



AIA Colloquium on Archaeomusicology:
Soundscape and Landscape at Panhellenic Greek Sanctuaries

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OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA
AND THE SOCIETY FOR CLASSICAL STUDIES
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Organizers: Erica Angliker, Institute of Classical Studies. University of London
and Angela Bellia, Institute of Heritage Science. National Research Council of Italy

Current studies on ancient religious experiences and practices at Panhellenic sanctuaries pay insufficient attention to the role of sound and music within the sacred sphere. Whenever scholars do turn to sound and music, they generally focus on certain types of music and/or choral performances. What they have particularly overlooked are spaces and structures dedicated to music and dance performances in the sacred context. The acoustic properties of these spaces and their immediate surroundings, as well as their relation to religious experiences and practices, have been given little thought. In addition, insufficient attention has been paid to the role of musicians and dancers at festivals, processions and sacrifices. This panel aims to address these lacunae by bringing together papers that address the following questions:

- a) What written sources (literary and/or epigraphic) and archaeological evidence of music and dance performances at Panhellenic sanctuaries exists? Is it possible to detect differences or similarities in this respect at various sanctuaries?
- b) Which “cultic soundmark” was distinctive to a cult’s locale, be it in features of the natural landscape, manmade sacred structure, ritual practiced or some combination thereof?
- c) Who were the music and dance performers at festivals? Were they professionals? Can families of performers be traced?
- d) Did Panhellenic sanctuaries have special places dedicated to the music and dance performances?
- e) Is there any evidence of how audiences reacted to the sacred sounds and ritualized movements as well as the music played at ceremonies in Panhellenic sanctuaries?
- f) What was the sonic experience like in these sacred spaces? How might sonic events and natural sounds in these sanctuaries have enhanced the relationship between buildings, the environment and social interactions?

These topics will be addressed through contributions by scholars working in various fields: archaeology, history of religion, archaeomusicology, archaeoacoustics, ecoarchaeology, classics, anthropology, and art history.

Interested scholars should submit for consideration an abstract of approximately 250 words in length by Friday 20 March 2020 to the panel of co-organizers: Erica Angliker (erica.angliker@sas.ac.uk) and Angela Bellia (angbellia@gmail.com). If you have questions about whether an idea would fit with the theme, please feel free to contact them. In accordance with AIA regulations, all abstracts for papers will be read anonymously by two referees.