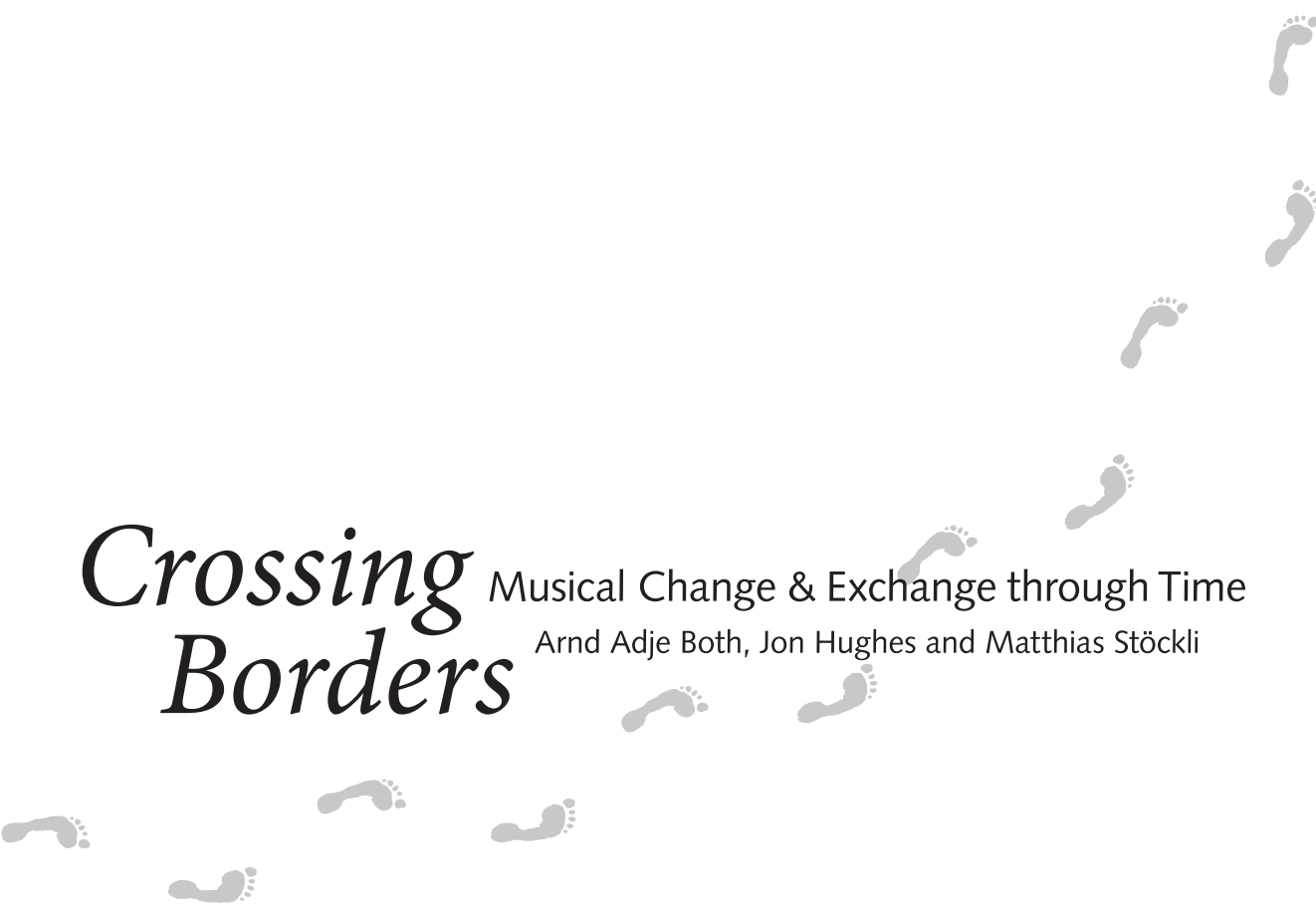




Crossing Borders

Musical Change & Exchange through Time

Arnd Adje Both, Jon Hughes and Matthias Stöckli, eds.



*Crossing
Borders* Musical Change & Exchange through Time
Arnd Adje Both, Jon Hughes and Matthias Stöckli

Crossing Borders: Musical Change & Exchange through Time
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Introduction to the Volume

Crossing Borders: Musical Change and Exchange through Time, is the second volume of the *Publications of the ICTM Study Group on Music Archaeology*. It results from the ICTM Study Group's activities and projects from 2013 to 2018, including two key symposia and, in addition, activities that formed part of the European Music Archaeology Project (EMAP). The ICTM Study Group was one of the associate partners of EMAP, an innovative project funded with a grant from the European Union through the EACEA (Education, Audiovisual and Cultural Executive Agency).

The Thirteenth Symposium of the ICTM Study Group was held in April 2013 at the Universidad del Valle de Guatemala, Guatemala City. Bearing the same title as this volume, *Crossing Borders: Musical Change and Exchange Through Time*, the symposia was organized by two of the book's editors, Arnd Adje Both and Matthias Stöckli. The majority of the papers in Part II derive from talks given at that symposium. A selection of studies on the pre-Columbian Americas presented at the Thirteenth Symposium were included in the journal *Flower World: Music Archaeology of the Americas* (vol. 5, 2017, Stöckli on change and continuity in early Colonial Guatemala, and Both/Giles on Xochicalco, Mexico).

In August 2015, the Fourteenth Symposium of the ICTM Study Group took place at the Archaeological Museum of Biskupin, Poland, organised by Arnd Adje Both, Dorota Popławska, Anna Grossman, Anna Gruszczyńska-Ziółkowska, Joanna Dubrawska-Stępniewska, and Olga Sutkowska. The majority of the papers in Part I were shared there. Topics raised and discussed in the Thirteenth Symposium in Guatemala were both deepened and broadened at Biskupin, and also became interrelated with some of the major themes of the EMAP project, which was at an advanced stage of development at that time. There was a productive dialogue between the two projects: EMAP involved a thorough exploration of the network of musical connections that existed in diverse cultural contexts and different time periods across the

European continent, and these were important themes and a primary focus of the ICTM Study Group at the symposium. The results of this dialogue were shown in the travelling multimedia exhibition ARCHAEOMUSICA (Both 2019), that toured across Europe from 2016 to 2018, as well as in the papers presented here. Some papers read at the Fourteenth Symposium but not included here were incorporated as short overview contributions in *Music and Sounds in Ancient Europe: Contributions from the European Music Archaeology Project* (De Angeli et al. 2018), the ARCHAEOMUSICA exhibition book.

The papers gathered in Part I focus on past music cultures across the European continent, and how these cultures were related to one another in terms of the exchange of musical knowledge and practice. The timeframe ranges roughly from the earliest evidence of music in the Palaeolithic era to medieval times. Single instrument types such as bullroarers (Lund) or shell horns (Marano) are discussed in some detail due to their extensive spatial and temporal presence in the archaeological record. As such, they provide evidence for the evolution of cross-cultural musical connections between diverse cultures and across large periods of time. For a better understanding of the meaning and function of such sound devices, ethnographical data is also taken into account (Lund). The distribution of other instruments, such as medieval pilgrim horns (Tamboer) or bone pipes (Oras; Tamboer/Rainio), are discussed in closer time frames and smaller geographical areas. These studies contribute to an enhanced and more accurate picture of the medieval music traditions in Europe, interconnected through the mobility and movement of people, as evidenced by pilgrimages and trade networks. However, when looking closer at organological features or find contexts, it is possible to observe local and regional variations and differences, adding to our awareness of the complexity of music traditions in larger cultural areas.

Particular sound devices used by people in a given time frame and geographical area can become identifiers of a particular culture (Mungari), and when such devices are found across cultures, this may be interpreted as a sign of cultural contact and exchange. On the other hand, instruments very rarely appear in isolation, without being related in some way with other instrumental types or forms: often instruments are similar in form over large geographical areas where there has been very little cultural exchange. We should, therefore, exercise caution when reading similarities or differences in instrumental design or function. This same point can be made regarding features such as societal uses and functions of instruments and sounds,

details of construction, material technologies, playing techniques, general organological forms, or musical forms shared by various cultures through time. The final paper in Part I (Hughes/Elliot/Edmonds) treats its topic not on the basis of material evidence, but instead by using the concept of soundscapes. It starts from the premise that the acoustic environment – made and found – is a visceral part of people’s experience and is therefore crucial to the exploration of past landscapes.

The papers found in Part II of the present volume expand on many aspects discussed in Part I, adding historiographical perspectives and bridging diverse approaches such as philology, ethnohistory, music iconography or ethnomusicology. Covering wide geographical areas, ranging from the Mediterranean to the Middle East, and from Central, East and Southeast Asia to Oceania, Part II explores the many ways in which musical instruments and styles may travel large distances, including the movements of itinerant musicians (Rocconi), military campaigns (Restani; Castaldo), the spread of religion (Currie; Ling), or the result of migration or trade relations (Currie; Neuenfeldt; Milosavljevic). Part II ranges from Classical Greece and the Han Dynasty in China to themes associated with the present-day globalization of music.

Arnd Adje Both, Jon Hughes, Matthias Stöckli

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