

9:30:

10 – 10:30: (Universidad de Varsovia),

10:30 – 11: (Universidad Sao Paolo),

11:00:

11:30 – 12: (Universite Libre de Bruxelles),

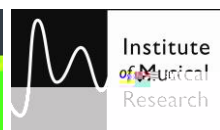
12 – 12:30: (RHUL)

12:30 – 1: (Bonn University),

1:00 – 2:00:

2:00 – 2:30 , (UCL),

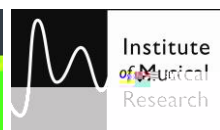
2:30 - 3:



9:00:

9:30-10: (McGill University),

10 – 10:30: (University of Toronto),



Instituto de Musicología, Universidad de Varsovia, Polonia
a.gruszczynska@uw.edu.pl

El reciente progreso tecnológico en materia de análisis acústico abre nuevas posibilidades de documentar y analizar las cualidades sonoras de los instrumentos arqueológicos, custodiados en los museos.

Los resultados pueden ser aplicados tanto para la investigación científica (p. ej. los estudios sobre la naturaleza acústica del sonido), como para fines didácticos y de divulgación (desde la revitalización de los sonidos documentados en las exposiciones hasta la producción de las copias de los instrumentos para el uso popular). La presencia de la música antigua puede (debe?) abarcar diferentes modalidades, sin embargo, no hay que olvidar la necesidad de mantener una clara línea divisoria entre lo documentado (un aspecto científico) y lo interpretado (un aspecto artístico).

Las cuestiones del intercambio y de relaciones entre estas dos corrientes se abordarán principalmente en base tanto al material arqueomusicológico andino (especialmente de la cultura Nasca), como europeo (el proveniente en particular de mis estudios sobre los instrumentos arqueológicos de Polonia).

Universidad Sao Paolo
danilachioma@gmail.com

The number of studies on Pre-Columbian Andean music have been meaningfully increasing over the last two decades, mostly concerned with acoustics and based on acoustic data, particularly archaeological sound instruments. Very few studies were conducted using iconographic data, even though musical references are prolific and varied in Andean Pre-Columbian Art.



Pre-Columbian multiple-chamber ocarinas and whistles, multiple-duct tubular flutes and complex aerophone systems generating simultaneous periodic sound waves are well documented throughout Latin America. Unsurprisingly the (MIM) and the (AHM) of Brussels hold a notable amount of these sound-producing artifacts. When satisfactorily preserved, they can be experimentally played, recorded and the sound files subjected to computational analysis. The interpretation of spectro-temporal and amplitude modulation data helps us to better understand acoustic and psychoacoustic phenomena occurring. Among them, beats and combination tones are relatively well comprehended in terms of musical acoustics. Nevertheless, additional issues like the significance, use and function of these interfered sounds in the global Mesoamerican worldview remain under investigated. This presentation will discuss the omnipresence of such aural phenomena in Mesoamerica and propose various interpretations through the study of a significant sample of double and triple aerophones in the Belgian collections.

Royal Holloway University of London
PCWM003@live.rhul.ac.uk

A variety of native woody bamboos are used in contemporary flute making on the Andean altiplano



Universidad de los Andes, Colombia
alherrer@uniandes.edu.co

Pontificia Universidad Católica de Valparaíso
ricardo.alvarez@pucv.cl

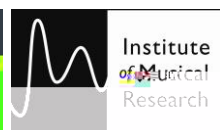
Bailes Chinos and its flutes, that Chilean scholars relate to prehispanic flutes found in the Atacama desert (Perez de Arce, Mercado), have a contradictory current existence in Chile: on the one hand they were recognized as Intangible Cultural Heritage of Humanity by UNESCO in 2014 but on the other struggle to survive in massive festivities such as Fiesta de San Pedro in Valparaíso Region. The aim is to analyze their coexistence with other musical groups that have been massified in the last decades such as brass bands based on fieldwork carried out in the Feast of San Pedro of Higuera in 2018 and 2019. This paper problematizes the use of ancient instruments in contemporary music making and re-enactment of ancient instruments in the context of commemoration festivities.

Universitat de Barcelona
ERC Artsoundscapes Project
anamaria.aj@gmail.com

Universidad de Valladolid
ERC Artsoundscapes Project

Universitat de Barcelona
ERC Artsoundscapes Project / ICREA

Californian indigenous peoples inhabit the northwestern fringe of the current Latin American continent.



B.Sc., M.A.

MirandaNet Fellow

Institute of Education, University College London

ian@mexicolore.co.uk

McGill University

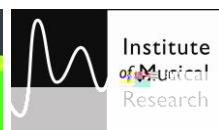
katrina.kosyk@mail.mcgill.ca

Ephemeral processes (such as gestures) that are involved in the production and playing of sound instruments are often overlooked by archaeologists in their interpretations of ancient performances. These processes are the product of learned embodied movements that have been negotiated and maintained (usually across generations) by participants involved in the same kind of practice. In a situated learning environment, such as performance spaces, a group of participants share knowledge (gestures, intonation, etc.) of their own experiences, skillsets, and traditions to form a community of practice. Archaeologically, community of practice may be represented in the continuation, or alternatively innovation/variability, of embodied practices resulting from the materialization of sound. As one of the few societies to resist the expansion of the Triple Alliance, my study area of Tlaxcallan (modern day Tlaxcala) presents a unique opportunity to examine if the inhabitants maintained traditional performance practices from their homeland or expressed innovations in sonic expression that opposed those of the Aztec. The archaeological data being analyzed for evidence of communities of practice (including instruments and sound mapping) is recovered from pre-Hispanic to early colonial period households and plaza areas of the mountain-top neighbourhoods of Tepeticpac, Tlaxcallan.

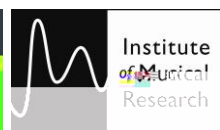
University of Toronto

aleksa.k.alaica@gmail.com

University of Toronto



from the Middle Horizon mortuary site of La Real, Arequipa, Peru we propose to consider the sign, its object and interpretant from a different perspective to formulate a new kind of methodology to philosophically consider how instruments can be a means to impact lived experiences of humans and non-humans in the past. Semiotics provides a structure to consider how communities may have engage with soundscapes but we argue that thinking about the production and manufacture of bone instruments, from



geographic regions provides a solid theoretical framework for hypothesizing about ancient musical practices. Particularly interesting are practices of transmutation, or intersemiotic translation across musical, visual, verbal, bodily, and other codes, a metacommunicative process that allows ritual specialists and other musical performers to establish relations among groups of sounds, images, and words.



University of Huddersfield
adje@zedat.fu-berlin.de

It is a well-known fact that the cultural remains of the UNESCO World Heritage site of Teotihuacan belong to a powerful society dominating the splendid period of Classic Mesoamerica during the first half of the first millennium CE. However, many aspects of this culture are still not well understood, including the role that sound and music played in its urban environment. With the aid of new technologies in geo-

