

**Call for Papers: Archaeology of Soundscapes and Soundscapes for Archaeology
26th Annual Meeting of the European Association of Archaeologists (EAA)
Budapest, Hungary, 26–30 August 2020**

You are cordially invited to present your research in the session “Archaeology of Soundscapes and Soundscapes for Archaeology” in the 26th Annual Meeting of the European Association of Archaeologists (EAA) in Budapest, Hungary, 26–30 August 2020. Please submit your paper abstract (150–300 words) by 13 February 2020 via the EAA website: <https://submissions.e-a-a.org/ea2020/>. General information about the conference, venue, fees and detailed guidelines can be found on: <https://www.e-a-a.org/ea2020>

Please forward this invitation to anyone you think may be interested. If you have any questions, please email one of the session organisers: Raquel Jimenez (raquel.jimenez@uva.es), Margarita Díaz-Andreu (m.diaz-andreu@ub.edu) Rupert Till (R.Till@hud.ac.uk)

Session #124: Archaeology of Soundscapes and Soundscapes for Archaeology
Theme 5. Theories and methods in archaeology: interactions between disciplines

Abstract:

Soundscapes – both natural and human – are an important study for those interested in the past. Ethnomusicologists have shown that soundscapes can shape cultural knowledge, including not only musical aesthetics and symbolic meanings associated with sound, but also religious beliefs, memories, emotions, and even social behaviours. In natural landscapes, human beings are surrounded by a rich sonic cosmos in which to create, reinforce, or contest their world views. Moreover, anthropic soundscapes delineate human cultures and are able to mark time, frame ritual contexts, establish borders in the landscape, reinforce or separate cultural identities, and even define sacredness, power, and prestige. Music archaeology and archaeoacoustics have laid the methodological basis for reflecting on the possibilities of unveiling past anthropic soundscapes and musical and acoustic behaviours, as well as the relations of these with both ecology and culture.

For this session, we welcome proposals that reflect on the importance of soundscapes in past and present cultures and examine different methodological and theoretical approaches to the study and reconstruction of past soundscapes through for example archaeoacoustics, archaeological finds, iconographies, written sources and ethnographic comparisons. We also encourage discussions about ancient musical instruments and their relation to both natural sounds and acoustics, along with their presence in anthropic soundscapes. Presentations on projects dealing with the use of sounds, music or reconstructed soundscapes in the dissemination of archaeological heritage will be also welcomed. In particular, we would like to receive proposals for papers that reflect on the possibilities of enhancing the experiences and involvement of visitors to archaeological contexts through sound. Finally, we also invite ethnomusicologists to share their reflections on the interactions of soundscapes and culture, such as the presence of acoustic phenomena in myths, the use of particular acoustic conditions in rituals, or the creation of ritual soundscapes.

Apologies for cross-posting and best wishes,

Rupert Till (and Raquel Jiménez and Margarita Díaz-Andreu)

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