in Würzburg. The vase is an amphora produced by an artist rightfully known today as the Painter of the Heptachord. The depiction shows a round-based musical instrument with both arms shaped in a peculiar *double curve*, a feature distinguishing only a few other iconographical sources from the Mediterranean area and spanning a wide geographical and chronological limits. Comparative sources come, for instance, from Cyprus (amphora "Hubbard", ca. 700 BC), Eastern Crete (clay figurines from Palaikastro, ca. 1300 BC), and Southern Turkey/Syria (cylinder seal from Mardin, 1850-1750 BC). At least two more vases, one found in Cyprus (amphora from Kaloriziki, ca. 800 BC) and the other in Western Crete (clay pyxis from Khania, 1300-1250 BC), show the same double curves, but these are coupled with more usually shaped arms.

A research of the unusual double curve and its remarkable characteristics may determine whether it has a structural origin or such an odd shape had its origin in religion, mythology or aesthetics. An expertise of a scholar of acoustical physics would be helpful in making headway towards the solution of this enigma.

e.lica@tele2.it
prztoscaldina@hotmail.it

Cajsa S. LUND (Lund University), *Experimental Music Archaeology Based on a Motif Shown on a Norwegian Viking-Age Tapestry*.

Our knowledge of man's intentionally produced sounds in Scandinavia's prehistory is primarily based on archaeological finds of musical instruments and other sound tools, intact or in fragmented form. Another source, though very limited

concerning Scandinavia, is iconographic material, such as images of musical instruments and of musical situations, for example blowing horns (“lurs”) on Bronze-Age rock carvings and a lyre on an Iron-Age picture stone. This paper, however, will focus on a “non-musical” motif on a tapestry that was found in the Viking-ship burial Oseberg in Norway (dated to the 9th century), namely horse-drawn wagons. These will form the basis for a hypothesis that a certain group of Norwegian iron rattles, dated to the Late Iron Age (ca. 700-1050 AD), were used by wealthy people as horse-and-wagon equipment. On this hypothesis, and in order to study possible technical, practical and social functions of the rattles, comprehensive analyses and practical experiments were carried out, among other things by means of reconstructions of the rattles and of such a type of vehicle that can be seen on the tapestry. The studies range from metallurgical and spectral analyses to comparative organological and ethnomusicological data. Experimental rides were effected, too, with the reconstructed horse-drawn vehicle on which the rattles in question were mounted in various positions to test their possible use and function as horse-and-wagon equipment.

cajsa.lund@gmail.com

Mohamed MAGED AHMED (Faculty of Music Education, Helwan University, Cairo), *The Role of the Sistrum in Ancient Egypt: Reconstructing a Metal Sistrum from the Egyptian Museum, Cairo.*

Ancient Egyptians believed that the resonance of sistrum instruments keeps away evil spirits, and used them for accompanying songs, hymns, and prayers in religious events. Sistrum instruments used to be played by groups of three or more female players. The art of playing sistrum was taught to the youth by priests commonly in the temple corridors. The paper will present the reconstruction of a metal sistrum which was found in the Tutankhamun cemetery (18th Dynasty).

mohmaged@hotmail.com

Aygul MALKEYEVA (New York), *Sogdian Reliefs and Persian and Central Asian Miniature Paintings: The Continuity of Music Iconography Representations.*

The Sogdian tomb reliefs recently discovered along the Silk Road in Shanxi Province, China, enable us to trace the traditionally established imagery of Persian and Central Asian miniature paintings of the fifteenth and sixteenth centuries back to the sixth century AD. Rituals, equestrian images, as well as scenes of feasting, with participation of musicians and dancers reflect traditions of the native land of the Sogdians that lays today on the territory of the Central Asian republics of Tajikistan and Uzbekistan. This paper focuses on the musical scenes in the reliefs and miniature paintings in their iconographic and semantic relationships. The feasting scenes are of particular interest. The

investigation reveals the persistence of these musical traditions over the long historical period.

ayamalke@verizon.net

Mohamed MAMDOUH (Cairo), *Remaking the Ancient Egyptian Nay from the Egyptian Museum in Cairo.*

The nay is considered to be among the oldest musical instrument in ancient Egypt because its first form was found in depictions of hunting scenes and other aspects of daily life produced in the old, middle and new kingdoms of ancient Egypt. The instrument is used till now and played with different positions and standards. The paper will present our experience in reconstructing such an instrument (93.2 cm long) preserved at the Egyptian Museum in Cairo, no. 46158.

mplato25@yahoo.com

Alice C. MARGERUM (London Metropolitan University), *Square Harp or Psalterium Quadratum?*

The paper considers whether depictions of quadrangular chordophones in early medieval Irish stone carvings were meant to be representative or evocative. An introductory historiography will detail the manner in which modern musicological scholarship and archaeological reconstruction have built upon one another to reinforce a conjecture that the early Irish harp was square. Although the triangular frame-harp is strongly associated with Ireland, it is not clearly depicted in Irish imagery until the late eleventh century. Prior to that, in addition to numerous images identifiable as lyres, a few stone crosses (such those at Ullard, Graiguenamanagh, Carlow and two at Castledermot) show figures with quadrangular stringed instruments. Brief synopses will be offered of the arguments which propose that these carvings represent contemporaneous musical instruments. Various scholars have identified these as displaying variant angle-harps, square frame-harps, parallel-strung lyres and / or psalteries. Conversely, I will argue that these figures might be purely symbolic, influenced by treatises commenting on the musical instruments of the Bible, such as *De Diversis Generibus Musicorum*. Further comparison will be made to ninth-century continental Psalter illustrations as well as earlier depictions from which these rectangular stringed instruments might have been derived.

amargerum@hotmail.co.uk

Roberto MELINI (Conservatorio F.A. Bonporti, Trent), *Playing After the Eruption: Archaeology, Iconology and Experimental Making of the Pompeii's Musical Instruments.*

The land buried by the famous eruption of the Vesuvius in 79 CE has been, and continues to be, an important source for the knowledge of antiquity, offering a vivid evidence of everyday

life in these communities as well as a glance into the culture and the ideologies of the early Roman Empire. Items concerning the musical horizon are very significant: many sonorous artifacts and a large number of iconographical sources with musical subjects have been preserved sealed under the lava and the ashes. The possibility to enquire into contexts around the Pompeii city – opportunity that is almost unique for the antiquity – encourages the interpretation of the situation in which performances were taking place and their social and cultural aspects, whereas the exceptional state of conservation of the findings allows studies of the organological features of musical instruments and experimenting with the playing techniques.

This research, initiated already in the eighteenth century by Charles Burney and then continued by François-Auguste Gevaert and Victor-Charles Mahillon, went on until the modern makers of replicas and the nowadays “philological” performers. To go over this both humanistic and scientific adventure again may turn out really interesting, and could be helpful to assess the recent experiences as well as to consider properly the instrument reconstructions that, in several museums (the British Museum in London, the Musée des Instruments de Musique in Bruxelles, the Museo della Civiltà Romana in Rome, and the Museo Archeologico Nazionale in Naples), constitute a point of reference for anyone that devotes oneself to the study of the musical past.

roberto.melini@conservatorio.tn.it

Thomas Ross MILLER (Berkeley College, Woodland Park, New Jersey), *Objects of Power: Sound and Symbol in the Organology and Iconography of Siberian Shamans' Instruments*.

Drums and rattles played by shamans in Siberia display distinctive shapes and patterns which both enhance their sonorities and embody important characteristics of the animal spirits they invoke. Zoomorphism, built into these instruments' construction, graphics, and ornamentation, plays a key role in the efficacy and symbolic manifestations of traditional shamanic practice. In the first part of this presentation, comparative organological analysis of drums held in several major museum collections in Russia, Europe, and the United States shows intertwined aspects of sound and symbol in these performative sacred objects. In the second part, I examine the curious carved animal faces found on a number of Siberian shamans' drum-beaters in the American Museum of Natural History in New York, collected for Franz Boas by Waldemar Bogoras and Waldemar Jochelson on the Jesup North Pacific Expedition at the turn of the last century. Despite an extensive body of scholarly work on shamans' drums in Russian and English, there is little or no mention of them in the literature. Field research with living shamans and musicians in Kolyma and the Lena River valley sheds light on the closely guarded secret meanings and hidden functions of these esoteric faces, revealing them to be crucial

elements of the shaman's musical arsenal in mediating between human and spirit worlds.

polecat9@msn.com

Sam MIRELMAN (School of Oriental and African Studies, London), *Mesopotamian Musical Instruments in Iconography and Reality*.

The lyre, harp, double-pipes, clappers, bell and cymbals are all instruments which are known from both actual remains and iconography in Mesopotamia. Not all these instruments are known in actual and represented form in the same region and historical period. To take an extreme although real example, cymbals from north Mesopotamia dating to the first millennium BC cannot seriously be compared to representations of cymbals in southern Mesopotamia in the third millennium BC. The Ur double pipes are from the third millennium, but the first secure representations of double pipes are from the second millennium onwards. However, in the third millennium, the actual and represented sources for the bull-headed lyre, clappers, and to a lesser extent the arched harp, are relatively complimentary. In the first millennium also, the small bell as depicted on Assyrian horses, appears to be almost identical to actual specimens which come from first millennium Assyria.

Instances where actual and represented instruments intersect can provide us with concrete case studies regarding the manner in which musical instruments are portrayed. Although almost all the physical remains of instruments are fragmentary, a comparative study can reveal the degree of stylisation in visual representations. Important questions include scale relative to human figures, precise shape, and the representation of structural detail.

smirelman7@yahoo.co.uk

Gretel SCHWÖRER-KOHL (Martin-Luther-Universität Halle-Wittenberg), *Mouth Organs in the Middle East from the Achaemenid to the Sassanid Dynasty*.

Iconographic sources from the Middle Eastern region will be used to demonstrate types of mouth organs that were played in present day Iran, Iraq and parts of Central Asia, from the beginning of the Achaemenid (685-330 BC) to the end of the Sassanid dynasty (218-626 AD). These sources will provide the basis for a discussion about to evolvement of the form and types of the instrument and characteristics of its windchest, mouthpieces, and number and shape of pipes. Prototypes from Central and South China will be shown for a comparison. The characteristics of ancient Persian ensembles will be discussed, and the question about the time when the mouth organ reached the uttermost Western area in which Persian and Greek culture intermingled will be addressed.

gretel.schwoerer@musikwiss.uni-halle.de

Reem F. SHAKWEER (Cairo), *Reconstruction of the Arched Harp from Egyptian Middle Kingdom: Analyzing the Instruments' Sounds and Playing Methods*.

In the collection of the Metropolitan Museum of Art in New York is preserved an arched harp from the Middle Kingdom (inv. no. 19.3.17), found in Asasif, a valley in west Thebes. A comparable instrument of similar shape but different size is presented in the relief on the false door in Nikawre tomb, from Fifth Dynasty. The arched harp started appearing in depictions on Egyptian murals during the Fourth Dynasty as a central instrument in musical ensemble, but it vanished at the beginning of new kingdom. The reconstruction of the instrument from the collection of the Metropolitan Museum of Art is essential to help us to understand the role of this instrument in musical life of ancient Egypt, analyze its sound and possible playing techniques, and find out reasons for its disappearance.

reeshak@hotmail.com

Matthias STÖCKLI (Centro de Estudios Folklóricos, Universidad de San Carlos de Guatemala), *Trumpets in Classic Maya Vase Painting*.

A series of pre-Hispanic trumpet types specimens have been well-documented in vase paintings, murals, stone sculptures or clay figurine representations, but so far have not been located in archaeological contexts. The only trumpet type for which exist both physical and pictorial evidence in relative abundance is the shell trumpet. In my presentation, I will concentrate on representations of trumpet instruments in classic Maya vase painting, discussing questions related to organology, instrumental combinations, performance contexts, symbolism, as well as on the iconographic specificities of that particular representational format.

mwmstoeckli@gmx.ch

Olga SUTKOWSKA (Warsaw), *Development of the Roman Tibia: An Organological Study*.

Double-reed pipes (Greek: *aulos*, Latin: *tibia*) are frequently represented in iconography of the ancient Mediterranean world. A large number of visual sources provide a precious information about social contexts in which this kind of instruments were used, as well as about their gradual development from two simple pipes with six finer holes in each at the most to an instrument with highly elaborated mechanism, which appeared probably in ancient Rome.

An analysis of iconographic sources from the Roman Empire reveals simultaneous existence of Roman *tibiae* which was on a different level of technological development. On a basis of visual sources it is possible to define characteristics of the main types of *tibiae* used during antiquity and also to consider possible analogies between a specific kind of *tibia* and its social context.

Special attention should be paid to the most interesting, highly advanced large-size *tibia* with protruding side tubes, spikes and turrets, with probably rotary sleeves and sometimes with a horn-shaped bell. Roman paintings, mosaics and reliefs present its features, which can be used in a combination with archaeological evidences (for example, from Meroë, Pompei) and theoretical sources to create a basis for its organological specification and further reconstructions.

olgasutkowska@gmail.com

Tomoko SUGAWARA (New York), *Playing Technique of Angular Harps as Revealed by Archaeological and Literary Material*.

Angular harps migrated into East Asia starting around 400 BCE. Several have been excavated in the Xinjiang Uyghur Autonomous Region of the People's Republic of China, and two were deposited in the Shosoin Treasure House, Japan, during the eighth century. In addition, many harp representations have been excavated in China. Harps were much appreciated there and were played by a range of people, from poets to entertainers.

A poem by Gu Kuang (ca. 727–816) gives insight into the playing technique and social context of harp in China. With the title “Song of Attendant Li’s Performance on the angular harp” it concentrates on one particular harpist, but many of the details appear to have more general validity on the state of harps in Tang dynasty China. Some of these insights are new and go against opinions previously held by scholars, e.g., the strings were colored – just like modern harp strings are; plectra seem to have been used; harpist Li was considered the private property of the Emperor who jealously prevented her from being heard by people in the streets; her harp was delicate and had silk strings – just like the Shosoin harps have.

The poem has previously been translated by Dr. Yuanzheng Yang from the University of Hong Kong. My paper will discuss his translation and propose alternative meanings of words and phrases.

s.tomokony@gmail.com

Rupert TILL (University of Huddersfield Queensgate), *The Stone Circle as Musical Instrument: Predictions and Reconstructions of Musico-Ritual Activity at Stonehenge Based on an Analysis of its Acoustic Properties*.

A fast developing area of music archaeology is archaeoacoustics, the study of the acoustics of archaeological sites. Cutting edge music technology tools can allow us to analyse and reconstruct the acoustics of a site and to experience its sonic architecture. From an understanding of the sound of a site we can draw some conclusions about musical activity that would have been precluded or encouraged by the acoustic effects present. This can allow us to make suggestions about the kinds of musical

activity that may have been present in eras where there is no written record and where there are few artifacts that are certain to have been musical instruments.

This presentation demonstrates reconstructions of the acoustics of Stonehenge from over three thousand years ago, and makes suggestions about the kinds of musical activity we can predict may have taken place therein. The acoustics of a site have as much effect on the sound within it as the objects blown, hit or scraped, and so the stone circle of Stonehenge is as much a prehistoric musical instrument as a clay drum or bone flute. Reconstructions of the acoustics of Stonehenge present experimental archaeology, akin to the remaking of ancient instruments. This presentation makes a strong case for musical activity within Stonehenge. It makes suggestions and predictions about the nature of this music, and discusses methodologies for, and problems with, music archaeology in prehistory.

R.Till@hud.ac.uk

YUHI Kuniko (Osaka), *Arched Harps in East and Southeast Asia*.

Arched harps are an unfamiliar musical instrument in East and Southeast Asia, used only in limited areas of Myanmar and Thailand. Various types of arched harp can be however found

in reliefs, paintings and statuettes produced in East and Southeast Asia. These harps are classified into two major types: ornamented harps and non-ornamented, plain harps.

Plain harps appear in stone reliefs of Java, Angkor and Champa. Harps in these areas have some differences in terms of shape and use. On the other hand, ornamented harps are exclusively depicted as an attribute of the Bodhisattva Vina in esoteric mandalas of Japan and Java. Ornamented harps are distinguished into three styles according to their ornamentation: harps with phoenix head on top of its neck, harps with three-pronged (*trisula*) head on top of its neck, and harps with *makara*-shaped body. These harps are seemingly hard to play since their peculiar structure might prevent the players from strumming, or the harps depicted in Japanese mandalas, which are made of metal, might not produce any sound at all. Therefore, ornamented harps are assumed to exist only in Buddhist iconological context.

It is clear that plain harps in reliefs show a living tradition which leads to the present arched harps in Myanmar and Thailand, while ornamented harps of Japan and Java lack reality and remain imaginary.

niko-mrd.penari@s7.dion.ne.jp

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RESEARCH CENTER FOR MUSIC ICONOGRAPHY
THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
365 Fifth Avenue, New York, N.Y. 10016-4309
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