



*Music &
Ritual*

Bridging Material & Living Cultures

Raquel Jiménez, Rupert Till and Mark Howell, eds.

Music & Ritual: Bridging Material & Living Cultures
Jiménez Pasalodos, Raquel / Till, Rupert / Howell, Mark (eds.)

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Contents

9

Introduction to the Series

Arnd Adje Both

15

Preface and Acknowledgments

Maria Antonia Virgily Blanquet / Juan Peruarena Arregui / Raquel Jiménez Pasalodos

17

Introduction to the Volume

Ritual Music and Archaeology: Problems and Perspectives

Raquel Jiménez Pasalodos / Rupert Till / Mark Howell

25

**The Round-Bodied Lute (*Ruan*) and the Ideal of the 'Cultivated Gentleman'
in Fourth- to Eighth-Century Chinese Funerary Arts: A Preliminary Study**

Ingrid Furniss

43

Divinized Instruments and Divine Communication in Mesopotamia

John C. Franklin

63

**Sounds for Gods, Sounds for Humans: Triton Shell Horns in Phoenician and
Punic Contexts from the Western Mediterranean**

Antonio M. Sáez Romero / José M. Gutiérrez López

93

Music and Death: Razors, Stelae and Divinities in the Punic Mediterranean

Agnès Garcia-Ventura / Mireia López-Bertran

117

Paestum: Ritual Music in Honour of the Dead

Daniela Castaldo

133

The Archaeoacoustics of a Sixth-Century Christian Structure: San Vitale, Ravenna

David J. Knight

147

Acoustics, Architecture, and Instruments in Ancient Chavín de Huántar, Perú: An Integrative, Anthropological Approach to Archaeoacoustics and Music Archaeology

Miriam A. Kolar

163

The Flight of the Sorcerers: Sound, Power and Hallucinogens in Wari Expansion Strategies during the Middle Horizon, Peru (ca. AD 500-900)

Mónica Gudemos

189

Membrane Drums as Cosmic Symbols and Shamanic Portals in the Shell Art of Spiro, a Mississippian Mound Site in Oklahoma

James A. Rees, Jr.

209

Ethnoarchaeomusicology: Social Reproduction, Music (Sound Production) and Ideology in the Rituals of Alutiiq and Yup'ik Societies

Jesús Salius Gumà

227

Sound and Ritual in Levantine Art: A Preliminary Study

Margarita Díaz-Andreu / Carlos García Benito

257

Vaccean Rattles: Toys or Magic Protectors?

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

285

**The Ritual Significance of the Scandinavian Bronze Age Lurs:
An Examination Based on Ethnographic Analogies**

Gjermund Kolltveit

307

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

Riitta Rainio

327

Representations of Dance on Late-Medieval Bosnian Gravestones

Zdravko Blažeković

345

Ritual and Symbolic Aspects of the Midwinter Horn in the Netherlands

Annemies Tamboer

359

The Return of Ritual: Sacred Popular Music Cultures and Cults

Rupert Till

389

Contributors to the volume

Introduction to the Series

Inspired by an innovative roundtable at the 12th Congress of the *International Musicological Society* held in Berkeley, California 1977, the ICTM Study Group on Music Archaeology was formed in the late 1970s by a small group of interested ethnomusicologists and archaeologists. It was formally founded on the occasion of the 26th World Conference of ICTM's parent organisation, the *International Folk Music Council* (IFMC), in Seoul, Korea 1981.¹

The Study Group has a prolific history of publications. Roughly estimated, one hundred monographs and many hundreds of articles have been published over the past three decades. The majority of the articles are dispersed through a broad variety of scientific journals. Only a small selection of articles and a lot of reports shared among early study group members were included in the bulletins and journals of the early ICTM Study Group for Music Archaeology, namely the handmade *MAB – Music-Archaeological Bulletin/Bulletin d'Archéologie Musicale* (1984-1986, 6 unpublished vols., ed. by Catherine Homo [later Homo-Lechner]) and the *Archaeologia Musicalis* (1987-1990, 6 vols., ed. by Homo-Lechner), writings which are nowadays difficult to access. Other articles are compiled in special issues and special sections of journals, such as in *Acta Musicologica* (vol. 57, 1985), the *World of Music* (vol. 49-2, 2007), the *Yearbook for Traditional Music* (vol. 41, 2009), or *Music in Art* (vol. 36, 2011). In addition, between 1986 and 2000 a large number of papers have been published in conference proceedings of the ICTM Study Group on Music Archaeology.

In this brief introduction to the forthcoming series, I will discuss the publishing record of the group, and thus give a brief introduction to its editorial publishing history, and the background of the forthcoming series. The ground-breaking papers from the initial roundtable ('Music and Archaeology') were published by Richard L. Crocker and Ellen Hickmann within the *Report of the 12th Congress, Berkeley 1977* (ed. by Hertz/Wade 1981: 844-865). Three years later, the abstracts from the second roundtable of the newly founded Study Group, held at the 27th World Conference of the ICTM in New

1 The four founding members were Ellen Hickmann, John Blacking, Mantle Hood and Cajsa S. Lund.

York 1983, were published in the *Music-Archaeological Bulletin* (vol. 1, 1984),² while the papers of this meeting were published by Ellen Hickmann in *Acta Musicologica* (vol. 57, 1985: 1-50).

Three scholars played a leading role in the development of the group: Ellen Hickmann, Catherine Homo-Lechner, and Cajsa S. Lund. Graeme Lawson also contributed substantially by organizing the 1st international meeting of the Study Group in Cambridge/UK. The first four international conferences of the ICTM Study Group—of which three were entitled ‘International Meetings’ according to the ICTM nomenclature of the time—were organized and subsequently edited by the above-mentioned scholars (Lawson 1982 [summary and abstracts in the unpublished Music-Archaeological Report No. 6, see also the *MAB*, vol. 1]; Lund 1986-1987; Hickmann/Hughes 1988; Homo-Lechner/Bélis 1994).

In the prolific early phase of the Study Group (1980s and early 1990s), members also organized roundtables at other international conferences. However, research such as this were seldom afforded opportunities for publication, with the exception of a roundtable at the *XII^e Congrès International des Sciences Préhistoriques et Protohistoriques* (‘Music and Plays in Ancient Cultures’), the results of which were edited by Danica Staššiková-Štukovská and published in the 4th volume of the *Actes du XII^e Congrès International des Sciences Préhistoriques et Protohistoriques* (ed. by Pavuk 1993).

The proceedings of the 4th International Meeting of the ICTM Study Group on Music Archaeology in Paris (ed. by Homo-Lechner/Bélis 1994), and the 5th International Meeting in Liège, Belgium (ed. by Marcel Otte 1994), belong to the “franco-phone period” of the Study Group in the early 1990s, and reflect the great impact that music archaeology had in the French-speaking world. These volumes completed the initial phase of the early ICTM Study Group on Music Archaeology (what Cajsa Lund has called its ‘golden era’), which helped to establish a new scientific discipline at the cross-section between musicology, cultural history, and the arts.

After this period, although the study group was still active, a far lesser volume of further research was published. A 6th International Meeting was held in Istanbul (1993), the 7th conference was in Jerusalem (1995), and the 8th conference in Limassol, Cyprus (1996). Only a few music archaeology papers from this period, those focussing

on stringed instruments, were published in *Studien zur Musikarchäologie* (ed. by Hickmann/Eichmann

² This volume was still called AMB – *Archaeo-Musicological Bulletin*.

2000), the 1st volume of the series of the new International Study Group on Music Archaeology (ISGMA).

In 1998 Ellen Hickmann and Ricardo Eichmann founded the ISGMA in order to develop within the field a greater focus on archaeological perspectives, and inspire more archaeologists to participate. The Study Group sank into oblivion until 2003, when Julia L. J. Sanchez (an archaeologist, n.b.) re-established it on the initiative of Anthony Seeger. The revival of the Study Group began with meetings in Los Angeles, California (2003), and Wilmington, North Carolina (2006). These were followed by a highly successful joint-conference in New York (2009), the 11th of the Study Group since its foundation in 1981 (also the 12th Conference of the Research Center for Music Iconography). The 12th conference was then held in Valladolid, Spain (2011), which was the largest meeting of the ICTM Study Group so far, followed by the 13th symposium of the Study Group held in Guatemala 2013.³

From a publishing point of view, the revival of the Study Group was difficult. From the first two meetings only a selection of articles focussing on the pre-Columbian Americas were published in a special issue of the *World of Music* (vol. 49-2, 'Music Archaeology: Mesoamerica', ed. by Both/Sanchez 2007); from the joint-conference in New York only a few articles were published in *Music in Art* (vol. 36, ed. by Blažeković 2011).

To provide better opportunities for publication, it was decided to establish a new series, *Publications of the ICTM Study Group on Music Archaeology*. This first volume, *Music & Ritual: Bridging Material & Living Cultures*, represents the first proper publication in book-form from the ICTM Study Group since the year 2000. The 2nd volume of the series, *Crossing Borders: Musical Change & Exchange through Time*, is already in preparation (Both/Stöckli, forthcoming).

The volumes of this new series are anthologies of peer-reviewed articles, to ensure the highest standards of scholarly content. Also, the volumes are focused around a specific topic, rather than consisting solely of research presented at symposia of the ICTM Study Group on Music Archaeology, as was the case in the earlier history of the group. This approach is necessary because research on music-archaeological topics has dramatically diversified over the past decade,⁴

3 The international meetings are now entitled 'symposia' according to present ICTM nomenclature.

4 Particularly due to the success of the ISGMA, the ICTM Study Group on Music Archaeology, the MOISA Society (International Society for the Study of Greek and Roman Music and its Cultural Heritage) and the ICONEA (International Conference of Near Eastern Archaeomusicology).

developing beyond a small circle of specialists to encompass an international body of experts from numerous disciplines.

The present series will bring together the world's foremost researchers on a particular subject. In reflecting the wide scope of music-archaeological research world-wide, the volumes aim to draw in perspectives from a range of different disciplines, including related newly emerging fields such as archaeoacoustics, but particularly encouraging both music-archaeological and ethnomusicological perspectives, as in the early days of the Study Group.

Arnd Adje Both, General Editor of the Series
Chair, ICTM Study Group on Music Archaeology

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Preface and Acknowledgements

This volume is the outcome of the 12th Conference of the ICTM Study Group on Music Archaeology held at Valladolid University in September 2011. Scholars from different disciplines (archaeologists, ethnomusicologists, music archaeologists, musicians, instrument makers, art historians, philologists, anthropologists) and students came from all over the world to discuss implications for the study of music and ritual in archaeological contexts, and the possibilities of interpreting the findings using ethnographical analogies or ethnoarchaeological work. The majority of presentations were of exceedingly high quality. However, instead of presenting the results in a conference proceedings volume, we have decided to create a work that would be an accurate representation of the research in music archaeology today. Consequently, along with papers chosen from attendees of the conference, we have gathered other scholars who have contributed to our current state of knowledge of ritual in music archaeology.

This book is the result of a collective effort by those who collaborated in the organization of the conference (Arnd Adje Both, María Antonia Virgili, Raquel Jiménez, Mark Howell, Juan P. Arregui, Enrique Cámara, Claudia Rolando, Placido Scardina, Nelly Álvarez, Ruth Rivera, Lizmari Pérez), the *Diputación de Valladolid*, the *Museo de los Instrumentos Musicales* of Luis Delgado and the *Fundación Joaquín Díaz*, the scientific committee (Arnd Adje Both and Raquel Jiménez, with advices by Ellen Hickmann and Alexandra von Lieven), the participants who attended the conference and contributed with their papers and discussions to a better understanding of music and ritual, the editorial board (Raquel Jiménez, Mark Howell, Rupert Till) and the reviewers (the editors, Arnd Adje Both, John C. Franklin, Timothy Moore, Don Niles) who have graciously given their time to achieve what we think is the first comprehensive study of ritual in music archaeology. For the technical review cared Jacek Szczepanek and Małgorzata Chodyna.

Finally, we must thank the Government of Castilla y León and the University of Valladolid for the funding of the conference. The edition of the volume was made

possible through funding by the Spanish Ministry of Economy (*Ministerio de Economía y Competitividad*) within the framework of the program *Acciones Complementarias a Proyectos de Investigación no Fundamental*.

We want to dedicate the volume to Roberto Melini (1960-2013), musician and renowned music archaeologist. We had the pleasure of sharing the Valladolid conference with him and his recent passing does not diminish the enduring enthusiasm he expressed for musics of the past, his sympathetic support of colleagues, or the enormous achievements he made in our field.

Maria Antonia Virgily Blanquet, Juan Peruarena
Arregui and Raquel Jiménez Pasalodos

Introduction to the Volume

Ritual Music and Archaeology Problems and Perspectives

Music has a significant role in rituals in present and past societies all over the world. It enhances some of its crucial aspects, such as sensory alteration, memorization of codes and actions through repetitive sounds and movements, emotional stimulation and identification with a group. It is also a way of memorizing myths, increases the experience of the sacredness and for some cultures, it is the privileged language of communication with the gods (see Franklin, this volume). Music archaeology has to deal then with the archaeology of ritual in order to understand this important connection. Ever since Catherine Bell published her *Ritual Theory, Ritual Practice* in 1992, archaeologists have used her definitions as a theoretical framework for the archaeology of ritual. One of Bell's main statements was the importance of ritual as a human action, not only as a reflection of religious beliefs or symbolic systems (Bell 1992; 1997). Even if there is no consensus among scholars on a definition of ritual, as human action it has certain characteristics that define it (Bell 1997: 138-169): formalism; traditionalism (as a tool of legitimation through the near perfect repetition of activities from an earlier period); invariance (the precise repetition of a set of actions); rule-governance (a strict set of rules that have to be followed); sacral symbolism and performance (usually involving highly visual imagery, dramatic sounds, and other sensory stimulations such as incense or other fragrances, drugs and food, so that participants are pulled into a complex sensory experience, deliberately framing it to be other, sometimes described as an altered state of consciousness).

Rituals are often repetitive and recurring actions that in some cases leave material traces, creating patterns visible in the archaeological record. This characteristic

is crucial to understand why in archaeology there is a tendency of identifying ritual places and objects, as ritual behaviours are sometimes more traceable than non-ritual ones (Kyriakidis 2007: 9). In music archaeology, this is especially true. Music-archaeological evidence related to ritual practices has been more commonly identified than not-ritualized evidence, such as that associated with functional routine activities or ubiquitous music. This does not mean that ritual music had a dominant role in past societies, that other types of music did not exist, or even that there was a clear distinction between the two types, but ritual practices have been more commonly observed by archaeologists through their effect on material culture (including organological remains and iconographies) and in textual evidence. This may in part reflect the likelihood of high status activity being more prominent both in the archaeological record and in the priorities of archaeologists. Furthermore, ritual musical instruments were often made of valuable and durable materials that have better survived the passing of time. This abundant record of music and sound-related finds associated with ritual contexts requires an in depth reflection on the relationships between ritual, music and sound, the interaction of all these elements and the possibilities for music-archaeological interpretations, all of which will be treated in this volume.

Many examples of work in this field are focused on remains of musical instruments or iconographies with music and dance depictions. In order to understand such examples, we must first deal with the question of identification of ritual musical practices in archaeological contexts. There are several clues that may indicate a ritual function, at least during part of an object's life: it may be purposefully destroyed or disposed of in wells or pits; be associated with sacral symbolism both in iconographies and in the instrument itself; appear in ritual contexts such as temples or graves; be made with expensive or hard to find materials or have required expert craftsmanship. There is sadly no simple way to ensure such conclusions are correct. Musical instruments that may seem purposefully destroyed may have been missed or discarded, such as the findings of clay drums from al-Andalus in wells or pits (Jiménez/Bill 2012: 23). When they appear in graves or temples, the ritual function of the sound tool may be difficult to deduce, as we can see in the case of the clay Vaccean rattles studied in this volume by Sanz Mínguez *et al.* In examples such as these, we tend to think that when an object not linked with economic or "practical" activities requires a great deal of time to manufacture, and it is made with valuable

materials, it may have had a significant cultural role within a society. This assumption permits us to give a ritual meaning to instruments that appear in secondary positions, lack a detailed archaeological context or do not have information other than the object itself. But this fact could be also responding to other cultural needs that we are not able to comprehend. For instance, if we define ritual as a human action linked with religious beliefs or spiritual needs, we can see that even if music contests in Ancient Greece were dedicated to gods, the social meaning of this music competition was not only a religious one, and the complexity of the instrument manufacture transcended the ritual goal.

Ethnographic examples may show that, very often, musical instruments become ritual objects with magical properties, sometimes restricted from any use different from such ritual purposes, and only being able to be played by certain members of the community. On other occasions, it is everyday objects that are used in rituals. Interpretations based on the assumed functions of artefacts can be deceptive. Among the Apaches, for instance, the medicine man would accompany his healing chant with percussion sounds made with an iron kettle filled with water and covered with a cloth (Bourke 1892: 462). These practices would not leave any trace in the archaeological record, but we could suggest such a sonorous use of certain objects if found in ritual contexts. We may even suggest the presence of ritual musical practices on the basis of the appearance of materials associated with them, even when the instruments are no longer present, such as in the paper in this volume by Salius. It is also important to remember that the function of objects is not static. It does not ultimately reside in its form, but in the use created by human action. The same instrument can appear with ritual and non-ritual uses, such as the shell trumpets introduced in this volume by Sáez Romero and Gutierrez López.

Some of the papers in this volume deal with other types of archaeological information, also relevant for the study of music in ritual, such as the archaeoacoustics of archaeological contexts. In the case of architectural ritual spaces, for example Chavín de Huantar (Kolar) or the Byzantine church of San Vitale (Knight), archaeoacoustics can study to what extent sound production was relevant in the configuration of rituals and how the architectural spaces complimented acoustic requirements. Moreover, these tools can help to reconstruct past aural experiences during rituals, providing phenomenological interpretations of the archaeological record. In the case of the study of La Valltorta gorge, by Díez Andreu and García Benito, the opposite applies,

the acoustical study of certain spaces can let us propose a ritual use of architectural structures such as rock shelters.

Nevertheless, the reconstruction of the uses and function of music and sound in ancient rituals is often only possible thanks to extra-archaeological information, such as textual evidence, ethnographic accounts or the search for ethnographic analogies. Such an interdisciplinary approach, common in music-archaeological studies, is well reflected in these pages, where different scholars from various regions and periods share their research experiences, problems and perspectives when facing the interpretation of musical remains linked with past ritual activities. Textual evidences, both emic and etic are, when available, the best complement for the interpretation of the archaeological record, as we can see in the chapters by Furniss, Castaldo, López-Bertran and García Ventura, or Sáez Romero and Gutiérrez López. In the case of certain cultures, philological sources are abundant and archaeology is a ratification of the textual interpretation, as in the case of Franklin's contribution. However, when lacking this kind of sources or having little textual data, ethnoarchaeology and ethnographic analogies reveal themselves as the key methodological tools of the music archaeologist.

Archaeology is based to some extent on the universality of human cultures, and "interpretation is founded and ultimately depends upon analogy" (David/Kramer 2001: 1). Some ethnographical analogies proposed are from cultures directly linked with the materials studied, both from ethnohistorical or ethnographic sources. For instance, Gudemos uses both the description of musical practices in the Spanish chronicles and her own ethnoarchaeological work with contemporary shamans. Rainio uses ethnohistorical accounts and ethnographic data to study a 14th Century Saami drum hammer. In the work of Rees, he analyzes musical iconographies taking into account Native American ethnographical and ethnomusicological accounts. Blažeković uses analogies of contemporary Serbian and Vlach funerary dances in order to shed more light on late medieval dance representations on Bosnian grave-stones. Finally, Tamboer presents an interesting ethnoarchaeological and ethnohistorical study of the contemporary use of winter horns in the Netherlands, in order to propose an interpretation of a Medieval finding. Such a direct approach is not possible in periods without ethnohistorical or literary sources that are deprived of surviving direct cultural heirs, such as European Prehistory. This is where the interpretation of past ritual music becomes more difficult and speculative, as problems are

raised when transferring symbolic meanings from one culture to another. Kolltveit's approach discusses the difficulties of such ethnoarchaeological work. Even if we can find a large number of plausible ethnographical and historical analogies for bronze lurs, a definitive reconstruction of these Bronze Age rituals may never be possible.

The study of ritual is not exclusively focused in recreating a past activity or achieving the understanding of a symbolic system. It is a relevant human action that has multiple layers of meaning. Through different methodological approaches, the contributors to this volume will not only propose interpretations of the use of music within certain rituals, and the resultant symbolic implications, but will also reflect on its social and cultural functions. For instance, ritual is very often considered as a way of perpetuating and legitimizing the elites (Fogelin 2007: 55-71). As a form of materializing ideology, ritual sound artefacts can be controlled and manipulated, and a ruling elite can limit access to the knowledge of playing them, or even touching them. This prohibition enhances long lasting cosmological views that legitimize the ruling elite.¹ Gudemos will propose how the music specialists that performed in Wari rituals were probably the shamans themselves, and thus were connected with the ruling elites.

Music is also very important for the construction of individual or collective identities. In the contribution by Furniss, she proposes a particular musical instrument as a symbol of elite cultivated gentlemen. Another important issue is the possibility of identifying changes and continuities in ritual systems, involving acculturation and assimilation processes, in the music archaeological record. Castaldo offers an interesting interpretation of iconographical sources from Southern Italian tombs, identifying the transmission of Hellenic elements alongside the continuity of indigenous ritual activities. Rainio shows how the confrontation of traditional religions and new Christian beliefs can lead to new ritual musical and symbolic practices. Ritual music is often linked with the experience of collectivity, which ensures social cohesion and the maintenance of lineage, a topic discussed by García-Ventura and López-Bertrán. The capacity of musical remains for transmitting hidden cultural meanings, not traceable in other types of material culture, make its study a necessary step for achieving a better comprehension of past cultures.

1 A curious example of these kind of power-related practices can be found among the Kwoma people in New Guinea (Whiting 1941:131). The highest position within the cult is achieved by a man of high rank that has also taken the head of an enemy. At this stage, it is revealed to him that the rhythm that he has always heard at the Noksy ceremony is not the footsteps of the great female in whose honour the ceremony is held, but a sound made by a huge water drum.

The significant presence of music in past ritual contexts shows an important relationship that should not be disregarded by archaeologists, as it could lead to a more detailed understanding of ritual practices identified in the material record, especially when musical instruments are involved. The study of past ritual musical behaviours is not only a way of better understanding the past but also our present. Till and Tamboer focus their studies on contemporary rituals. Tamboer, through studying the remains of a medieval horn, reflects on newly created traditions and their relationships with those that are rooted in the remote past. Finally, Till explores the contemporary revival of rituals involving trance or shamanistic practices, exploring the presence of the past in contemporary culture. This joins the end of our study with its beginnings, and reminds us of the underlying reason for our interest in the rituals and music of the past, that a better understanding of the lives of those who came before us can help us to better understand ourselves.

Raquel Jiménez Pasalodos, Rupert Till and Mark Howell

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