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Key Themes in Eastern Mediterranean Archaeology

Stringed Instruments in Near East and Aegean: From 2800.B.C—480.B.C.

MA Dissertation

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Introduction

Throughout these exceeding two thousand years, ancestral links were established through several religious and ceremonial mnemonic performances of music. These can be particularly indicated in the cultures of Near East, including Mesopotamia, Egypt, India; and Aegean area, including Cycladic island Crete island and mainland Greece. Although crossing the ocean and land, it still seen various connections.

Near Eastern influences on the historical developments of modern arts, crafts and sciences across Asia, Europe and Africa is quite discernible. When exploring this era of development and inventiveness within the Near East, one can recognize its shared roots with Ancient Greece. The vast inventions of stringed instruments in this area, which includes the Harp, Lyre, Lute, Kithara, Pandora¹, warrants a study which centralizes its historical importance here, I will rise up to this challenge by considering them as two family-instrument in my paper, Harp-lyre family and Lute family², paying attention to their developments in the Near Eastern region and the Aegean. In this thesis, I am here only concerned with the history of one form of art-music, stringed instrument, and in one of these two areas—Near East, extending from Turkey eastwards through Iran to Afghanistan and from the Black Sea southwards to the Red Sea, Through Iraq and the coastal states of the Levant as far as South Arabia, and Ancient Greece, along the Mediterranean region.

Historical records and images indicate that there were already some instruments and rituals at that time. Using of stringed instruments, there were already different shapes and names of lyre, harp and lute. In Sumer, Assyria, Babylon, after the ancient kingdom of Egypt, in Minoan Crete and Mycenaean, Greece in Homer's epic and the Greek Archaic period, people all have their certain understandings of these stringed instruments, especially the lyre and harp. As for the spread of the lute family, Egypt and India are particularly important. Although it seems to be no prosperity, like with the harp and the lyre in Near East, through the Indian to China show more highly development than Near East. Unfortunately, not many records have been preserved, however, it is certainly that in Mesopotamia and in Egypt (around 2000 B.C), indicating that people were certainly used and infatuated with them. This will be discovered in chapter one.

¹ Owing to encounter multiple names from these different Sanskrit, Turkic, Iranian and Greek languages. The illustration gives the most commonly used spelling even if at the sacrifice of consistency. Similarly, the running text does not include diacritical marks even when quoting sources that do, which are distracting to the general reader and already known to specialists.

² Browsing whole ancient stringed instruments, it was clearly that we can find three significant descriptions: harp family, lyre family, lute family(including ūd, vīnā, pandora). The basic elements of these instruments were strings, soundbox and arms(supports), even if they evolved into various appearance with different local names.

When productivity developed and world tend into a peacefully atmosphere, more and more eyes focus on the spiritual product. It is not ignored that we are still using the music forms, which created by the ancient world, such as musical instruments, modulation, and the musical combination. we can see a lot of developments and improvements, which could offer multiple entertainment life nowadays. It is difficult to distinguish that between ancient oriental instruments and Western instruments, in order to repeated cultural integration in the old world.

From the perspective of the music of Mesopotamia, at the beginning of 19th century, Paul Émile Botta, Austen Henry Layard and other excavators³ were kept in the imagery artifacts of Nineveh, Nimrud and Holsabad, and Layard transported most of materials (including bas-reliefs and 22,000 cuneiform tablets) to British Museum,⁴ which were not only shown the shape of instruments, but also showed the scene of musician playing instrument, especially in Nineveh. Later, the music historian Auguste William Ambrose mentioned the music and instruments of Assyria and Babylon in the first volume of 'Music History' which published in 1862, including Near Eastern music, especially the Semitic.⁵ Two years later, Carl Engels elaborated on the work of the ancient oriental music culture "Most of the Ancient Countries' Music".⁶ Based on evidence, even though scattered provided by excavation of a royal tomb at Ur and in Sumer around 1943. He believes that music origins from West Asian region, which match the musical material at that time, but in fact these are only confined to Assyria.

Later studies would see the focus shifted towards the music of the Sumerians beginning with Alberto Riganti's *Précis d'histoire de la musique*⁷, contained amount of Cuneiform texts about music. And his views was agreed by Pinches who was doing more detail research of 'Babylonia and Assyrian Music'.⁸ The first comprehensive book about Mesopotamian music culture was written by Francis W. Galpin's work, "The Music of the Sumerians and their Immediate Successors",⁹ in t his book, he offered results of archaeological investigations of musical instruments, and attempted to connect them to other cultures within the same region. More importantly, he emphasized on the role

³ In 1842, the French Consul General at Mosul, Paul-Émile Botta, began to search the vast mounds and the found the royal palace of Sargon II, in which large numbers of reliefs were found and recorded, In 1847 the young British diplomat Austen Henry Layard explored the ruins, he found a large of materials, after that, the work of exploration was carried on by George Smith, Hormuzd Rassam ,palace after palace was discovered,

⁴ Budge,E.A.Wallis: Assyrian Sculptures in the British Museum, Reign of Ashur-Nasir-Pal, 885-860B.C.London 1914.

⁵ Subi Anver Rasinde. Music culture of Mesopotamia. Translate by Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture.

⁶ Carl Engels. Musical Myths and Facts. A Public Domain Book. 2012.

⁷ Alberto Riganti. Encyclopédie de la Musique. La Pochothèque. Garanti.1983.(Second 1992.) Assyrian-Babylonian music in the 2nd Chapter "Précis d'histoire de la musique"

⁸ T.G.Pinches, Babylonian and Assyrian Music. Hastings' Encyclopedia of religion and Ethics. Edinburgh.1917.

⁹ Galpin F.W. The Music of the Sumerians and their Immediate Successors, the Babylonians and Assyrians. Cambridge, 1937.

of sacrifices¹⁰, which harps usually as a offering in Sumer ritual. Other work includes Sachs Curt's "The Mystery of the Babylonian notation"¹¹ and "the History of Musical Instruments".¹² Moreover, Farmer's "The Instrument of the Sumerians and Assyrians" published in "Oriental Studies".¹³ They all expound the instruments and music of Near East and the analysis of this thesis will strongly build on their work. Joan Rimmer's book in 1969, "Ancient Musical Instruments of Western Asia in the British Museum"¹⁴ is also worth mentioning as it is based on the collection of instruments and music images from the British Museum, and summarizes the development of musical instruments in regions, including the ancient Greek period.

As in Egypt, there are a significant relationship with Mesopotamian region, forcing on the earlier period of Egypt, it based on the book by Max Wegner,¹⁵ who illustrated the instruments and music in a iconology way. And Farmers elaborated about the Egyptian Instruments.¹⁶ Furthermore, the "Evolution of the Tunbur or Pandora"¹⁷ gave a clearly clue of lute family instruments. Hickmann payed attention to the gender of musicians and gave many details of prescriptive notation of melody.¹⁸ Moreover, Hayes¹⁹ and Vandier²⁰ both gave academic researching of ancient Egypt music and archaeologic evidences of instruments, respectively.

Studying the Aegean, they all research the ancient Greece music in their region, social, technology, respectively. J.G. Younger expounds the music and instruments in Bronze Aegean, from Cyclades, Minoans, Mycenae, where he pays attention to appearances of the instruments on seals.²¹ Later, Sheramy D. Bundrick, studied Athenian musical images on ancient Greek pottery,²² where, more importantly, he emphasized on the relationship between the scene in which the music appeared and the gender of the musician. Moreover, Janis Mouratidis discussed possibilities on Mycenaean music

¹⁰ Galpin F.W. The Sumerian harp of Ur. Music and Letters. x. 1929.

¹¹ Sachs Curt. The Mystery of the Babylonian notation. Musical Quarterly, xxviii. 1941

¹² Sachs Curt. The History of Musical Instruments. New York . 1940.

¹³ Farmer Henry George: The Music of the Sumerians. Journal of the Royal Asiatic Society. 1939.

¹⁴ Joan Rimmer, Ancient Musical Instruments of Western Asia in the British Museum. London 1969.

¹⁵ max Wegner. Die Musikinstrumente des alten Orients. Münster, 1950.

¹⁶ Farmer Henry George. Ancient Egyptian Instruments of Music. Transactions: Glasgow University Oriental society, iv. Leipzig. 1923.

¹⁷ Farmer Henry George. Evolution of the Tunbur or Pandora. Transactions: Glasgow University Oriental society, vi. 1931.

¹⁸ H. Hickmann. Le problème de la notation musicale dans l'Egypte ancienne. Cairo. 1955.

¹⁹ W. C. Hayes. The scepter Egypt. New York 1953. Harvard 1959.

²⁰ J. Vandier. Manuel D'archéologie Égyptienne, iv, I. Paris, 1964.

²¹ Younger, John G. 1998. Music in the Aegean Bronze Age. SIMA-PB 144. Jonsered: Paul Åströms Förlag.

²² Sheramy D. Bundrick. Music and Image in Classical Athens. University of south Florida, St. Petersburg Cambridge University press. 2005.

and dance being developed from Minoan music.²³ While Andrikou Eleni's "Gifts of the Muses: Echoes of music and dance from ancient Greece" brought the focus closer to the mainland.²⁴ Manolis Mikrakis "Tracing Prehistoric Social Networks through Technology" ²⁵

In this thesis, the evolution ranging from 2800.B.C to 480.B.C., spanning over regions of Mesopotamia, Crete island, mainland Greece, Egypt, India will be considered. The premise of the discussion of this thesis is based in the category of stringed instruments being the starting focal point, however, the study will gradually develop to include categories of hitting instruments, wind instruments. Finally, I will aim to depict a solid combining elaboration and while exploring possibilities on how it might elaborate on the development of ancient music instruments. The analyses will focus mainly on the stringed instruments and their appearance in the images of Near East and Aegean. Furthermore, I will offer to supplement the images with examples from Africa, China or Japan, and trace the possible origins of ancient Greek and Near East stringed instruments to other ancient civilizations. The study is based on empirical archaeological evidence, historical literature to conduct a study of respecting facts in order to confirm the importance of these "diplomatic messengers" as well as the relationship between historical development. With the intention of succinct and clear discussion, this thesis will offer a chronological approach starting from Sumer in around 3000 B.C.. Next, the musical image of Mesopotamia and Egypt will be considered, and finally discussing the Eastern Mediterranean countries, with a focus Greece, will be discussed. In conclusion, it is not only played a significant role in every regions but also influence neighbors regions that spread music culture generation by generation.

Note

Owing to encounter multiple names from these different Sanskritic, Turkic, Iranian and Greek languages. The illustration gives the most commonly used spelling ever if at the sacrifice of consistency. Similarly, the running test does not include diacritical marks even when quoting sources that do, which are distracting to the general reader and already known to specialists.

²³ Mouratidis, Jannis. 1989. Are there Minoan Influences on Mycenaean Sports, Games and Dances? *Nikephoros* 2. p. 43-63.

²⁴ Andrikou, Eleni. 2004. Music in Prehistoric Greece. *Gifts of the Muses: Echoes of Music and Dance from Ancient Greece*. Andrikou, Eleni, Alexandra Goulaki-Voutyra, Charikleia Lanara and Zozi Papadopoulou, eds. Athens. p. 18-23, English Translation by Alexandra Doulmas.

²⁵ Mikrakis, Manolis. 2011. Technologies of Sound across Aegean Crafts and Mediterranean Cultures. *Tracing Prehistoric Social Networks through Technology: A Diachronic Perspective on the Aegean*, Brysbaert, Ann, ed. Routledge Studies in Archaeology 3, London and New York: Routledge. p. 48-71.

Chapter 1 Ancient Near East Stringed Instrument Identity and Relationship

Browsing whole ancient stringed instruments, it was clearly that we can find three significant descriptions: harp family, lyre family, lute family(including ūd, vīnā). The basic elements of these instruments were strings, soundbox and arms(supports), even if they evolved into various appearance with different local names.

According to the New Grove dictionary of Music and Musicians, the Harp, is determined according to the vibration mode of the strings, which a "... are connected to the soundbox at a certain angle."²⁶ The basic structure of the harp comprises the resonator, neck and strings, including two types of vibration modes;²⁷ the first type is the vibration generated by the expansion and contraction of the chord and the other one, containing a soundbox where the strings are laid and stretched over, in order to better manipulate the projection of sound created by the strings.

In the modern music system, Hornbostel and Sachs divided harps into two categories: "frame harps"²⁸ and "open harps"²⁹. Additionally, Hornbostel and Sachs divided the open harp into two subcategories of arched harps and angular harps. Hornbostel and Sachs consider the main distinction between the two categories to lie in the position of the neck where the neck of the arched harp as a flexural way from the resonator whereas the neck of the angular harp has a sharp angle. Consequently, most of the ancient harp belongs to the "open harps", with rare examples of "frame harps" existing, such as one of the harps belonging to the early Dynasty III, found in the cemetery Ur and are dated around 2500 B.C.. It is decorated with a golden bull head, which is supported by a pole fixed with 11 strings wrapped around 11 pegs hammered into support, where the strings are wrapped around, tightened and tuned. Relatively, the other one with a lamp head is "open harps". More interestingly, on the basis of this classification of the ancient harps, the "frame harp" is an original creation from Sumer, and it does not seem to have been further developed in other areas, except for the one that appeared on a painting in Egypt (1650-1550 B.C.); depicting that the Bedouin people are going to meet the Governor of the province of Alix, one of them is playing an instrument, which is shaped as a frame harp, but they change the playing style from the vertical(of

²⁶ Harp (Fr. *harpe*; Ger. *Harfe*; It., Sp. *arpa*). Generic name for chordophones in which, as defined in the classification system by Hornbostel and Sachs, the plane of the strings is perpendicular to the soundboard.

²⁷ Stanley Sadie. The New Grove Dictionary of Music and Musicians, Second Edition, Volume 15. Grove An. Imprint of Oxford University Press. 2001. P881.

²⁸ Frame harps have a fore pillar or column which connects the lower end of the resonator to the neck, adding structural support and helping to bear the strain of string tension.

²⁹ Open harps : without fore pillars are open harps, most kinds of harps belong to Open harps family.

strings) to parallel (of strings). It seems like it may have developed from the lyre and was thus referred to a “new type lyre³⁰” in Egypt for a long time.

According to this classification, the Cycladic type harp from Keros, Thera and the one in Metropolitan Museum of New York, were not same to the Sumer’s Harp, which had three sides joint into a frame, but could be considered to fall under the category of a “frame harp”. They were divided into same series in a longtime. In terms of the strings, the Cycladic one that we still do not know the mode of fixing strings.

The “lyra(i), (Gk. *lura*)”, was located in ancient Greece and was classified as a chordophone in “The New Grove Dictionary of Music and Musicians”.³¹ In Greek world the *lura* was used into two ways in classical times: as a general term for any instrument of lyre family(Barbitos, chelys lyra, Kithara and Phrominx) and an ultimate level; within the general lyre family, the barbitos can be considered to be of similar built as the chelys lyre, however, the arm is longer. At an ultimate level, chelys lyre came from one of the Egypt lyres. The chelys lyre in Egypt was made of wood³², but in Greek, the common name for the chelys lyre made from the shell of the tortoise(*chelus*). Similarly, the barbitos which extended the arms longer from chelys lyre. Subsequently, I always think that the phrominx has a large relationship with the Egypt one, it looks more like a derivative strings instrument of the one from Egypt Thebes(18th and 22rd tombs), also their size are little bit bigger than others. Not only that, in my opinion, lyre and harp should be in a family that included bow and angle shape with different account of strings.

The lute was as relatively a smaller than others within the same instrumental family, which were primarily of Middle Eastern origin. Subsequently, they flourished throughout Europe from medieval time to the 18 century,³³ with two noted names: *ūd*, the direct ancestor of European lute, which was called as a short-necked plucked lute of the Arab world;³⁴ and *vīnā*, which referred mainly to the indigenous term for stringed instruments in ancient India and South Asia.³⁵ Two forms of ancient lute were clearly distinguishable, the long-necked lute and the short-necked lute, however, wide

³⁰ Gerald Abraham, The concise Oxford History of music (1979), OxfordUniversity Press. P13

³¹ Stanley Sadie. The new Grove Dictionary of Music and Musicians, Second Edition, Volume 15. Grove An. Imprint of Oxford University Press. 2001.P 416.

³²

³³ Stanley Sadie. The new Grove Dictionary of Music and Musicians, Second Edition, Volume 15. Grove An. Imprint of Oxford University Press. 2001.P329.

³⁴Stanley Sadie. The new Grove Dictionary of Music and Musicians, Second Edition, Volume 26. Grove An Imprint of Oxford University Press. 2001.P25.

³⁵ Stanley Sadie. The new Grove Dictionary of Music and Musicians, Second Edition, Volume 26. Grove An Imprint of Oxford University Press. 2001.P643.

range of varieties were found within each type. As a result, Picken has considered the long-necked lute to having originated in the west Semites of Syria.³⁶ In contrast, Turnbull has argued for its origins being traced to cylinder seals of the Akkadian period,³⁷ which shows a squatting man with a long-necked lute, which he was playing. By contrast, a same structured short-necked lute, named Arabian *ūd*, originated in Asia.³⁸

There were rare representations of the lute until the first century B.C..³⁹ It was preserved from the contemporary Gandhara culture, depicting it with short-necked and pear-shaped body, lateral peg, as well as four or five strings plucked with a plectrum, which seems more like the one that spread eastwards to China and Japan, as well as in Persian and Sassanid-Persian named *barbat*.⁴⁰ In addition, the Greco-Roman lute, sometimes called *pandora* or *bandora*, which is depicted on a number of Hellenistic sculptures, is comparatively rare in Aegean. One evidence is a terra-cotta in Louvre Museum, a female whose body tapering to form the neck in the manner of the short-necked *pandora*.

Earlier recordings of the lute was documented in a scripture of Hinduism, named *Yajurveda*⁴¹ (1000B.C.), albeit, under the name earlier *Rgveda*⁴² and *Atharva-veda*⁴³. Also denoted is the *gārgara* or *karkarī*, which may have been a musical bow resonated on a skin-covered pot or gourd. Some ideograms of the pre-Aryan Indus cultures(3rd-2nd millennia B.C.). The *Yajurveda* contrasts the *vīṇā*, said to be associated with animals *pasú*, and the *kāṇḍavīṇā*, associated with plants *osadhi*. At the same time, it is clear that *vīṇā*, unqualified, at this period denoted the harps or bow harp, whose animal components are referred to. In this case, *vīṇā* is originated stringed instruments name in a period. However, while the harps reached India, various types *vīṇā* are not all harps, which are mentioned in the *Vedas*(1st millennium B.C.) as a instruments of ritual and entertainment music.

³⁶ Picken. The origin of the short Lute, GSJ.viii(1955) p32-42.

³⁷ Turnbull. The original of the long-necked Lute. GSJ, xxv 1972. p58-66.

³⁸ Stanley Sadie. The new Grove Dictionary of Music and Musicians, Second Edition, Volume 26. Grove An Imprint of Oxford University Press. 2001.P331

³⁹ Stanley Sadie. The new Grove Dictionary of Music and Musicians, Second Edition, Volume 26. Grove An Imprint of Oxford University Press. 2001.P331

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⁴¹ The *Yajurveda* and *veda* meaning "knowledge" is the Veda primarily of prose mantras for worship rituals. An ancient Vedic Sanskrit text, it is a compilation of ritual offering formulas that were said by a priest while an individual performed ritual actions such as those before the *yajna* fire.

⁴² The *Rgveda* is an ancient Indian collection of Vedic Sanskrit hymns along with associated commentaries on liturgy, ritual and mystical exegesis. It is one of the four sacred canonical texts (*śruti*) of Hinduism known as the *Vedas*. The initial codification of the *Rigveda* took place during the early Kurukingdom (c. 1200–900 BC)

⁴³ The *Atharva Veda*, meaning "knowledge" is the "knowledge storehouse of atharvāṇas, the procedures for everyday life".^[1] The text is the fourth Veda, but has been a late addition to the Vedic scriptures of Hinduism.(1200-1000B.C)

In conclusion, various types of ancient world stringed instruments can be considered as having been in harp-lyre families and lute families, and principle dissimilarities only consisted of the frame transmutation, such as arch support or vertical angle; the amount of their strings, at least two strings, at most twenty-one or two strings, whereas most of lutes had for four or five strings and harps seems to have played an important role in eight to eleven strings. Therefore, these distinctions it is possible that these instruments were not controlled by the necessities of the melody, but for decoration purposes or even as being fit to scale for the person playing the instrument, to ensure a comfortable way of performing.

The Evolution of Music and Stringed Instruments in the Near East

In the oldest music culture, it is still unknown how the stringing were played and the music created. The earliest related image is the cave of *Leitruva de Margdalena* (in the province of Ariège, France), with a sculpture of about 13500 B.C.⁴⁴, with half-human and half-beast images. Jacquetta Hawkes thinks it might be a disguised hunter, however, it has also been suggested to be a depiction of ritual scene.⁴⁵ Sandars claimed that "The bow hanging on the nose of a half-human beast is attached to his nose and forearm. Not what he has."⁴⁶ But a famous musicologist believes that "A magician is playing a bow that is still present in African tribes such as the Bushmen in South Africa. This bow can be used for archery or for music, tied to the mask and played with the right arm. Authentically, this image is the one between the instrument and other image which is controversial. Some people also think that this is a kind of flute, So it could be known very little in Paleolithic. So I will begin to expound in the two river basins that is recognized cradle of civilization.

Mesopotamia— Prolific Area of Harp

Mesopotamia include the current land of Iraq and is situated between Syria and Turkey. In this land, civilizations of Sumerians, the Akkadians, the Babylonians and the Assyrians were formed and established, as well as the origin of the harps. The earliest harp image in Mesopotamia was found in a seal at the beginning of 3000 B.C., almost contemporary of the Cuneiform of Mesopotamia, and appeared in the image of the arched harp on the scene of sacrifice and feast. Around the 30th

⁴⁴N.K.Sandars, *Prehistoric art in Europe* (Harmondsworth, 1968) p74.

⁴⁵ Jacquetta Hawkes and Leonard Woolley , *Prehistory and the Beginnings of Civilization* (London.1963) p163

⁴⁶ Ditto to 24

century to the 20th century B.C., the carrier task of music images was replaced by the sculpture of Akkad era(2500-2170B.C.).⁴⁷ At the beginning of the 20th century B.C., many music performances started being depicted on pottery and ceramic reliefs with portraits.

Between Cuneiform scripts of the Sumerians and the Akkadians, there was a explicit designation called *balag* (Akkadian *balaggu*)⁴⁸. They were not only distinguished into “large bull-shaped harp” and “other types harps”,⁴⁹ but also associated with other lyre instruments into a wholesome music system, depending on the relationship of shape dimensions. Compared to other instruments, harps played a significant role on their religions, as an example, the funerary processes could only be accompanied by harps as they could be played only by their priest musician, named *gala*.

After the 3rd millennium B.C., professional and semi-professional musicians appeared in Mesopotamia, which had already been divided into social groups and classes. As a result, the professional division of labor was quite specialized; only the clerics of professional musicians are divided into two kinds of *gala* and *nar* (according to different duties) (Sumer, Akka is *kalû*. and *nâru*), depending on their roles. According to Henrike Hartmann, *gala*’s duties were mainly to sing elegy and sorrows in the temple during the funeral ceremonies, which they use to calm the wrath of God; while *nar*’s mission was to sing to God or praised and blessed to the king.⁵⁰ Although focusing on the Late Assyrian Kingdom, Brigitte Menzel surveyed the difference between these two group s, where she considered *gala* as having been used for summer songs, whereas *nar* sang in Akkadian.⁵¹ Furthermore, Adam Falkenstein claimed that "the first one was fiesta singer, the second was normal singer."⁵² More importantly, *gala* was demonstrated who did only use *balag*(harp) as instruments,⁵³ which means *gala* and harp played a significant role in their rites culture.

⁴⁷ Subi Anver Rasinde. Music culture of Mesopotamia. Translate by Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P40-46.

⁴⁸ Subi Anver Rasinde. Music culture of Mesopotamia. Translate by Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P58.

⁴⁹ Ditto. These informative texts list the names and components of various instrument types, from large bull-shaped harp (*balag*) and others. The others starts with a variety sizes of harps, followed by a medium-sized lyre, and finally a small lyre that can be carried around; followed by a small string of three strings Musical instruments and wooden percussion instruments and long-necked lute”, P60.

⁵⁰ Henrike Hartmann. Die Musik der sumerischen Kultur. Frankfurt am main. 1960. P131-150.

⁵¹ Brigitte Menzel. Assyrische Tempel: Untersuchungen zu Kult, Administration und Personal. Biblical institute press,1981. Translator Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture.

⁵² Adam Falkenstein. Gerichtsdokumente der neuen Sumerischen Dynastie. München 1957. Translator. Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture.

⁵³ Rifka Harris. Ancient Sibel; Study of the population demographics of Babylon(1894-1595B.C), Istanbul 1975.(p 172-175 for the musicians part).

Sumerian Stringed Instruments

The earliest string relics and descriptions of common music appear in the form of phonetic symbols and ideograms on a Sumerian writing board: a semi-elliptical harp with a single string, the instruments lower end is slightly thicker than the upper end, which is most likely to describe a string sound board. A fairly identical instrument appeared in some limestones decorative panels of the first and third phases of the early dynasty, such as the one in Oriental Institute Museum of University of Chicago, among which were several players engraved with a bow harp. It is different from the right-angled harp that appeared later; the body of the instrument is not curved enough, and it has six or seven strings that are seemingly in made in different sizes to adjust to the build of the musical performer. The players hold in their left hand against the body and play with their right hand.⁵⁴ Since 4000 B.C., almost all historical periods of Mesopotamia have preserved images of musical instruments were on all the categories of plastic art that are designed. The earliest images of musical instruments were found on seals and cylindrical seals, which were used by the owner to seal up personal belongings. In addition, many musical images were displayed in reliefs, including slate, metalwork and ivory. The theme was mostly religious worship or aristocratic feast, which was of the exact same category as other types of ancient music, as well as functioning as a service for religion and nobility. As a result, it can be said that music was originally considered as a luxury in ancient Mesopotamia.

After about 3000 B.C., the music pictures were often portrayed on stone pillars and tall stone slabs as meaning both praises to the rulers, and religious worship. With this in mind, it is worth noting, the instrumental inlays unearthed from the tombs of the Ur Kings are derived from both mythological and religious themes, considering that animals served as both musicians and supplicants.⁵⁵ In 2650 B.C., a talc vase from Bismayya was painted with two people holding a harp with horizontal strings; the strings were suspended beyond the neck, and the way of fixing the seven strings seemed a bit rough, but it did not seem to affect their enjoyment of the music, while you can see the rightmost musician playing the flute which could be interpreted as the beginnings of a simple orchestra ⁵⁶. However, the instruments uncovered in the tomb of the famous Queen *Pu'abi*,

⁵⁴ Henri Frankfort, *The art and architecture of the ancient orient*, p33a. *Die Musik in Geschichte und Gegenwart*, (Münster, 1950), xii p80.

⁵⁵ we can find many instruments with bull, lamb, bear decorations, and donkey and bull as musicians holding instruments, which refers to their religious.

⁵⁶ The picture can be seen as composed of six people. The leftmost person is small and thin. It seems to be a conductor or a religious person. The middle three people play the same kind of instrument. The last one plays the instrument. There are three people at the top of the screen. One person seems to be dancing or singing Yangko. The other two are working or working, but from the size of the picture, it can be determined that the three harp players have an absolute theme.

depicted a more complicated construction and more elaborated decoration of stringed instruments. Furthermore, the neck was straightened, resonance box became larger in triangular, and the strings increased to 11 (Now in the British Museum). This means that as early as the second stage of the early dynasty, the Sumerians have already knew about this instrument, and it could be said, albeit boldly, that they were fond of this instrument or at least skilled at playing. It is also evident due to the fact that there are nine lyres and harps in total. Although some of them are damaged, the degree of exquisiteness from the repaired and restored instruments is amazing enough, more surprisingly, while the unearthed wind and percussion instruments are only exist in two or three simpler styles. It is a significant testimony to the popularity of harps and lyres during this period, even its unquestionable position in Ur dynasty, which has not been seen in unified tombs of any other region.

In the era of Sumer, *balag* is often used to determine the name of harp. The original hieroglyph provided information and its interpretation that as the shape of the harp. Another, *gudi* in Sumerian was lute, the image showed that the instrument has a long rod-shaped neck and a small resonator. The words *gis gu de* (*gis* means wood) appear in 3000 B.C. It is inferred by *Shulgi* ode, it was a new unknown instrument of King *Shulgi*, who was in power around 2000 B.C. Because the king *Shulgi* could use most of their instruments, who indicates that lute was a fresh one for him. It was considered not to be a traditional expectation for them. On the other hand, Sumerian name for the lyre is also confirmed this point. The most common name was *zami* (*gis za mi*, *gis* is wood, meaning: wooden musical instrument that praises songs). Of Akkadians, It was also recorded that the lyre decorated with gold and silver. This means that apart from the harp, lute and lyre were foreign instruments for them. Consequently, it arrest that the harp is their origin instrument, but does not indicate the source of lute and lyre.

Considering ritual performances of the Sumerian states, it can be surmised that music was as an essential thereof where the harp was considered to be not only a musical instrument, but a ritual. During the third dynasty of Ur (2050-1950 B.C.), there was a list of tribute, referred to as “*balag* (harp), and “...was once used of sacrifices”. The ceremony of ballad was established around 2100 B.C., where the leader of Lagash laid the first brick which represented the foundation of this ceremony. In this ceremony, there is a *balag* instrument for the ritual offering for Ninhursag.⁵⁷ However, the harp still had a strong religious meaning in the music activities within non-temple

⁵⁷ Henrike Hartmann. *Die Musik der Sumerischen Kultur*. Frankfurt am main. 1960. Translator Wang Zhaoren. *Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture*. p70

ceremonies, such as the "Inanna Goddess Recovery" ceremony, where *balag* (harp) was only used within the temple-part, where it was used to played for goddess and goddess statues. In contrast, on the wedding and festivals, the harp did not appeared at all. In daily banquets and personal festivals, music was completely accompanied by other instruments.

After the Isin period, one person could hold several posts as a musician as the position was usually inherited between generations. Moreover, the salary of the *gala* position was higher than offered to other employment, such as the recording of temple manager; *gala* held the same status as others serving in priesthood, however, depending on the finished assignment, they would be paid in food stuffs, animals, wool, clothing, as well as being allowed to use the land of temple. Additionally, they had other ways to get remuneration; during the funeral ceremony, the relatives of the deceased needed to pay fees for ritual singing of the elegy that presided the mourning ceremony, and came with such a high price that the king had to intervene with reforms in legal politics. Another example of the same kind canoe found in the period of *Uru-kagina*, who established policies including substantial reductions in funeral expenses, leading to, the *gala* of Lagash to only earning 290 breads and around seven and a half cans (150L) of brewed wine.⁵⁸

In the flamen system, *gala*, were a part of the upper class, their status was after the *maš* who summoned Ghosts and Mantras in rituals.⁵⁹ It is believed that there was several *gala* belonging to a upper musician of a temple in the larger cities. As an example, in the temple of Lagos, the manager had seven *gala*, but the other temples tended to have lesser numbers of *gala*. The fact that positions of *gala* and *nar* was also open to women is worth mentioning, especially when it came to those belonging to upper positions in the flamen. Furthermore, images and literature suggests that women were active participants in musical activities. Sumerian texts describe that women musicians have a higher status.

On the other hand, deciphering ancient literary evidence, large number of both direct and indirect references are made to names of musical events and festival within management documents, prayers, sacrificial inscriptions, myths, literary materials. There cuneiforms do not only record names of Musial events, but they also dictate the reasons for music the performances being requested as well as information of the musician performing. A document dating from around 1700 B.C. lists names of 150 musicians, which underlines the importance of keeping records of names of musicians and for them to make a name for themselves. Furthermore, an image of a Sumerian

⁵⁸ Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P64

⁵⁹ ditto 46.p 62.

musician (around 2600 B.C. in Lagash), was accompanied by the musician's name in the description, bearing witness to the musicians' social status. Another example is of pottery figurine unearthed in Mari, dating to the first dynasty of Ur (2500-2350B.C); It had engraved inscriptions on its back, probably the name of a musician or a singer. The gender of the musician could not be determined by the name, however, it has been suggested that the posture of broken arm could have been playing a harp or lyre.⁶⁰ More importantly, the training and duty of professional musicians is depicted in the word used for a musician "*pa-pab-bi-gagir-gal*"⁶¹, including some harps' name of the string and the interval⁶². The emphasis on music by the Ur dynasty must be acknowledged on the account of Queen Ur's love for these stringed instruments. Except for these records of musicians, they also leave the name of musical instruments, as well as the description of the instrument's shape and the material used to make instruments. There is a certain difficulty in the correspondence of instruments, which makes it impossible to fully interpret them.

Nevertheless, after 2000 B.C., the name of the musician became to signify "the royal servant", "the temple waiter". Based on literature evidence, they had aulic musicians, if the prefix *luhal* (means king) is added before *gala* and *nar*, which indicated they belonged to royalty.⁶³ The third Ur Dynasty, made multiple references to the presence royal musicians, as is exemplified by the mention of a royal musician as "a musician of king". Another part of a musician's role was one of being present in trial processes,⁶⁴ which illustrated the high social status of musicians. Furthermore, according to the cuneiform board Isin king *Damiq-ilishu*(1815-1793B.C.), a musician was held in a high value and thus sold for a high price.⁶⁵ However, according to Fritz, this demonstrates that the musicians' actually help lower level of social status; they were a commodity which could be sold, given the right price. Nevertheless, the tomb of Ur and Kish, comprise multiple musicians and instruments, which accompanied with king and Queen, and they were all female musicians.

In Sumerian civilization, music mainly served religious rituals, but at the same time it cannot be erased that also be an important role in banquet, triumphs, funerals and other rituals. As this

⁶⁰ Paro. Mari (Album) .Munich. 1953. p41.

⁶¹ A.D.Kilmer,"The Discovery of an Ancient Mesopotamian Theory of Music"Proceedings of the American Philosophical Society, cxv (1971), p31.

⁶² David Wulstan, "The Turning of the Babylonian Harp", Iraq, 30(1968), p215.

⁶³ Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P66

⁶⁴ Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P66

⁶⁵ Fritz Rudolf Klaus. Nippur and Isin in Ancient Babylon Law Paper, Journal of Cuneiform Research, Issue 3, 1949, p26, Translated by Wang Zhaoren.

religious significance that allowed lyre and harp to blossom a symbol.⁶⁶ Similarly, it is vividly revealed that a visual in a panel which describe a blessing triumph banquet scene, from the decoration and inlays on the harp, it is mainly focus on the image of the bull, sometimes there were some other animals, playing instruments or using animal body as harp's frames.

Babylonian Strings Instruments

After the Akkadians conquered the Sumerians, the entire plain was unified under a monarch. In contrast, it is believed that Akkadians absorbed the cultural elements of the Sumerians. Some of the opus at that time described the greatest achievement being rebuilding the temple *Ainur*, which belongs to the city *Parton- Ningirsu* and related music content of them. For example, the musical leader of the temple was taught by the king, who had to "try hard to study technology and make *Ainur* full of joy in front courtyard⁶⁷". A stone monument from Lagash, that exists in the Louvre reveals a person sitting and playing a large lyre. Although it seems very similar to the one excavated from the Tomb Ur. There is an unique difference where a bull, instead of a bullhead as is customary, is standing on the resonance box, with its front leg lifted⁶⁸.

Ur third dynasty was overthrown again by the Alamites and the Amorites, a you which ended around 2000 B.C. The subsequent dynasties were all established in bases on Isin, Larsa, and Babylon. Generally, the Babylonian dynasty has always been considered as masters of the new instruments that they have recently been discovered; these new instruments are referred to as "new lyres" and they are much lighter than the previous ones. Further, the way of playing them is by tilting them horizontal so that it looks like the musicians playing perpendicular to their body, with a dial and the left hand touching on the strings, while changing from the bow to a right angle.

In the centuries after the first dynasty of Babylon, musical knowledge in this land enters dark ages, which could be caused by wars. Only one kind wooden lute instrument which related to the Ishtar goddess could act as a responsibility. As previously mentioned, a vertical triangle harp appeared, which had the same shape as the one from the Egyptian new kingdom period(1600 B.C-1100 B.C). During the 2000 B.C, this triangular harp was widely spread. In Ameno During the Amenophis II

⁶⁶ In the seals and other reliefs of this period, there is almost no exception to the decoration of the bull. It is said that its voice also wants the roar of the bull, and the bullhead was once considered the "flag" of the Ur.

⁶⁷ Jacquetta Hawkes and Leonard Woolley, *Prehistory and the Beginnings of Civilization* (London.1963) p793.

⁶⁸ David Wulstan. "The Turning of the Babylonian Harp", *Iraq*, 30(1968), Fig.6b.

(1450-1425 B.C), the triangular harp appeared for the first time in ancient Egypt, and became a fashionable musical instrument during the 11th Dynasty. ⁶⁹

Assyrian Empire Strings Instruments

The instruments of the Assyrian period were presented in the form of floating sculptures on the walls of the palace of the Assyrian kings, both from the middle of the Assyrian period (1390B.C.-1074B.C.) and the new Assyrian period (1000-612 B.C.). Through the comparison of Babylonian and Assyrian materials, “it is almost impossible to find significant differences in musical instruments.” The harp is the most common instrument among stringed instruments. One, like Babylon, the Assyrian's angular harp also has both horizontal and vertical forms. "Assyrian's harp is characterized by a sturdy construction, an enlarged form, and an increased numbers of strings. The vertical harp has between fifteen and twenty-two strings, and the horizontal harp between eight and twelve strings. The overall demographic, hair style, clothing and various other surface conditions of the Assyrian embossed characters were composed of Mesopotamian multi-ethnic and multi-ethnic residents. These people of different national cultures had “come to the Assyrian kingdom with their musical instruments” and continued to use them, as well as the “rectangular harp that first appeared” which was the product of a multi-ethnic collection.⁷⁰ In terms of religious culture, Assyrians were the heirs of Babylon, regarding to their art was really used to celebrate politics and warfare, instead of worshipping religious beliefs, which made a music environment⁷¹. Looking at the pictures of the people who played the lyre and are being watched by the soldiers⁷², the most famous musician of the Ashurbanipal period was from Elam.⁷³

The largest band in the whole Mesopotamian art was created by the Elam people. In the scene of the Palace, musicians went out to meet the new king who conquered them with war. A man and a woman are playing double-tubes and a female musician who plays drums. There is also a chorus behind, composed of six women and nine children. Some vertical harps and horizontal harps are common during in this period, and strings are aligned parallel to the body without touching it, a position which was made possible by bending the angle of the arm.

⁶⁹ Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P88

⁷⁰ Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P90

⁷¹As far as I know, their music and the king's prisoners of war, the king sprinkled wine on the animals he killed, the king walked in the garden, and unfortunately the head of King Susan hung on the tree, and the musician went to meet the hands of the bloody head.

⁷²the performance of lyre in Nineveh in the era of Sennacherib

⁷³ Gerald Abraham. The Concise Oxford History of Music, 1979. Oxford University Press. P20.

In addition, there were also developments of instrumental band in the Assyrian period, from the small band (composed of four or five musicians) to some larger bands. Among these bands, a harp-based string-sounding instrument played an important role in chorus. As an example is an image called "Elam Court Band's Musician", which comprised eleven musicians including seven people holding vertical triangle harp, one person holding horizontal triangle harp, two people playing double tube oboe, one with drum"⁷⁴. The image reveals the main playing mode of the harp as "playing with both hands". Therefore, it conjectured that the band could be playing instruments in unison or octave performance, as well as playing tutti, possibly with a combination of melody and monotonous bass. Based on the aforementioned observations about musical and instrumental developments during the Assyrian period, it can be inferred that the harp's style and its performance techniques had developed to a stage of basic stability and maturity. In fact, it was based on a seven-level scale, same as the modern European heptachord, and was well documented in cuneiform writing⁷⁵. By contrast, From abundance of images and unearthed archaeological objects from Mesopotamia, we can imagine the prosperous musical culture of Mesopotamia, which is the premise for the development of harp. As one of the oldest civilized regions of mankind and the birthplace of a large number of musical instruments, its musical achievements far exceeded space and time. The boundaries affect the surrounding area, even in Europe and the world. strings instruments are an elaborative proof.

Ancient Iran—Inheritor of Harp

The geographical scope of ancient Iran is roughly equivalent to the Iranian plateau, starting from Asia Minor and the Caucasus, it extended eastward which is bordered by India in the Hindu Kush Mountains in the east, and in the west from its Zagros Mountains to the Tigris Valley. The earliest "Emerald (about 2,700 B.C.-600 B.C.) civilizations in Iran" was developed by the influence of the "two rivers". "Sumer King Table" and "The Lamentation of Ur's Death" both recorded the painful memories of the battle between Elam and Mesopotamia, which showed the existing relationship between the two regions. "Elam's writings, sculptures, seals, and even justice and legislation can be included in the culture of cuneiform"⁷⁶.

⁷⁴ Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P76.

⁷⁵ Wang Zhaoren. Ancient Music, ancient Egypt, Mesopotamia and ancient Indian music culture. P781.

⁷⁶ Liu Wenpeng. Ancient West Asia and North Africa Civilization. China society science press. 1999.10..P400.

At the end of the 8th century B.C., Elam (mainly the Anshan area in the east) was occupied by the most powerful Persian tribe, and from that time on, it bore the name of Persia. Persian was the era of the ancient Median dynasty. Needless to say, in the era of the ancient Persian Empire, also the Greek cultural era after the conquest of Alexander the Great and the era of the Parthian Kingdom after the empire split, no references to stringed instruments survive, as existing literature was destroyed as a result of war. Until the Sassan Persian Dynasty, many images of strings instruments appeared on the stone carvings of *Tucker Postan* that revealed the development of harp. Among them shapes, a harp with an acute angle, a resonance box at the top and a harp with an acute angle and a resonance box at the bottom.⁷⁷ Obviously, it belongs to the ancient Assyrian-system (that is, Assyria), which was brought into Persia from Assyria before the Sassanid dynasty.⁷⁸ According to the records of *Mas'ūdi*, in the Khorasan province of East Persia, the seven-strings harp⁷⁹ were particularly popular there.⁸⁰ In short, the harp is the most popular representative instrument of Persia. Among the few musicians in Sassanid dynasty, the harpist *Sakosat* was especially praised. Until now, in the Islamic Persian music, the harp still exists as an example of maintaining the Iranian tradition.⁸¹

In conclusion, it is considered that while Persia was occupying the territory of Egypt and Babylon, the Persian Empire also inherited the musical culture of ancient Babylon and ancient India, and played a leading role in the history developments of music in this region. As a result, the harp can be considered to be the most direct heritage of musical culture, commonly known as the "Persian harp", and as a traditional symbol of Persian music, it still remains.

Egyptian Stringed Instruments Improvement and Transmission

Egyptian culture originates in the northern part of the River Nile, which is geographically close to the Mesopotamian culture area, so there is no insurmountable geographical barrier to prevent between the countries. Similar to stringed instruments in Mesopotamia, the Egyptian instruments also had a certain religious connotation. The harpist was often depicted on the tombstone of the

⁷⁷ Yu Renhao. Indonesian, Iranian, Turkish Music. Central Conservatory of Music press (teaching materials). No pages.

⁷⁸ (Japan) An Bian Cheng Xiong. Islamic music. Translated by Langying. Shanghai culture press. 1983.9.p8.

⁷⁹ 琼(chang), in Persian language, the sound is same to preamble “仓cang”.

⁸⁰ (Japan) An Bian Cheng Xiong. Islamic music. Translated by Langying. Shanghai culture press. 1983.9.p9

⁸¹ (Japan) An Bian Cheng Xiong. Islamic music. Translated by Langying. Shanghai culture press. 1983.9.p9-12.

deceased, which bore the inscription of the temple's musician.⁸² By contrast, within the long history of Egyptian music, the harp and the lyre seem to have developed slowly in terms of diversifications of their forms, but they also showed improved playing skills.⁸³ The harp seems to have not been used in the early dynasty,⁸⁴ because the instrument sound was matched with the mysterious meaning.⁸⁵ In most cases, the instrument was used to create noise, which match for their magic and ritual until the end of the era, there were melody instruments in the Old Kingdom of Egypt. The Triangle harp and lute, lyre, large lyre, double-tube oboe, round and Square Hoop Drum all appeared as novel instruments in the Nile Valley. However, these new instruments did not only play local music, also based on their sounds after careful copy experiments, "the sound of Egypt triangular harp is exactly same to the traditional bow lyre of Egypt."⁸⁶

Since the New Kingdom period, active cultural exchanges had begun between the countries as well as other ethnic groups of the Eastern Mediterranean, which may have led to more instruments being brought into Egypt. With the appearance of new instruments, such as asymmetric lutes, horns, and strangely shaped slams, as well as the earlier "triangle harp and the large lyre, despite the sporadic evidence..." they had become a local product of Egypt.⁸⁷ That is to say, in the New Kingdom period, the angular harp was introduced in the period of the ancient kingdoms that has been joint into a localized instrument of Egypt.⁸⁸ other examples to the large harp preserved in Cairo and Paris Museum, there is also a 'small triangular' one on the Egyptian reliefs, which is held by the dancing god of Egypt, which shows that different types of harps existed in Egypt at that time.

Through archaeologic incidences of Egypt, which depicted a complexed development of strings instruments, absorbing many elements from Mesopotamian instruments. Especially examples of reliefs in *Salakati* and *Mereluka* tombs, depicting a bow-shaped harp called *Binte*, which shaped very similar to the instruments of the type in early Mesopotamia, usually consisted with five or

⁸² Hans Hickman, Wang Zhaoren, Jin Jingyan translated. *The Music of Ancient Times - Musical Culture of Ancient Egypt, Mesopotamia and Ancient India*, the Musical and Cultural Part of Ancient Egypt, Culture and Art Press, 1989 P15.

⁸³ Ditto 71. P20.

⁸⁴ Early Kingdom, Old Kingdom (about 27th century B.C.- 22nd century B.C.), Middle Kingdom (22nd century B.C.-16th century B.C.), New Kingdom (16th century B.C. - 11th century B.C.), The post-Egyptian or post-empire era (11th century B.C -4th century B.C.), and the ancient Greek-Roman period (332 B.C.-595A.C.).

Detail see, Hans Hickman, translated of Wang Zhaoren Jin Jingyan: *Music of the Ancient Times - Musical Culture of Ancient Egypt, Mesopotamia and Ancient India*, Culture and Art Publishing House, 1989. Liu Wenpeng, Editor: *Ancient Civilization in West Asia and North Africa*, China Social Sciences Press, 1999 October edition.

⁸⁵ Arroyos, Rafael Pérez (2003). *Egypt: Music in the Age of the Pyramids* (1st ed.). Madrid: Centro de Estudios Egipcios. p. 28

⁸⁶ Hans Hickman, Wang Zhaoren, Jin Jingyan translated. *The Music of Ancient Times - Musical Culture of Ancient Egypt, Mesopotamia and Ancient India*, the Musical and Cultural Part of Ancient Egypt, Culture and Art Press, 1989 P23.

⁸⁷ Ditto 74. P30

⁸⁸ Walter Kaufman. Translated Wang Zhaoren, Jin Jingyan. *The music of ancient times - the music culture of ancient Egypt, Mesopotamia and ancient India*. Culture and art Press, edition of 1989. P93.

seven strings. Furthermore, there is a resonance device as a part of instrument, sometimes decorated with Horus eyes that musicians usually sit and play with one harp, sometimes for two. During Middle Kingdom period, which seems that Egyptian still played same instruments like these. By contrast, some lighter shoulder harps have appeared, which resonance boxes expanded larger and the necks have been shortened accordingly. This improvement reflected a fact that Egypt have begun to pursue research and improvement on range and volume. On the other hand, when Hyksos King of ruled Egypt (1650 B.C.-1550 B.C), he introduced several foreign elements. A painting depicting that the Bedouin people are going to meet the Governor of the Province of Alix, one of them playing a "new" lyre, which looks similar to the one that Semitic brought to Mesopotamia in the same era. Above all, the transmission of stringed instruments, which could not be ignored contribution of Egypt, understanding the development of stringed instruments and the role of music. Another, we must know that the original Egyptian music is earlier than the ancient kingdom, but it cannot be earlier than Mesopotamian music according to the Sumerian cuneiform. Although the instruments of the ancient kingdom period (2645 B.C.-2155 B.C.) that we now see are hardly preserved, of reliefs and paintings are more precise than those in Mesopotamia.

The period with the most rapid music development belongs to New kingdom period. Not only musicians played new instruments, but they also develop their traditional instruments which appeared in murals and reliefs. Despite the popularity of the newly introduced instruments, the popularity of the large bow harp did not diminished. In addition, among the newly introduced was more curved bow harp which had a support on the bottom and could avoiding the resonance box from contacting the ground. This change had a positive impact on the quality of the sound. Also found among the new instruments was a smaller and lighter bow harp with only three to four strings. During the reign of Amenophis III, another very light harp appeared that had a lower angle at the end of.⁸⁹ By contrast, this angled harp was not as fashionable as the bow harp and it is a possible that it lead to the shape of the bow harp to contain a pattern between the bow harp and the angle harp, with resonance box and neck suddenly folded into a horizontal diameter.⁹⁰ Usually this new style instrument was made with seven strings, played with a plectrum and figures , and the two arms were carefully bent in unequal length in order to be harmonious.

Around 1500 B.C., the lute of Mesopotamia was slowly introduced. entered There were only two actual instruments represent this period, one hidden in the Metropolitan Museum of Art in New

⁸⁹ The harp has nine strings, and a wooden figurine in British Museum is engraved with a harp that plays a six-strings.

⁹⁰ Regarding to this kind, there are two large instruments of 6 feet drawn in the tomb of the Ramesses III (1166B.C., 20th Dynasty) in Thebes, with eleven strings and thirteen strings, respectively.

York, the other one is in the Cairo Museum which discovered with a musician's cemetery called *Hamossis*. Shortly after their introduction, a large number of instruments started being repressed in painting with various forms, for example, with scars or parchment on the surface, the neck was long, but usually only two strings. (*Hamosis's* instrument has three strings). Usually, we will see that male professional musicians like to use large lute, while female (maybe slave or servant) in a small size figure on painting playing smaller instruments by naked body girl, which looks like do it on special purpose⁹¹. For political reasons, music activities seem to have decreased after the 18th Dynasty, similarly, the describable instruments became rare. Alternatively, it was the weakening of the kingship and the external pressures of both sides of the sea. ⁹²After hundreds of years of war, the musical style changed, where it became more and more influenced by the outside world that lead to a large number of Eastern Mediterranean cultures to be gradually integrated.

During the Ptolemy period of the post-Egypt era (305 B.C.-30B.C.), Greece's influence on Egypt became increasingly apparent and after the death of Queen Cleopatra, Egypt became the province of Rome, and the new instrument was dominated by Hellenization. It was not until 640 A.D. that the Arabs conquered Egypt, and with the disappearance of Egyptian culture, and this angular type of harp gradually disappeared.

Chapter Summary

In conclusion, the development of Mesopotamia's strings instruments, are all in a clue network. Although, there are some differences in the numbers of strings and the forms of shape within the Sumerian system, only some of Assyrian instruments show great changes. However, alongside stringed instruments in Egypt, the using of lute in playing a significant role, and the numbers of strings reached the maximum, as is evident by the presence of twenty-two strings lyre and seventeen strings lute.

The earlier musical performances usually appear on seals, which always integrate with ritual and feast, sometimes with inaugurational etiquettes or even worship etiquette. Most images in tombs are all related to myth and religion, especially in Ur, which is the main reason that the animals with instruments are used as decoration, including musicians and sacrifice. During early 2000 B.C., the

⁹¹ In the tomb of Nahite in Thebes, there is a mural of Temose IV. The lute player in the painting is naked, and the other companions playing double flute and harp are wearing clothes. This painting seems to be in special significance.

⁹² The pirates defeated by Ramesses III, they include the Danu people - Danao (Greek) - Heppelset, and perhaps the Heroes of Pedro, the escaped Mycenae people.

set of pottery figurines and the reliefs with portraits recorded the images of the musicians in large numbers, making by two parts of mould. In the written records, around 1700 B.C. there were records of 150 musicians.

This musical life in Mesopotamia did not change until the march of Alexander of Macedonia. The rule of the Cypress and Parthians associated with Alexander, made Mesopotamia have direct contact with the Greek and Roman worlds, but it doesn't have much impact on the stringed instruments. Since the late 10th century B.C., they had been wilting with the decline of many ancient cities in Mesopotamia, but they have spread to European and Eastern countries with the splendid culture of the various ethnic groups.

Chapter 2: Influences of stringed instruments on the relationship between Aegean Musical culture and Identity.

Throughout the Bronze Age, ancestral links were established through religious and ceremonial mnemonic performances. This can be particularly suggested to be the case for the Minoans, Mycenaeans and the Cycladic islands, although with some local differences. As an example, in the Cyclades, musical instruments were played by men and the ceremonies attended by men only, however, on Minoan frescoes, both men and women musician are depicted. In the case of the Mycenaeans, some similarities with the Minoan musical tradition are depicted, and it is believed they were influenced by Minoan traditions.⁹³

In the prehistoric world, of music was used for invocation and calling out divine appearance, as well as an offering for particular rites for that divinity. As has already been suggested for the been aforementioned case-studies of Mesopotamia, Assyria, Babylon and Egypt, this seems to have been commonplace throughout the ancient world, where, music was a vital part of sacrifices, used in prayers, as well as for the serving of kings. It is difficult to reconstruct the dance and music performances in antiquity, as it is impossible to be fully assure that replicated instruments from paintings produces identical sound as those heard in ancient times. Nevertheless, by exploring the performance of music and dance within Aegean cultures in the Bronze Age, we can shed light on

⁹³ Mouratidis, Jannis. 1989. Are there Minoan Influences on Mycenaean Sports, Games and Dances? *Nikephoros* 2, p. 43-63.

religious aspects of a society, as well as unveiling possible gendered roles as they appear within those rites.

The Cyclades— The Original Impression of the Harp

The number of Cycladic figurines representing musicians could be seen as an indicator on how significant music was for the inhabitants during the Bronze Age Aegean. Nearly all of the early Cycladic figurines depicting musical instruments represent males, as is epitomized in the marble statue of a harp musician, which dates to the ECII period (2700B.C.-2300B.C.). However, the dating of the Cycladic musical figurines is debated; some scholars have argued that the oldest Cycladic figurines of harpists are the ones in the Metropolitan Museum of New York. Others argue the oldest one being the Harpist from Thera (Appendix 3). All of them are males holding harps, but the harpist(in Metropolitan music) looks a little different than the one in Athens and Thera, whose instrument is higher than the head of the musician. There are two figurines of musicians displayed in the National Archaeological Museum of Athens; the seated harpist and a standing musician from Keros which is playing a double-flute. This one is smaller than the other two. More interestingly, the New York statuette seems to deliberately show the curvature of the hypotenuse of the harp, demonstrating its suitability to be held with one hand. Further the harpist's chair is exquisite, which might indicate the hypotenuse to not convey the sound, but function as an alternative way of fixing the strings. This could mean that the strings were vertically angled, within an angle to the soundbox, meant as a decoration or to provide more comfort for the musician while holding the harp. Further attention should be paid to their connotations to cultic activities as, for instance, they were found in tombs, which could connect them with some religious rites and as the votive offering to the deity.⁹⁴

Among the musical instruments of the Aegean culture, it can be inferred that from the archaeological record, of only a limited range of instruments represented include the strings instruments. It has been shown that the frame harp existed outside the Cyclades⁹⁵, during the EBA, as is depicted with the marble figures of a vertical harp player and a v-type double-barrel player on the island of *Amorgos*, with which were possibly also developed in Crete and on the mainland.

⁹⁴ Dimakopoulou, K. 1990. Music-Dance. Marangou, Lila, ed. Cycladic Culture. Naxos in the 3rd Millennium B.C. (Catalogue). Nicholas P. Goulandris Foundation, Museum of Cycladic Art, Athens. p. 112-113.

⁹⁵ Thimme, the first Greek musician: Renfrew 1972, p53.

Frieder Zaminer (in Riethmüller and Zaminer 1989.116)the question of whether there are connections with Greek music remains.

Minoan Crete—Cradle of Lyre

In contrast to the Cyclades, the later Minoans presented music scenes with one, or more people through different art media, for example, the musical activities depicted on seals, wall paintings, gold rings, as well as the sculptures. In Minoan Crete, not only music performances, but also dance recitals were always linked to religion, they were closely connected to the cult of their divinity, and also as a ritual action relating to vegetation, such as the frescos of the *Dancer with the Lilies* and the *Woman with Saffron* in Thera. However, S. German believes the representation of dancing as referring to palatial control, and probably a political activity.⁹⁶

The Minoans are believed to have developed the frame harp and, during the first palace period, they may also have created a doubled version with two sets of four strings in Middle Minoan II. Almost contemporaneously, the Minoans seem to have developed a distinctive type of lyre, which Homer referred to as *phorminx*. There are representations of two lyres; the rare triangular lyre with no soundbox and the commonly depicted *phorminx* which does have a soundbox. All lyres, therefore, have two pitches in the Aegean, a board or plank at the top of which is the horizontal yoke or crossbar that connects them from the strings, made of sheep gut (*Odyssey* 21.408) descend.

On the other hand, there is a large percentage of instruments images depicting on seals. As an example of a seal of EM *Lerna* from Crete, engraved with a lyre, and a double harp with four strings, which looks a bit strange, seems to be a product designed to fit the circular composition for decoration.⁹⁷ On the vase, found in *Agia Triada*, a man led a singing harvest man and shook a horseshoe-shaped cross bell, similar to the Egyptian style. Another completed depiction here was the sacrificial scene in a sarcophagus which is painted in two parts. In the process of sacrifice, a woman holds a harp in a part of the picture, playing instrument vividly with her body leaning forward, so that her hair drifts between the body and the instrument. The other man's instrument is thick and heavy, seems very strenuous, the left arm is holding the part of the curved frame, and the strength of the waist is used to control his body which is leaning back and looks more tired than those who hold the sacrifices. It is clear that the instrument body of the instrument is thicker than the arm, and the slender woman is unable to control it. In another part, the man who plays the double-flute is also working hard, according to the trend of his body. In general, the posture in this picture is very vivid and lovely, without a fearful feeling of death, more like a joyous scene.

⁹⁶ German 1999, 281 Pl 60 a-e.

⁹⁷ A.J.Evans, "The Palace of Minos", London 1921, fig.205.
Max Wegner, *Die Musikinstrumente des Alten Orients*, Münster, 1950, p45.

For other kinds of instruments, the evidence has also shown to be problematic.⁹⁸ While a couple of Middle Minoan seal stones depict what can be called a double-harp; from Xeste 3 room 4 at Akrotiri, there is a simple triangular lyre, which may not be played by a monkey, like a decoration or a symbol. This room was decorated with a prize of swallows feeding the blue monkeys which are engaged in human activities. Alternatively, some scholars claimed that the monkey as a symbol did not belong to Crete. In comparison, in the Sumerian literary tablets, the word “monkey” appeared on a very small fragment of the upper part of a tablet, which was inscribed with the first five lines of the “Monkey Letter(5218)”.⁹⁹

On mainland Greece, Linear B tablets from Thebes generically list “lyre players” and many ivory fragments of lyres have been found, including ones that must, based on their decoration, be dated to LHI. As a result, they are believed to be the earliest surviving example from the Aegean. In the Shaft Grave era, and the earliest surviving example from the Aegean. Furthermore, the tortoiseshell lyre is probably represented by fragments found in the Mycenaean Sanctuary at *Phylakopi*. There are evidences for two types of stringed instruments during this time, harps and lyres. I always confused with the name of these strings instruments, however, Younger claims that several forms of lyres exist: the tortoiseshell lyre, the triangular lyre without soundbox, and a more rectangular lyre with a crescent soundbox, also called the phorminx.

Possibly, for Minoans, music inadvertently unfolds in the social class, most of musical instruments evidences were found from the Queen’s Megaron, Knossos palace wall, as well as the seals in storage room which means probably with royal entertainment, social class and administrative functions, respectively. Such as the example, the seals decorated with instruments were found from Zakros House A Room 8, where was a storage place of this area. Furthermore, we also find several impressions from settlements such as several impressions from *Agia Triada*’s upper floor. In addition, music and dance appeared in large numbers offerings and ritual way such as the monkeys who hold the lyre, could be considered to be a gift to the god or as an entrance to somewhere that Minoans yearns.

Mycenaean — Lyra Family

⁹⁸ Schliemann, H.1881 *Ilios. The City and Country of the Trojans*. Now York:Harper&Brothers 1881.P561, identifies a rectangular terracotta plaque from troy IV with six small holes in a row, each with a channel running to the edge as a fragments of a Lyra with six chords; it could be a string-faster.

⁹⁹ Samuel Noah Kramer, *Sumer Edebî Tablet ve Parçaları I. Sumerian Literary tablets and Fragments in the Archaeological Museum of Istanbul I*. 1969. Türk Tarih Kurumu Basimevi-Amkara. P40,P50.

It is believed that the Mycenaeans accepted the Minoan ritual form to music extent. In fact, Mycenaeans not only imitated the style of music, but also of dance, sport and clothes. Considering the instruments, the highest number of the phorminx appears on the Mycenaean mainland and during the Mycenaean occupation of Crete in late Minoan period. A large phorminx also existed, which through its sole appearances in LH IIIA, may imply that it appeared only in that one period, as its Egyptian cousin, the giant lyre, had been “introduced by foreigners”¹⁰⁰ slightly earlier, only during the reign of Akhenaten(1367-1250 B.C.).

At the same time, fragments of drilled tortoiseshell, chelys lyres have been found from the East Shrine at the late Mycenaean sanctuary at *Phylakopi* in Melos; three or four fragments were pierced with small, carefully drilled holes 0.1-0.3 cm, probably for the attachment of the arms of the lyre.¹⁰¹ The two complete shells are underlined, either because they had different arrangements for attaching the slide-pieces or they did not constitute finished lyres soundbox. The Mycenaean name for these lyres has already known, at least generically (ru-ra, lyra). A *Thebean* tablet lists men who contribute their personnels.¹⁰² On line fifth, “*Tameieus*” contributes 6 fullers (ka-na-pe-we, knapheís) and on line seven, a man (whose name has not survived) contributes 2 lyre-players (ru-ra-ta-e, lurateís). It is possible that the word “ru-ra” here is generic (“lyre”). Referring to the tortoise-shell lyres, like those votives found at *Phylakopi*.¹⁰³ In addition, T. Hägg analyses the Homeric Hymn to Hermes which describes how the god invented the instrument and he expresses caution about interpreting the *Phylakopi* shells as lyre fragments.¹⁰⁴ Roberts (1981), relying on the formal analysis by Phaklares (1977), however, constructs an actual replica of a tortoiseshell lyre for the British Museum and by doing so he manages to identify the exact purpose of the holes in the *Phylakopi* shells for attaching the arms¹⁰⁵, As a result, he has proposed that as for the Egyptian harps, sycamore wood was primarily used which would have been appropriate for the instruments and the yoke.¹⁰⁶

¹⁰⁰ John G. Younger, Music in the Aegean Bronze Age, Paul Åströms Förlag Jonsered 1998.p1.

¹⁰¹ West, M.L. 1992. Ancient Greek Music. Oxford:Oxford University press 1992. P57, n38, suggests other explanation for the drilled tortoise shells, including lute soundbox.

¹⁰² V.L. Aravantinos, L. Godart, and A. Sacconi, Thèbes. Fouilles de la Cadmée, 1: Les tablettes en linéaire B de la Odos Pelopidou. Édition et commentaire (2001) P31—32.

¹⁰³ John Younger, The Mycenaean bard: the evidence for sound and sound.

¹⁰⁴ T.Hägg 1989. Hermes and the Invention of the Lyre. An Unorthodox Version, Symbolae Osloenses p63.

¹⁰⁵ Manniche, L. 1991 Music and Musicians in Ancient Egypt. London:British Museum press 1991. Thus there are tortoise shell lyres, not tortoise shell lutes as in Egypt ,P45.

¹⁰⁶ Manniche, L. 1991 Music and Musicians in Ancient Egypt. London:British Museum press 1991. P.41.

From the middle Minoan to the Mycenaean period, the general appearance of the phorminx is well attested from surviving ivories and fragments, which comprised whole parts or formed attachments, in which case we can imagine the instrument in detail. Additionally, within the transition between the Bronze age and the Early Iron Age, a miniature bronze kithara was dedicated at *Amyklai*. The fragments from two more lyres come from the Menidi tools and these, in the National Museum in Athens reconstructs a classical Kithara¹⁰⁷ atop a rectangular base presumed to be the soundbox.

Of the extant examples, these ivory lyre fragments from Mycenaean chamber tomb 81 are believed to be the earliest. should be the earliest. Another form with ivory terminal biconical, comes from the same tomb. This terminal is in parallel with two similar terminals from *Palaikastro*, whose incised line and pulley decoration signify their existence as being contemporaneous to the terminals. Considering that the Mycenaean biconical ivory might be associated with the lyre, the applicability of the *Palarkastro* pieces should be like regarded as well, especially in the manner of standing as handles to plektrons or as tips to staff. Furthermore, the staff might have been standing next to the poet in order to beat out rhythms to accompany his singing. It would seems that men were the only phorminx players, in the *Palaikastro* terracotta group, however, one musician has been considered to be a woman, presumably because of the long robe, albeit these kind of garments were also worn by men. Therefore, the possibility of the *Pylos* ring impression to showing a woman may be beside the point, as in any case, the figure seems to be carrying, but not playing the instruments.¹⁰⁸

As for the Mycenaeans, instruments found on the mainland can be considered as reflecting a time where the popular of music of Mycenaean was decreasing; which can be surmised by the number of music and instruments discovered being lesser than Minoans by far. Whether this is due to the Mycenaean noble not liking music is not clear, as we could only find material improvements in instruments, especially in stringed instruments. An example of these changes would be ivory harp pieces found in multiple Mycenaean tombs and were mainly made out of wood; they have been described as having regarding the descriptions of the Mycenae instruments eight stringed holes on their crossbars, as is the case for two ivory lyres which were discovered in Attica's Menidi and are believed to be the first cases of such instruments. Other examples of the earliest Greek instruments are depicted on a vase from geometric period, found in the tomb near the Tyrone in Athens; it is a

¹⁰⁷ Maas, M. And J. Snyder.1989. Stringed Instruments in Ancient Greece. New Haven, CT: Yale University Press 1989. xvii, object to the reconstruction even in theory.

¹⁰⁸ Roberts, H. 1979." The technique of Playing Ancient Greek Instruments of the Lyre Type,"in T.C.Mitchell.ed.,music and civilization.British Museum Yearbook 4 (1979) P43-76.

small, with a round base,¹⁰⁹ and has only four parallel strings. It is a simplified form of the Mycenae lyre and the Phoenician lyre as is shown by a bronze figurine found in Heraklion, depicting a player and a musical instrument. Contemporaneous, some late Hittite reliefs were preserved, ¹¹⁰one of which was depicted on a relief, two lyres, which was very similar to the Greek phorminx, were preserved, however, with six strings, the other embossed depicting the double tube and a lyre, which is very similar to the later Greek lyre.¹¹¹

Strings Instruments in Homer era

After the collapse of the Mycenae civilization, archaeological evidence depicted the lyre with seven strings with plectrum. This four to seven stringed instrument is related to Homer's aforementioned phorminx that is, the instrument played by Apollo at the end of the first volume of the Iliad. In the story of Odysseus' voyage where he and his entourage come to visit the camp of Achilles, they see that they are playing the beautiful style of phorminx with singing. On the shield of Achilles, a painting depicts young people dancing, accompanied by aulos and phorminx. The instrument was already known to the Greeks seven centuries prior to the Homer era where it was described as being a synonym for phorminx, (the first chapter of the Odyssey, section 153) although he used this term several times to express the performance of this instrument. ¹¹² This is depicted when Hector tells Πάρις that if he meets Μενέλαος, his kithara will not be able to help. (Iliad Volume III). In the thirteenth volume, Polydamas announced that only one person could dance. "The other person will play kithara with singing. Ἡφαιστος also depicts: A young boy plays Forminx while singing the elegy of Linos, in addition to the Greeks and the Egyptians and Phoenicians, (Greek's "History of the Persian Wars of Greece", Volume II, Chapter 79), and the Babylon People, and perhaps Israelis (according to the eighth chapter of Ezekiel, verse 14), sang this song in the harvest season, as appropriate by their tradition.

It is evident that phorminx was the first one to be used as an accompaniment instrument, which was mostly used for solo accompaniment, which also matches the attributes of the melody instrument. However, even though we know the heroic deeds of the poets in Achilles and the Odyssey are

¹⁰⁹ Max Wegner, Griechenland(second edition,1970),(Musikgeschichte in Bildern),p25

¹¹⁰ Frankfort, The art and Architecture of the ancient Orient,P165

¹¹¹ O.R. Furney, The Hittites (Harmondsworth,1952),p29

¹¹² . Kernerius. the Latin works(1st century BC), the verb citarizare can be seen until the Middle Ages, and people used it on the meaning of playing stringed instruments.

known, the teenager on the shield sang the song of Linos with dancing, however, it is still unknown what kind of music they might have played. As Homer's language often has ready-made phrases (forminx which are bright in sound), one can imagine that these epic melodies to have some fixed programs. This would mean that even though the range of these instruments may be narrow, it still needs a lot of research about musical sound range.

The Hesiod named phorminx means the music instruments of Orpheus, since then, this kind of expression has disappeared. With time, more strings were added to the lyra, resulting in changes in its shape and new names being created. As a result, the phorminx from the end of 6th century B.C. until 5th century B.C. did not have arms, the strings linked from a board to the resonance box, as is understood by red pottery.

It usually was an instrument belonging to men, and was played either by fingers or by using a pick. Two other kinds of string instruments are found in ancient Greece, the barbiton and the lyre. The resonance box of both are made from a turtle shell or with turtle-shaped wood. The arm of the lyre sometimes looked like a horn, but the barbiton's arm is much longer than the lyre's, which is seems to be the fundamental difference between them. The barbiton and the lyre have a small resonance box, played by fingers of left hand or plectrum. Furthermore, the barbiton was the instrument played by Sappho. Moreover, there were some other musical instruments, one being the pekoes which is most probably like the shape of the harp, and another one called *Makadis*, it is very similar to the harp, which had ten strings, playing high octaves. The Greeks seem to not have liked these right-angled harps, as is indicated by several images found, which like the barbiton, was usually played by women. However the kithara was played by men only. After the 5th century B.C., these two kinds of instruments were gradually replaced by the lyre.

In Homer and earlier poetry, the phorminx was a type of lyre associated with Apollo. The instrument had a rounded, crescent-shaped soundbox and was almost always depicted with seven strings, however, the *Pylos* fresco depicts it with five strings. The earliest representation dates securely to the Middle Minoan II period but all the rest belong to the Mycenaean period. After the Bronze Age, this particular Aegean type of phorminx, large with elaborate arms, is found in Etruscan Italy.¹¹³

¹¹³ Maas, M. And J. Snyder. 1989. *Stringed Instruments in Ancient Greece*. New Haven, CT: Yale University Press 1989. P29, 44 fig, 5a, illustrate an Etruscan Iarnax from Capua.

The Archaic Periods: Strings Instruments and Mythology

After the era of Homer, stringed instruments were depicted on various potteries throughout Greece. In addition, the gender of the musician was clearly distinguished, as to connect them with mythology. The distribution of the domestic scenes among specific vase shapes suggests that their primary audience consisted of women. Indeed these images are found on a wide range of shapes, including *hydra*, *lekythoi policer*, *oinochoai*, *pysides*, *lebetes*, *gamikoi*, *amphorae* and *stamnoi*. The highest concentration of images are found on *hydra*, which are particularly associated with women and household work. In a similar manner, the *Lekythoi* suggest the world of women and female adornment. In the painting of pottery, the women play a variety of musical instruments: chelys lyres, auloi, barbitoi, phorminxs, and harps. However, they never played kithara as it was considered as belonging to men. Thus, the gender distinctions in Greek music are clearly evidenced in representation of the kithara; even the Muses, who are shown with almost every other kinds of musical instruments on pottery, are not depicted with kithara. There are only two exceptions to this rule, the goddess Athena, sometimes appears with the kithara, as does the goddess Nike. It is possible that this is due to the kithara's association with professional musical training and contests, which, in this period, access was closed to women.

In the wholly musical environment of Greece, *mousike*, played a significant parts of women music life of greeks. It first attested in late sixth-century texts, encompassed much more than its English cognate music high suggest.¹¹⁴ In a literal sense, the art of the Muses, *mousike* included anything over which the Muses presided, not only instrumental music but also dance and the singing poetry. Particularly associated with the elite, this traditional training in *mousike* emphasized the attainment of an “amateur” musical skill, enough to demonstrate one's culture, sophistication, and by extension social status in the company of peers. We can also use images as a means to explore educational attitudes toward the discipline of *mousike*. As can be seen in a white-ground Pyxis in Boston, the name of a vase from the Hesiod Painter, which depicts a remarkable scene of epiphany. On the one hand, the Pyxis presents the viewer with an image familiar from texts: The Muses as forces of inspiration, capable of bestowing sweet words on a poet and endowing him with god-given talent. On the other hand, on the Pyxis they appear with a virtual panoply of instruments ranging from the pastoral syrinx to the chelys lyre, the quintessential instrument of *mousike*. In Greek art, the Muses

¹¹⁴ West, M..L.1992. Ancient Greek Music.Oxford.p225.

come from a variety of dramatic ways, assuming a new range of roles and at last attaining a definitive visual identity.¹¹⁵

Four of the stringed instruments found featuring artistic images of Greek women art features on pottery, belongs to lyre family: chelys (standard) lyres, barbitos, kithara (for Athena), and phorminx.¹¹⁶ In ancient Greece, the chelys lyre was the quintessential instrument of the amateur musician.¹¹⁷ the simplest of the stringed instruments, it earned its name from its soundbox, made from the shell of a tortoise (chelys). According to the homeric Hymn 4 Hermes, the relationship of women to the chelys is more complex, in addition to the Muses, women with citizenship are shown with lyres in their homes, in these cases, the mortal women are likely being associated with the divine Muses. On a hydra attributed to the Group of Polygnotos, a seated woman tunes a chelys lyre as an Eros flutters overhead with a wreath; he likely symbolizes love and marriage. Another woman plays the aulos, a third holds a second lyre and a chelys, and a fourth watches the proceedings. In contrast, professional female entertainers at the symposium play the chelys lyres, but tend to be shown with barbitoi instead. Perhaps this discrepancy is meant to emphasize the specific connection of the chelys lyre with citizenship and citizen education.¹¹⁸ In dramatic contrast to the chelys lyre, the elaborately designed kithara was predominantly associated with male virtuoso performers and the goddess Athena on pottery. If the chelys lyre served as a metaphor for citizenship and education, and the kithara denoted virtuoso professionalism, then the barbitoi signified leisure and revelry above all else.¹¹⁹

Many images of the barbitoi date to the late sixth and early fifth centuries, in most cases upholding the instruments merry reputation.¹²⁰ In scenes depicting Dionysos, Nymphs, and even the god himself perform with the barbitoi. At the symposium, the instrument was played by a professional female musicians and *hetairai*, as well as by men. Such scenes of unfettered hilarity differ markedly from others in which the barbitoi appears in a demurer contexts, for example a calyx krater by the christie painter, which dates to a later time. The women in these musical gatherings were likely to be free Athenian citizen women, here accompanied by a figure of Eros, symbolizing love and marriage. The barbitoi, thus suggests joy of a marital and romantic kind, and the phorminx does

¹¹⁵ Murray, Penelope and Peter Wilson, eds. 2004. *Music and the Muses: The culture of music in the classical Athenian city*. Oxford. Discusses the conception of the Muses from the Archaic through Hellenistic period.

¹¹⁶ Maas, Martha and Jane McIntosh Snyder. 1989. *Stringed instruments of Ancient Greece*. New Haven, CT.

¹¹⁷ Chelys lyres: Maas, Martha and Jane McIntosh Snyder. 1989. *Stringed instruments of Ancient Greece*. New Haven, CT. P79-99.

¹¹⁸ Sheramy D. Bundrick 2005. *Music and image in classical Athens*. Cambridge University Press. p 72.

¹¹⁹ Maas, Martha and Jane McIntosh Snyder. 1989. *Stringed instruments of Ancient Greece*. New Haven, CT. P113-138.

¹²⁰

appear in fifth-century pottery and it was typically played by women, however, from the eighth to sixth centuries, it was primarily associated with male musicians, a gender shift that cannot be precisely explained.¹²¹

Harps are not found in paintings on vases painting until the fifth century, a surprisingly late development.¹²² They had been seen very early in Bronze Age Aegean art, especially in Cycladic marble statuettes, in which male musicians were some times shown with a triangular formed harp.¹²³ two types of harps are depicted vase paintings: the angle harp is the simplest one, and the second type features a spindle-shaped soundbox. The angle harp was consisted of a neck and arched soundbox. This image illustrated that, unlike other Greek stringed instruments, a *plektron* was not utilized; rather the performer plucked the strings with both hands while playing. Interestingly, harps were likely reintroduced into post-Bronze Age Greek culture from Asia Minor, with literary evidence suggesting a lydian connection.¹²⁴ However, most of the harps in Asia usually used the *plektron* to play it, especially the angle harp. The second type of harp, features a spindle-shaped soundbox, wider toward the middle and tapering toward the ends. The second type of harps which was depicted on a Lebes pottery, which was in The metropolitan Museum of Art. It was played slightly differently from the first type, with the soundbox facing away from the player rather than being held next to the body. The longest strings are therefore closest to the performer. Furthermore, same type of harp which depicted on the Lebes pottery, where was in Athens Archaeological Museum. It was played by a standing musician women, which illustrated its slightly character.

In the Classical period, “the *chelys* lyre was the quintessential instrument of the amateur musician.”¹²⁵ By contrast, the Classical *kithara* was large and ornate and for professionals only. Homer occasionally calls a concert lyre a *kitharis*, but usually he uses *phorminx*.¹²⁶ However, Bundrick claimed that “lyre for the everyday tortoiseshell lyre, *kithara* for the grand concert lyre, and *phorminx* for the shorter, simpler lyre.”¹²⁷ Both instruments are attested to the Late Bronze Age. The *chelys* lyre is known from extant examples only: two tortoise shells and fragments of others from the East Sanctuary at Phylakopi. From drilled holes in some of these shells (to attach arms to the

¹²¹

¹²² Maas, Martha and Jane McIntosh Snyder. 1989. *Stringed instruments of Ancient Greece*. New Haven, CT. P147-155.

¹²³ Younger, John G. 1998. *Music in the Aegean Bronze Age*. SIMA-PB 144. Jonsered: Paul Åströms Förlag.p10-13.p71-73.

¹²⁴ Maas, Martha and Jane McIntosh Snyder. 1989. *Stringed instruments of Ancient Greece*. New Haven, CT. P149. Ultimately harps with arched sound boxes the angle harps derive from Mesopotamia.

¹²⁵ S. Bundrick, *Music and Image in Classical Athens* al Athens (2005).p18-20.

¹²⁶ Homer, *Iliad*. 1.60ff. 9.185ff. (*phórmingi ligeiê*); *Odyssey* 8.67. (*phórminga ligeian*),8.257.8.266,17.261,22.347 23.144. Homer calls the lyre a *kitharis*: *Iliad* 3.54, *odyssey*. 1.153(*kitharin ... phormízôn*).

¹²⁷ S. Bundrick, *Music and Image in Classical Athens* al Athens (2005).p131.

lyre) it is likely that they served as sound boxes. Since no depiction of the chelys lyre has survived , it is possible that these were the instruments played by women. Subsequently, as demonstrated by the pottery painting, chelys lyres were always used by women, by contrast, we can rarely find female features with Kithara, except Nike and Athena goddess.

Chapter summary

In Aegean musical culture, the lyre were more popular during the Early and Middle Bronze Ages. Lyre and *sistra* first appeared in the Early Middle Minoan period, and both continued into the Late Bronze Age (when both are associated with singing but not together). Alternatively, the harp or the lyre often appeared with *sistra* in a scene, especially during the archaic period and the classical period, which formed a combination of melody and rhythm, which were played by stringed instruments and percussion instruments. In fact, *sistra* is a musical instrument of the percussion family, chiefly associated with ancient Iraq and Egypt. In the ancient Egyptian language was *sekhem*¹²⁸ and *sesheshet*¹²⁹. In ancient Egypt, it consists of a handle and U-shaped metal frame, made of brass or bronze, which is same to the Minoan one, the only difference is made by local clay.

The Cycladic harp seems to have disappeared until Archaic period. Furthermore, they also had different instruments: the harp from Archaic, as well as classical pottery, have two arms in a right angle instead of the Cycladic triangle frame. As a result, we can find great homogeneity among the instruments belonging to the lyre family. Mostly evidently,, the gender of musicians was performances in a clearly way, which remained true from the Minoan era to the Classical period As for Mycenaean instruments on the mainland, it has been suggested that the popularity of music of Mycenaean declined, as is maintained because of observations of lesser amounts of the number of music and instruments than in cases of the Minoans, Mycenaean.

Chapter 3: The Evolution of Instruments and Societal Rites

Music is an important part of human art, it is not only a tool for sensory entertainment but also a channel for emotional catharsis. For thousands of years, the crystallization of the human spirit lies

¹²⁸ *Seklem* is a simpler, hoop-like sistra,

¹²⁹ *sesheshet* is the *naos*-shaped one(shrine).

in music's abilities to convey the cultural wisdom and creative abilities of countless societies and the individuals who therein reside. However, the true understanding of music, by sound and music theory are not enough, which has a plentiful cultural connotation, including the relationship between lifetime and dead world, as well as social rites, region religious, and administration system. Therefore, this sets the tone for the exploration of the development of musical cultures by combing archaeological images in order to elaborate on the spirit of musical culture.

Instrument is a tool that humans use to "...express and communicate their thought and emotion". In other words, music is a materialization of civilization, as a result, it can be considered to directly reflect different cultures and societies in antiquity. The using and improving of instruments, required the elite to consciously develop the music to be enjoyed by the general population, which means that all kinds of instruments had to be adjusted to the taste and attitudes of every local culture. In other words, along with religious institution, music can be considered to having been a certain political tool for the elite to govern the general population. Based on the numerous kinds of the transmission of instruments, there were several different classification. For example, in ancient china, there were materials classification that called "eight sound" including gold, stone, soil, leather, silk, wood, Pao¹³⁰, bamboo, which was a earliest method to divide instruments.¹³¹ In Mesopotamia, they have a shape(size) mode to classify instrument (chapter 1). However, in modern Europe, instruments are classified into "blow, hit and strings" as a longtime three-types classification of instruments, which is also known as Orchestral classification.¹³² This example shows that throughout the ages, different approaches have been used to classify instruments, however, these instruments despite showing different characteristics, do possess a strong sense of heritage and therefore have remained relatively unchanged until modernity. Based on this, I will discuss the ancient stringed instruments.

Stringed instruments shaped classification

According to the definition of stringed instruments as being musical instruments use "'strings that impart tension as a source of vibration", certainly applies to the lyre and harp.

¹³⁰ Pao,(匏), an ancient Chinese word, now used Piao(瓢), means a kind of Lagenaria, Half cut after fruit ripening, usually Chinese used it as a tool to drink water or wine in ancient.

¹³¹ Zhou Ritual and Chunguan. Finished at around Zhanguo (475-221B.C)

¹³² Orchestral classification: 20 century, German musician C.Sachs and Austria musician Hornbostel presented a classification, they depended on "the different sound way and acoustical principle of instruments" into 5 category 、 , including Idiophones , Aerophones, Menbranophones, Chordophones, Electronphones,

It should be specified that, in the sub-class classification of the “Sachs-Hornbostel instrument classification”, which relies on the different characteristics of various instruments adopted different classification methods, is instead based on the classification of sounding method and acoustic principle. For example, Idiophones based on different shake way; Aerophones based on diverse sound origins pattern; Membranophones were in accordance with distinct tube structure; Chordophones were on the basis of different instruments’ constructions. Therefore, in a same construction stringed instrument, sound box is specifically the film vibration or the plate vibration that were not influence on defining of its shape structure.

Stringed instruments are generally composed of strings, resonators, string support structures and tension adjustment devices (some instruments also have keyboards, pedals, triggers, plates, bows, picks or fades). The strings are usually made out of steel wire, nylon, silk, horsetail, human hair, animal casings, tendons, leather, plant roots, or stems and leaf fibers. The resonator functions as an amplifier for a stringed instrument. Except for a few originals, simple stringed instruments that do not have a resonator or a soundbox.

The adjustment mechanism of the string tension is generally located at one end of the support structure, and there are mainly three ways of attaching the strings: a knot, a weaving of a string around the support and by drawing the string into a whole and securing it with a peg. Correspondingly, in Mesopotamia all of these three types combination can be found, such as the repaired lyre and harp from Ur tombs, where eleven strings are fasten on the same amount to knots on the lamb shaped one, where the knot is placed on the right side of the support pole, which stands on a vertical angle on the soundbox. Another harp, known as the Large Gold Bull harp, used eleven aceroses peg ,which were used to fix eleven strings. The combination way of the wood harp with goat head is evident in the twining of eleven which are fixed with wood sticks, however the wooden sticks were in optional angle which was different to other two. When studying these instruments it can be suggested that the Sumerians highly valued precision in their studying and building of stringed instruments, as is noticeable by the important role the distancing of knots played in the tonality. furthermore, the changing of the strings, could greatly contribute to the longevity of the instruments.

It has been observed that nearly all the shame like rectangle harp that use the same fixed method like the Large Bull Harp where, additionally, every peg or knot was placed with a fixed interval. However, a sculpture depicts a musician with a long harp which binds eight or nine strings into one fixed point with one stick at the end of the long support pole, and the remaining strings had down

naturally. Notwithstanding, as for the Aegean method of fixing strings, strings fixed way, it is hazy, empirical evidence is lacking as whole instruments are yet to be unearthed. Therefore, knowledge of Aegean instruments is derived from images, from frescos and statues. Based on this evidence, it can be inferred that it was probably twined around a peg which was hammered into the support, such as in *Ayia Triada* Sarcophagus, where the lyre or phorminx, held by a man, had the strings connected to the location of support which looks like a shuttle shape support pole. obviously expanded, which looks like a shuttle shape support pole. Alternatively, on the *Pylos* fresco, the phorminx also depicted traces of rope winding, possibly in order to fix the stable of strings, which the Greek musician developed into a hollow shaped support as a winding device, which could even wind through some blocks. In Aegean area, it was not a performance that used the knot or peg on it.

The reclassification of stringed instruments, is based on the method of generally dividing them according to their structural characteristics, and then further according to the method of execution. The classification based on structural features divides the stringed instruments into Zitter¹³³, Lute type¹³⁴, Lyre type¹³⁵ and Harp type¹³⁶.

The structure of the Zitter is based on strings being directly parallel to the surface of the body, and the chord length being close to the length of the body, which is mostly a wooden flat box with no neck. This includes the brand board Zitter, (such as piano and dulcimer); long-shaped Zite (such as Guqin, Guzheng), and the rod type Class (such as late period *vīnā*,¹³⁷).

Based on two play methods, there are two types lute: pizzicato, such as violin, Huqin and Brush making, such as guitar and Chinese Pi Pa, which originated in Asia and was first seen in Mesopotamia in the 20th century B.C.. Lute types all have a dramatic character, where the long neck is extended from the soundbox, with strings fixed over the longneck from head to bottom. The lute spread all over the world with has been found in multiple varieties of sizes and shapes as a result of localized adaptations of generic structure. Primarily, distinguished between these variations was the length of the neck and the shape of the back-board, as well as the number of strings, with or without frets.

¹³³ China Encyclopedia-Music and Dance. Chinese Encyclopedia Press. 1992.4. p520.

¹³⁴ China Encyclopedia-Music and Dance. Chinese Encyclopedia Press. 1992.4. p393.

¹³⁵ China Encyclopedia-Music and Dance. Chinese Encyclopedia Press. 1992.4. p386.

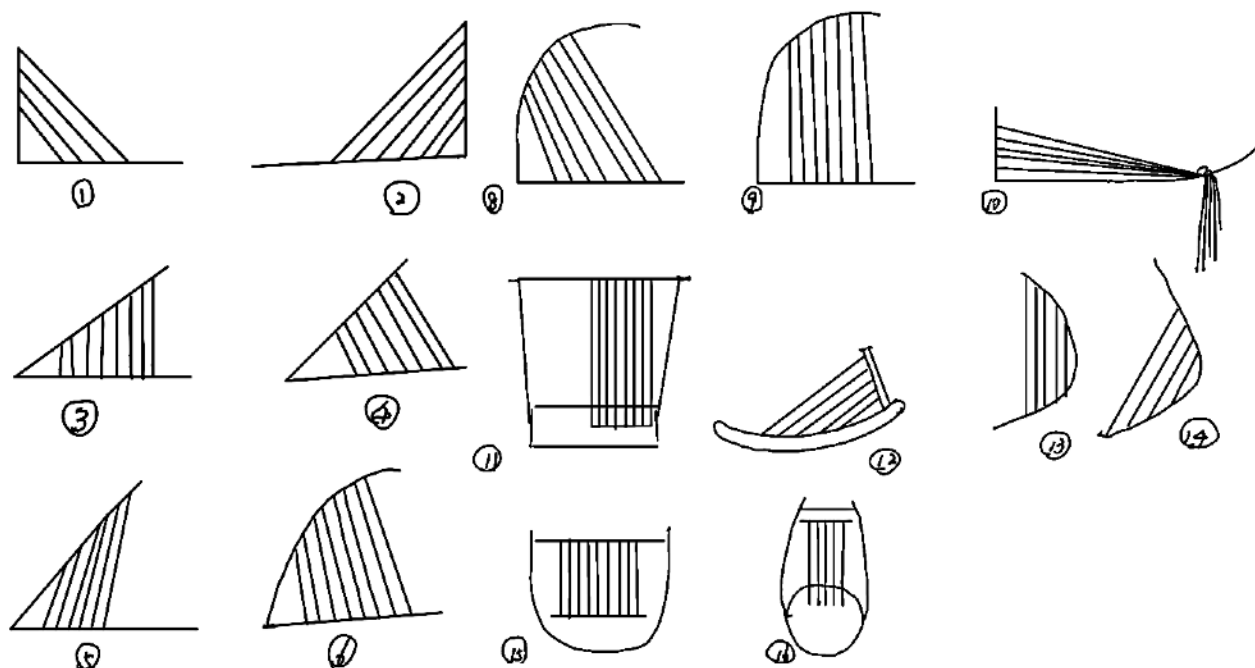
¹³⁶ China Encyclopedia-Music and Dance. Chinese Encyclopedia Press. 1992.4. p601.

¹³⁷ see chapter 1, because early *vīnā* and *ud* belongs to lute type, when harp into India, it was divided into two type, *vīnā* shape have a large change, a long body with strings and two round box at two ends.

The lyre is a quadrilateral frame stringed instrument consisting of a resonance box, two arm columns and a beam above there above. The string is attached to the front of the resonance box, passing through the string and then to the beam, without a neck and a fingerboard. The actual instruments was first introduced at the site of ancient Ur, perhaps as early as the 24th century B.C..

The Form of Harp-Lyre classification

The Harp and the lyre have a different vibration mode from others stringed instruments, where the angle from the strings' side are connected with only one side of the instrument's body. There are three basic types within the harp system: Arched types, Angled types and Framed types. As a result, the lyre, the phorminx and the barbitoi merely belong to arched types. These three types can further be divided into two subcategories: closed and open framed. When ancient images of instruments are examined, it becomes evident that open framed instrument occupy a large proportion of instruments depicted. There was a exception, only the Cycladic could both belongs to the triangle frame harp and angled types, which shaped in a frame angled type. Besides, it was no one seems like this at all. According to all shapes of the instrument (in the appendix), it is divides into these 16, they are classified as follows:



Angle Type

This harp it is named because of the angle most of the strings are attached to the strings pole and soundbox in an obvious angle. Firstly, there are three kinds intersectional angles: an acute angle, an obtuse angle, and a right angle. Secondly, there are two performance between support and soundbox, including pole and soundbox straight, or the pole being positioned inside the soundbox and top part into a curve tendency; this special shape can only find found in two locations: one in Pazyryk (650 B.C.-400 B.C.), another one from Qiemo (2-5century B.C) in the Chinese province, XinJiang. Their basic shape is the same, however, the tope surface of the extant horizontal harp from Pazyryk has a hole in the same place as the concave rectangular marking on the side of Mesopotamian vertical harps. This sound hole is also found on the wooden edge of the Assyrian vertical harp. The sound hole of this shape is called "the ear of *sammû* instrument" in the ancient literature. So American scholar Bo. Lauegren thinks that *sammû* is a harp name in Akkadian.¹³⁸ Alternatively, the Chinese one was found in a tomb in the ancient Qiemo (country).¹³⁹

Influences of population movement

Before continuing the discussion on the angle type harp, influences on it development by population movements is worth mentioning. Since 19th century, the explorers of Russia, UK and German, they began the survey of Chinese Xinjiang's ancient anthropology.¹⁴⁰ In order to hold this information, since 1960s, Chinese archaeologists, ethnographers, and ancient anthropologists carried out an analysis of the physical morphological characteristics and ethnic systems of ancient skull unearthed from a series of important ancient tombs in the *Tian Shan* Mountains. Through testing of 58 skulls in these area around 500B.C-100B.C, including 49 Europeans, 7 Mongolians or mixed race. In these 49 Europeans, there were three different types of corporeity, approach to Aegean serious types, approach to origin Europeans types and mixed of these two.¹⁴¹ As for DNA test of 18 skulls around 1800B.C., all of them belongs to Europa and ancient Europeans.¹⁴² Another test of 29 skulls around 1200B.C.-100B.C., 21skulls were Mongolians, 8 skulls were Europa.¹⁴³ In the skulls test of 300A.C-200A.C, Europa race weakened, Mongolian species increased. This research claimed: at

¹³⁸ Bo Lauegren. "The Ancient Harp of Pazyryk", translated by Xie Yi. Music Research, No. 2, 2004, P101.

¹³⁹ Xinjiang Museum, Bazhou Cultural Management Office, and Jiu County County Cultural Management Office: Xinjiang Qiemo Zhal Gun Luke No. 1 Grave. Xinjiang Cultural Relics. 1998.4. Wang Bo, "Xinjiang Zhalu Luke Touch", "Relics", 2003, 2 issues.

¹⁴⁰ Keith. The Skull Unearthed from the Ancient Cemetery in the Tarim Basin.
Jorgeji and Volant. Human Skull and Body Bone Found in the Archaeological Discovery of the East Turkes"
Yusufovich. Ancient Human Skull Unearthed Near Loeb Lake.

¹⁴¹ Han Kangxin. Study on Ethnic Anthropology of Ancient Residents of the Silk Road. Xinjiang People Press. 1993.11. P15.

¹⁴² Han Kangxin . Anthropological Study of the Ancient Residents of the Silk Road.The issue of the age is controversial, first known as the 6,000-year-old, and later in 2000. 3800 is the average of multiple tests taken. ", Xinjiang People press. 1993.11. P7.

¹⁴³ Han Kangxin. Study on Ethnic Anthropology of Ancient Residents of the Silk Road. Xinjiang People Press. 1993.11. P13.

early period, The Europa race is the majority, and the group are relatively unified and simple, as well as physical characteristics are mostly ancient European races. Later(before Han dynasty 202B.C), the phenomenon of mixed ethnicity between the European race and the Mongolian increased. Within the European race, there are Eastern Mediterranean Branch (also known as the Indian-Afghan type), namely, the Chinese history has called them *Sai* people, who was the nomadism group of Aryans in the northern Tian Shan Mountain area.¹⁴⁴ It was considered as that while the infiltration of their race, similarly, bringing and spreading their culture. In addition, The angle of the Pazyry's strings and the soundbox is 28 degrees¹⁴⁵. If the error caused by the bow body is removed, the angle will be reduced to 16. It just meets the foreign scholars' proposal in 1000 B.C., they were all belongs to the Assyrian system stringed instruments. The typical Assyrian horizontal harp string and the chord angle are between about 10. and 20. The angular range of the Chinese model is not greater than the angle of the chord angle. The sinusoid of the Chinese model is relatively long, about one-third of the total body (resonance box plus neck); and the chord is relatively perpendicular to the speaker. In this case, the triangle bottom (chord and The angle between the two right angle sides of the resonance box and the right angle side should be around 30". This increase in angle provides a convenient condition for hand plucking. Compared with the Bazerek harp and the Assyrian horizontal harp, the Xinjiang model is played with a hand-drawn (traditional horizontal-angled harp is a hand-held pluck), which is a major improvement with regional characteristics. Thus, Pazyry was a important media that inherit the Assiyan types of harp, which frequently appeared in XinJiang Province, China. Thirdly, among the function of angle, pole and soundbox, there are two kinds of cases where the strings are laid along the pole in a right angle, that is, they may be positioned in an acute angle or even obtuse angle. These instruments could be played two ways, sideways and in a vertical direction.¹⁴⁶

Right angle or around right angle

Firstly, when the intersection is at a right angle, and the chord and the resonance box are relatively straight, the strings can only be positioned as a (triangled) hypotenuse. In this case, the strings and pole are absent vertically possible, only at an angle. Accordingly, the angular harp offers different ways of playing, which can be divided into horizontal playing or vertical playing, as is documented in both Mesopotamia and Egypt, albeit at an earlier period.

¹⁴⁴ Co-authored. Xinjiang History Outline. Xinjiang People press. 2004.3. P49.

¹⁴⁵ Bo Lauegren. Xie Yi translated. The Ancient Harp of Pazyry", Music Research, 2, 2004.p95.

¹⁴⁶ classification in 《乐器资料集 V》 harp & lyre, Japan.Music Instrument Library, Institute of Music, National Conservatory of Music. Japan. Zhao He 60 year, March.

Secondly, while the chord and the resonance box are joint at a right angle, the pole is straight and the upper part is bent. There are two cases: one is at an angle, and another is at a right angle. both Types appear in Chinese cave paintings and Archaic Greek pottery. In addition, they are nearly in same size and shape, as well as the playing mode. It also was named Kong Hou in china, spreading 2000 years, and then disappeared.

Acute angle

On the one hand, when the angle is acute, even if the chord and the resonance box are straight, there are two cases of strings, namely the string with a angle or vertical. In terms of playing style, most of soundbox is on the top and pole is on the bottom. There is also a opposite type, which is similar to modern harp. On the other hand, when the angle is acute, the pole is straight, and the upper part of the resonance box is bent, there are at an angle, such as the Egypt one and right angle, such as the greek one. It can be seen that in such an acute angle, which have more complex situation, it is the most widely spreading and development.

Obtuse angle

With the soundbox at the bottom and the pole on the top creating an obtuse angle, these instruments differentiate from the two previously mentioned, because of the unique way they are played where the performance is on the flat. Furthermore, if it is inverted, the center of gravity is unstable, which defies the natural laws of instrument as the players must hold the instruments under the ribs.. Alternatively, there is no problem that the soundbox bends and strings are perpendicular to the pole.

Arched Types

The arched type is named because bow-shaped body. Generalized classification also includes the type of without a soundbox and a soundbox located outside structure; The one without a soundbox is commonly referred to as "the music arch", which is the simplest one of all of the stringed instruments. It traces its origins directly to the hunting bow and can thus be considered as the ancestor of stringed instruments, such as the instrument in the cave of *Leitruva de Margdalena* (in the province of Ariège, France), with a sculpture of about 13500 BC. Some African nationalities use the same bow for both archery and performance. The simplest bow is made up of a single thread

stretched over two ends of a flexible rod where some strings and a soundbox is added, which could improve to the harp and the lyre. However, the type with the soundbox on the outside, the bow frame is only a part of the body, and the appearance is an arched structure that penetrates the box. Although this penetration reflects the intention of integration, unlike the other stringed instruments, its vibration is not directly transmitted from the strings to the soundbox. While the integration of the pole and the soundbox resembles the old “music bow” with more strings between them and the pole have a tendency to be a soundbox, other types are also found; one of these, made of one piece of wood, however, the upper and lower parts have been carved into different shape which makes it seem like it has been made from two pieces. This lyre has the pole directly connected joint with the soundbox. This is the result of the build being extremely flat, which further makes it seem like the whole material consists of two parts. Obvious example was from Egypt.

Frame Types

It would be easy to consider the frame types as an improved form of the harp due to the increased of numbers of strings which placed more pressure on the pole and the soundbox. In order to enhance the chord strength of instruments' body, a column has been added to match the position of the chords and the soundbox, thus, forming a closed frame structure of the instrument. However, in ancient performances, these types did not play a major role as stringed instruments and it is rarely found or located in any traces of development, although it is identical to the harp that played in present times. Other examples, although less known, show two types: the triangle frame, such as in the example of the three statues of the Cycladic, and the square frame, as was found in Ur and Egypt.

The Ancient Instruments and Society Rites

Music is a way for humans to express themselves and interpret their surroundings without using words. It transcends the norms of language, far before the appearance of words. Humans already had music and were used to creating music. At that time, productivity was of simple means as is evident from people's simple and rough production and usage of tools in antiquity. It has been suggested that instruments of the time, that is, the stones, sticks, pottery, etc. can also be understood as marking the original rhythm-type instrument. This interpretation stems from the observation that requirements for the appliance is low and method of performance is simple, which could lead to the instruments being considered as the prototype of the original ancient percussion in the original

world. As a result, the possibility of the instrument as being the most approachable “communication method” across the Asian-African continent for thousands of years is a theory which recently has gained rapid momentum.¹⁴⁷ On the contrary, stringed instruments represents the need to compose a complex melody, not just the frequency of the pitch and the rhythm, which would have had a high aesthetic requirements for both the performers and the appreciators, which is what we have been discovering in Mesopotamia. Therefore, the harp image, has been referred to as the instrument of "elegant culture" in the meaning of despite one not using language to convey a feeling, one needs the heart of the music to make this kind of instrument and to contribute to its wide variations and developments.

The Gender of Musicians and Human Emotion

Near East Musician Gender

With the division of labor and the formation of a professional class society around 3000B.C, a fairly social group was formed in Mesopotamia. Also evident within this period is the clear documentation of musicians where, for the first time in the written records, professional musicians started appearing among the division of professional and semi-professional musicians. In order to decipher their social class, structure of country and the city administration and post-construction Harris proposed a statistical analysis of the residents using some cuneiform plates (1894-1595B.C.) unearthed from Sippar,¹⁴⁸ In his study, Harris found that there are some intellectual and elaborate division of labor among the residents. In the written record, a person who supervised the woman playing the instrument was also known.¹⁴⁹ In addition to the *gala* and *nar*, mentioned above (the professional division of music of temple), there is also a clear name and gender annotations for the music-related position, which could also be held by women, suggesting their fair treatment within their society, but it is a bit unexpected to know all female musicians buried with death, in Ur tombes. Additionally, records show that princess Lagash Enentarzid bought a young gala from her

¹⁴⁷ Walter Kaufman. Translated Wang Zhaoren, Jin Jingyan. The music of ancient times - the music culture of ancient Egypt, Mesopotamia and ancient India. Culture and art Press, edition of 1989. P64.

¹⁴⁸ Rifka Harris. Ancient Sippar, a demographic study of the city of Babylon, 1894-1595 B.C, Istanbul, 1975, published. p172-176 (the part of the musician). Translated by Wang Zhaoren.

¹⁴⁹ Walter Kaufman. Translated Wang Zhaoren, Jin Jingyan. The music of ancient times - the music culture of ancient Egypt, Mesopotamia and ancient India. Culture and art Press, edition of 1989. P62.

mother with money, food and wine.¹⁵⁰ It means that many professional musicians could be bought and sold at any time, despite being famous, have names, land and slaves.

In the court, the position of the court musician was higher than that of other people, and they enjoyed various priority; substantial amounts of barley, however, the musician could also obtain rations of oil and wheat.¹⁵¹ Furthermore, written records of the Mali dynasty government in the middle of the Euphrates River, bar from recruiting doctors and construction workers, primarily needed musicians.¹⁵² In the records of women's management in the Mali Palace: "12 women were mentioned. . . Young female musicians and for 90 new female musicians. . . Quantitative." ¹⁵³ This record also confirmed the existence of a female senior musician. In a religious ritual activity in Assyria, a female singer *nargallutu* (*nar*: professional musician name, *lutu* means king's), with a highest position, who had a solo performance of the peak moment of the court ceremony.¹⁵⁴ At the same time, when a king of Assyria, named Shamshi-Adad I (1749B.C.-1716B.C.), while occupying of Mali, he ordered the raising of the youngest daughter of King Arden Lim, who was captured by his prisoners, in order to cultivate a female musician in the future.¹⁵⁵

Moreover, in the Near East, it is evident that musicians belonged to a higher class in their social structure and alongside the religion class, all the musicians could enjoy the land owned by the temple, and earn large amounts of food. When the musicians belonged to a palace, they played a significant role, as an example in the court documents of the Assyrian kings, which recorded musicians as private property in *Tiglath-Pileser* I period. In order to guarantee the authority and the inviolability of the ruler.¹⁵⁶ Based on the many appearances of women in these records, it seems that this career seems to have been more oriented to female performers, suggesting equal treatment of both male and female musicians.

Gender in Aegean music

¹⁵⁰ Walter Kaufman. Translated Wang Zhaoren, Jin Jingyan. The music of ancient times - the music culture of ancient Egypt, Mesopotamia and ancient India. Culture and art Press, edition of 1989. P65.

¹⁵¹ Walter Mayer. One of the studies: the Palace of Archives and Occupational Classification. the Ancient Oriental and Old Testament, and the publication of the culture and history of the ancient East and Old Testament, 1978 p154. Translated by wang Zhaoren.

¹⁵² Wolfram von Zoden. The ancient Babylonian letter discovered by Mali. Oriental World. 1945. p203. Translated by Wang Zhaoren.

¹⁵³ Journal of Oriental Assyrian and Archaeology, Issue 50, 1956, P60.

¹⁵⁴ Brigitte Menzel. The first volume of the Assyrian temple. Investigation of sacrifices, administration and tasks. Rome 1981. p254.

¹⁵⁵ Wolfram von Zoden. The ancient Babylonian letter discovered by Mali. Oriental World. 1945. p200. Translated by Wang Zhaoren.

¹⁵⁶ Ernst Weidner. The court documents of Assyrian Kings in the 20th century B.C., Oriental Studies. No. 177. 1954-1956, P 289.

As for the early Cycladic marble , they are all depicted as male and nude; they sit on a stool or a throne with a high backing hold the instrument on their right thigh. They rest their right arm either alongside the soundbox or on it, and raise their left arm toward, or to grasp, thus, it seems that none of the harpists were actually playing their instruments. Furthermore, it seems that men were the only phorminx players: in the Palaikastro terra-cotta group, the musician has been identified as a woman, showing a girl possibly blowing a Triton shell, the pylon ring impression and this seal are the only two representations that plausibly depict how females were associated with music. Presumably, because of the long robe, although this garment can also be worn by a man, and pylon ring repression may depict a woman, in any case, the figures seem to be carrying and not playing the instrument.

Apart from discussing the gender of musicians, identifying the participants is also important. Considering all the images and figures, it could be said that all of the participants are young beautiful girls and boys who have a perfect bodily proportions and most of them are elaborately dressed. Two Aegean Bronze Age scholars have studied the manifestation of age in the representations of Minoan men and women; both use hairstyles as primary indicators. The consistency of these age distinctions leads us to believe that the representation of specific age classes was an important detail in the human depiction. Let us start with women's hairstyles. Ellen Davis, in an article on the representation of age in the contemporary frescoes found at the site of Akrotiri on the island of Santorini, identifies six distinct stages of female maturity ranging from early youth to late middle age . In an article of the same year, Robert Koehl identifies age classes of males also based on hairstyles of roughly the same range. These analyses of hairstyles and age are an important tool in the present discussion. Details of hairstyle that indicate membership in age groups seem to be a consistent element in the representation of men and women, who are engaged in dance and procession, and therefore one can conclude that these details are important to the representation of these activities.

As Ortner and Whitehead have suggested, gender systems and prestige or class systems go hand in hand . In other words, in a society where there is gender differentiation or hierarchy exists, so there is also status differentiation or hierarchy. Specifically, in Late Bronze Age art, men and women are found wearing highly elaborate costumes that are in stark contrast to the entirely unclothed, stick-like representations of humans found in art at the end of the first palace period. The assumption I am making here is that the sorts of elaborate costumes that men and women are represented as wearing are luxury items that would be reserved for wealthier individuals. In general, there seems to

be less differentiation in women's garments as represented in Late Bronze Age art, and in representations of dance almost none at all. That is, women are almost always represented wearing an elaborate flounced skirt and short jacket. Similarly, men always are represented wearing one of two costumes: a short skirt with a codpiece, or armor. Last, the obvious impracticality of both men's and women's garments could be another piece of evidence that may indicate differentiation in social status. Although practicality is also a historically specific idea and thus difficult to apply to the past, the discomfort and likely partial immobility experienced when wearing such garments seems obvious. This could not have been clothing for people who were, for instance, manual laborers.

In the archaic period, pottery is as the largest media used to depict musical performance, with women musicians and male musician clearly distinguished. For women, we have encountered two very different kinds of female musicians: muses or other mythological women, and professional entertainers, also known as hetairai. Both are prevalent in pottery, reflecting the important place of each in Greek life and culture. The Muses provided inspiration, while the hetairai provided action. Ancient authors writing musical practices or ideas mentioned only these two categories of female musicians and do not discuss musical education at all in reference to female citizens. Therefore, the identity of these women has inspired much discussion. Implicit within the question and the attempted identifications are issues of social statuses, education, gender roles, and patronage. The proposed identification of the women as muses derives from the similarity between these images and scenes that clearly depict the goddesses. However, when there are no inscriptions naming the women as muses and no indications of an outdoor setting such as Mount Helikon, one need not automatically assume these are in fact muses,¹⁵⁷ however, one could alternatively suggest that, as mortal women, the figures are meant to be metaphorically compared to the goddesses.

The possible identification of the musical women as hetairai stems from the frequent mention of professional female musicians in literary sources (Plato, *Symposium*. 176e.), as well as the wealth of images showing hetairai or girls for hire as musicians.¹⁵⁸ However, we should not feel obligated to identify all mortal musicians on vases as hetairai or prostitutes simply because the texts do not state that women referred to as “respectable” women could receive a musical education.¹⁵⁹ Specific visual details relating to the world of hetairai or the symposium are absent, and the general mood of

¹⁵⁷ Maas, Martha, and Jane McIntosh Snyder. 1989. *Strings instruments of ancient Greece*. New Haven, C.T. P120-140. Identify some of the women as Muses.

¹⁵⁸ Williams, Dyfri. 1983. “Women on Athenian Vases: Problems of Interpretation”. In *Images of women in Antiquity*. Eds. A. Cameron and A. Kuhrt. Detroit, MI. p92-106

¹⁵⁹ Bérard, Claude, 1989. “The order of Women” in Bérard et al. 1989. p89-107.

the scenes is quite different. Therefore, it has been argued that because some of the women hold or play auloi, as in the Niobid Painter's amphora in Baltimore, they must be *hetairai*.¹⁶⁰ However, the auloi was a complex instrument and not one exclusively linked to *hetairai* and practices of the symposium, it was also played by the muses in this period.¹⁶¹

Many scholars have asserted that Greek women were excluded from the public life, secluded in the "women's quarters" of their houses, completely submissive to their husbands, forbidden contact with outsiders, denied an education and considered "other rather than citizen". The archaeology of Greek houses has bolstered this position by proposing a more fluid model of spatial organization than the "men's room" and women's quarters", a dichotomy often proposed in the "seclusion" scenario.¹⁶² According to this model, although women did spend most of their time in their houses, the situation was not one of total seclusion, exclusion, and oppression.¹⁶³ There was indeed a decided separation of gender roles, in the sense that certain activities were considered appropriate for men and women. As expressed in Xenophon's *Oikonomikos*, for men these activities tended to take part outside, and for women they were inside the house.¹⁶⁴ However, this separation of roles was not demanded of women scenes such as the Niobid Painter's Hydria suggest not only that some citizen women could receive education in music, where they could become competent performers, some were also literate.¹⁶⁵ Nonetheless, the musical scenes become important sources of evidence in the ongoing debate regarding the status of women in Greek.

As a result, we can deduce that music was an important element in Aegean society as is evident by the appearance of instruments in a varieties of contexts, and with a variety of connotation: for administrative purposes where they were printed on seal stones, as written signs, depicted in a throne room; for economic value, ivory was imported and used for *phorminx* decorations; and for military purposes, accompanying a procession of soldiers; for funerary, instruments deposited in the tombs or the image of dance and music, as well as for religious purposes, the instruments dedicated in sanctuaries and tombs and depicted in processions or in cults of the dead. We can imagine that

¹⁶⁰ Neils, Jenifer, and John H. Oakley, eds. 2003. *Coming of Age in ancient Greece: Images of childhood from the Classical Past*. New Haven, CT.

¹⁶¹ Matheson, Susan B. 1995. *Polygnotos and Vase Painting in Classical Athens*. Madison, W.I. Pl 190.

¹⁶² N. Cahill. *Household and City Organization at Olynthus*. New Haven, CT, 2002.

¹⁶³ Patterson, Enrico. 1991. "marriage and the married women in Athenian Law" in *Women's History and Ancient History*. Ed. S. Pomeroy. Chapel Hill, N.C. p48-72.

¹⁶⁴ The dialogue Between Ischomachus and his wife in Xenophon's *Oeconomicus*, *Helios* 15.1988.p9-22.

¹⁶⁵ Immerwahr, Henry R. 1946, Book rolls on Attic vases. In *Classical, Medieval, and Renaissance studies in Honor of Berthold Louis Ullman*. Ed. C. Henderson. Rome. p17-48. Believes that vase painting with women reading or holding books rolls support the idea of women literacy.

music in the Aegean even though we have few sure representations of it, played as great a part in everyday life as it did in the general or as it does in their culture.

In conclusion, musical activity, thus, serves as a communication device through which different kinds of identity, becoming embodied and celebrated, or rejected and transformed. Musical images and sounds do not just reflect knowledge of social 'places', they also perform them in significant ways: social hierarchies and group affiliations can be negotiated by manipulating the musical vocabulary. It is precisely this function of music that allows for foreign musical elements and traditions to be considered, incorporated, and adapted within an established socio-cultural environment. The music of the 'other' embodies knowledge and notions that one cultural group already has about 'the others'.

Chapter Summary

According to the definition and the classification of stringed instruments, it is clearly divided into two categories: the harp-lyre family and the lute family, and nearly all ancient stringed instruments fall within these two families. However, the harp-lyre family at large included the angle type, the arched type and the frame type. Among all ancient stringed instruments, there are mainly three ways of attaching the strings: in a knot, a cycle of strings and a peg and all three types were used in Mesopotamia, however, only one type has been found in the Aegean.

From the perspective of social status, in ancient cultures, a distinction between men and women was a common conception, however, in the Mesopotamia, they seem to not have treated musicians differently based on their gender, even when it came to the position of priest musicians. In contrast, there was a difference in how female and male musicians used different instruments. Among the representations of men and women in the Late Bronze Aegean, it is evident that social differentiation, or a class system, was in part illustrated through the representation of costumes and other accouterments. Furthermore, this could be identified in different places or situation, such as the hetairi in symposium.

Although many Greek scholars consider the social status of female musicians to be low, despite having beauty and talent, independent economic ability, and good education, when it comes to people's views and rights, they will show a disdainful lamentableness. However, I do consider, if looking outside of the Greek society, everything would be different. As a example in Mesopotamia, all female musicians were found in Ur royal tombs, who accompanied their deceased kings. The

rites of burning alive with the dead was a common way in ancient Asia, especially female musicians, however, it was not found in the Aegean regions.

Conclusion

The musical instrument is a story of sound, however, the study of ancient music is a silent exploration. When studying this cultural carrier, variety of results come to light, nevertheless, many similarities exist between stringed instruments in ancient Greece and ancient Mesopotamia.

Firstly, the contribution of Sumer to the evolution of musical instruments cannot be considered to be anything less than considerable and the same can be maintained for Babylon and Assyria. Although the number of instruments and musical bands increase in Assyria, no essential changes appear in the building and designing of the instruments. furthermore, during the Assyrian period the playing technique became more stable and more suitable for large-scale bands. As for Babylonian instruments, they preferred the quadrate shape harp, which were similar to the Large bull harp of Sumer. However, there was a special lyre in Babylon, with a unique point to fix all strings, which was never found anywhere else in Mesopotamia, but had some Egyptian elements.

For Egypt, the early dynasties did not have a harp, which means that the origins of the harp can likely be traced back to Sumer, and argument which can be supported by the appearance and description of the harp as a traditional instrument in the cuneiform. This is also evident in their expressed interest in the new lute (1200B.C.). but the lute first appeared in the rule of Akkad, which also bears witness to the origins of the lute not originating in Egypt. Moreover, as the two instruments appeared in Egypt's 18th Dynasty, including the lute and a bass bow harp, while the bass bow harp was also a contemporary foreign product with Egypt. Another point of view to be considered is that the lute is an instrument brought in by the invasion of Egypt by Hyksos.¹⁶⁶ As a result, the musical period in Egypt began in the New Kingdom period, which is when appointed temple band representatives and the court band representatives rises considerably. These musicians were of higher social status than the artists who participated in the private banquet festival.

Essentially, considering all of the images (see appendix), I found at least 16 types of lyre-harp instruments whereas, by contrast, the evolution of lutes suffered an eclipse, including short-necked lute and long-neck lute. Although, Egypt made a large contribution to the long-neck lute, as is

¹⁶⁶ Hyksos (Egyptian dynasty). Encyclopædia Britannica Online. Encyclopædia Britannica.

indicated by their large amount of depiction in art, however, the harp seems to have been the most popular instrument in Sumer. On the contrary, all three instruments seem to be given equal representation in Mesopotamian art, indicating all of them being considered of equal value.

In terms of the relationship between strings and poles, there are four different ways of string-fixing in Mesopotamia, but in the Aegean, they steadily practiced only two types. For the source of the musical instrument of the Aegean Sea, it is unfeasible to completely infer where they came from, or whether they were locally created. However, they do not bear witness of much development as they all bear strong resemblance to the Minoan instruments, by contact, the Cycladic types which are not considered to have any relationship with Minoan's.

Before Archaic period, we can therefore surmise low numbers of musicians as is evident by factors such as lack of images, where the most appear on seals, however the people of this period showed positive attitudes towards these instruments. This is evident in the very elaborate and decorative depiction of the instrument on seals, which have been found in far greater numbers than actual remains of the instruments themselves, which would suggest great visual appreciation of the instruments. I do think that it has a connection with Mesopotamian instruments, but also with Egypt, as can be seen (in images) where they play lyre together, similarly, auloi influences in Egyptian music are also found. Regarding the arrangements of the musical instruments of ancient Greece, I found that its shape was kept stable, especially after the Homeric era. The change in the number of strings (4,6,7,9,11 strings) of the instrument is also seen in Egypt, however, the range of strings there within could reach up to twenty one to twenty two strings. Thus, it is plausible that ancient Greek instruments and ancient Near Eastern instruments are not two completely independent systems.

Secondly, the Mesopotamia and Aegean stringed instruments are all follow with the religion, myth, birth and death etiquette. Similarly, they both have two clue of music belonging: firstly, they used for god, for example, the harp as a offering which recorded in the tablet. Secondly, served for Royal family. For example, in Mesopotamia, it was attest that musician belongs to royal since 3000 B.C., which offered entaintemewnt for ruler and participated in many superstitious etiquette. Similarly, most image of Minoan appeared in palace and peak sanctuaries. The social etiquette around music remained static despite being transferred between social settings, that is, whether the music was played in the Near East or in ancient Greece, it followed the same roles and rule despite the different social situation. This can be seen in the ways musicians served the royal family, their

administrative power, etiquette of life and death, as well as religion. In general, I do not believe that music is completely free from political and power and therefore could not have developed independently from it. This would also apply to those working within institutions of religion, which would have required great economic capital to influence local developments of musical culture which would have decided which instruments would become to be considered as “luxury products” of the ancient world.

Alternatively, these instruments, especially the stringed instruments, appeared on seals as a symbol for status and social functions, as can be seen in the example of the earlier image of Mesopotamia as depicted on seals, which is an actual depiction of the city itself. In the Cretan palace storages, many seals were found with strings instruments that support this, namely, string instruments had a symbolic character, more importantly, no other instruments are as popular on seals than lyre or harp, especially on the Aegean seals.

Thirdly, musicians in the earlier Sumerian civilization do not clearly indicate gender. In contrast to this, in the Aegean they had a specific purpose that divided musicians into different stringed instrument; the large heavy one played by male and the light and handy one played by female. After Archaic period, kithara served as a special case for male and goddess. However, in Mesopotamia they had a common ritual that musicians were buried alive with the dead royal members, a custom also found in Egypt, servants, musicians and dancers were buried together with the dead king, who could keep the king’s underground life without changing, like their daily life.

Additionally, whether in Sumer, Egypt or China, this policy was mainly maintained for women, which indicates that most of the funeral musicians were women. For example, in the tomb of China Shang King tomb, there were 13 female musicians accompanying with royal forever, their age around 14-16 years old. In Ur’s tomb, the musicians were,, without exception, all women. Perhaps in the world of court systems and religious etiquette, the high status of musicians is always visible; they were a person in direct contact with Gods and Goddesses, they could pray for divine etiquette, have a higher status in the palace, and even earn higher wealth. However, I would like to suggest that , until death, we find that they were considered to be more of a luxury good, with a gorgeous appearance and a high price, which can be bought and sold as a commodity transaction, also have to accompany for the death of loneliness king. The musicians this behavior is considered to be glorious. For example, girls can go to burial with emperor in ancient China who are carefully

selected, having beautiful appearance and young body, at least they are all good at musical instruments, just like the woman who is buried next to the Ur's gorgeous instruments.

The research on music in Aegean and the Near East also needs to be as comprehensive and deep as possible, which could allow me to consider more of its connotation with other region, not only from the content of the picture and the technique of playing, so I try to communicate with them in society. but there is still a need for further scrutiny on the arguments. As a Chinese person, the lack of understanding of Western literature and various of religions are also the shortcomings of this essay. It will continue to be supplemented in future studies and research that I could complete this topic in a more comprehensive and in-depth manner. A suggestion for future research could address a gap which was beyond the scope of this thesis, that is, my believe that Sumerian music may have had a chance to influence the Aegean during the Sumer civilization era to have merit, as can be witnessed by the long trade road of Lazurite, which is the main decoration on the Ur's Bull Harp; this road runs through the vast area ranging from the Pamirs to the Eastern Mediterranean, therefore, it is plausible that the instruments were brought to the Aegean, without being accompanied by professional musicians. Furthermore, this road was so old that people may have forgotten that blue pigments were the most extravagant things at that time. For example, we can see the Sumerian gold daggers inlaid with Afghan lapis lazuli, and those murals by lazurite pigments, as well as the tholoi of Mycenae, which can be traced back to the prototype in the Neolithic Age in West Asia. In the process of spreading anything, it will certainly accept that their people change moderately according to their own circumstances, and gradually changes. But it is not excluded that it is a kind of "repetitive" connection. The ancient people's creation of natural repetitiveness makes us always see the same ancient art.

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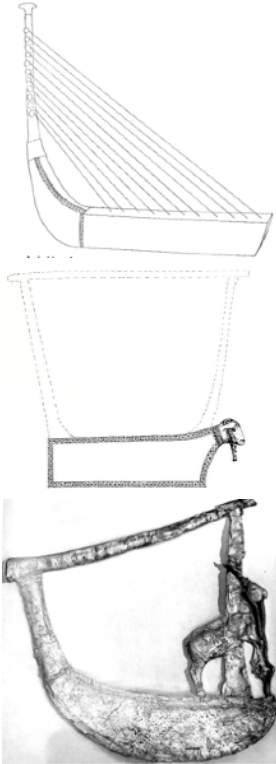
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Stringed instruments in Near East







Location and tomb owner identity information	age	image information	Partial image	Source
	3000B.C	Cuneiform script "harp" in Uruk. balag or balang (Akkadian balaggu)	 <p>The image consists of three separate fragments of cuneiform tablets. The top fragment shows a grid-like arrangement of cuneiform characters. The middle fragment shows a single line of cuneiform characters. The bottom fragment shows a larger, more complex arrangement of cuneiform characters, possibly including a pictorial representation of a harp.</p>	Berlin staatliche Museum Vorderasiatisches Museum.
Sumer.	2650.B.C	A limestone decorative panels with two arch harp player. The different size harp with 6-7 strings. Played with right hand, left hand hold it.	 <p>The image shows a fragment of a limestone decorative panel. It features a relief carving of a harp player. The player is depicted in a seated position, holding a large harp with both hands. The harp has a curved frame and several strings. The player's right hand is positioned to pluck the strings, while the left hand holds the frame of the harp.</p>	Chicago, university of Chicago, oriental institute museum.




Location and tomb owner identity information	age	image information	Partial image	Source
Sumer	2650.B.C	Small clay showed that harps in a animal body. The harps with 4 strings.		Berlin staatliche Museum Vorderasiatisches Museum.
Sumer, Ur Farm Community	Early Dynastic III 2600BC	‘Mosaic standard’ showing a banquet, the original shows, on opposite sides, scenes of ‘peace’ and ‘war’(ur standard). Height of band c.5cm. Large Lyre with 11 strings.		“Ancient music instruments of western Asia” ‘in the department of western asiatic antiquities’,the British museum.By Joan Rimmer. Lodon 1969. p13, frontispiece.

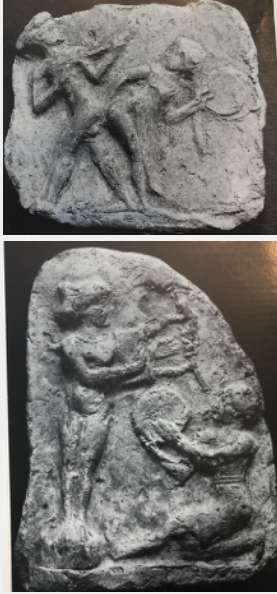

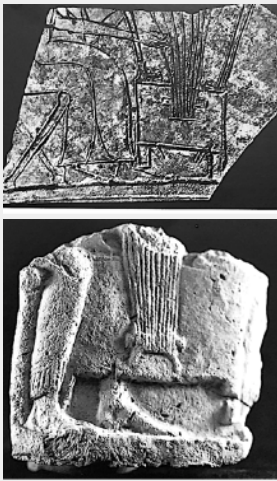

Location and tomb owner identity information	age	image information	Partial image	Source
Sumer, Ur Farm Community	Early Dynastic III 2600BC	Remains of nine lyres were found at Ur.basic wooden structure of silver. Arched harp .lower part of the “harp” of Pu-abi. Small Lyre,Upper part of the harp of Pu-abi. (No sticks were used in the rougher and possibly earlier method of string attachment and tuning which was also used later on some Greek lyres and still in use in parts of Africa.)		<p>“Ancient music instruments of western Asia” ‘in the department of western Asiatic antiquities’,the British museum.By Joan Rimmer. Lodon 1969.</p> <p>Dr.D.Barnett at the XVth International Assyriological Congress at</p>





Location and tomb owner identity information	age	image information	Partial image	Source
Sumer, Farm Community Mesopotamia ‘Royal Cemetery’at Ur	Early Dynastic III 2600BC	“Great Death Pit”(Grave 1237) at Ur, during excavation, showing 3lyres.all for 11 strings. (recovery)	  	<p>“Ancient music instruments of western Asia” ‘in the department of western asiatic antiquities’,the British museum.By Joan Rimmer. Lodon 1969.</p> <p>C.L.Woolley, Ur Excavation II,The Royal Cemetery(London, 1934),Pls.193,194.</p> <p>Fred s. Kleiner ‘Gardner World Art History’, pl.25</p>
Sumer	2600B.C	Animal with lyre.		London,British Museum.
Sumer	2600B.C	in the first line, the fourth people with a lyre with 4 strings, others are drinking.		Bagdad iraq museum





Location and tomb owner identity information	age	image information	Partial image	Source
Sumer	2600B.C	Lyre in the under line, who playing with riot hand.		Chicago, university of Chicago, oriental institute museum.
Sumer	2450B.C	Seals with lyre		Philadelphia. University of Pennsylvania. University Museum.
Sumer	2500-2350B.C	Donkey with a lyre holding with hand.		Philadelphia. University of Pennsylvania. University Museum.
Sumer	2450B.C	Seals with harps		Philadelphia. University of Pennsylvania. University Museum.




Location and tomb owner identity information	age	image information	Partial image	Source
Sumer	2350-2170B.C	Some seals with lyre and harps. The last one with a lamb head.	   	<p>Paris, Musee du Louvre</p> <p>Bagdad iraq museum</p> <p>Basel Sammlung Erlenmeyer</p> <p>New York. Privatsammlung</p>
Akkadian period	2350-2170 B.C	Impression of cylinder seal showing a bird man being brought before a seated godsend detail of bottom left, showing seated lute player.Height 3.8cm.	 	<p>"Ancient music instruments of western Asia" 'in the department of western asiatic antiquities', the British museum.By Joan Rimmer. Lodon 1969.</p>



Location and tomb owner identity information	age	image information	Partial image	Source
Sumer	2100BC	There is a large harp under the image, on people siting and playing it ,which shape same to the ur one.		
Ur	2000 B.C	Terracotta plaque showing a seated female harpist.Height 9cm.A large sound -box with a string-arm set ay one end at an angle of about sixty-five degrees, the strings seem to have been fixed to the arm with rolls, similar to those in the early Sumerian lyres		
Sumer	2050-1950 B.C	pottery figurine which depicted a animal body shape instrument another one showed a instruments with hand.		



Location and tomb owner identity information	age	image information	Partial image	Source
Old Babylonian	1950-1530 B.C	Lute with drum and harp with drum, like a music band.		
Old Babylonian	1950-1530 B.C	A special shape of lyre that all strings fixing in a point,		
Old Babylonian	1950-1530 B.C	large harp stand on the floor and a man or woman who sit in a chair to play it.		
Old Babylonian	1950-1530 B.C	A small harp playing in a parallel way.		





Location and tomb owner identity information	age	image information	Partial image	Source
Old Babylonian	1950B.C-1530B.C	The Shari clay plate ,an upright triangular harp is now housed in the Louvre museum		
Old Babylonian	1950-1530B.C	People hold harp supports, other part lost.		
Old Babylonian	1950-1530B.C	Clay figurine from early old Babylonian period		



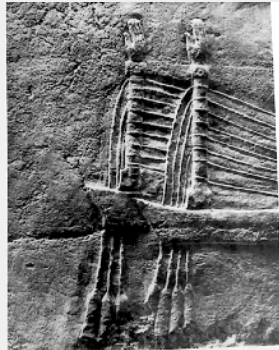
Location and tomb owner identity information	age	image information	Partial image	Source
Old Babylonian	1950-1530B.C	the clay showed the lute	   	






Location and tomb owner identity information	age	image information	Partial image	Source
Babylonian	1400B.C	In a relief image a nude man with a long neck lute with 5strings ,which seems like played by two hand.		
Assyria	1400B.C	A long neck lute who played by right hand, facing to another people. Three people in a clay, one hold a harp, playing with two hands. These image seems to show a teaching screen of music.		
Assyria	1186-1172 B.C	A man hold a harp with arm, he seems not to play it ,the other hand was caught by another people.		

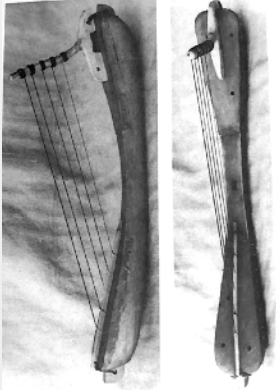
Location and tomb owner identity information	age	image information	Partial image	Source
	995-539.B. C	Lute and harp part pole.		
	995-539.B. C	A seal with Male Musicians held a lyre instruments with 2-4 strings. And a smaller people sit facing him.		

Location and tomb owner identity information	age	image information	Partial image	Source
New Babylonia	995-539.B.C	<p>Terracotta plaque showing kilted lute player Height 7.5cm</p> <p>Terracotta figurine of nude lute player. Height 8.2cm</p>		<p>"Ancient music instruments of western Asia" 'in the department of western asiatic antiquities', the British museum. By Joan Rimmer. Lodon 1969.</p>
Mardin Turkey	1200 B.C	<p>Cylinder seal of yellow stone and impression showing a lyre player and files of birds and animals. Height 2.2cm</p>		<p>"Ancient music instruments of western Asia" 'in the department of western asiatic antiquities', the British museum. By Joan Rimmer. Lodon 1969.</p>

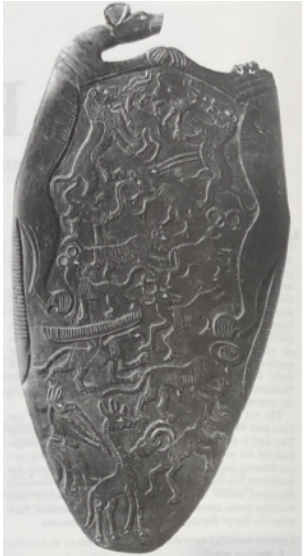


Location and tomb owner identity information	age	image information	Partial image	Source
Babylon	The first millennium B.C	clay figurine		
Babylon	The first millennium B.C	Figurine of angled harp player	 	
Babylon	Late first millennium B.C	Terracotta figurine of a woman with a vertical harp, Height 16.8cm		





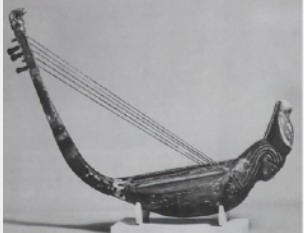
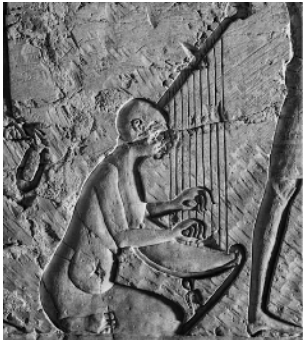
Location and tomb owner identity information	age	image information	Partial image	Source
Babylon	Late first millennium B.C	Terracotta figurine of a man with a lyre, Height 12.8cm		
South Arabia	1000A.C	Bronze statuette of a woman with a lyre, Height 6.4cm		
Assyria Nimrud	883-859 B.C	Showing Horizontal harps and small tambour		
Assyria Nineveh	705-681 B.C	showing three lyre players, Height 99cm		
Babylon Nimrud palace of Ashurnasirpal II	704-681 B.C	The vertical stick of horizontal harps.		




Location and tomb owner identity information	age	image information	Partial image	Source
Assyria	704-681 B.C	Large harp with more than 12 strings ,two hands played ,it seems in a group.		
Assyria Nineveh	668-626 B.C	Concave rectangular carvings on vertical angular harps at Ashurbanipal's garden party at Nlnevek, Showing long drum and vertical harp,Height 58cm		
Assyria Nineveh	668-627 B.C	showing a lyre player and a hapist walking with tamed lion among trees.Height 168 cm		
Assyria Nineveh	668-627B. C	Detail from relief of Ashurbanipal vertical harp.		
Assyria Nineveh	668-627.B. C	Detail from relic of Ashurbanipal showing Elamite musicians(8 harps,1 arch harp).two hands played		


Location and tomb owner identity information	age	image information	Partial image	Source
Pazyryk	650B.C-400B.C	Concave rectangles are also found on the horizontal harp of the Altai people. The top surface of an extant horizontal harp from Pazyryk has a hole of exactly the same shape as the concave rectangular marking on the side of Mesopotamian vertical harps.		

Stringed instruments in Egypt





Location and tomb identity information	Date	Image information	Partial image
Ashmolean museum	2900B.C.	Fox with an neg-blown flute bottom left accompanying a dancing giraffe and ibex: ceremonial palette	
Beni Hasan	1991-1783B.C	Asiatic Bedouin with a lyre painting from the tomb of Khnumhotep	
New kingdom	16 century B.C-11th century B.C.	Arched Egyptian Harp During the 4th Dynasty harps became popular in Egypt. Two types were common; the curved or arched-neck like this construction one.	



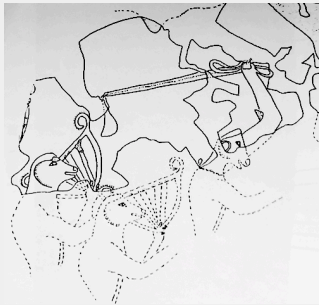
Location and tomb identity information	Date	Image information	Partial image
Thebes	1550-1307B.C	Female musicians with two lutes and a double-reedpipe wall painting of a banquet scene	
Thebes	1575-1308B.C	The murals in the tomb of Thebes 38, the musicians play the harp, lute, the curved arm lyre, the small castanets.	
Thebes	1575-1308B.C	The vertical triangle of the Egyptian triangle harp and the curved arm lyre, unearthed from the Eighteenth Dynasty of the Twenty-two Tomb of Thebes	
Thebes	1575-1308B.C	musician playing a harp depicted in a bas-relief from Hatshepsut's Red Chapel in Karnak Temple near Luxor (Thebes),	
Thebes	1550-1307 B.C	Model harp to be the from the tomb of Ani at Thebes	
Thutmose III	1479-1425B.C	The Harpist", relief inside Djehuty's tomb. Theban necropolis near Luxor, Egypt. Photo by Carlos Spottorno	

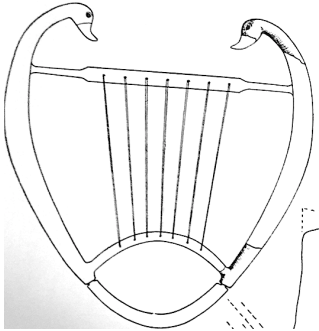
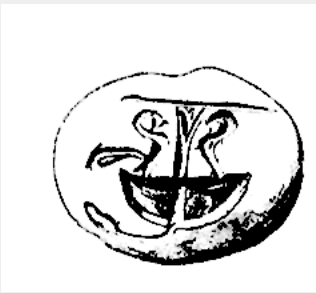
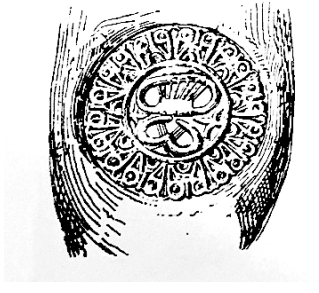


Location and tomb identity information	Date	Image information	Partial image
	1307-1196B.C	Musician animals with left to right double-reed pipes lute lyre and harp reconstruction of a detail from a papyrus	
Ramesses III ,	1219-1155B.C	Valley of the Kings. KV 11, Ramesses III , Harpist and Onuris-Shu Hector Horeau, 19 by 17.9 cm Image courtesy of Griffith Institute	
Inherkau tomb	1567-1085B.C	Harpist from the Tomb of Inherkau playing an angular harp	
		harp with lute and another instruments	
Louvre museum	7th - 4th century B.C.	harp (Louvre number N 1441). Likely Late Period	
		Tjayasetimu is the name of a little girl who was a star singer in ancient Egypt.	


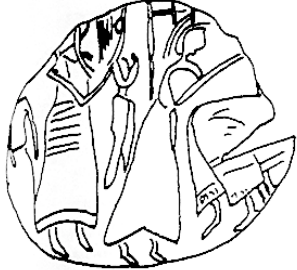




Location and tomb identity information	Date	Image information	Partial image
Persia	525-404 B.C	Musicians with tambourine lyre clappers and single reed pipe from a relief on a steatite bowl	




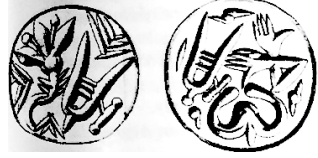


Stringed instruments in Aegean



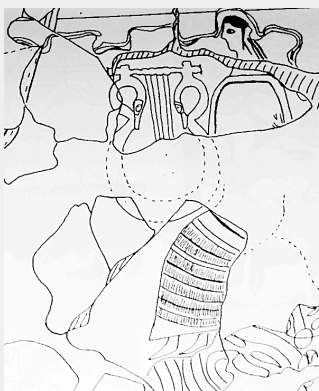

Location and tomb identity information	Date	Image information	Partial image
Keros	ECII period 2700-2300B.C.Ker os	The statues with double flute and harp stonework,	
Naxos	Cycladic	Marble harpist from Naxos , Harpist of Naxos of parian marble.the head and neck are missing, the major part of the base and one vertical side of the musician instrument, the harp which was triangular in shape has survived.	
Metropolitan museum of New York	Late early cycladic I-Early cycladic II 2800-2700.B.C	marble harp figurines.	 



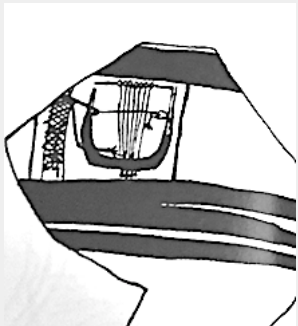
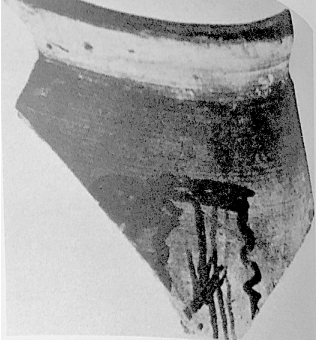
Location and tomb identity information	Date	Image information	Partial image
Thera	Cycladic	Karlsruhe ,marble harpist Sitting erect on a simple four-legged stool with his face lifted in song, he plays a frame harp—a stringed instrument that originated in the Near East—while resting his right hand on its sound box. The extension at the top, a common feature on ancient stringed instruments, facilitated the projection of the sound. Originally the figure's eyes and hair were added in paint. This challenging composition of a seated player, stool, and delicate frame was shaped from a block of solid marble and then patiently ground down with pumice and emery, locally available abrasives.	 A photograph of a Cycladic marble harpist sculpture. The figure is seated on a four-legged stool, facing forward with its head tilted back. It has a long, curved frame harp attached to its back, which it holds with its right hand. The sculpture is made of light-colored marble and is shown against a dark background.
Unknown Currently on view at Getty Villa	Cycladic 2700-2300B.C	Male harp player of the early speeds type Marble 35.8*9.5*28.1cm Sitting erect on a simple four-legged stool with his face lifted in song, he plays a frame harp—a stringed instrument that originated in the Near East—while resting his right hand on its sound box. The extension at the top, a common feature on ancient stringed instruments, facilitated the projection of the sound. Originally the figure's eyes and hair were added in paint. This challenging composition of a seated player, stool, and delicate frame was shaped from a block of solid marble and then patiently ground down with pumice and emery, locally available abrasives.	 A photograph of a Cycladic marble harp player sculpture. The figure is seated on a four-legged stool, facing forward with its head tilted back. It has a long, curved frame harp attached to its back, which it holds with its right hand. The sculpture is made of light-colored marble and is shown against a dark background.
Thera	Minoan	Monkey fresco	 A line drawing of a Minoan fresco depicting a monkey. The monkey is shown in profile, facing left, and is holding a long, thin object (possibly a stick or a piece of wood) in its mouth. The drawing is a simple line sketch, showing the outline of the monkey and the object it is holding.


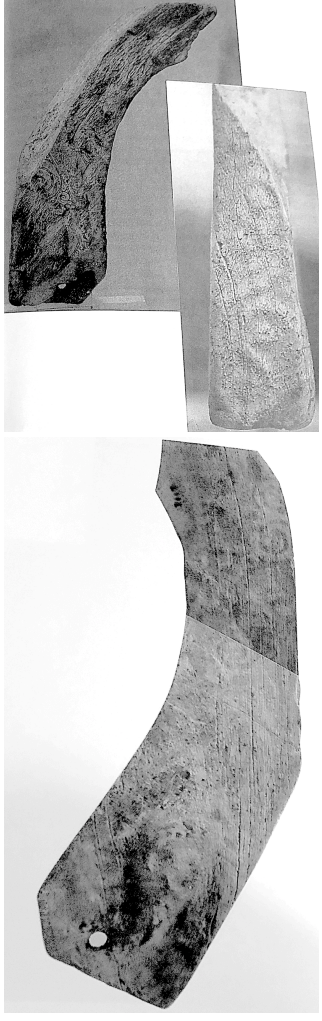
Location and tomb identity information	Date	Image information	Partial image
Knossos	Minoan	Alabaster foment restored by Platon as a lyre	
knossos	Minoan	Button seal	
Knossos	Minoan	Double harp, development of the frame harp. The lower one, 8 strings into two lobes as one.	
Mainland,lerna	Early Bronze II period 2300-2200B.C.	Lerna,	
Mycenae	Minoan	Disc	

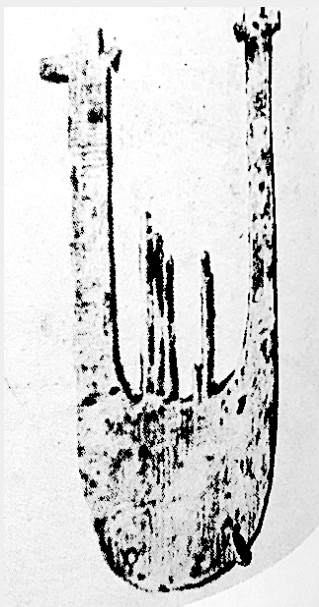

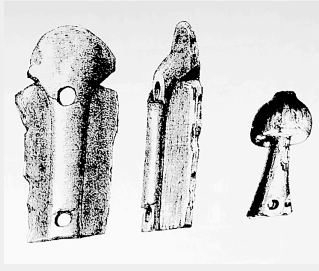
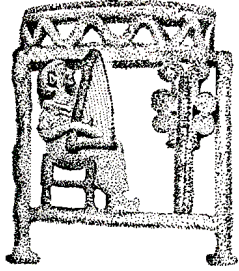
Location and tomb identity information	Date	Image information	Partial image
Lerna	Minoan	Lerna sealing	
Pylos	Myeanean	Sealing, Pylos ring impression show a woman, because of Robe according to the fresco one also hold it not play.	
Crete		Prism of green jasper.	
Crete		Knossos clay bar document	
Crete		Knossos clay bar document	
Crete		Three-sided prism sealstone	


Location and tomb identity information	Date	Image information	Partial image
Crete		Prism of green jasper.	
Crete		Knossos clay bar document	
Crete		Knossos clay bar document	
Crete		Three-sided prism sealstone	
Crete		Four-sided prism sealstone.	
Crete		Label with a strings instruments in two group strings.	

Location and tomb identity information	Date	Image information	Partial image
Crete	1600B.C	A parade of female Minoan priestesses. Fresco painting was one of the most important forms of Minoan art. Plastered walls from the Minoan palaces and villas that have survived to our day provide a precious portrait of life in Crete during prehistoric times. The figures and scenes painted in the Minoan frescoes display the familiar Egyptian side view with the frontal eye, as well as the sharp outlines in solid color	
Agia triada, archaeological museum of Heraklion.	1300 BC	acrificial scene in a sarcophagus which is painted in two parts. In the process of sacrifice, a woman holds a harp in a part of the picture, playing instrument.	
Pylos	1600-1100B.C	<i>Lyre Player with Bird Fresco, Palace of Nestor, Pylos, Greece</i>	
Chania	Minoan	Pyxis in Chania, musician with lyre	

Location and tomb identity information	Date	Image information	Partial image
Hagios Nikolaos		amphora From siteia	
Knossos		Instrument Seal stone from knossos, phorminx	
Nauplio CHT4	Geometric period	Krater fragment ,musician holding lyre	
Nauplia	Geometric period	Vase sherd from Tiryns	

Location and tomb identity information	Date	Image information	Partial image
Heraklion	Geometric period	Bronze figurine of seated musician, instruments with 4 strings.	
Mycenae ,chamber tomb 81,		Ivory lyre arm from Mycenae. obverse and side	

Location and tomb identity information	Date	Image information	Partial image
Sparta,		Bronze from the Amyklaion instrument	
Menidi tholos		Ivory lyre, museum reconstruction as a lather with plectrum and sound box,	
Menidi tholos Mycenae Acropolis		Palaikastro ivory terminals menidi bridge and yoke terminals	
Curium,Cypris	1200-1100 B.C	Side of a bronze openwork stand showing a seated harpist facing a pillar. Height12.3cm.8 strings (vertical harp same to Sumerian lyres, also one shows a large six-stringed instrument in Louvre from Eshnunna of the Larsa period.	

Location and tomb identity information	Date	Image information	Partial image
Athens		Fragment of a large pot from Sparta, Men dancing, golding hands; lyre in field.	
Athens		Sherd from the Argive Heraion Musician I procession of men clapping hands and a lyre.	