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МӘДЕНИЕТ ЖӘНЕ СПОРТ МИНИСТРЛІГІ  
АЛМАТЫ ҚАЛАСЫ  
МӘДЕНИЕТ БАСҚАРМАСЫ  
«АЛМАТЫ ҚАЛАСЫ МУЗЕЙЛЕР БІРЛЕСТІГІ»  
КМҚК ҒЫЛАС АТЫНДАҒЫ ХАЛЫҚ МУЗЫКАЛЫҚ  
АСПАПТАР МУЗЕЙІ

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ТАБЫЛҒАН КӨНЕ МУЗЫКАЛЫҚ АСПАПТАР:  
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25 қазан 2019 ж.

МАТЕРИАЛЫ  
Международной научно-практической конференции  
ДРЕВНИЕ МУЗЫКАЛЬНЫЕ ИНСТРУМЕНТЫ,  
НАЙДЕННЫЕ В АРХЕОЛОГИЧЕСКИХ РАСКОПКАХ:  
ПРОБЛЕМЫ СБОРА И ИССЛЕДОВАНИЯ

25 октября 2019 г.

MATERIALS  
of the international scientific and practical conference  
ANCIENT MUSICAL INSTRUMENTS FOUND  
IN ARCHAEOLOGICAL EXCAVATIONS:  
PROBLEMS OF COLLECTION AND RESEARCH

October 25, 2019

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өңірінің сыбызғы күйлерінің әуені созылғынқы жәй болып келеді. Өткен ғасырдың аяғына қарай Қазақстанның бір қатар өңірлерінде бұл аспап тым сиреп кетті. Сыбызғының әртүрлі облыс тұрғындарының арасында бір мезгілде емес, біртіндеп жоғалғанын этнографтардың көптеген мәліметтерінен аңғаруға болады. Мысалы, Түркістан өлкесін жете зерттеген этнограф П. Тихов былай деп мәлімдейді: «Түркістанда он екі жыл тұрып сыбызғыны бір-ақ рет көре алдым, онда да тек көзім шалып қалғаны болмаса...». Бұл өлкеде сыбызғының жоғалуын ол екі түрлі себеппен байланыстырады: жергілікті жердің табиғатында сыбызғы жасайтын өсімдіктің болмауы және ол аспапта ойнаудың қиындығы.

Қазақтың классик жазушысы, біртуар тұлға Мұхтар Әуезов халқымыздың музыка өнері жайында: «Қалың қазақ елі тартқан сыбызғыдағы салқын саз, қобыздағы қоңыр күй, домбыраның да екі ішекті ғана емес, әдейі күйге арналған үш ішекті тіліне ораған көп күйлердің ескі-жаңасы тегіс – тарих үшін елеулі бұйым» деген екен [7]. Расында, бұл халқымыздың дәстүрлі музыка өнері атадан балаға мирас болып, ғасырдан ғасырға жалғасып келе жатқан рухани-мәдени байлығы.

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5. Құмырзақұлы А. Қазақтың музыкалық аспаптары.
6. Мәденова Б. Қазақтың ұлттық музыкалық аспаптары.
7. «Қазақ Энциклопедиясы»

### III секция ӘЛЕМДІК ТӘЖІРИБЕДЕГІ МУЗЫКАЛЫҚ АРХЕОЛОГИЯ Секция III МУЗЫКАЛЬНАЯ АРХЕОЛОГИЯ НА ОПЫТЕ ЗАРУБЕЖНЫХ СТРАН

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#### A SCANDINAVIAN VIEW ON MUSIC ARCHAEOLOGY: RESEARCH, DIRECTIONS, METHODOLOGY, AND MATERIALS

Broadly speaking, music archaeology is an interdisciplinary research area that seeks to explore problems related to music or musical instruments on the basis of archaeological materials.

There is a long tradition of studies of excavated musical artefacts. Especially magnificent instruments, such as the Scandinavian lurs of the Bronze Age – most of them found in the 19th century [1], or the Mesopotamian lyres from Ur – excavated early in the 20th century [2; 3], have received much attention from archaeologists as well as musicologists.

#### Cajsa S. Lund: A Pioneer

Still, music archaeology does not go particularly far back as a discipline or systematic field of study. For the development internationally, Scandinavia has played a central role, because the Swedish archaeologist Cajsa S. Lund was among the first to carry out systematic and continuing research on sound tools from archaeological materials. She started to compile inventories in Scandinavian museums from the mid 1970s [4, p. 186; 5] and was one of the pioneers who contributed to the formation of the community of music archaeologists. Her work and ideas have influenced and inspired many scholars, in Sweden, Scandinavia and the rest of the world.

In the 1970s Lund worked for the Music Museum in Stockholm with an extensive inventory project of prehistoric sound tools, called Riksinventeringen ('The National Inventory'). It focused mainly on survey and documentation of the finds, and resulted in around 1500 prehistoric finds from Scandinavian museums. It was pioneering not only in its methods but also in its scope and scale: its aim was to create a truly national archive that could be explored by future students. Such inventories were carried out at the same time in Britain by Graeme Lawson and in France by Catherine Homo [5].

#### International Formalisation of Music Archaeology

In 1977 the first step towards formalization of the subject was taken when the International Musicological Society included a round table called 'music and archaeology' at its meeting at Berkley. The gathering stimulated much response, and in 1981 various scholars encouraged by the meeting established the Study Group of Music Archaeology within the International



Council of Traditional Music (ICTM). Since then there have been several conferences devoted to various topics, within ICTM, the International Study Group on Music Archaeology (ISGMA) and other places.

There is no accepted narrow definition of music archaeology. Individuals representing different academic traditions and perspectives have contributed to and maintained the subject.

In Scandinavia – and indeed other places on the globe – the direction of research differs from work with the ancient civilizations (Mesopotamia, the Middle East, Egypt, China, etc.), because the material only to a limited extent can be supplemented with written documents or iconographical representations. The interpretations are, thus, chiefly based on the archaeological findings: artefacts and their contexts – sometimes in combination with ethnographic analogy, drawn from preserved archaic features and traditions. Accordingly, it is most appropriate to apply a wide understanding of the concept of music.

#### **Terminology: Music Archaeology, Archaeomusicology, Archaeo-Organology**

Some music-archaeological projects are clearly about music, while others focus on acoustic spaces or other topics only related to music. For other times, however, it is difficult to decide whether one works with music or non-music. This is reflected in an ambiguity in terminology. Some researchers prefer to use the term archaeomusicology [6; 7], perhaps to emphasise the musicological focus; others prefer archaeo-organology [8], to stress the organological direction and, perhaps, to avoid the concept of music.

Terms as 'music', 'musical instruments', 'intentional sound', 'sound tools' or 'sound-producing devices' are far from neutral. The language, concepts, and classifications that we use reflect different approaches and aims. There are indeed good arguments pro and contra the use of 'music' in music archaeology. I still believe we will never give up this concept, because it is so deeply embedded in our culture, among laymen as well as scholars. In particular situations, however, we may choose another terminology. When we know too little about the sounding music, in the modern sense, we should choose other words than 'music'. Maybe 'sound tool' sounds more boring than 'musical instrument', but it is important to communicate in the best way what we are doing to the media and the general public, if we want to be taken seriously. Accordingly, we cannot use 'music' without any discussion of its meaning or a contextualization. (Later I will give examples of objects I will prefer to call sound producing devices: bullroarers and ringing stones).

#### **Sound, Soundscape, Acoustic Archaeology**

Accordingly, music archaeology – especially in Scandinavia and Northern Europe, perhaps – has an equal interest in 'sound' as in 'music', related to a general interest in the archaeology of the senses. A key concept and a fruitful framework for the interpretation of sound and its significance, is soundscape, developed by the Canadian composer Murray R. Schafer [9]. Sounds from sound tools or musical instruments are always parts of

larger sonic environments, where they interact with and sometimes overlap with other sounds. Soundscape refers to the entire acoustic environment, including natural sounds such as animal vocalisations or wind and rain, as well as sounds made by humans. The concept includes not only environments or physical landscapes, but also perception: how people make sense of what they hear. In other words, a soundscape is a physical sonic environment and a way of perceiving that environment.

Some general archaeologists are also, motivated by soundscape studies, interested in the history of sound and hearing [10; 11]. Of particular relevance is the contribution of Steve Mills, who has introduced what he calls an auditory archaeology, which, in short, seeks to identify and reconstruct the significance of sound and hearing in the daily life of the past [12].

Furthermore, the field called acoustic archaeology is the study of the acoustic properties of caves, chambers, churches, and other man-made or natural structures [13; 14]. Much attention has been around research in how people oriented and navigated inside the Palaeolithic caves with acoustic response and echoes [15].

#### **A Multidisciplinary Methodology**

From all this we can conclude that music archaeology has a diversity of faces or at least is related to many research directions. Still, the primary source material is the physical remains of musical instruments and sound tools. Interestingly, it is just the material basis of archaeology that requires a multidisciplinary treatment: In order to explore the sonic expressions that archaeological material has been part of, it is in the nature of the case to make use of different types of data and search for any kind of evidence as well as all relevant contextual data from the work of colleagues involved with other aspects of the culture in consideration. The further back in time we go the more need there is for interdisciplinary or multidisciplinary approaches. An investigation of the very earliest indications of musical artefacts in the history of mankind, for instance, would hardly rely on material artefacts alone but would turn to anthropology, biology, linguistics, psychology, acoustics and so forth [16; 17].

#### **Research and Public Engagement**

There is no doubt that the archaeology of music and sound is a form of science that has the potential to appeal to a wide audience. Reviving the sounds of the past can in itself be a gateway to interest in history and archaeology.

In Scandinavia, music archaeology has always been aimed at the broader audiences, thanks to Cajsa S. Lund. One of the hallmarks of her work has been to present research for the general public, as concert demonstrations and popular lectures in museums, concert halls, schools, kindergartens and other places.

#### **Example of Scandinavian Material I: Bronze Lurs**

From the rich material in Scandinavia, I will briefly draw attention to four kinds of sound-producing devices: bronze lurs, bullroarers, ringing stones and lyres.



The horns of the Scandinavian Bronze Age (1800–500 BCE) – known as bronze lurs – have been important artefacts, by virtue of their magnificent appearance and technology (Fig. 58). They have been regarded as fine examples of ancient musical instruments, especially in the Scandinavian countries, and particularly in Denmark, where most of the lurs are found. To this date 60 lurs are known [18, p. 50]. All of them were found deposited in bogs. From this we assume that the instruments were buried deliberately, in other words that they were offered or sacrificed.

Probably they belonged to the ruling classes of South-Scandinavian societies. Bronze was an aristocratic metal, and the lurs in particular required specialist makers. The technique of bronze casting used in lurs, was the 'lost wax' method (*Fr. cire perdue*). This was extremely complicated in this case, showing that the instruments were masterpieces of metalwork. The lurs were buried in bogs as pairs. The two were made as a pair, twined in opposite directions, one to the left and the other to the right. Hence, they had a symmetrical look, strongly suggesting that they were also played in pairs. Nowadays archaeologists see them as religious and ritual items. This interpretation is supported by scenes at rock carvings, where people visibly playing lur-like instruments seem to participate in processions or rites [1, p. 28–30].

#### **Example of Scandinavian Material II: Bullroarers**

Among the so-called free aerophones (where the vibrating air is confined to the outside of the instrument, and not to the inside, as in proper wind instruments), we have finds of bullroarers, or possible bullroarers. This is a sound producing device with a wide geographical distribution, with a variety of usages and functions (Fig. 59). An object of bone from Denmark (dating) is suggested to be a bullroarer. The same applies to an artefact found outside Bodø a few years ago, dated to 2000–3000 BCE (Fig. 60).

From ethnography we know that bullroarers have been used in a lot of cultures in magical and ritual settings, such as initiation rites [19]. From Sunnmøre, Western Norway, there are stories that these sound tools were used as a means to prevent and stop dangerous gusts of wind from entering the fjords [20, p. 22]. The sound of a bullroarer resembles these winds. Another account says that people traditionally used bullroarers as a signal for gathering the local team of fishermen [*ibid.*].

This is in accordance with a lot of other ritual uses of this device in non-European cultures. Interestingly, the same sound tool, and the same sound, might have both practical and ritual functions. These ethnographical pieces of information are useful for interpretations like this, of sound tools or musical instruments from the past, even from the distant past.

#### **Example of Scandinavian Material III: Ringing Stones**

There are certain rocks, stone blocks and stone slabs, multiple or single, which produce a metallic or ringing sound when they are struck with a smaller stone. Such stones are found in several places around the world. Some of them are parts of local folk traditions and some might be linked to activities in prehistoric times (Fig. 61).

We have knowledge of about almost 100 ringing stones in the Scandinavian countries. The most ancient of them are from Sweden, which have several stones that can be connected to Bronze Age contexts. Most of the Norwegian stones are traditional, which means that there are stories about them, but only a few have clear pre-historical date [21].

#### **Example of Scandinavian Material IV: Lyres**

The lyre of the antiquity spread northwards and westward from the Mediterranean already in the first centuries CE. A number of lyre bridges and other parts of lyres have been unearthed on excavations in Northern Europe. The bridges were found to be made of a variety of materials such as wood, antler, amber or bronze, and had notches for five, six or seven strings (Fig. 62).

With iconography, the material shows clearly that the plucked lyre was the most common stringed musical instrument in Western and Northern parts of Europe for centuries.

Iconographic evidence from Norway suggests that the lyre was in use longer here than in any other place in Europe [22]. The word lyre was not used in medieval Scandinavia, the instrument was probably known under the term *harpe* (Fig. 63).

#### **Closing Thoughts**

As my paper have demonstrated, music archaeology is a recognized field of study in Scandinavia today. Still, it is a rather marginal subject, and there is no relevant position at any university or other scientific institution. Music archaeologists (or archaeomusicologists) are referred to either archaeology or musicology, and in both cases they remain liminal elements, 'betwixt and between'. What we should do while awaiting a proper Chair in music archaeology that will strengthen and consolidate the discipline, is to continue working, with inventories and analyses of materials, with a variety of methods that will support the field in a long term perspective. And we need to continue introducing children and students to the field of music archaeology.

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# **ИКОНОГРАФИЯ МУЗЫКАЛЬНЫХ ИНСТРУМЕНТОВ РАННЕСРЕДНЕВЕКОВОГО СОГДА (по археологическим данным)**

Согд (Согдиана, узб. So'g'd) – древняя историческая область Центральной Азии в центре Зарафшанской долины между Амударьей (Оксом) и Сырдарьей (Яксартом) [1]. Упоминание Согда в «Авесте» («Gāum uim suṛdō.šaiianəm» – «оседлое поселение, обиталище согдийцев») как второй наилучшей страны после прародины ариев Аирияна Вазджо, указывает на важность этого региона с древних времен [2, р. 2-3; 3, р. 1216]. Высокая развитость его культуры и искусства подтверждена рядом археологических открытий на территории Узбекистана и Таджикистана (Афрасиаб, Кафиркала, Пенджикент, Варахша, Уструшана, Калаи-Муг и др.) и в некоторых историко-культурных областях Китая (Сиань, Тяньшу, Хунань, Шаньси и др.), имевших тесные торгового-экономические и культурные связи с Согдом.

Одним из показателей уровня той или иной художественной культуры является наличие развитого инструментария. Обширная иконография согдийских инструментов свидетельствуют о широком распространении лютен, арф, барабанов, тарелок различной конфигурации<sup>1</sup>, представлена в одиночном (плакетки, фигурки) и ансамблевых вариантах (настенные росписи, гравюры, рельефы, панно) и является уникальным материалом для изучения их органологических характеристик. Ценность подобных находок особенно высока в отсутствии (либо осязаемой скудости) собственно музыкальной информации указанного времени и зачастую (наряду с редкими находками музыкальных инструментов) являются единственным источником сведений о музыке древних эпох, в том числе и раннего средневековья.

В настоящей статье основное внимание уделено музыкальным артефактам раннесредневекового времени (VI–VIII), как введенным в научный оборот, так и привлекаемым впервые.

В числе последних – изображение музыкального ансамбля, найденное близ Самарканда в 2018 г. Находка датируется

<sup>1</sup> Используются принятые названия инструментов ввиду отсутствия на сегодняшний день сведений об их аутентичных наименованиях.



Л.Е. Салихованың «Музей қорындағы ...» мақаласына қатысты суреттер



52-сурет. Жүсіпбек Елебековтың домбырасы



53-сурет. Хамит Ергалиевтің домбырасы



54-сурет. Мекес Төрешовтың домбырасы



55-сурет. Ғатау Ибішевтің домбырасы



56-сурет. Двожнич аспабы



57-сурет. Моринхур аспабы

Illustrations to Gjermund Kolltveit's article «A Scandinavian View ...»

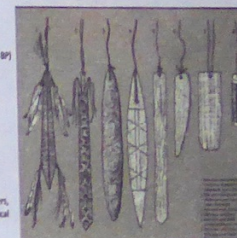


Pair of bronze lurs  
Brudevaite, Sjælland  
Denmark  
c. 1000 BC

Fig. 58



Bullroarer  
La Roche, Dordogne  
France  
Upper Palaeolithic,  
Magdalenian (17,000-11,000 BP)



Bullroarers,  
ethnographical

Fig. 59

Slate stone objects  
Tux, Nordland, Norway  
2000 BP

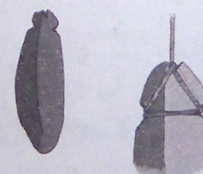


Fig. 60

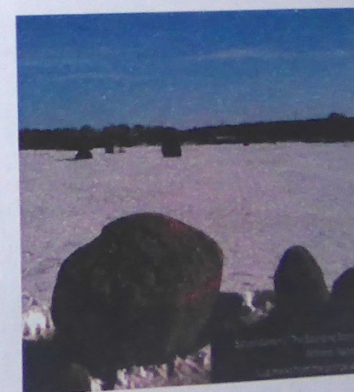
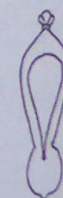


Fig. 61



Fig. 62



Austad Save Church  
Portal,  
Setesdal, Aust-Agder  
Norway  
c. AD 1300



Fig. 63