

# MUSIC HISTORY NOTES

## ANCIENT EGYPT

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# 1 INTRODUCTION

## I BACKGROUND: HISTORICAL

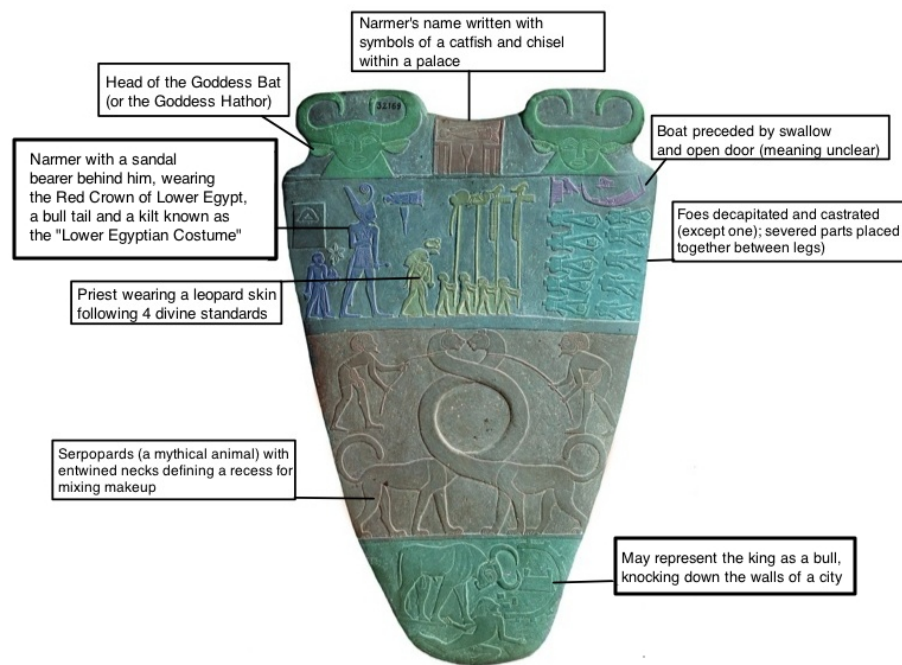
A wall in Aswan shows a brief hieroglyphic – a pure date 24 August AD 394 and as far as known is the last time hieroglyphic script was used. The language of ancient Egypt survived considerably longer.

Deciphered by Jean-Francois Champollion in 1822 original textual content was revealed. Until then scholars were reliant upon Greek and Roman authors or sections in the bible featuring Egypt – this served to have Classical and Biblical images of Ancient Egypt to dominate till almost the end of the 19<sup>th</sup> century.

### A. NARMER PALETTE

- 1 Earliest 'Egyptians' (before Egypt existed) appeared in Paleolithic north - eastern Africa about 400,000 BC. About 25,000 BC with onset of drier climate they began to focus around the Nile River with semi-nomadic cultures appearing in the immediate area around the Nile during the Mesolithic period (10,000 to 5,000 BC)  
Tendency to shift through "they are just like us" to "peculiarly & distinctive" Egyptian
- 2 Around 6000 BC with gradual moistening of climate Neolithic communities developed evidencing animal & plant domestication
- 3 Beginning of the 4<sup>th</sup> millennium BC saw a distinctive culture emerge at the northern end of the Nile Valley
- 4 One of a few surviving artifacts from the Nile Valley that can act as a microcosm for certain aspects of ancient Egyptian Culture as a whole. With the identification of Narmer as the King it indicates a creation at the end of the 4<sup>th</sup> millennium BC. This was the period when the most distinctive elements of Egyptian culture were emerging
- 5 The images already incorporate a number of characteristic features of Pharaonic art (pictured in series of horizontal registers, semi-diagrammatic depiction of people & animals as a combination of frontal & sideways elements, use of size to indicate individual stature)





- 6 The archaeology of Pharaonic Egypt spans three millennia from about 3100 BC to 332 BC. The survival of an unusual amount of detail for ancient Egypt was the elaborate funerary practices, the arid conditions promoting preservation, and a use of writing on a spectrum of different media.

## B. ANCIENT WORLD CIVILIZATION AND EGYPT

### 1 Greek and Roman Views of Egypt

- Evidence shows commercial contacts between Greeks and Egyptians from at least 3<sup>rd</sup> Millennium BC
- Full scale contact from 7<sup>th</sup> Century BC with contracting of Greek mercenaries by 26<sup>th</sup> Dynasty ruler Psamtek I
- Between 5<sup>th</sup> Century BC and 2<sup>nd</sup> Century AD there was numerous scholarly visits from both Greece and Rome
  - : Provide the 1<sup>st</sup> real verbal accounts and intellectual views of Egypt
  - : Many of these works were lost with the burning of the Alexandra Library in 47 BC and again in 391 AD

### 2 The Bible and Egypt

- Correlation of biblical narratives with Egyptian text and archeological records have always been problematic
- Efforts to assign precise dates to biblical episodes and Egypt are difficult due to the uncertain chronology of the Old Testament plus events significant to Israelites cannot be assumed to have the same importance for Egyptians
- Provable links in the narrative are also controversial
  - : Most events in bible occurred several hundred years before being written
  - : Difficult to know if biblical events are historical factual accounts or purely allegorical
  - : Biblical recorded names, places, or cultural phenomena may refer to time of biblical writing and not to events occurrence
- More links are investigated the less substantial these links appear but in early years of Egyptology both Classical and Biblical accounts were drawn upon to provide a 'familiar' route to the emerging historical landscape

### C. EMERGENCE OF EGYPTOLOGY

- 1 Most see the Napoleonic expedition at the beginning of the 19<sup>th</sup> Century as first significant attempt to record and describe the standing remains of Pharaonic Egypt
  - Most efforts were actually to provide art treasures for European and private collectors as they were providing the financial support
  - From the 1880's more scientific approaches emerged
- 2 Excavations since have provided a steady stream of valuable data providing new insights into the material culture of the Pharaonic period as well a significant contribution to a chronological framework for the Mediterranean region
- 3 Two trends emerged between mid-19<sup>th</sup> Century and WW II
  - Early work marked by an 'art-history' object oriented approach
  - Dominated by a preference for religious and funerary architecture rather than that of daily life
- 4 1960's saw two major influences
  - A study of the pre-history of the Nile Valley
  - An increased excavation of Pharaonic towns

Began to influence  
the subject as a  
whole

### D. CONSTRUCTING ANCIENT EGYPT

- 1 Narmer Palette
  - Discovered meter away from Late Pre-dynastic and Early Dynastic (c. 3100BC – 2700BC) buried collection of ceremonial objects
  - Proved to be one of the most important objects for understanding the beginnings of the Egyptian state
  - Palette highlights fact that great finds can be rendered almost meaningless if full context of find is not properly recorded
    - : Discovered in 1897/1898 in a mixed deposit from various periods as possible gifts to the temple located at the site
    - : Lack of accurate published plans of site & stratigraphic sections makes full significance and true date of this crucial find unclear
- 2 Tell el-Dab'a Frescos
  - These Minoan wall-paintings discovered in 1987
  - Site of the city of Avaris (a capital of the Hyksos rulers from Syria-Palestine (North eastern region of the Nile Delta)
  - Deep stratigraphy allows observation of a large Bronze Age Community over many generations
    - : Minoan & Mycean pottery has been previously found suggesting trade with the Aegean
    - : The wall paintings suggest the population included resident Aegean families
  - This discovery is a potential link of chronologies of various Eastern-Mediterranean cultures across the region
- 3 Amana Letters
  - Have come to exert a significant influence on the understanding of politics and history of Egypt and the Near East in the late Bronze Age
    - : Majority are of diplomatic correspondence between Egypt and great powers of Western Asia (Babylonia & Assyria) or vassal states of Syria & Palestine
    - : Give insights to political conditions of time but also
      - Trade relations
      - Value of commodities
      - Standing of writers with the Egyptian Court

Tell el-Dab'a  
and Amana  
Letters are an  
essentially 'un-  
Egyptian' find  
from an  
Egyptian  
archeological  
context





Narmer Palette



Amarna Letters



Minoan Avaris Fresco (Reconstruction)

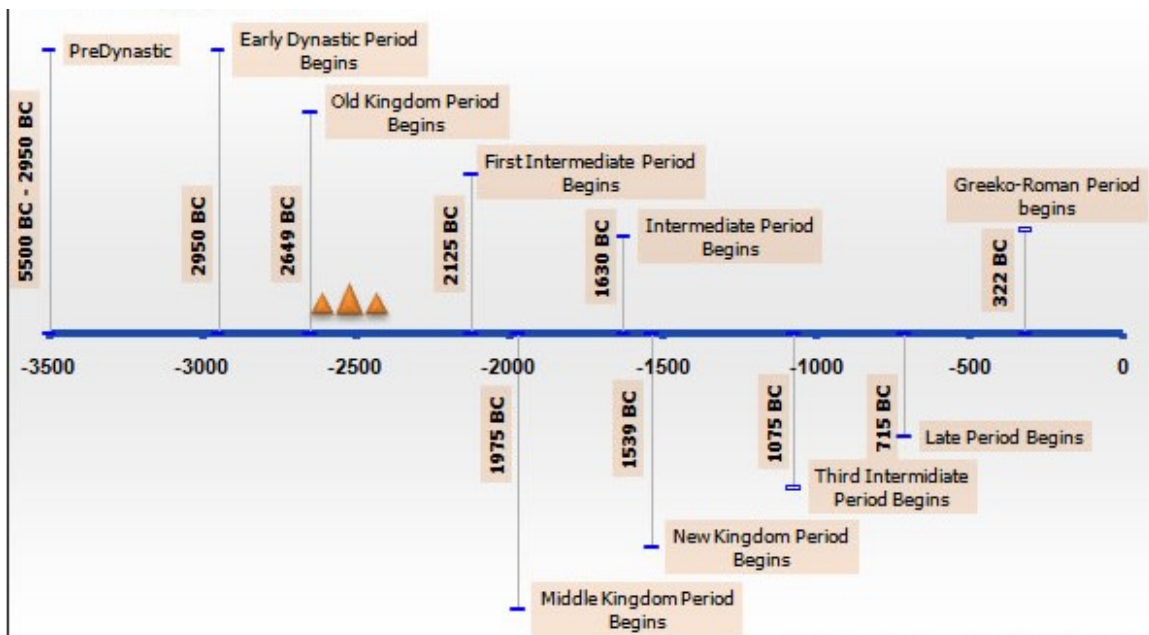
## E. RE-EVALUATION OF EARLIER FINDS

- 1 Increasing application of innovative methods & science
  - Survey, excavation, and analysis innovations
  - Scientific disciplines of bio-anthropology, geology, genetics, and physics
  - Expands useful finds from sculptures, fresco, and papyri to also soil & seeds
  - Allowed more information to be derived from 'conventional' evidence through science
- 2 New theoretical paradigms have been adapted
  - A different generation of Egyptologists
  - Transformation of accepted picture of Egyptian culture
  - Altered perception of the surviving evidence from Ancient Egypt



## F. BUILDING CHRONOLOGIES & WRITING HISTORY

- 1 Advances in knowledge of pre-history with recent excavations
  - Demonstrated convincing evidence that development of Pharaonic age was largely an indigenous Egyptian phenomenon
  - Arising out of a process of late pre-dynastic social, economic, and political change within the Nile Valley
  - Analysis of scenes & texts on objects are complicated by modern urge to differentiate 'real' and 'ritual' events
    - : Ancient Egyptians showed little inclination to differentiate the 'real' and the 'ritual'
    - : Arguably can be said 'kingship' was reliant on maintenance of some confusion between the 'real' and the 'ritual'
  - Must be cautious about imposing modern concepts and categories that would have had no real meaning or relevance to the ancient writers
  - Majority of narrative-structured and ceremonial texts were concerned much more with preserving and transmitting national tradition rather than objective accounts of the past
- 2 History is structured according to some kind of chronological basis
  - Use objects such as coffins with decorative styles
  - Texts such as king lists
  - Science such as radiocarbon dating
- 3 Cautions against excessive concentration on dating in Egyptology
  - Chronology enables following changing patterns overtime and charting progress towards our modern world
  - Too much concern on dates and chronology can become a barrier to seeing the societies and civilizations of past for what they really were
    - : Solutions to the problems of individual existence
    - : Solutions to the problems of collective existence
  - Much of Egyptian history tends to concentrate on the royal residences, kings, and court culture
  - Necessary now to concentrate on the provincial towns & people of the most basic elements of society



Timeline of Egyptian Historical Periods (slight variations among different sources)

## G. WRITING: THE ORGINS AND IMPLICATIONS OF HIEROGLYPHS

- 1 There are many factors associated with fully developed states
  - Writing
  - Bureaucracy
  - Monumental architecture
  - Complex systems of exchange and economic control
- 2 Writing paradoxically has tendency to obscure and sometimes eclipse the archeological evidence
  - Tends to be the product of elite members of society
  - Bulk of archeological remains derive from illiterate majority
  - Need to integrate these types of evidence to produce a view of society as a whole
  - Two types of kingship stereotyping and the 'oriental' despot
    - : From original texts
    - : From Egyptologists themselves

These were in place in Egypt when culture was conventionally regarded as pre-historic

## II IDENTITY: ISSUES OF ETHNICITY, RACE, AND GENDER

- 1 In many ways, Egyptians identified themselves and their rulers by establishing and emphasizing sharp differences and contrasts with non-Egyptians in Africa & Near East
- 2 Areas of commercial & political links
  - Africa (Nubia, Libya, & Punt)
  - Asia (Syria-Palestine, Mesopotamia, Arabia, & Anatolia)
  - North & Eastern Mediterranean (Cyprus, Crete, the Sea Peoples, & Greeks)
- 3 Egyptian depictions appear to have seen themselves as midway between 'black' Africa and 'white' Asiatics
  - Portrayals of individual Egyptians show population as a whole ranged across a wide spectrum
  - Sense that Egyptians regarded themselves in purely cultural and non-racial terms

## 2 THE MUSIC: BACKGROUND

### I OVERVIEW

#### A. CONTEXTS

- 1 Music, Dance, Physical & Intellectual games came mainly from religious and funerary events
- 2 Play and performance in secular context is less solid
- 3 Forms of musical activities depended on status with some types of musical performance possibly restricted to the elite
- 4 For ancient Egypt (and Greece) there are numerous depictions of musical instruments but no way of actually determining actual 'sound'
  - Can make only assumptions of the actual sound
  - Physical structures of instruments defines the 'possibilities' of music
  - Can make only assumptions of the influence music had on national life
- 5 The development of music cannot be judged apart from geography, ethnography, archeology, and history

Chaldean &  
Egyptian  
musical relics  
had  
permanence  
not available  
elsewhere

#### B. HISTORICAL ORIENTATION

- 1 Instruments of the Ancient past are seldom found due to materials used
- 2 Have numerous depictions of instruments from ancient Egypt and Greece
- 3 Ancient Greece is considered the point where musical art permeated though out Europe
  - This pathway to Greece's musical knowledge was by direct or indirect transmission and influence from other cultures of Western Persia, Chaldean, China, Arabia, Lydia, Egypt, and Etruria
  - Egyptian music is the first point of knowledge for ancient music and this would have derived from earlier sources
  - Greeks acknowledged they were indebted to the Egyptians for their chief instruments
- 4 Destruction of the Library of Alexandra removed many possible text records of Early Egyptian and Greek music
  - Leaves most remaining reference from the literature of the Greeks
  - Some snippets of songs occasionally appear on Egyptian tomb walls
  - Also there is surviving Papyri and Ostraca (clay/stone shards) containing hymns & songs
    - : Show use of both male and female voice
    - : Show both male and female subject orientation
- 5 High Civilization and Music
  - Carried music to the level of law, logic, measure, and reckoning
  - Divided by division of labor
    - : Artisans, peasants, and workmen retained what would later be called Folk Music
    - : Higher classes (who paid for music) provided for evolving class of well trained music professionals
    - : Above all was the musicians attached to temples
      - These musicians were exposed to trained priests and as such exposed to philosophy, mathematics, astronomy, etc.
      - This exposure assisted in establishing a sound theoretical basis for music
  - Oldest records of organized and systematized music are Egyptian and Sumerian
    - : These records reflect the schooled music of the respective periods
    - : Folk music had little to do with the records and scenes depicted in the archeological record
  - Where ever a higher class of musicians was distinguished from a lower class with especially a standard of an educational center there was a developed system

## II MUSIC IN THE WESTERN ORIENT

### 1 Area influences

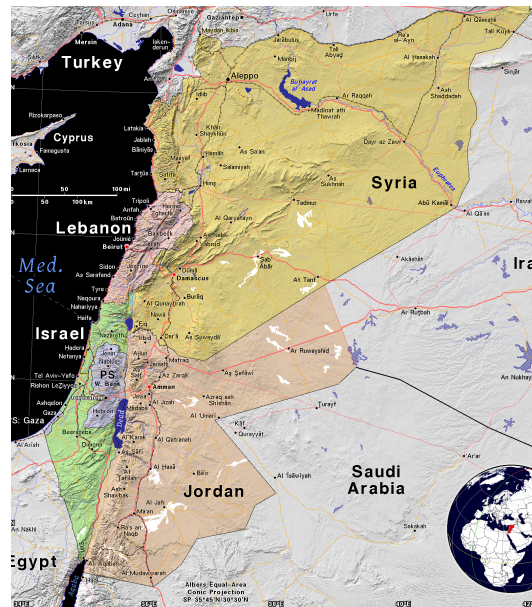
- Musical cultures of Asia Minor and Western Orient borrowed and influenced each other
  - : Asia Minor comprised south-western part of Asia comprising most of present day Turkey
  - : Western Orient is considered to be Egypt, Levant, and the adjoining areas. The Levant is the Eastern Mediterranean shore
  - : Egyptians borrowed from Mesopotamia and Syria
  - : Jewish heritage from Phoenicians
  - : Greeks from Crete, Asia Minor, and Phoenicia
- In general, instruments travel with 'their' music
  - : The lyre, double oboe, and frame drum were common to Egypt, Palestine, Phoenicia, Syria, Babylonia, Asia Minor, Greece, and Italy
  - : Egyptian called lyres and drums by there Semitic names
  - : Greeks used Sumerian noun to designate the long-neck Lute and used the Phoenician word for Harp
    - Did not have Hellenic term for their instruments
    - Repeatedly attributed them to Crete or Asia Minor
- These mirror the trade and cultural exchange of this area as the reciprocity seems confined to Eastern Mediterranean, Arabia, Mesopotamia, and Iran in antiquity

Only indirect inference allow vague outline of music in the Ancient Western Orient.

The musical system used can only be inferred from the instruments used



Asia Minor with area over view



Levant

## 2 Jewish music is best gateway to the Ancient Western Orient

- Despite unavoidable variation over time it has existed uninterrupted for 4,000 years
- Several exact counterparts were found in several Gregorian Melodies in remote Jewish congregations in Yemen, Babylonia, and Persia
  - : These were separated from Palestine and further ritual musical developments after the destruction of the 1<sup>st</sup> Temple (597BC) and the Babylonian Exile
  - : These melodies must have existed in the Jewish homeland before 600BC
- Must be mindful that the Jewish people have been dispersed for 2500 years
  - : There liturgical melodies for the three developing groups (Sephardim in the Mediterranean, Orientals in the Middle East, Ashkenazim in Europe)
  - : But the basic style is still the same
  - : The 'Old Heritage' is best preserved in the liturgy of the Orientals
    - Never allowed worldly music to enter the liturgy
    - Never allowed Cantors to improvise
    - The Oriental Jews did not accompany singing in their services
    - However the Bible gives examples of singing & playing in other contexts
  - : The existence of large ensembles in Royal Courts & Temples in Jerusalem suggest a high standard of musical education, skill, and knowledge

# 3 THE MUSIC: EGYPT

## I CONSIDERATIONS

### A. BACKGROUND

- 1 Evidence of musical activity a far back as 4<sup>th</sup> or 5<sup>th</sup> Dynasties
  - Long period of development must have preceded these early evidences
  - Pictorial representations of stringed, plucked, wind, and percussion instruments are plentiful
    - : No written records of the harmonic system
    - : Surviving instruments may provide clues

- 2 Harmonic theory of Western Music (based on physical laws of harmonics) rests upon principles discovered and propounded by Ancient Greeks
  - Musical theory of Ancient Egypt developed independently
  - Little evidence about absolute pitch of instruments and particular scales used
  - Only assumptions can be made about relative pitch and intervals
  - No certainty about the exact tuning of ancient Egyptian instruments
    - : “Jewish Antiquities” of Flavius Josephus (1<sup>st</sup> Century AD) hints at enharmonic harps
    - : Indications that the Egyptian harps were tuned AFECB in enharmonic octaves
    - : This archaic enharmonic scale was the same used by ancient Greeks

Musical activity covers roughly 4000 years – with periods of regression and change

- 3 Literary sources concerning Egyptian music are meager
  - Classical authors give occasional glimpse of musical practice
  - Without the painter or sculptor, we would know little about the people who played these ancient instruments
    - : This was a secondary source in study of Egyptian music
    - : These were an interpretation
  - There are many inscriptions of songs found in tombs
    - : Many with instructions to be sung with Harp Accompaniment
    - : These were a means of expressing reflections on important matters (life, death, enjoyment of life, etc.)
    - : Instrumental music would either accompanied or punctuated the sections of the song
    - : Would have the effect of creating ‘form’ based on the words

Plato: Laws, 656-7

“It appears that long ago [the Egyptians] determined the rule... that the youth of the state should practice in their rehearsals postures and tunes that are good. These they prescribed in detail and posted up in temples, and outside this official list it was and still is, forbidden to painters and representatives to introduce any innovation or invention

- 4 Representations of musicians stem from the tombs of private individuals, officials, servants of the gods, workmen, etc.
  - Monuments of private individuals representing music as part of the cult of the gods
  - These are carved or painted with great accuracy
    - : Can tell a good deal about the instruments
      - How they developed over time
      - Playing technique
      - Types of ensembles in different periods
    - : Many instruments have survived and constitute the primary source
      - Unless uncovered in recent times they remain without provenance
      - Early discoveries in the 19<sup>th</sup> Century were rarely recorded
  - Combined evidence of representations, surviving ancient instruments, and modern versions (resembling the ancient instruments) build a picture of musical activities in Pharaonic Egypt
    - : Interpretations are still open to discussion
    - : Music determination is hampered by lack of information
      - Only a small amount of information is actually available
      - Difficult to judge any theoretical framework (though alluded to by Plato)
  - Any Notation is a debatable aspect
    - : Cultures which Egypt had contact (Asia minor, Greece, and Rome) developed a 'kind' of notation
      - Mid 2<sup>nd</sup> Millennium BC hymn annotated with interval names and numbers found in Syria
      - Greeks were using letters of the alphabet for musical purposes by 2<sup>nd</sup> Century BC
    - : Difficult to find cumulative evidence from Egypt for early dates
      - Recent source from Coptic Church dating to Late Egyptian Period (2<sup>nd</sup> Century AD) can provide a clue
      - But Egypt strongly influenced by Greek Culture by that period
- Evidence exists that ideas of harmony & ratio existed and developed thousands of years before the Greeks

A Greek papyri with such notation have been found in Egypt

## B. CONSIDERATIONS

- 1 Apart from archeological remains, knowledge of Near East history based primarily on written sources
  - Oldest texts date to end of 4 millennium BC in Hieratic script on papyri & ostraca (potshards)
  - From 2<sup>nd</sup> half of the 1<sup>st</sup> millennium BC written in Demotic script
  - Last stage was in Coptic script from 3<sup>rd</sup>/4<sup>th</sup> Century AD (basically the Greek alphabet with additions)
- 2 Evidence of encounters between Greek & Near East worlds date to 2<sup>nd</sup> millennium BC
  - Commercial relations evidenced in archeological records
  - Minoan & Mycenaean pottery in Levantine & Egyptian sites
  - Near Eastern seals and Egyptian objects in mainland Greece & Crete
- 3 In 1<sup>st</sup> millennium BC trade constituted a major part of Greek – Near East relations
  - Phoenician traders especially credited with this
  - Eastern influence on Greece especially apparent in 'Orientalizing' style found in Greek art
  - Introduction of alphabetic system for Greek language



- 4 With final breakdown of the Persian Empire and the conquest by Alexander the Great set a new phase in relationship between Greece and the Near East
- 5 Prior to the re-discovery of Near East script and language in 19<sup>th</sup> Century AD the history of the region was known through the Bible and the Classical authors
- 6 In daily life performance of music may not be immediately apparent
  - Representations of instruments are not immediately apparent
  - Images of singing (open mouth or cupped ear) 'might' represent singing
- 7 In periods before large scale representations (first two dynasties) evidence becomes increasingly difficult to interpret
  - Only a small selection of instruments remain
  - Can only speculate how they were used

### C. EVIDENCE

- 1 Representations on tomb walls can tell much about capabilities of surviving instruments
  - How they were played
  - Kind of effect aimed at
  - Evidence of musical practice

Must use eyes ancient rather than ears with this ancient music
- 2 Latter part of Middle Kingdom (11<sup>th</sup> & 12<sup>th</sup> Dynasties starting 2133BC) evidence that influences from abroad were making inroads
  - New types of instruments first seen
  - Painted scene of a group of 'foreigners' arriving in Egypt
  - Evidence from ruins of palace in Avaris (in the Delta) indicate arrivals from Phoenicia and Canaan had settled here
  - With disintegration of Egyptian control toward end of the Middle Kingdom foreigners assumed control and when eventually driven out their influence remained
  - Ruler of the 18<sup>th</sup> Dynasty married a Babylonian princess resulting in a cross cultural influence

## II THE MUSIC

### A. DAILY LIFE

- 1 Music was part of daily life of workers
  - Farm workers in seasonal round of agricultural activities
  - Workmen songs in use of rhythm to synchronize group efforts (transporting heavy objects)
  - Also part of ceremonial and popular festivals
- 2 Popular music in the Old & Middle Kingdoms
  - Ancient Egyptian music has been classified as 'secular', 'sacred', 'military', etc.
    - : Actually the categories overlap
    - : Musical ensembles were shared across these classifications
    - : Musical ensembles depicted on tomb walls can be 'questioned' if should be discussed within a funerary or secular context
  - New Kingdom tombs at Thebes show a rich and varied music scape
    - : 'Banquet scenes with provided music and sometimes dance
    - : The Lute appears which was known to Babylonians for 1000 years appear in Egypt at turn of the 18<sup>th</sup> Dynasty
    - : Lyre brought by travelers from Asia appears
    - : Oboe from Samaria

- Music making in Middle Kingdom is sparse
  - : At end of Ramesside Period (19<sup>th</sup> & 20<sup>th</sup> Dynasty) no records of contemporary ensemble music for 600 years
  - : Must turn to the end of the Pharaonic Period to show any ensembles comparable to the earlier dates

## **B. MUSIC FOR THE GODS**

- 1 Egyptian sacred music for the larger population is large and complex
  - Periods revealed cover about 3000 years
  - Religion must have been the most conventional aspect of Egyptian civilization
  - The clues are confined to secondary sources as literary references are few
- 2 Numerous instruments seen in secular contexts are also found in scenes of religious ceremonies and festivals
  - Flute, Oboe, Double Oboe all appear in both contexts
  - The Sistrum
    - : A rattle like instrument was reserved as a cult object
    - : Origin is ancient where part of the right to Hathor was shaking stems of papyrus creating a rattling sound
  - Later phases of Pharaonic civilization other instruments were added for ritual purpose
    - : Horns
    - : Cymbals serving as drinking vessel, musical instrument, and ritual object

## **C. MILITARY AND PROCESSIONAL MUSIC**

- 1 Evidence suggests that military musician was a highly skilled position
  - Military musicians also appear in processions and other public settings
  - This military music continued after the last of the pharaohs particularly during the Greco-Roman period
- 2 Instruments were few and melodic capacity was limited
  - Appears that skill and excellence of the musician was determined by rhythm and stamina
  - Trumpet and drum appear together in representations with limited number of notes available on the trumpet (power of instrument could relay signaled commands)

## **D. THE MUSICIAN IN SOCIETY**

- 1 Able musicians might achieve considerable status
  - Tradition of secular music was maintained above all in the Royal Palace
  - During the New & Late Periods *named* performers of sacred music are numerous
    - : End products in Literature, Painting, & Sculptor can remain along with the named artist
    - : With the named musicians the music performed has been lost
- 2 Musicians attached to the cult of the God were held in high esteem
  - In a position to communicate with the deity
  - Through singing of hymns kept deity image alive
  - Singers in the Middle Kingdom were trained to do their jobs
  - Dancers and musicians began to be depicted
  - Performances depicted in sacred places
- 3 Foreign musicians were welcomed at the court of Akhenaten
  - Some temple musicians employed by Sesostri II came from abroad
  - Possible for Egyptian performers to also go abroad

### III INFLUENCE AND LEGACY

#### A. CONTEMPORARY DEBT

- 1 Present day Egyptian Folk instruments shows debt to their Pharaonic ancestry
  - Some virtually identical in construction
  - Some basic differences in tuning
- 2 Egyptian customs spread widely to neighboring countries
  - The connections continued into later times
  - Egyptian influence was carried across North Africa
- 3 Survival of music after Pharaonic period
  - Helped if became popular with people
  - Played a part in sacred music
    - : Coptic Church preserved the early liturgy and traditions (particularly evident in Ethiopia)
    - : The traditions of the Copts was maintained which in other circumstances would have died out

#### B. GREECE

- 1 Evidence Greece 'borrowed' her musical system from Egypt
  - During the 18<sup>th</sup> Dynasty the Greeks acquired principles of Egyptian Art
  - 18<sup>th</sup> Dynasty showed evidence of a Theban School of Music (Amenhotep IV)
  - Greeks themselves did not hesitate to look upon Egypt as one of the chief sources of culture
- 2 During this Ptolemaic period artists & musicians still worked in the historical Egyptian styles
  - But were no longer purely Egyptian
  - With Amasis II (550BC) main Egyptian characteristics in art & music were diluted
- 3 Egyptian objects were not unknown in Greece as early as the 2<sup>nd</sup> half of 8<sup>th</sup> Century BC
  - Egyptian trade objects moved along Greek trade routes
  - In Greek Geometric Period (900BC to 700BC) there are Egyptian prototypes for Greek Geometric objects
  - From earliest period Egyptian art was 'possibly' a source of interest and inspiration for Greek artists
- 4 Plato's description and appreciation for Egyptian Art
  - Contrasts the 'educative-playful function of the Muses' in the world outside of Egypt with the artistic laws in Egypt
    - : Art must be of the highest quality in Egypt
    - : Egyptian had drawn up an inventory of *standard types* from which no deviation was ever permitted
    - : This standard extended over a 1000 years
  - Plato was extremely concerned about the 'illusions of sight' which 'obscures truth and engenders false judgment'
    - : Plato would have known Egyptian art renounced naturalistic illusion to prevent a view of things as they are known to be
    - : Although not true that all Egyptian art is formulaic, traditional, or always religious for Plato they were

## 5 Foreign Influence

- Asiatic influence was brought to bear on Egyptian Art
- Probable that foreign instruments and methods were also imported
- Semitic immigrants arriving under Useratesen II brought their own musical traditions
- Asian influence during the 18<sup>th</sup> Dynasty was very strong
  - : Thothmes II (Thutmose) conquests in Western Asia brought Asiatic fashions to the Egyptian court
  - : Wife of Amenhotep III (mother of Akhenaten) was Syrian
- Sumer civilization developed contemporaneously with that of Ancient Egypt
- From New Kingdom onward, Egypt was 'very much' influenced by the Babylonian and Hittite offshoots of Sumerian culture

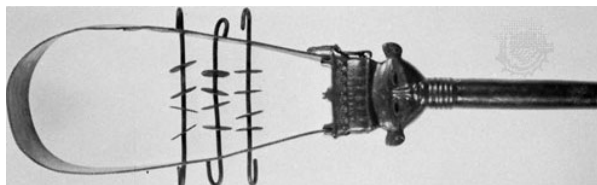
## IV THE INSTRUMENTS

### A. IDIOPHONES

#### Clappers



#### Rattles (Systrum)



#### Cymbals



## B. MEMBRANOPHONES

### Drum & Frame Drum



## C. AEROPHONES

### Flutes



### Clarinets (Single Vibrating Reed)



## Horns and Trumpets

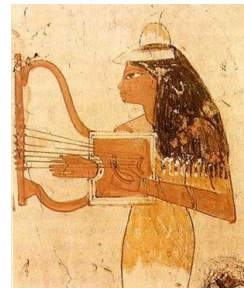


## D. CHORDOPHONES

### Harps



### Lyres



### Lutes



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