



The European Music Archaeology Project (EMAP) ranked first out of the 80 projects entered for the EU's most prestigious cultural competition in 2012, Strand 1.1 of Education, Audiovisual and Cultural Executive Agency (EACEA). The project aims to highlight Europe's ancient cultural roots from an unusual perspective: musical, scientific and "sensorial". The starting point will be music, because music has always been perceived as a primary need of any civilization worthy of the name. Music can sometimes reveal little known facts about ancient civilizations. It created a network of relationships and points of contact among European peoples long before we became aware of this common identity, before the Old Continent became known as such and the "history of music" began.

Condensing scientific research and artistic creativity; ancient knowledge and modern technologies; as well as music and archaeology the activities of EMAP will span a period of five years and will see the collaboration of seven countries and ten European institutions, while its "Etruscan" control room will be based in Tarquinia.

One of the key events will be a large multimedia exhibition that will allow visitors to admire and fully experience the prodigious reality of the musical instruments and their amazing journey through time and space. Visitors will have the opportunity to touch the instruments and actually hear the sounds they make, and see the "sound-evidence" of the crucial role played by music in ancient societies. The project will also produce workshops, conferences, concerts, books, CDs, DVDs, and educational materials. A documentary will map out a detailed timeline starting from the archaeological find, the accurate reconstruction of the instruments, and finally the performance that will bring the ancient instruments back to life. A website will showcase the whole project and function as a virtual interdisciplinary music interface where scholars will share and consult other experts' work.

In order to do this, EMAP has recruited a team of archaeologists, musicologists, researchers, makers of musical instruments, composers, musicians, film-makers, sound designers and multimedia artists, and will put them together with the scientific and organizational support of universities, museums, public bodies, music festivals, research centers, music archives and academies. The EU will fund 50% of the project budget of approximately 4 million Euros. The remaining 50% will be funded by the ten institutions taking part in the project and by the proceeds from the various initiatives connected to the project.

EMAP will travel in time from the Upper Paleolithic period (ca 40,000 B.C.), the era some ancient findings date back to, through the great classical civilizations, down to the present day. Experts will examine the survival and resilience of ancient music making, as witnessed in the traditional music that is still alive in Europe and in the Mediterranean basin. The main attractions of the project will be some of the most fascinating musical devices ever created by man during different historical periods and the many interconnections they produced. We will get acquainted with bone flutes, bullroarers, shells and other musical traces scattered all over Europe by Homo sapiens, and perhaps even by his Neanderthal predecessor.





We will rediscover the lyre and other chordophones, which were used in the central and northern areas of the European Continent, despite originating in the Mediterranean basin; and conversely, the metal horns that travelled from the Baltic region and the British Isles during the Bronze Age towards the South of France and Etruria. We discover the majestic *lituus* found during excavations in Tarquinia, an instrument that the Etruscans shared with the Romans and the Celts; the *carnyx*, another spectacular bronze trumpet of Celtic origin with a zoomorphic bell-shape; and then double pipes (like the Greek *aulos* or the Roman *tibiae*), flutes, Pan-pipes, lithophones, rattles, sistra, gongs, cymbals, scrapers, many other percussion instruments, and the amazing hydraulic water organ of Alexandrian origin, which was widely adopted by the Romans.

The itinerary will start from the analysis of iconographic evidence and archaeological finds, some of them fragmentary. It will continue with the reconstruction of high quality instrument reproductions, capable of giving back the original *voice* of the instruments, so that we will be able to appreciate the sophisticated knowledge and skills needed to produce and play them. This part of the project will find its natural conclusion in performances, when the music will finally come to life once more.

EMAP will adopt innovative methods of investigation, reconstruction and "staging", as well as technical and aesthetic solutions that combine scientific accuracy with artistic passion and a desire to share this knowledge. *Augmented Reality*, for instance, will be used to enable people to explore and virtually touch 3D replicas of the instruments, while in one of the *islands of sound* of the exhibition, the *Soundgate*, experts will recreate the acoustics of the original environments in which the ancient instruments were played (a prehistoric cave, a megalithic monument like Stonehenge, or Greek and Roman theatres).

This will be a stimulating and playful experience for everyone, that will work on a number of different levels. The project will also produce publications, organise related activities and a section of the exhibition will be set aside specially for children. EMAP aims to give an academic contribution to a field of study that until now has been scarcely investigated. At the same time it aims to be a highlight in the calendar of cultural events in the European cities involved in the project through its workshops, concerts, conferences and *ARCHÆOMUSICA – Exploring the Sounds and Music of Ancient Europe*, the exhibition that will open in Rome in May 2016.

