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## A Brief Account of the Development of the Field of Music Archaeology

The Twelfth Congress of the International Musicological Society was held at the University of California in Berkeley in 1977. A round table discussion group had been formed for the occasion on the topic “Music and Archaeology.” The participants in this group were Berkeley Professors Richard L. Crocker (Chair) and Anne D. Kilmer; other members of the group were Bathja Bayer (Jerusalem), Mantle Hood (Los Angeles), Charles Boiles (Mexico), Ellen Hickmann (Germany), Cajsa Lund (Sweden) and Liang Ming-Yueh (China). All the participants were eager to hear the views held by music historians on the values of the recovery of ancient music (including prehistoric music) and on the benefits of recreating ancient musical instruments. Those contributions, presented either in summary form or in full, were published in the reports from the Twelfth Congress.<sup>1</sup>

The 1977 round table group effectively launched the “Study Group on Music Archaeology,” founded within the International Council for Traditional Music (ICTM) in Seoul (1981), and recognized by ICTM in New York (1983) after its first meeting in Cambridge (1982). The Study Group on Music Archaeology went on to hold international conferences in Stockholm (1984), Hannover/Wolfenbüttel (1986), Saint Germain-en-Laye (1990), Liège (1992), Istanbul (1993), Jerusalem/Ramat-Gan (1994/1995, together with the ICTM-Study Group for Iconography) and Limassol (1996).

Subsequently, the *Music Archaeology Bulletin (MAB)* was created of which six issues were published (*MAB* 1–6) between 1984 and 1986. In 1987 it was replaced by a new “magazine” called *Archaeologia Musicalis*, spearheaded by Ellen Hickmann, Cajsa Lund and Catherine Homo-Lechner (Paris). Six issues of *Archaeologia Musicalis* were produced between 1987 and 1990, whose contents included scholarly articles on ancient and medieval musical instruments, reports of meetings and conferences, book reviews and reports on the research activities of members of the Study Group. The studies and discussions were international in scope and were in part concerned with the appropriate scholarly affiliation of this developing field of inquiry, e.g., “cultural musicology,” or “historical ethnomusicology.” After the Limassol conference it was decided to open a space for archaeologists to join in and leave the ICTM – an umbrella that was mostly circumscribed to musicologists. The Study Group, renamed the “International

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1 Heartz, D. and B. Wade, eds. 1981. International Musical Society Report of the Twelfth Congress: Berkeley 1977. Basel.

Study Group on Music Archaeology” (ISGMA), works in cooperation with the Deutsches Archäologisches Institut (Berlin). Between 1998 and 2004 biennial ISGMA conferences were held at the Kloster Michaelstein, Landesmusikakademie (Sachsen-Anhalt), sponsored by the Deutsche Forschungsgemeinschaft. In 2006 and 2008 ISGMA meetings were held in close collaboration with the Abteilung Musikethnologie, Medien-Technik and the Berliner Phonogramm-Archiv at the Ethnologisches Museum in Berlin. In 2010 the ISGMA met for its seventh symposium outside of Europe for the first time. The meeting at the Tianjin Conservatory of Music in China was a landmark in the recognition of the field of music archeology as a global scholarly endeavor.

In 2000 ISGMA initiated a new series called *Studien zur Musikarchäologie* (SM), created as a sub-series of *Orient-Archäologie*, to publish papers read at the ISGMA meetings, as well as independent monographs.

SM I, edited by E. Hickmann and R. Eichmann, included the papers presented at the meetings of the Study Group held in Jerusalem/Ramat-Gan (1994–1995) and those of the meetings in Limassol, Cyprus (1996), in addition to other contributions that were far-ranging geographically and chronologically. The “Introduction” to SM I, by E. Hickmann, presents an illuminating survey of the history and growth of music archaeology, which includes a comprehensive bibliography.

Since the advent of SM I in 2000, seven further volumes have been published. They truly represent the current state of the art of the now well-recognized and vibrant field of music archaeology that expands well beyond its initial goals.<sup>2</sup>

Younger initiatives have further broadened the field of music archeology, also known as archeomusicology, by emphasizing regional studies. Of major relevance to the present volume is ICONEA, the Near and Middle Eastern Archeomusicology initiative of the Institute of Musical Studies at the School of Advanced Studies of the University of London. ICONEA, too, meets regularly and publishes proceedings of its meetings.<sup>3</sup>

In conclusion, *Sounds from the Past*, adds an excellent major new body of material for our compelling and exciting area of scholarly inquiry.

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<sup>2</sup> Details about the SM volumes and about the activities of ISGMA can be found on the website <<http://www.musicarcheology.com>>.

<sup>3</sup> For details, see <<http://www.iconea.org>>.

# Yuval



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Cover image: Female figures with drums. Bichrome ware. Cyprus.

Cypro-Archaic I period, 750–600 BCE.

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