



Roman mosaic (c. 240 CE). Vichten, Luxembourg

EUTERPE 2018

A DOUBLEPIPE SCHOOL

LED BY

**CALLUM ARMSTRONG
& BARNABY BROWN**

WITH MARCO SCIASCIA & CHRESTOS TERZES
(INSTRUMENT & REED MAKERS)
MIRCO MUNGARI (FRAME DRUM)
ANTONELLA CARPEGNA (HATHA YOGA)

TARQUINIA, ITALY, 3-6 MAY

The doublepipe was the most popular musical instrument of ancient Greece and Rome. This inaugural **Euterpe** school, organised by the European Music Archaeology Project, is named after the Greek muse of music, the “Giver of delight”. It caters for all levels, from beginners to professionals. Beginners will make simple Sumerian Ur pipes to take home, which are ideal for learning circular breathing and practising quietly. Students of Louvre, Berlin, Pydna, Poseidonia or Elgin auloi must bring their own instruments (see below). Sheet music will be provided for solo and ensemble music-making on these six varieties of doublepipe.

Repertoire for auloi will include the Athenaios paeon, the Euripides Orestes chorus, Pindar’s 12th Pythian Ode (on the invention of the aulos), and exercises based on the Aristides scales and anonymous Bellermanni. The final concert will involve all participants in an ensemble composition inspired by the *Pythikos nomos* with five sections: 1) Apollo surveys the ground; 2) he challenges the serpent; 3) they fight and we hear the dying serpent’s hissing and teeth grinding; 4) a libation song; and 5) a victory dance. Singers, lyre players and composers are welcome too.

The four-day programme includes small-group teaching, vocabelising (*to-a ta-e te-o*), gentle stretching to mitigate the dangers of practising, rehearsals, talks, Skype conversations (with Stefan Hagel and other experts), informal performances and collegiate conversations over meals: a wholesome programme designed to energise and equip students to develop as doublepipe players back home, supported year-round by strong connections with fellow learners. There are no masters yet!

The **Euterpe** school is supported by an interactive multi-author blog, www.doublepipes.info, where a rich library of learning resources already exists. For further information on **Euterpe 2018**, visit www.emaproject.eu/events/euterpe.



Etruscan painting (c. 470 BCE). Tomba dei Leopardi, Tarquinia



MEET THE TUTORS

In the following videos, Callum Armstrong and Barnaby Brown play the four doublepipes that form the focus of **Euterpe 2018**:

Louvre aulos (Graeco-Roman period) <https://youtu.be/4hOK7bU0S1Y?t=8m29s>
<https://youtu.be/hMoVZGCyu78>

Pydna aulos (c. 400 BCE) <https://youtu.be/4hOK7bU0S1Y>

Poseidonia aulos (c. 500 BCE) <https://youtu.be/qfov0XABObM>

Ur silver doublepipe (c. 2450 BCE) <https://youtu.be/0AggdpatMU4?t=1h28s>

OBTAINING INSTRUMENTS

Cane reeds and accurate reproductions of archaeological finds may be ordered in advance from:

Robin Howell (Toronto, Canada) robinhowell@gmail.com – reeds/Louvre/Berlin/Pydna/Elgin

Thomas Rezanka (Aschach an der Steyr, Austria) info@rezanka.at – Louvre/Berlin

Paul J. Reichlin (Samstagern, Switzerland) pbreichlin@access.ch – Poseidonia/Elgin

Marco Sciascia (Orte, Italy) ferla68@hotmail.com – reeds/Louvre/Berlin/Poseidonia/Ur

Chrēstos Terzēs (Athens, Greece) hrterzis@di.uoa.gr – reeds/Louvre/Megara/Pydna/Poseidonia

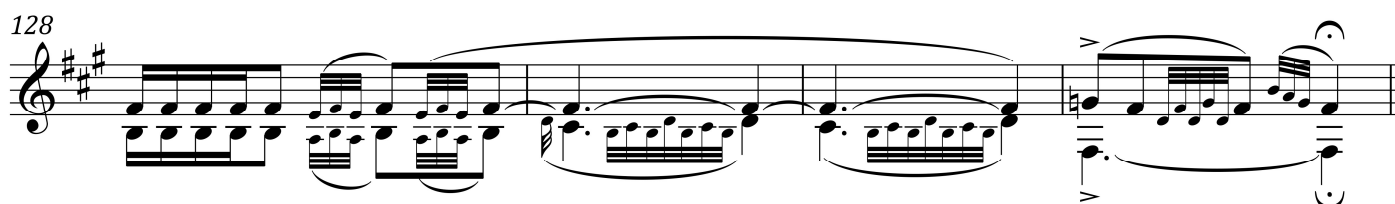
Other makers who would like to be added to this list, please let us know. Barnaby Brown has two Pydnas in stock made by Robin Howell: barnaby@pibroch.net.

COSTS

Participants are encouraged to stay at the venue, Hotel Velcamare in order to take advantage of collegiate conversations at breakfasts and evening meals. Please book directly with the hotel (www.velcamare.it), which is offering a limited number of participants a reduced daily rate: €75 sharing twin room, €90 single room (includes bed, breakfast, lunch and dinner). For five nights, arriving 2 May, departing 7 May, the total would be €350 sharing, €425 single. Those who do not wish to stay at the Velcamare may join the group for meals by prior arrangement with the hotel.

The **Euterpe 2018** school fee is €200 (students €150). This covers teaching and materials. A non-returnable deposit of €50 is required to register, with the remainder of the fee due on arrival. For advice on travel and how to register, see the [Euterpe 2018 Registration Form](#). Any questions, do not hesitate to contact us:

<i>Euterpe producer:</i>	Placido Scardina	euterpe@emaproject.eu	+39 347 180 3699
<i>Euterpe director:</i>	Barnaby Brown	barnaby@pibroch.net	+44 781 000 1377



Notation for Louvre aulos. For recordings and scores, see www.doublepipes.info/athenaios-paeon.



Hotel Velcamare. Weather permitting, classes and rehearsals take place in the garden.

FOOD, SEA & HEALTH

Hotel Velcamare is an inspiring place for creative work. A friendly, family-run hotel and restaurant, the food is superb and reasonably priced (reviews on TripAdvisor are excellent). Tarquinia's long sandy beach, five minutes' walk away, is deserted in early May. As an antidote to the physical and mental exertions of doublepipe training, sea-swimming is highly recommended. Antonella Carpegna, a professional Hatha Yoga teacher, will guide us tuning up our bodies. Aulos playing was an Olympic sport and wise warm-up routines are vital to avoid aches, pains and injury from over-practising, asking our fingers to stretch large hole distances.

RHYTHM

While resting our lips, [Mirco Mungari](#) will hone our rhythm skills using dance steps and vocables in **5/8** (3+2) for the Atheneus paeon; **8/8** (3+2+3) for the Euripides Orestes Chorus; **3/2** interspersed with **7/8** (3+2+2) for Pindar's Pythian 12; and **11/8** (2+3+2+2+2), **12/8** (3+3+2+2+2) and **9/8** (2+2+3+2) for the anonymous 'Bellermann' exercises DAGM 35–7. Mirco is versed in Persian, Arabic, Italian and Iberian frame drum traditions.

BACKGROUND AND ETHOS

In 2010, the Municipality of Tarquinia sponsored a meeting at Hotel Velcamare, where ideas for an EU culture project began to coalesce. Among those attending were [Stefan Hagel](#), [Olga Sutkowska](#) and [Barnaby Brown](#). After several pre-application meetings and a successful submission, EMAP began. In 2013, a larger team of doublepipe specialists met at the Velcamare to plan one of EMAP's packages: the Auloi/Tibiae Revival Project. This team named itself the **Workshop of Dionysus** and set up a multi-author blog, www.doublepipes.info, to facilitate its interdisciplinary work. Three further meetings were held: two at the Velcamare and one at the Royal Conservatoire of Scotland.

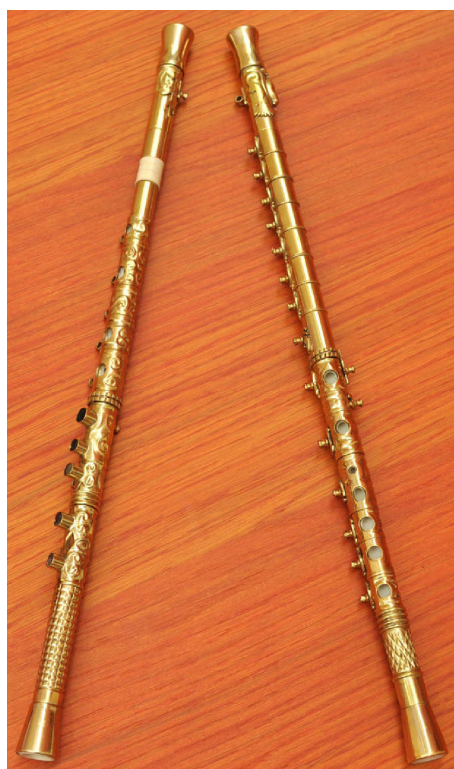
The **Euterpe 2018** school grows directly out of these Workshop of Dionysus meetings. With one exception (2014), they were invitation-only, focusing on what should be presented in the EMAP exhibition and associated concerts. **Euterpe 2018** has a different goal: cultivating a generation of doublepipe players beyond the timeframe of the project, sustaining what has been set in motion by EMAP. It shifts the priority from scientific debate to supporting players practically: how to practise; what to practise; tailoring materials to suit individuals; learning from each other in a climate of generosity.



Barnaby Brown playing a Poseidonia aulos
by Marco Sciascia



Callum Armstrong rehearsing *The Suppliant Women* at London's Young Vic, playing a Louvre aulos by Robin Howell



A preliminary reconstruction of the Poetovio tibia fragments (discovered 1988) by Peter Holmes

The requirement for attending **Euterpe** is a fourfold readiness: 1) to practise, 2) to learn through singing, 3) to avoid injury through movement, and 4) to explore new musical horizons. We believe that advancing doublepipe-playing skills and deepening our understanding of the history of music – Eastern and Western – go hand in hand. Performers who want to compose new music in any style are just as welcome as performers who want to be fastidious respecting ancient evidence.

The **Euterpe** school aims to reach beyond the world of Classicists and Music Archaeologists by attracting first-study musicians, particularly woodwind players from conservatoires, universities, jazz schools and traditional music schools. Also welcome are singers who want to perform ancient texts accompanied by doublepipes; players of ancient lyres who want to collaborate with pipers; and composers who would like to use doublepipes in scores for theatre, film, music festivals, etc.

EVENING LECTURES

Each day of intensive training ends with an illustrated talk:

Thursday 3 May

Callum Armstrong – Reviving the aulos: insights of a creative practitioner

Friday 4 May

Barnaby Brown – How to modulate on a Poseidonia-type aulos (5th c. BCE)

Saturday 5 May

Chrēstos Terzēs – Understanding the Megara aulos (3rd c. BCE)

Sunday 6 May

Olga Sutkowska – Understanding the Poetovio tibia (2nd or 3rd c. CE)

Short performances follow each lecture, the last involving all participants.



The first working reproduction of the Megara aulos (discovered 2005) by Chrēstos Terzēs