

Music Archaeology of Latin America

22nd November – 23rd November 2019

Chancellor's Hall
Senate House, UCL

Malet Street, London, WC1E 7HU



Despite recent advances in music archaeology and increased interest in its study, the ancient musical practices of Latin America tend to be interpreted in one of two ways: either as disconnected from the present (due to colonial impact and poor preservation) or as unchanged, where contemporary practices are mapped directly onto the past. In this two-day seminar we explore aspects of this tension, asking such questions as: How do archaeologists access and interpret past musical practices? What is the wider impact of this research? In what ways does ancient music, and its imaginaries, influence contemporary music making? How might ancient musical practices be presented in museums and by heritage organizations? Can music complement archaeological education and outreach?

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Music Archaeology of Latin America

Schedule

Friday November 22nd:

9:30: *Coffee/Registration*

10 – 10:30: **Anna Gruszczyńska-Ziółkowska** (Universidad de Varsovia), *Nuevas perspectivas de los estudios sobre los sonidos de la antigüedad.*

10:30 – 11: **Daniela La Chioma** (Universidad Sao Paolo), *Sound and Music in Andean Pre-Columbian Art: Interdisciplinarity, methodological aspects and interpretative reach.*

11:00: *Tea*

11:30 – 12: **Jean-Francois Brohée** (Universite Libre de Bruxelles), *Heterodyne Sounds and Beats in Mesoamerican Wind Instruments: A Case Study within Two Belgian Public Collections.*

12 – 12:30: **Sebastian Hachmeyer** (RHUL) *The Use of Native Woody Bamboos in Flute Making among the Aymara Nations on the Pre-Colombian Altiplano: A First Approximation.*

12:30 – 1: **Manuel May Castillo** (Bonn University), *Postcolonial rhythms and ritual spaces of the Maya.*

1:00 – 2:00: *Lunch*

2:00 – 2:30 **Elizabeth Baquedano**, (UCL), *The Role of Music in the activities of the Aztec Ruler.*

2:30 - 3: **Carlos Mansilla** (Escuela Nacional Superior de Folklore Jose Maria Arguedas), *Diatonic tuning system in ancient Peru. The case of the panpipes of the Nasca culture. New discoveries.*

3 – 3:30 **Alexander Herrera** (Universidad de los Andes), “TBA”

3:30: *Tea*

4 – 4:30: **Ricardo Alvarez** (Pontificia Universidad Católica de Valparaíso), *Bailes Chinos at the Feast of San Pedro: Recreation of Ancient Musical Practices in Contemporary Religious Celebrations in Chile.*

4:30 – 5: **Ana Maria Alarcón-Jiménez** (Universitat de Barcelona), **Raquel Jiménez** (Universidad de Valladolid) and **Margarita Díaz-Andreu** (Universitat de Barcelona), *Dreaming Music in Water: Representing Yokuts Songs in the early 20th Century*

5 – 5:30: **Ian Mursell** (UCL): *Workshop: Maya and Aztec Music*

6:00 – **Reception, The Marquis Cornwallis**

The next meeting of the Institute of Archaeology's South American Archaeology Seminar will be on: **Saturday 16th May, 2020.**

If you would like to give a talk at a future seminar or for further information, please contact **Bill Sillar**: b.sillar@ucl.ac.uk



Saturday:

9:00: *Coffee/Registration*

9:30-10: **Katrina Kosyk** (McGill University), *Sonic Gestures, Engaged Performance, and Sound Materialization*.

10 – 10:30: **Aleksa K. Alaica** (University of Toronto), **Luis Manuel Gonzalez La Rosa** (University of Toronto), **Willy Yopez** (Royal Ontario Museum), **Justin Jennings** (Royal Ontario Museum), *Extending semiotics: Signing, sound and communication in Middle Horizon Bone Whistles and Flutes from Arequipa, Peru*.

10:30 – 11: **Francisco Seone Peyon** (Universidad Nacional de Trujillo), **Maria Jose Culquichicon Venegas** (Universidad Nacional de Trujillo), **Stephen Berquist** (University of Toronto), *Comparative Musical Aesthetics and Social Organization in the Andes*.

11:00: *Tea*

11:30 – 12: **Jonathan D. Hill** (Southern Illinois University), *Can We Cross the Divide? New Ways of Theorizing Contemporary Musical Practices in Latin America*.

12 - 12:30: **Kristina Nielsen** (Southern Methodist University), *Lines of Inquiry: The Aztec Past and Present*.

12:30 – 1: **Matthias Stöckli**, (Universidad del Valle de Guatemala), *Back and forth in Maya music history*.

1:00 - *Lunch*

2 – 2:30 **Arnd Adje Both** (University of Huddersfield), *The Teotihuacan Sound Mapping Project: Exploring the Sonic Sphere of the City of the Gods, Mexico*.

2:30 - 3: **Miriam Kolar** (Amherst College), *Re-Sounding the Chavín Pututus: Valuing Sonic Expressivity in Archaeological Interpretation*

3 – 3:30: **Leslie F. Zubieta; M^a de la Luz Gutiérrez Martínez; Tommaso Mattioli; Mathieu Picas; César Villalobos; Margarita Díaz-Andreu** (Universitat de Barcelona), *Preliminary Results of the Acoustic Analysis of the Great Mural Rock Art in the Cañón de Santa Teresa, Baja California Sur (Mexico)*.

3:30: *Tea*

4 – 4:30: **Jared Katz** (Denver Art Museum), *An exhibition dedicated to music of the ancient Americas at the Denver Museum of the Americas*.

4:30 – 5: **Plenary Session: Network of Latin American Music Archaeologists and Future Plans?**
Alexander Herrera (Universidad de los Andes) and Dianne Scullin (University of Bristol)

5:00 – 6:00: Musical Performance

The next meeting of the Latin American Music Seminar will be: 30th May 2020.

If you would like to give a talk or performance at a future seminar or for further information, please contact **Henry Stobart: H.Stobart@rhul.ac.uk**



Music Archaeology of Latin America: Abstracts

Anna Gruszczyńska-Ziółkowska,

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Nuevas perspectivas de los estudios sobre los sonidos de la antigüedad

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 *sensu stricto* (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).

Daniela La Chioma

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Sound and Music in Andean Pre-Columbian Art: Interdisciplinarity, methodological aspects and interpretative reach

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.

This presentation intends to approach ancient Andean musical practices from a History of Art's, particularly Semiotics, perspective. We will present iconographic data to discuss musical practices, the political-religious roles of musicians and the symbolic roles of musical instruments in the Pre-Columbian Andes. Considering the interdisciplinary extent of *archaeomusicology*, both ethnomusicological and historical data will also be examined in our analysis. We intend to make a methodological contribution in the analysis of musical iconography of the ancient Andes and on how we can understand musical aspects of ancient Andean societies using non-musical data.

Jean-François Brohée

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Heterodyne Sounds and Beats in Mesoamerican Wind Instruments: A Case Study within Two Belgian Public Collections



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 *Musical Instrument Museum* (MIM) and the *Art & History Museum* (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.

Sebastian Hachmeyer

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The Use of Native Woody Bamboos in Flute Making among the Aymara Nations on the Pre-Colombian Altiplano: A First Approximation

A variety of native woody bamboos are used in contemporary flute making on the Andean altiplano around Lake Titicaca. Alongside native woody bamboos, today's flute makers also use the giant cane (*Arundo donax*), locally known as *suqusa* in Aymara, for making a variety of Andean Indigenous flutes. Some of these flutes made from bamboo and cane are often perceived as especially ancient. However, according to botanical research *Arundo donax* was introduced to the Americas soon after the Spanish conquest, which suggests that pre-Hispanic Andean cultures relied on native woody bamboos for flute making. In several archaeological works (see, for example, Sánchez 2000), scholars have dated the "adoption" and "expansion" of bamboo used in Pre-Colombian flute making back to the Tiwanaku culture. The paper contextualises bamboo-made flutes in the context of archaeological preservation of wind instruments on the altiplano and reviews the archaeological evidence for bamboo-made flutes among ancient Aymara nations. It is argued that ecological verticality could have been employed to secure bamboo supplies in former times and discusses the possibility of the development of an "artisanal island" (Murra 1975) of specialised flute makers among ancient Aymara nations. It is argued that the massification of bamboo used in flute making in the post-classic period gave rise to the nowadays wide-spread participatory tradition of collective music making in the Andes. Rather than presenting final conclusions, the article opens up further questions for music archaeological research in relation to ancient bamboo-made flute making.

Manuel May Castillo

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Postcolonial rhythms and ritual spaces of the Maya

Contemporary Mayan rituals include pulsed melodies and repetitions that seem to be matched with symbolic numbers present in calendars and oral tradition in Mesoamerica. Is this mere coincidence?



Can we identify any pre-colonial roots in the rhythms? This paper presents preliminary results of a hermeneutic reflection on a contemporary Maya ritual. It proposes that music and musical instruments in some contemporary rituals may embody symbolisms encoded in precolonial times. This idea is supported by information provided by ritual utterances, re-enactment of ritual spaces, indigenous oral tradition, colonial manuscripts and codices.

Elizabeth Baquedano,
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The Role of Music in the activities of the Aztec Ruler

Music played an integral part in the education of a nobleman or priest. It was also very important in Aztec communal and religious life. However, music was also used for enjoyment and entertainment. There is abundant information about the main musical instruments that made the Aztec orchestra in pictorial books and Colonial Codices. Furthermore, the excavations at the Great Temple of the Aztecs have uncovered a great deal of musical instruments in various offerings. The contexts include agriculture, war and the underworld.

This paper explores the great importance that music had in the different activities performed by the Aztec ruler in religion, war, as well as entertainment.

Carlos Mansilla
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Diatonic tuning system in the ancient Peru. The case of the panpipes of Nasca culture. New discoveries.

World's cultures, through time, constructed their sonic universes sharing a common element: the sound, but have established different answers from their particular perceptions and abstractions of the sonorous phenomenon, of their environment (materials and sonic landscape), and particular ways of understanding the world (culture). In the Peruvian Andes, there are a great amount of archaeological evidences would demonstrate a special cultivation and appreciation toward the sound, which were reflected in the construction of a particular and strongly ritualized sonic world. Such aspects seem to have reached the present days.

Then, this presentation discusses the case of the Nasca culture (100 B.C – 650 A.C) panpipes, valuable material sophisticatedly manufactured and sound quality that point to high acoustic and technic knowledges, which would show the significant roles these objects and their sounds accomplished in the ritual contexts (which include great ceremonies dedicated to water around Nasca lines), as well in the social milieu of this important Pre-Hispanic Andean culture. Musicological studies taken until now could not precise the existence or not of a probable pattern tuning system, taking us to outline a different method based on the observation of the tube's distribution, in the arbitrary sonic gradation of panpipe groups (we have made sound recording) and ethnographic parallels analysis. All these evidences took us to purpose the hypothesis that the Nasca knew a diatonic and chromatic system similar to the one developed in the Western world. Andean philosophic concepts of *ayni* (reciprocity) and *tinku* (unity or conjunction of opposed complementary) sustain this possibility.



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Bailes Chinos at the Feast of San Pedro: Recreation of Ancient Musical Practices in Contemporary Religious Celebrations in Chile.

Bailes Chinos and its flutes, that Chilean scholars relate to prehispanic *antaras* 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 *comparsas de lakas* and brass bands based on fieldwork carried out in the Feast of San Pedro of Higuierillas 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.

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Dreaming Music in Water: Representing Yokuts Songs in the early 20th Century

Californian indigenous peoples inhabit the northwestern fringe of the current Latin American territory. In spite of the present political thickness of the line dividing Baja and (former) Alta California, the depth of the border has changed throughout history. The Yokuts indigenous peoples from central California, for instance, have faced both the loss and transformation of their ancestral territories through subsequent colonization processes lead by the Spanish kingdom, the Mexican Republic, and the United States. Like other indigenous groups throughout Latin America, the history of the Yokuts questions state and regional borders. Reflecting on this history as part of a Latin American “grey area”, the present paper inquires into both, the importance and the impact of interdisciplinarity on the historical constructs about the Yokuts’ musical past. We will look at how archaeologists, anthropologists, ethnomusicologists, and Yokuts tribal members have contributed to create a particular narrative by choosing to represent certain ancient musical behaviors while ignoring others. This research is part of the ongoing ERC Artsoundscapes project.



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Workshop on Maya and Aztec Music

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Sonic Gestures, Engaged Performance, and Sound Materialization

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.

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Extending semiotics: Signing, sound and communication in Middle Horizon Bone Whistles and Flutes from Arequipa, Peru

The use of musical instruments for communication and signing throughout the past has been an overlooked medium among anthropologists and archaeologists. By addressing the bone whistles and flutes



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 the butchery of the animals used, to the cleaning of bone remains, to the incisions made to permit different notes and pitches to be reached all formed part of a semiotic chaîne opératoire that held significance for those making the instruments, those playing them and those listening to them. Through our example, musical instruments from the pre-Columbian Andes will be showcased to hold an ontological and semiotic importance that could have transcended boundaries between the natural and built environment to the spheres that were inhabited by the living and the dead.

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Comparative Musical Aesthetics and Social Organization in the Andes

The study of musical aesthetics links the technical capabilities of musical instruments with the social organization of sense. The archaeological study of musical aesthetics in the pre-Columbian Andes is fraught with difficulty. Historians have not encountered any archival documents with musical notation from the contact period and ethnographic comparisons are deeply fraught. Obviously, even the archaeological record of possible instrumentation is incomplete. However, we can examine certain capacities of the instruments that have thus far been documented in each period, such as material or timbre, and tone, within the context of known differences between traditional Andean and European music. In doing so we find distinct spatiotemporal variations in the organization of Andean musical aesthetics and suggest that these may correspond to broader modes of social organization prevalent in these contexts.

Jonathan D. Hill

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Can We Cross the Divide? New Ways of Theorizing Contemporary Musical Practices in Latin America

This paper will explore new approaches to studies of contemporary and historically documented indigenous musical practices in Latin America that can provide theoretical frameworks for interpreting ancient musical practices without simply mapping the present onto the past. Developments in of South Americanist ethnomusicology in recent decades have allowed us to make generalizations about indigenous ways of employing musical sounds and musicalized speech genres as forms of ritual power and as ways of mediating relations between human and non-human beings, or 'others' (mythic ancestors, spirits of the dead, animal spirits, etc.). Comparing musical practices across widely different linguistic affiliations and



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.

Kristina Nielsen

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Lines of Inquiry: The Aztec Past and Present

Since the 1960s, *Mexicayotl* communities—or communities centered on Mexican Indigenous cultural revival—have pursued an Indigenous cultural recovery. In the United States, these efforts have gained traction among Aztec dance communities that increasingly include pre-Hispanic flutes, drums, and other Mesoamerican instruments in their rituals and performances. Aztec musicians have drawn on lines of inquiry that parallel those of Robert Stevenson (1968: 17, 18), including the study of archaeological artifacts; the study of texts, documents, and iconography from Central Mexico; and the study of contemporary practices in Indigenous communities that are viewed as survivals from pre-Hispanic times. In this paper, I outline the contemporary methodologies employed by these communities that have resulted in discourses parallel to those in music archaeology. Drawing on fieldwork with Aztec musicians in Los Angeles, I examine the intersection of reconstruction as an academic historical study vis-à-vis recovery as a contemporary communal aim. This paper offers insight into the growing phenomena of an Aztec music aesthetic and highlights shared challenges faced by efforts among archaeologists and Aztec dance communities alike.

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Back and forth in Maya music history

The study of the cultural and social transformations that facilitated certain continuities between pre-Columbian and contemporary indigenous music and dance practices and led to the discontinuation of others has been a constant in my ethnomusicological and archaeomusicological work carried out mainly in the Guatemalan part of the Maya area. Among the topics that continue to be of interest to me are the different ways contemporary musicians construct their musical ancestry across the cultural “break” of the Conquest; the history of certain instruments, such as trumpets or flutes, or of certain musical traits, such as the so-called “free rhythm”; or the role certain institutions played in the transmission of music and dance. Admittedly, in general more oriented towards the historical derivation or explanation of colonial and present-day phenomena such studies can as well be used to assess the chances and intricacies of a “direct historical approach” to the pre-Columbian past, whose validity “generations of archaeologists have accepted”, as Mayanist David Freidel (1998) once put it.



Arnd Adje Both

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The Teotihuacan Sound Mapping Project: Exploring the Sonic Sphere of the City of the Gods, Mexico

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-referenced sound mapping and multimedia applications, the musical instruments of Teotihuacan will be recreated and played, their sounds tested both under laboratorial conditions and on-site in different architectural settings, and a virtual sound-map of the city on the basis of the results created. This research will contribute to a better understanding of the site and the sonic interaction of its inhabitants, as will significantly develop the field of archaeoacoustical research. Funded through a Marie Curie fellowship of the European Union, the Teotihuacan Virtual Sound Map is a pilot-project for creating a model for exhibiting sound in the actual environment of ancient archaeological sites.

Miriam A. Kolar

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Re-Sounding the Chavín *Pututus*: Valuing Sonic Expressivity in Archaeological Interpretation

Conch shell horns, known as *pututus* in the Peruvian Andes, are delimited throughout archaeological and heritage discourse as signalling instruments. Powerful acoustical interdynamics with Andean settings have overshadowed their flexibility as expressive sound producers. *Pututus* drive experimental music archaeology research at the UNESCO World Heritage site at Chavín de Huántar, Perú, a monumental center active during the first millennium BCE. More than 20 engraved and playable *Strombus pututus* have been excavated at Chavín along with depictions of their performance. Archaeoacoustical, performative explorations with *pututus* at Chavín reveal diverse ritual functionality through their activation of built environmental acoustics. Dynamical study explicates material evidence for *pututus*' pivotal role in linking the diverse ecologies represented within Chavín's flow-directing ritualscape. In their anthropic transposition from marine animal to (super)human vocal transformer and proxy—as ritual communication tools for air transformation and wind interaction—the Chavín *pututus* harbor cosmological significance; instruments of human-environmental relations, sounding across time.

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Margarita Díaz-Andreu

Universitat de Barcelona

Preliminary Results of the Acoustic Analysis of the Great Mural Rock Art in the Cañón de Santa Teresa, Baja California Sur (Mexico).

In answering one of the questions of this seminar how do archaeologists access and interpret past musical practices? We argue that one of those ways is by recording and analysing the acoustic parameters of cultural landscapes. In this paper, we will discuss the preliminary results obtained during our study in March 2018 at the Santa Teresa Canyon (Cañón de Santa Teresa) located in the intricate Sierra de San Francisco in Baja California Sur (Mexico). This area comprises one of the most enigmatic rock art styles in the world known as Gran Mural due to the large depictions of animals and humans. Its abundance and impressive size and location within the rock shelters conferred it a World Heritage status in 1993. What is the impact of this research? We will explore why the artists selected specific sections of the Santa Teresa Canyon to concentrate their painting activity based on our results. Our arguments have been also enriched through the critical reading of 16th to 18th centuries ethnohistorical accounts and the search for information on musical instruments found in excavations or surveys or deposited in museums and private collections.

Jared Katz

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An exhibition dedicated to music of the ancient Americas at the Denver Museum of the Americas.

This talk will focus on an exhibition dedicated to music of the ancient Americas. The show opens in spring of 2020 at Denver's Museo de las Americas, and features 70 ancient instruments housed in the Denver Art Museum's collection. This exhibit is using music to help populate people's perception of the past with sound to allow them to better understand the embodied experiences of ancient people. The first two sections of the show inform visitors about the types of instruments played by various cultures throughout the ancient Americas, and the context in which music was performed. The final section addresses the impact of ancient music on contemporary people and features contemporary artists and recordings of local Latinx musicians playing 3D printed replicas of the instruments on display, as well as discussing how music from the ancient Americas impacts their lives. Finally, guests can play 3D printed replicas, helping to re-animate the instruments in the exhibition.

