

# Contents

**List of Figures** — ix

**Preface** — 1

## I Prologue

Anne Draffkorn Kilmer

**A Brief Account of the Development of the Field of Music Archaeology** — 11

## II Studies

Bathja Bayer

**The Mesopotamian Theory of Music and the Ugarit Notation — a Reexamination** — 15

Anne Draffkorn Kilmer

**Mesopotamian Music Theory since 1977** — 92

Dahlia Shehata

**Sounds from the Divine: Religious Musical Instruments in the Ancient Near East** — 102

Uri Gabbay

**The Balağ Instrument and Its Role in the Cult of Ancient Mesopotamia** — 129

Sam Mirelman

**The Ala-Instrument: Its Identification and Role** — 148

Annie Caubet

**Musical Practices and Instruments in Late Bronze Age Ugarit (Syria)** — 172

Ora Brison

**Nudity and Music in Anatolian Mythological Seduction Scenes and Iconographic Imagery** — 185

Michael Lesley

**Illusions of Grandeur: The Instruments of Daniel 3 Reconsidered — 201**

John Curtis Franklin

**Greek Epic and *Kypriaka*: Why “Cyprus Matters” — 213**

Mariella De Simone

**Aristophanes’ *Phrynicos* and the Orientalizing Musical Pattern — 248**

Mira Waner

**Aspects of Music Culture in the Land of Israel during the Hellenistic, Roman and Byzantine Periods: Sepphoris as a Case Study — 273**

Antonietta Provenza

**Soothing Lyres and *epodai*: Music Therapy and the Cases of Orpheus, Empedocles and David — 298**

Roberto Melini

**Sounds from under the Ashes: The Music of Cults and Mysteries in the Ancient Vesuvian Land — 340**

### **III Epilogue**

Yossi Maurey

**Ancient Music in the Modern Classroom — 365**