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“Melodias Visuais, Poesias Musicais: Antiguidade Sonoras”

Report from a Conference (xx Jornada de História Antiga da Universidade Federal de Pelotas, Brasil)

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Abstract

This report deals with the activities carried out at the xx Jornada de História Antiga [xx Ancient History Conference], promoted by LECA (Laboratory of Studies on Ancient Ceramics) and held at UFPEL (Universidade Federal de Pelotas, Brasil); the conference was devoted to ancient Greek and Roman music, with a multidisciplinary approach. Here we present its aims, a description of the meeting, and some of the outcomes which resulted from the event.

Keywords

ancient Greek and Roman music – iconography of music – archeology of music – performing ancient music

1 The First Conference on Ancient Music in Brazil¹

The *Jornada de História Antiga* [Conference on Ancient History] at the Universidade Federal de Pelotas is already a well-established event, held annually since 1992 in the city of Pelotas, in the extreme south of Rio Grande do Sul, the southernmost state of Brazil. In 2019, from 3 to 7 June, we hosted the twentieth conference and therefore a very special one. Exactly because it was a commemorative event, it also had a very special theme: music in Antiquity. Organized by the Laboratório de Estudos sobre a Cerâmica Antiga [Laboratory of Studies on Ancient Ceramics] since 2014, the choice of subject was made in consultation with the students who study at the laboratory. This choice converged with our long held desire to organize the first conference in Brazil focused on ancient music. This desire was fueled by three researchers who have been dedicated for some time to developing these studies about ancient music in our country: in addition to our work at UFPel, there are Professor Roosevelt Rocha at the Federal University of Paraná (UFPR), in Curitiba, and Professor Marcus Mota at the University of Brasília (UNB), in Brasília.

Faced with the task of organizing the event, we drew up the proposal and forwarded the request for funding to the governmental agencies, with a certain skepticism regarding the possible results, given the situation of the country at that moment. However, we were pleasantly surprised by the full approval of our requests by the two main federal funding agencies: the Coordination of Improvement of Higher Level Personnel (Capes), of the Ministry of Education, and the National Council for Scientific and Technological Development (CNPq), of the Ministry of Science and Technology, thus helping to ensure the event had the desired international scope.

This was not only the first event dedicated to ancient music in Brazil. As far as we know, it was one of the first such events in Latin America.² In preparing the proposal, however, we thought that a more comprehensive and inclusive approach was appropriate, from a chronological and geographical point of view, allowing, for example, the participation of Egyptologists and Assyriologists, but also experts in pre-Columbian music. Thus, taking

¹ Translated by Márcia Tavares Chico (e-mail: marciatch@gmail.com).

² Another previous event was the conference organized by the International Study Group on Music Archaeology, ICTM, in Guatemala City, April 8–12, 2013, Guatemala, entitled “Crossing Borders: Musical Change and Exchange through Time” (<http://www.ictmusic.org/group/music-archaeology>). The papers presented there have now been published in Both, Hughes, and Stöckli 2020.

into consideration that, in Brazil, the fields of Ancient History and Medieval History are grouped together in one field by the funding agencies, and considering our desire to interact more with colleagues and students in the field of music, we decided to include Medieval music in the proposal. This inclusion made it possible to include live music in the schedule. Before our conference, the practice of ancient Greco-Roman music had not yet developed in our country. So we believed it was important for us to get closer to the musicians who devote themselves to Medieval music, in order to entice them with the possibilities of musical performances of repertoires from most distant periods, such as ancient Greek music.

In the format of our conference we proposed a multifaceted event and sought to combine different strategies. One strategy was to enable undergraduate and graduate students, as well as young Brazilian researchers, to meet with international researchers working in the field. This approach proved successful, not only as a source of stimulus, but also to enable the construction of larger networks around the subject. We therefore invited several scholars who are based at European institutions: Christophe Vendries (Université de Rennes II, France), Eleonora Rocconi (University of Pavia, Italy), Daniela Castaldo (University of Salento, Italy), Sylvain Perrot (CNRS, France), and Erica Angliker (University of London, UK). On the other hand, we also sought to further academic ties with neighboring countries, mainly Uruguay and Argentina, and invited Adrián Castillo (Universidad de la Republica, Montevideo, Uruguay) and María Cecilia Colombani (Universidad de Morón; National University of Mar del Plata, Argentina).

At the same time, we sought to make the conference a space of rapprochement of junior researchers who have dedicated themselves to the subject of ancient music with a variety of approaches, in various Universities throughout the country. Thanks to the funding obtained, we were able to invite everyone who had completed a Master's degree or doctorate in the area of music in Antiquity within the last ten years. Practically everyone was present. This was fundamental for us, given the goal of creating, from this conference, a national or Latin American group of scholars working on ancient Greek and Roman music. Our perception is that these early-career scholars felt very excited, especially since in many cases this was their first invitation to speak at an international event.

This provided a very interesting environment, because we were able to bring together European and South American foreign speakers, senior and junior national speakers, and undergraduate and graduate students. In parallel to the activities aimed at guest speakers, we put out a Call for

Papers which resulted in a very impressive number of participants, among which were undergraduate and graduate students, coming from different Brazilian, Argentine and Uruguayan Universities. Thus, in addition to the researchers with whom we were already familiar, the open call for the submission of papers made it possible to significantly expand the network of people involved with ancient music, as a direct or indirect subject of research.

Given the importance assigned to interdisciplinarity at the event, we sought to reach out to researchers and students from Brazil and beyond, especially from neighboring countries, who focus on areas such as history, archaeology, music, literature, philosophy, art, and other specialties such as epigraphy or iconography. We were particularly interested in exploring the potential value of studying the musical past at the intersection between material culture and iconography.

One significant result of the conference was the formation of the Grupo Brasileiro de Estudos sobre a Música Grega e Romana Antiga e sua Recepção [Brazilian Study Group on Ancient Greek and Roman Music and its Reception] – which perhaps will reconfigure itself into a South American group and which is open to scholars of Egyptian and Mesopotamian music, as well as Medieval music. Another outcome was the plan for a second meeting, which would have been held in November 2020 at the Federal University of Paraná, in Curitiba – the date had, however, to be reassessed due to the pandemic. We believe that we have taken important steps towards the study of music in Antiquity gaining more visibility within Classical Studies in Brazil. At the study group meeting promoted by the Sociedade Brasileira de Estudos Clássicos [Brazilian Society of Classical Studies], held remotely in July 2020, we were able to publicize the creation of the group and the appreciation of the subject to colleagues from other specialties.

With the creation of this group, we thought of collective strategies for the development of the area, interweaving national and foreign researchers, senior and junior researchers, undergraduate and postgraduate students. We were very pleased with the positive assessment of the event by the national and foreign participants. Colleagues working on the European continent reported their satisfaction in ascertaining that in our country there are already a reasonable number of young people dedicating themselves to studying the music of the ancient civilizations of Greece and Rome, as well as those of Egypt and the Assyrians.

One of the proposals of our event, which pleased the foreign guests, was the way we encouraged the involvement of young undergraduate students,

for example, with the offer of mini courses (workshops) presenting introductory material relating to the subject. Moreover, some undergraduate students who participate in the Laboratório de Estudos da Cerâmica Antiga [Laboratory of Studies on Ancient Ceramics] were encouraged to present their research. Among these students, many work with iconography and decided to develop a research theme that had some relationship with music, even when this is not their central theme. We wanted the event to stimulate scientific initiation.

Because of that, in the same meeting we had international cutting-edge researchers, funded by international agencies and young people who are still in the beginning of their careers, including those still in their graduate courses. An interesting example of how participation in the conference quickly bore fruit is that of the undergraduate student in music at Unicamp (Campinas, São Paulo), Ana Maria Ribeiro. Soon after presenting her work here, “Recuperando a música da Grécia antiga: perspectivas e debates nos estudos contemporâneos”, she was so excited that she decided to participate in the “Euterpe Summer School for Ancient Music”.³ This meeting took place some weeks later in Tarquinia (Italy), and she returned very enthusiastic about making ancient Greek music her musical practice.

Regarding the format of the event, it was also planned as a multimedia event, in that it included different approaches to the subject, especially musical approaches. There was, then, an important space for musical performances, including some thematic sessions that addressed performance and musical recreation. Two musical groups performed during the event: a group that perform late-medieval music from our University, the “Grupo Iluminura”, and a group from Porto Alegre, capital of the state of Rio Grande do Sul, “Musica Mundana”. In the context of this musical program, we also included, from the perspective of the modern reception of ancient music, performances of repertoire of the 20th century influenced by ancient music (such as Charles Koechlin and Claude Débussy) and current compositions inspired directly or indirectly by ancient music theory or composition itself or by ancient culture, through the appropriation of Greek myths (such as a suite for solo flute composed by a music graduate student, Thiago Perdigão, entitled *Marsias contra*

3 For more information and the program, see <https://www.moisasociety.org/news/summer-school-euterpe-2019> and https://www.academia.edu/38499701/EUTERPE_2019_A_Lyre_Summer_School_June_25_30_TARQUINIA_pdf?email_work_card=title&fbclid=IwAR3wXlEnCwAcRcYoeEhzNwtMmncSxtMHOplwJr7PFiolLhlsiaJNFF-Xwml.

Apolo). It is worth remembering that ears still unaccustomed to ancient repertoire before the meeting, were by the end at least familiar with the *Epitaph of Seikilos*,⁴ which was executed in the most varied forms, from the transverse flute to an accompaniment of a *barbitos facsimile*. You could hear some students whistling the melody through the hallways.

Our overall assessment is that the event has brought forth results beyond what we expected in terms of furthering the study of ancient music in Brazil, including a range of publications, the book with the conference proceedings and the thematic dossiers in the various journals of the country. Two examples are the special issues named “Estudos sul-americanos sobre música antiga grega e romana” [South-American Studies on ancient Greek and Roman music] to be published in the journal *Classica*, of the Sociedade Brasileira de Estudos Clássicos [Brazilian Society of Classical Studies], and “(Re)criação e performance no presente da música da Antiguidade e do Medievo” [(Re)creation and performance in the present of the music of Antiquity and the Middle Ages], to be published in the journal *Dramaturgias* (University of Brasília), edited by Professor Marcus Mota.

2 Schedule

The schedule consisted of lectures by invited speakers, round tables, communications sessions, mini-courses (workshops) and even musical performances. We present below the part of the schedule referring to lectures, round tables and mini courses.

Over the course of a week, the participants could attend six lectures. The opening one by Eleonora Rocconi, from the University of Pavia (Italy), entitled “Aesthetic Responses to Music in Ancient Greek Culture”, dealt with the

4 The *Epitaph of Seikilos* is the oldest entirely preserved song, with melody and lyrics, engraved on a grave stele from the second century AD, found in the 19th century near modern Aydin in Turkey, in the necropolis of the ancient Hellenistic town Tralleis, 30 km away from Ephesus. The stele was erected by a musician and poet named Seikilos (Sicilian?), probably the composer of the song, which is accompanied also by an epigram and a dedication. From the dedication, it is ambiguous whether the stele was for him, devoted to the Muse Euterpe, or for his wife, named Euterpe. The dedication says Σεικίλος Εὐτέρ, reconstituted as Σεικίλος Εὐτέρ[πῃ] / Seikilos Eutér[pēi] or Σεικίλος Εὐτέρ[που] / Seikilos Eutér[pou], “Seikilos to Euterpe” (to the Muse or to his wife?) or “Seikilos, son of Euterpes”. The epigram says that Seikilos was responsible for the stele: Εἰκῶν ἢ λίθος εἰμί. τίθησί με Σεικίλος ἔνθα μνήμης ἀθανάτου. See Pöhlmann and West (2001) and Bélis (1996).

variety of ways in which ancient Greeks recorded and conceptualized their responses to artistic experiences, examining the mechanisms underlying the conceptualization of musical experiences. She also analyzed the aspects considered most important when the ancients judged the value of ancient music. Among the other lectures, we can highlight the one by Christophe Vendries, from the Université de Rennes II (France), “Musiciens, fêtes et piété populaire. Figurines en terre cuite de l’Égypte ptolémaïque et romaine”, and the one by Erica Angliker, Institute of Classical Studies, London (UK), “Musical Instruments and the Festivals of Apollo in Delos”. Finally, we should mention the very interesting contribution by Pablo Sotuyo, from the Universidade Federal da Bahia (Brasil) and coordinator of RiDIM-Brasil, entitled “The Research in Musical Culture Iconography: Retrospective and Advances in RiDIM-Brasil”, where he described the theoretical fundamentals of the study of music iconography and its development in Brazil.

Three workshops were organized for the benefit of undergraduate and graduate students. Among them, Lidiane Carderaro’s workshop was the most successful. Under the title “The Art of the Muses! An Introduction to the Relationship between Music and Myth in Ancient Greece”, she presented episodes in which music plays a fundamental role, considering representations in written and mainly material sources. She dealt with topics such as types of myths, instruments as an attribute, the ways myths were transmitted, the most common narratives and most popular episodes in iconography and literature. Thus, she demonstrated the importance of mythology for the study of Ancient Greek music and vice versa, and the importance of this relationship for understanding technical, theoretical and social aspects of music.

The round table about Roman music was led by Christophe Vendries and Daniela Castaldo (University of Salento, Italy). Vendries’ paper, named “Musique et genre: la femme au luth sur les sarcophages de la Rome antique”, dealt with the social, symbolic and sexual dimensions of the instrument. The aim of this paper was to study the origin of this motif in the art of Roman Antiquity in order to measure the semiological value of this instrument, its connections with femininity and also with the world of the dead. Vendries pointed out that, in Roman art, this kind of iconography was essentially funerary and contributed to what one called the “self-representation” of the deceased. Castaldo’s paper, “Music and Dance in Roman Theatre: the Ancient Pantomime”, explored this genre, which was one of the most popular and successful theatrical genres during the Roman Empire. The emperor Augustus played an important role in the introduction of the pantomime in Rome. It was seen as a medium in which the tradition of classical tragedy and those of the Greek culture in

general were kept alive. The pantomime performance reached different ethnic groups, through the languages of dance and music, because they transcended linguistic barriers. Pantomime was even used as an instrument for political and religious propaganda and was incorporated in the *Augustalia* held in Rome and the *Sebasta* Games in Naples. Visual and archaeological sources, in the light of the literary and epigraphic texts, permitted Castaldo to illuminate some aspects of this genre, such as the musicians and actors, members of professional associations, who performed pantomime, the theatrical spaces of performance, and the attitudes and behavior of the audience.

There was also an interesting round table about music and theoretical thinking, with Roosevelt Rocha (Universidade Federal do Paraná, Curitiba, Brasil), Adrián Castillo (Universidad de la República Oriental del Uruguay, Montevideo, Uruguay), and Cynthia Sampaio de Gusmão, who did her studies on Ancient Philosophy at the University of São Paulo (Brasil). Rocha presented a general overview of the work of Aristoxenus of Tarentum, the most important music theorist of Greek antiquity. He is working on the first translations of Aristoxenus' works into Portuguese. Castillo dealt with the *Hypomnēmata peri mousikēs* by the Epicurean philosopher Philodemus of Gadara, while de Gusmão talked about the work of Claudius Ptolemy, the mathematician author of an important treatise on harmonic theory.

The relationship between music and myth was the subject of another round table. Maria Cecilia Colombani (Department of Philosophy, Universidad Nacional de Mar del Plata, Argentina) presented a paper entitled "Sonoridad, musicalidad y verdad en la deliciosa voz de las Musas" (Sound, Musicality and Truth in the Delicious Voice of the Muses), where she analyzed the musical dimension of the voice of the Hesiodic Muses in the invocation, usually associated with a proem as the preliminary stroke of the poem. She approaches the text from an anthropological perspective, tracing the configuration of musical and sound elements that accompany the presence of the Well-Spoken Daughters of Zeus. She talked also about how that musicality reinforces the duality of planes that exist between men and mortals and the characteristics that can be inferred from both *topoi*, which results in music and sound being the identifying features that place the Muses in a positive lineage. According to Colombani's interpretation of Hesiod, their wonderful voice is, precisely, their gift to human beings and the condition by which the dissymmetry between one plane and another is established, while the musicality that flows from their mouth creates the possibility of expressing the truth in music. The second talk, by Adrián Castillo, approached the relationship between Typhon and the Muses, proposing to interpret in a 'musical' key the description of Typhon,

“the monster with a hundred heads”, which we find in Hesiod’s *Theogony* (vv. 820–35). Indeed, Hesiod, at least in the *Theogony*, does not seem to employ a sufficiently precise idea of ‘music’. No doubt, he never uses the word μουσική, just as no one does in the Archaic age. Nevertheless, it is possible – Castillo suggests – to extract a general notion of ‘the musical’ and, moreover, an idea of ‘correct music’ (i.e. music sanctioned by Zeus himself), from an inspection of the Muses’ choral activity in the *Theogony* as well as of the nature of their song. From here, the main parallels and oppositions between the characterization of Typhoon and that of the Muses were emphasized. The last paper, by Lidiane Carderaro, from the Museu de Antropologia e Arqueologia of the Universidade de São Paulo (Brasil), was intitled “The Divine Lyre and its Mythological Place. The Relations of the Instrument with the Musicians who Play it in Greek Mythology”. This communication addressed the connection of the lyre with its mythological executors according to representations in vase painting. Taking into account its symbolic meanings vis-a-vis the spectator, the paper seeks to identify the role played by the instrument in the most well-known mythological trajectories, particularly taking into account its mythological origin, by which it is repeatedly called ‘divine’.

The musician was the subject of a round table with Sylvain Perrot (CNRS and Université de Strasbourg, France), and José Roberto Paiva Gomes (Universidade do Estado do Rio de Janeiro, Brasil). In his paper Perrot explored the epigraphic evidence concerning the families of Greek musicians between the 3rd century BC and 2nd century AD, looking especially at honorific decrees, lists of musicians taking part in processions or contests, and funerary steles. It is not always easy to identify families of musicians. In some cases, the nature of the familial relationship is clearly specified, through terms like father, son, brother or sister, but in many other cases, we are able only to speculate. Two very interesting points analyzed are the existence of some dynasties of musicians and the place of women in such families. Perrot focused on the harpist Polygnōta of Thebes, the epic poet Aristodama of Smyrna, the organ player Antipatros of Eleutherna and the music teacher Hēgēsímachos of Athens. Female musicians also occupied the attention of José Roberto Paiva Gomes, in his paper “The Women who Played the Cithara in the Archaic Greece between the Sacred and the Profane”, in which he analyzed the participation of women in Athenian festivals, pointing also to the existence of a circle of aristocratic women, who performed in the civic spaces of Athens.

The musical performance was the subject of another round table, in which Marcelo Miguel de Souza, who did his Doctoral studies at the Universidade

Federal de Goiás (Brasil), talked about musical performance in the Homeric poems; Bernardo Lins Brandão (Universidade Federal do Paraná, Brasil), inferred the role of the *barbitos* in the accompaniment of love poetry, while he gave examples playing a modern reproduction of an ancient *barbitos*; and finally Marcus Santos Mota (Universidade Federal de Brasília, UnB) talked about the challenges and experiences in reconstructing Ancient Music.

The last round table dealt with music and image. Katia Pozzer (Universidade Federal do Rio Grande do Sul, Brasil) discussed images of music in ancient Mesopotamia, specifically in Assyrian iconography, while Margaret Bakos (Universidade Estadual de Londrina, Paraná, Brasil) presented a paper about the iconography of the harp and harp players in ancient Egypt, analyzing aesthetic aspects of such images. Fábio Vergara Cerqueira took part in this round table, presenting a study of the so-called Apulian *sistrum*, an ideophone present basically only in Italiote iconography dated from the 4th century BC. He analyzed the social framework in which we verify this instrument being played according to Apulian and Campanian vase-painting.

The rest of the presentations (41 in total) were given in eleven thematic sessions, which shows the variety of subjects addressed and the interdisciplinary and multidisciplinary approach of the meeting. These sessions had the following themes. 1) Dialogues between Music Archaeology and Ethnomusicology. 2) The Heroic Song and the *Aoidos*: Heroes and Heroines. 3) Music in Funerary Context (Egypt, Pre-Roman Italy and Roman Empire). 4) Dance and Choral Singing: the Iconography of Greek Vases. 5) Musical Instruments: Iconographic and Literary Studies (Greece and India). 6) Music and Philosophy in Ancient Greece. 7) Music, Education and Power: Roman and Gallo-Roman World. 8) The Musical Thought of Boethius: between Antiquity and the Middle Ages. 9) Late-Medieval and Renaissance Music: Performance and Musical Reconstitution. 10) Reception Studies of Antiquity and the Middle Ages in Music and Literature of Modern and Contemporary Times. 11) Singing, Playing and Listening to Ancient Music Today: Experiences of Reconstructions of Greek Music.

The xx Jornada de Historia Antiga also included a diverse parallel program, consisting of cultural or recreational activities, as well as activities that aimed at introducing themes related to ancient music. This program included several activities, such as the following: a workshop about musical notation in Ancient Greece, coordinated by Roosevelt Rocha; a Cultural Tour, called "Iconographic tour in the historic center: images of Ancient Greek music in the architecture and monuments of Pelotas", organized and guided by Fábio

Vergara Cerqueira; and a varied musical program, which consisted of three different musical performances.

The first musical performance was the recital *Burlesco, pelejeador, amoroso e devoto*, by the group “Iluminura”, a Late-Medieval and Renaissance music group from the Universidade Federal de Pelotas.⁵ The repertoire focused on the secular vocal music of the turn of the fifteenth and sixteenth centuries. The poetry is burlesque, militant, and based on love and devotion. The repertoire also included instrumental pieces from the same era, intended for round dances.⁶

The second was a flute solo recital, *Mitos gregos na literatura para flauta*, performed by the flute-player Raul Costa D’Avila (Universidade Federal de Pelotas).⁷ The third recital, *Narrativas Medievais*, by the group “Musica Mundana” from Porto Alegre, which focuses on ancient and traditional songs (Porto Alegre).⁸ The repertoire consisted of songs recorded between the twelfth and fourteenth centuries, which portray different narratives about courtly love, religiosity, human relations and elements of nature. It included Muslim, Jewish and Christian songs, which express the intensification of Marian devotion in the second millennium, for example the songs in praise of St. Mary

5 Composed by João A. Staub Gomes (lute), Werner Ewald (flutes), Leonora Oxley (voice), Marcelo Borba (percussion) and Carlos W. Soares (cello). It is an artistic group dedicated to musical research and practice. Created in 2016, “Iluminura” has worked in several academic and cultural spaces in the city of Pelotas and its region. Based on musical research, the group is dedicated to making arrangements and adaptations, and to interpret them in public performances. The result is the elaboration of a historical repertoire with emphasis on the interdisciplinarity contained in the analyzed artistic materials. The group was formed by professors who work in the music courses of the Centro de Artes at UFPel.

6 Repertoire: Johann Steuerlein (xvi century), *Wie lieblich is der Maien*; Anonymous (Cancionero de Palacio) (xv–xvi centuries), *Calabaca*; Juan del Encina (1468–1529/30), *Levanta, Pascual* (Cancionero de Palacio); Juan del Encina (1468–1529/30), *Más vale trocar* (Cancionero de Palacio); Tielman Susato (1500–1560), *Mein Freund*; Jacques Moderne (1500–1560), *Lustiger Reihentanz*; Anonymous melody (15th? century) and text by William Shakespeare (1564–1616), “Hamlet”, *Tomorrow is Saint Valentine’s Day*; Juan del Encina (1468–1529/30) (Cancionero de Palacio), *Oy comamos y bebamos*. Instruments: lute, flutes, voice, percussion and cello.

7 Repertoire: Claude Debussy (1862–1918), *Syrinx*; Charles Koechlin (1867–1950), *Les Chants de Nectaire* (opus 198–199–200); Thiago Costa Perdigão (1989–), *Suíte Marsias*. Instruments: transverse flute and piccolo.

8 Composed by Ângelo Primon, Deisi Cocco, Eliana Vaz Huber, Flávia Domingues Alves, Guilherme Roman Marangon and Laís Belinski Roman.

written by Afonso X (1221–1284), King of León and Castile, composed in the hundreds.⁹

3 Audience

Perhaps, for some, in a country like Brazil, in which the study of Ancient Music has not yet been constituted as a part of Classical Studies, the subject might seem too specific, with little potential to attract an audience, students and researchers. But our previous perception was just that: a rather specific subject, but one that could arouse a growing interest among students and researchers. And, indeed, the interest manifested in the event is a reason for celebration. In all, we received 41 proposals for oral presentations, which covered a wide range of areas, ensuring the multidisciplinary nature that the subject requires. Thus, among the oral presentations, we can identify works related to the following areas: Anthropology, Archaeology, Arts, Philosophy, History, Literature, Linguistics and Music. Furthermore, when we talk about music among the research presented, we are glad that this includes performance and experiences in recreating Ancient Music.

We are very pleased to have been able to succeed in encouraging researchers of varying levels of education to present their research, from very young undergraduate students to professors in Brazilian and Argentine higher education institutions, including current and recently graduated master's and doctoral students, post-doctoral students and school teachers.

Another relevant indicator regarding the scope of the event is the number of Universities represented, 27 institutions in total. Nine foreign institutions,

9 Repertoire: Anonymous, *Allahu Akbar* (Islamic chant); Anonymous, *Morenica a mi me llaman* (Sephardic song); Anonymous, *La rosa enflorace* (Sephardic song); Anonymous, *Saltaarello* (instrumental dance); Afonso X, *Cantigas de Santa Maria*, N° 353, *Quen a omagen da virgen*; Afonso X, *Cantigas de Santa Maria*, N° 353, *Rosa das rosas*; Afonso X, *Cantigas de Santa Maria*, N° 353, *Santa Maria strela do dia*; Anonymous, *Summer is icumen in* (vocal version); Anonymous, *Il trotto* (instrumental dance); Richard The Lionheart (1157–1199), *Ja nuns Hons pris*; Anonymous, *Summer is icumen in* (instrumental version); Anonymous, *Al entrada Del Temps Clar* (song for the beginning of spring). Instruments: flutes, gemshorns, krumhorn, bagpipes, oud, lute, viola, citola, setar, santur, Celtic harp, Gothic harp, lyre, Psaltery, Bowed Psaltery, rabecas, hurdy-gurdy, derbak, tabla, riq, daf, cymbals and bells.

from five different countries (Argentina, France, England, Italy and Uruguay);¹⁰ and 16 national ones, including eight states and the Federal District (Bahia, Brasília, Goiás, Paraná, Pernambuco, Rio de Janeiro, Rio Grande do Norte, Rio Grande do Sul, Santa Catarina, São Paulo).¹¹

4 Contributions

The event contributed in several ways to the formation of research networks in the different areas involved, having been an essentially interdisciplinary event, combining Archaeology, History, Ancient Languages and Literature, music, theater, dance and other fields of knowledge.

The return was also differentiated according to the academic level of the different participants. For the undergraduate students of History, Archaeology and Languages, Linguistics and Literature, it was an opportunity to have contact with leading researchers at a national and international level, and with junior national researchers. It was also an opportunity to learn about the various possibilities that the study of music in Antiquity and the Middle Ages opens, in terms of knowledge of both these periods, but also of incorporating this knowledge in a way that makes it possible for the music of these times to be lived and experienced again.

We invited all of the junior researchers who had recently finished their PhDs with research in the area to be speakers, getting them into direct contact with five leading international researchers, which provided them with the

10 1. Universidad Nacional de Mar del Plata – UNMDP, Mar del Plata, Argentina; 2. Universidad de Morón – UM, Morón, Argentina; 3. Universidad de Buenos Aires – UBA, Buenos Aires, Argentina; 4. Universidad de la República – Udelar, Montevideo, Uruguay; 5. Institute of Classical Studies of London – ICS/London; 6. University of Salento – Unisalento, Lecce, Italy; 7. Université Rennes II, Rennes, France; 8. University of Pavia, Pavia, Italy; and 9. Université de Strasbourg, Strasbourg, France.

11 1. Instituto Federal do Rio Grande do Sul – IFRS, Campus Porto Alegre; 2. Universidade de Brasília – UNB; 3. Universidade de Campinas – Unicamp; 4. Universidade de São Paulo – USP; 5. Universidade do Estado do Rio de Janeiro – UERJ; 6. Universidade Estadual de Londrina – UEL; 7. Universidade Estadual de Maringá – UEM; 8. Universidade Federal de Goiás – UFG; 9. Universidade Federal de Pelotas – UFPel; 10. Universidade Federal de Pernambuco – UFPE; 11. Universidade Federal de Rio Grande – FURG; 12. Universidade Federal de Santa Catarina – UFSC; 13. Universidade Federal de Santa Maria – UFSM; 14. Universidade Federal do Paraná – UFPR; 15. Universidade Federal do Rio Grande do Norte – UFRN; 16. Universidade Federal do Rio Grande do Sul – UFRGS; 17. Universidade Federal da Bahia – UFBA; 18. Universidade Federal do Rio de Janeiro – UFRJ.

perception of appreciation of their work and encouragement to deepen their research on the subject.

Among the 41 participants registered for oral presentations, many were current and recent postgraduate students, who thus had a rare opportunity to present their research to an audience of many experts. The thematic diversity of the programming can be found in the *Caderno de Resumos*,¹² where all of the abstracts of the papers can be found.

In general, through contact with foreign researchers, many Brazilian researchers found new possibilities of internationalization. Thanks to the contacts established during the conference, round tables on music were organized in different institutions, in Argentina and Brazil. In a University from Sao Paulo state, a round table was organized about Boethius. The conference proceedings will be published in a multi-author book, in ebook format and of free access, by the press of UFPel, in addition to two special issues of well-established journals.

Perhaps in the near post-pandemic future, we will be able to host the first meeting of MOISA, the International Society for the Study of Greek and Roman Music and Its Cultural Heritage,¹³ in the southern hemisphere. This would give us the opportunity to celebrate the progress of the ancient music studies in many fields: the young researchers; the editorial expansion on the subject in South America; the advances in terms of musical practice of (or from) Ancient Greek and Roman Music; and the results of the Brazilian (or possibly South American) Study Group on Ancient Greek and Roman Music and its Reception.

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12 Available at: https://wp.ufpel.edu.br/jhalecaufpel/files/2019/06/CADERNO_RESUMOS_XXJHA.pdf. Access on 06 Sep 2020.

13 See <http://www.moisasociety.org/>.

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FIGURE 1 a) The students of the Laboratório de Estudos sobre a Cerâmica Antiga, responsible for the organization; b) Some of the speakers who attended the meeting



FIGURE 2 The group “Musica Mundana”, from Porto Alegre, during the recital *Narrativas Medievais*