

EUTERPE 2019

A LYRE SCHOOL

LED BY

JOHN C. FRANKLIN

WITH EMILIANO LI CASTRO (MUSIC PRODUCER)

&

MARCO SCIASCIA (INSTRUMENT MAKER)

TARQUINIA, ITALY, 26-30 JUNE



This summer **Euterpe 2019** school will focus on composing “new ancient music”, with special—though not exclusive—attention to the **lyre**, a type of string instrument that was widespread, in various shapes, throughout the ancient European and Mediterranean civilizations. The school is open to all musicians and scholars interested in ancient compositions and instruments. The goal of **Euterpe 2019** school is to reach beyond the world of Classicists and Music Archaeologists by attracting musicians and singers who want to perform ancient texts accompanied by lyres; players of ancient lyres who want to collaborate with other musicians; and composers who would like to include ancient instruments and/or tonal material in scores for theatre, soundtracks, music festivals, etc.

We will begin by examining the Mesopotamian tradition of diatonic tuning (ca. 1800 BCE) and its probable relationship to the early Greek lyre tradition. This was the foundation for later Greek musical theory, the basic features of which we shall then introduce: tetrachord and scale types, the model two-

octave Perfect System, and the keys (*tónoi*) that enabled the popular modulations of the Classical and Hellenistic periods. With this knowledge we can then learn to read the ancient Greek musical notation. This will let us transcribe the surviving fragments of ancient melody, which in turn provide vital source material for new compositions. We shall then turn to actual composition, working from surviving Greek poetic texts that would once have had music, and which preserve ancient rhythms (students may bring a Greek text they wish to work on, or several choices will be provided). We shall consider various difficulties and opportunities of interpreting ancient rhythm; choices of scale and pitch set; melodic composition according to accent patterns; effective placement of modulation; and approaches to harmonic accompaniment. Finally we shall rehearse, for a public concert, student compositions and selections of Franklin’s music for Euripides’ *Helen* (2018).

This four-day programme of teaching units, music workshops and friendly conversations over a stimulating environment also includes:

- Listening Sessions of contemporary performing art based on or inspired by ancient music and soundscapes.
- A Teaching Unit on “Music Archaeology without Scores”, focusing on the Etruscan and early Celtic traditions.
- A Guided Tour of the National Museum and Painted Tombs in Tarquinia, which contain many musical scenes.

The programme is designed to energize students and equip them to develop as composers of ancient music back home, supported year-round by strong connections with fellow learners. Remember: there are no masters yet!



MEET THE TUTOR & THE ADVISORS

John C. Franklin is Professor and Chair of Classics at the University of Vermont. He began life as a composer at the New England Conservatory of Music (B.M. 1988), switching to Classics for a PhD from University College London (2002). His research has dealt especially with the cultural, and especially musical, interfaces between early Greece and the Near East (culminating in *Kinyras: The Divine Lyre*, Hellenic Studies 70, Center for Hellenic Studies, 2015). He has composed “new ancient music” for productions of Aeschylus’ *Libation Bearers*, Aristophanes’ *Clouds*, and Euripides’ *Helen*. A CD called *The Cyprosyrian Girl* contains various “impressions” of ancient music.

In the following videos, John Franklin, Julia Irons, and Jamie Levis perform selections from Euripides’ *Helen* that showcase some of the compositional and accompaniment techniques that will be presented at the Euterpe workshop:

<https://www.youtube.com/watch?v=3u3QBxFJdWA>

<https://www.youtube.com/watch?v=JfkJFfFpS3o>

Emiliano Li Castro is a music producer and contributor to the Italian national broadcasting (Radio Rai) from 1979. Student of Archaeology at the Università della Tuscia in Viterbo, since 2006 he has published articles on various music archaeological topics and also has organised the international conference *La Musica in Etruria* in Tarquinia (September 2009), editing its proceedings in 2010. In the same year he started gathering the specialised team of European researchers, artists and craftsmen which gave birth to the *European Music Archaeology Project (EMAP)* in 2013.

Marco Sciascia works as a goldsmith since 1990 and in the course of time he has also specialised in the technique of Etruscan granulation. In 2000 he has approached the two worlds of classic and modern lutherie, starting to merge these crafts with the reconstruction of musical instruments based on archaeological evidence from ancient Europe and Near East, including several instruments he has produced both for the exhibition and the performers of the *EMAP*.

INSTRUMENTS

The **Euterpe 2019** lyre school caters for all levels, from beginners to professionals.

All participants will get one basic model of lyre to assemble and to take home for practicing.

Players who already possess a lyre, a *barbiton* or a *kithara*, could bring their own instruments.

Some accurate reproductions of string instruments based on archaeological finds will be available for the rehearsal sessions: Poseidonia *barbiton*; Stabiae Lyre.

Other instruments available on the spot: Louvre *aulos*; Berlin *aulos*; Poseidonia *aulos*, Ur doublepipe, Roman cymbals, *tympanum* and *scabellum*.

Those participants who wish to purchase in advance copies of these instruments, they can place an order at:

Marco Sciascia (Orte, Italy) ferla68@hotmail.com; mobile +39 346 3665598

His craftsmanship will support the participants on the spot, during all the school activities.

Finally, feel free to bring any modern musical instrument and/or devices you may wish to play; even analog synthesizers are more than welcome!

ACCOMMODATION

Special agreements with B&B located close to the school venues, in the wonderful historical center of Tarquinia, will be available for the participants. A selection of restaurants nearby will offer special prices for our students. All these details will be listed in the Registration form, available by mid-March.

FEES & REGISTRATION

The **Euterpe 2019** lyre school fee is €300 (students €250).

This covers registration, teaching, all materials and your basic model of lyre.

Registration enquiries: Placido Scardina euterpe@emaproject.eu +39 347 180 3699

Programme enquiries: John C. Franklin john.franklin@uvm.edu +001 802 651 6825

LYRE TUNING
F B C A B D E

THIRD STASIMON

23/16 p.c. 126 25/16 p.c.

1451
1465

Φοί- νισ- σα Σι- δω- νι- ἄς ὦ | τα- χει- α κώ- πα ῥο- θι- σι- σι Νη-ρέως ||
ἦ που κό- ρας ἄν πο- τα- μου | παρ' οἴδ- μα Λευ- κίπ- πι- δας ἦ πρό να- οῦ ||

...and there's even more...



EUTERPE JUNIOR

Spring 2019: aiming to bring primary school children closer to ancient music, Marco Sciascia is starting the **Euterpe Junior** school with the creation of a workshop specially designed for them. It is based on the physics of sound: the children will manage an oscilloscope, paying attention to the variation of the wavelength as the frequency changes. The "string experiments" of Pythagoras will be recreated. The surviving iconography will be analyzed, in order to identify the various types of instruments, which will be compared with the reproductions made by Marco Sciascia. The children will be equipped with a "school kit" for the construction of a small lyre, on which they will learn to play and sing the *Seikilos epitaph*.

