

# **MUSICAL INSTRUMENTS RECOVERED IN THE PORTUGUESE AL-ANDALUS.**

## **Contribution and New Insights to Understanding Common Heritage Among Peoples and Cultures Through Archaeomusicology**

### **1. Introduction**

Al-Andalus was a historical period whose cultural and scientific legacy profoundly impacted European development. In Portugal, al-Andalus persisted for over 500 years, until 1249, when Christian monarchs seized control of the region. Subsequent to its decline, Christian authorities endeavored to legitimize their dominance by suppressing various cultural practices and customs associated with Oriental, Arab, and Berber worldviews. Nonetheless, this protracted period saw the consolidation of a distinctive culture, which proved resistant to erasure from daily life, leisure activities, and artistic practices. Al-Andalus imprinted enduring marks and substantial influences on Western music and musical instruments, whose impact persists to the present day. Until recently, however, European scholarship largely overlooked this influence.

### **2. Problematics and pertinence**

In terms of music, it is widely acknowledged that the *Cantigas de Santa Maria* of Alfonso X integrated practices and musical instruments from Andalusí culture, including aerophones, chordophones such as the lute and the fiddle, as well as membranophones and idiophones. However, many scholarly publications on the History of Western Music often transition abruptly from Greek and Roman influences to the modern era, frequently neglecting the contributions of Berber, Arab, and Andalusí traditions to Western music and instruments. Similar to other European countries, research on medieval music and its instruments in Portugal has predominantly relied on written and iconographic sources from Christianized contexts dating from the 12th and 13th centuries. Nonetheless, archaeology has progressively yielded new data, although these findings have seldom been thoroughly examined in conjunction with musicological studies. Although similar studies have been conducted in Spain, Music Archaeology pertaining to the Portuguese islamic medieval period remains in an emergent state. Despite the valuable contributions of Portuguese Al-Andalus

archaeology to the study of musical instruments, a comprehensive integration with Musicology is still pending.

### **3. Object of Study and Methodologies**

In this context, we present the archaeological record of musical instruments unearthed in the context of the Portuguese al-Andalus. This collection includes membranophones, metallic idiophones, and possible aerophones, some of which were previously unknown and are believed to have been constructed between the 9th and 13th centuries. Although limited, this collection provides a valuable contribution to a better understanding of music, its instruments, practices, influences, and echoes from the al-Andalus to the present day. The majority of these instruments originate from the Algarve, the southern region of Portugal where al-Andalus persisted for over five centuries. This lasting influence is still prominently reflected in the region's vocabulary, architecture, and various cultural practices.

Through the methodologies of archaeomusicology<sup>1</sup>, particularly by attempting to integrate the archaeological record with other sources and parallels from different territories, we contribute to a better understanding of the Common Heritage Among Peoples and Cultures up to the present day. Due to the scarcity of research in this field, we also provide original images, tables, and maps, with the hope that they will contribute to future investigations.

## **4. The archaeological record from Portuguese al-Andalus**

### **4.1 Aerophones**

We now present the musical instruments unearthed in the context of al-Andalus within Portuguese territory (8th–13th centuries), beginning with aerophones. Regarding this typology, we are aware of three artifacts that we infer were used as aerophones or as part of one. All three come from Mértola, a city where al-Andalus persisted until the

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<sup>1</sup> According to García Benito & Jiménez Pasalodos (2011, pp. 80-81), "music archaeology studies the sounds and musical cultures of the past, fundamentally based on organological and iconographic sources. Additionally, it also draws upon elements from Ethnomusicology and other auxiliary disciplines: Acoustics, Experimental Archaeology, Ethnoarchaeology, Iconography, and Organology (...) relying on the archaeological record and, where possible, on ancient written sources."

13th century, and where cultural decline occurred gradually, maintaining its identity even under the sovereignty of a Christian kingdom — its inland location likely being a determining factor for this. The first artifact (Figure 1), published by Carmen Salvador (2017), is a bone object measuring 60mm in length and 6-12mm in diameter. As the author suggests (Salvador, 2017: p.55), and following discussions with Iberian specialists, we infer that it was indeed part of a wind instrument, likely some type of mouthpiece or embouchure.



Figure 1: Possible mouthpiece/embouchure of an aerophone. Credits: Alexandre Bento.

Although their functionality remains inconclusive, we find it relevant to present two unpublished ceramic fragments (Figure 2). The first fragment (Figure 2a) measures 36 mm, and the second (Figure 2b) measures 63 mm. Both have an external diameter of 17 mm and an internal tube diameter of 8 mm. The known iconography from the al-Andalus context does not provide sufficient detail, nor do textual sources reveal specific information or exact materials used in the construction of some musical instruments—particularly aerophones. Additionally, the construction of instruments was not standardized. In our ongoing research on these objects, we refrain from definitively categorizing them or assigning them an indisputable musical function at this time. However, without known parallels in Spanish territory, their uniqueness may allow other researchers to establish potential parallels, echoes, or even rule out their musical functionality.



a)



b)

Figure 2: Possible aerophone fragments; a) Fragment with two apertures b) Fragment with four apertures. Credits: Alexandre Bento

#### 4.2 Membranophones

We now turn our attention to the nine ceramic drum fragments we have identified to date (Figure 3): one from Alcoutim<sup>2</sup>, three from Silves, one from Meia-Praia – Lagos<sup>3</sup>, one from Portimão<sup>4</sup> (unpublished), and two fragments from Santarém – we have some reservations regarding the first, of which only a hypothetical base remains (Silva, 2011: 79). To facilitate a better understanding of their morphologies, we begin by visually presenting them (Figure 4), followed by a summary of their characteristics (Table 1), with the typology based on the classification proposed by Bill et al. (2013) for the ceramic drums of al-Andalus: in summary, the ceramic drums of al-Andalus are distinguished into type A – hemispherical cup and type B – Conic-frustum cup, with further differentiation of the body according to conical, cylindrical, or fusiform bases.

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<sup>2</sup> It is essential to highlight the invaluable and crucial contribution of Dr. Alexandra Gradim, archaeologist at the Municipality of Alcoutim, to the advancement of this research.

<sup>3</sup> We also extend our gratitude to Dr. Catarina Alves and technician Dora Pereira Alves for their support.

<sup>4</sup> Furthermore, we acknowledge the excellent contributions and availability of Dr. Vera Freitas, archaeologist at the Municipality of Portimão.



Figure 3: The nine clay drums: a) Alcoutim; b) Silves I; c) Silves II; d) Silves III; e) Silves IV; f) Meia Praia, Lagos; g) Portimão; h) Santarém I; i) Santarém II. Credits: a) Inventário do Acervo do Museu Nacional de Arqueologia; b) Torres & Macias, 1998: 172; c) Gonçalves et al, 2017: 1429; d) Carlos Oliveira; e) Carlos Oliveira (Bento & Costa, 2023: 78); f) Alexandre Bento; g) Museu Municipal de Potimão; h) Silva, 2011; i) Gonçalves et al, 2017: 1429.

<b>Membranophones (clay drums)</b>	<b>Preserved Dimensions height /cup diameter</b>	<b>Typology according Bill <i>et alli</i> (2012) and peculiarities</b>	<b>Chronology Century</b>
Alcoutim	21,6 cm - Cup: Ø 14,0cm	B.1.	X-XI
Silves I	21,8 cm – Cup: Ø 10,0 cm	B.3.	VIII-IX
Silves II	17,7 cm – Cup: Ø 10,8 cm	B.1. white paint	XII
Silves III	8 cm ? – Cup: 9 cm?	B.2.	XI ?
Silves IV	24,3 cm – Cup: 13 cm	B.2. with knob and white paint	XII (?)
Meia Praia, Lagos	25,75 cm – Cup: Ø 11,2 cm	B.2. with knob and white paint	XI-XII
Portimão	15 cm? – Cup: Ø8cm?	B.2. (?) with knob and Black paint	Almohad XII-XIII
Santarém I	7,5 cm - Base: Ø 11,0cm	?	IX-XII
Santarém II	16,1 cm - Base: Ø 9,0 cm	B.1. ? B.2.? white paint	Final XI - XII

Table 1: main characteristics of the excavated instruments in Portugal.

Each of the membranophones exhibits distinct specificities regarding their morphology and decoration. However, collectively, they reveal small dimensions, measuring between approximately 17 and 25.75 cm in length. It is worth noting, at this preliminary stage, the differences in the proportions of the body and the cup among the collection; while the specimens from Alcoutim, Silves I, and Silves II feature proportionally larger cups, the others tend to have smaller ones. This trend appears to be associated with less late chronologies, as well as a lower level of rusticity in the aesthetic care of the pieces, with strong possibilities for local production. Additionally,

is important to highlight the knob (central frame) present in the body of the instrument in the specimens from Silves III, Meia Praia, and Portimão (Figure 4).

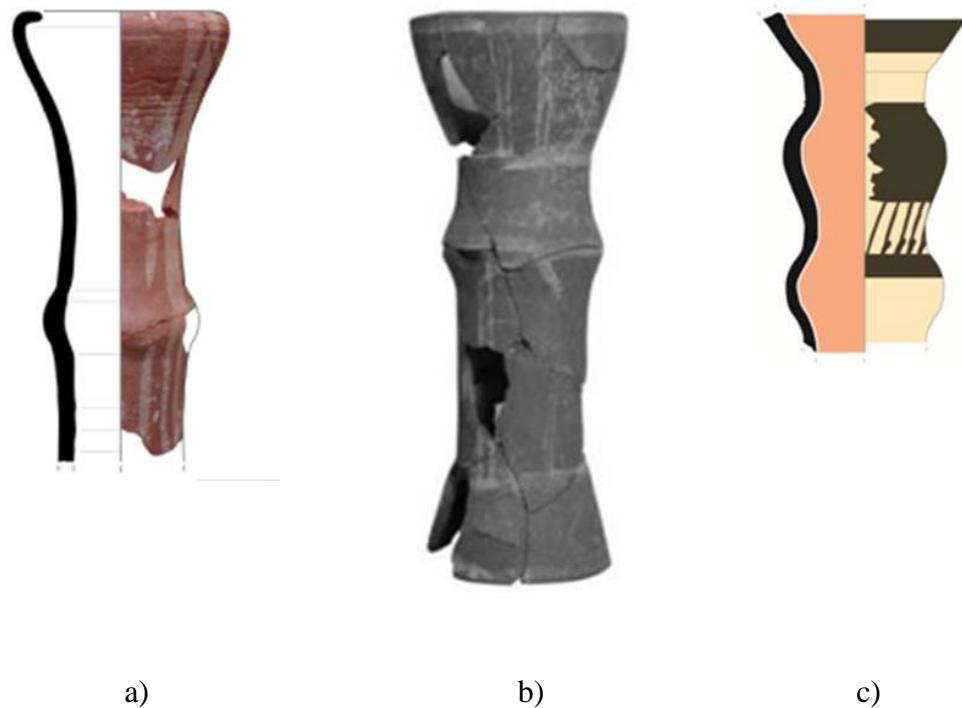


Figure 4: Clay drums with knobs unearthed in the context of Portuguese al-Andalus; a) Silves IV; b) Meia Praia, Lagos - Credits: Silva & Gonçalves, 2020: 228; ; c) Portimão.

Regarding the Spanish territory, although Navarro de la Coba (2020) mentions 21 membranophones throughout his thesis (and most exhibit small dimensions similar to those from the Portuguese territory), only five examples attributed to later chronologies (the Nazarí period) show the presence of a knob, which highlights the uniqueness of our three peculiar cases—also originating from sites strategically located near fluvial and maritime communications. In this context, and given the geographical proximity of our three drums with knobs (within a range of about 23 km), the evidence we have suggests differentiated regional instruments and practices, possibly endowed with some spatial and chronological exclusivity.

It should also be noted that membranophones do not seem to integrate, or at least do not stand out, in elite contexts, whose preferences focus on chordophones and aerophones. Indeed, they are often sidelined (or even omitted) in literary and

iconographic sources (Cortés García, 1999; 2017), reinforcing their association with popular contexts—an association bolstered by the fact that most archaeological finds originate from domestic settings. Regarding terminology in the context of al-Andalus, and thanks to the contributions of arabists and musicologists like the aforementioned Manuela Cortés García, we dare to infer that the most appropriate term for our ceramic drums would be “*kuba*”.

### 4.3 Idiophones

As for idiophones, no specimens were known at the beginning of our investigation. However, we present here four unpublished<sup>5</sup> artifacts of distinct typologies. Like the possible aerophones we presented, these originate from Mértola, a city that experienced its splendor during al-Andalus. Regarding the first typology (Figure 5), we present three fragments of small metal cymbals, which we dare to identify as shaking idiophones. The first is made of bronze or brass (Figure 5a), the second of copper (?) (Figure 5b), and the third of brass (Figure 5c). They would most likely be played with the fingers or incorporated into a hybrid instrument, such as the *tar*, which produces sound through both a membrane and metal discs, functioning as both a membranophone and an idiophone. References to these instruments in Portuguese territory are known only in later and clearly Christianized chronologies, where they are referred to as *soalhas* (in Portugal), *sonaja* or *azufars* in Spain, and currently as *es-sfar* in Moroccan territory. However, based on what treaties and other contemporary written sources reveal, we believe that the most appropriate and unanimous spelling and transliteration for these instruments at the time would be *al-hayra`a*. In Spanish territory, only two similar examples appear to be known, originating from seemingly later chronologies (Navarro de la Coba, 2020: 517-520). Regarding the second typology, we present a previously unpublished fragment (figure 6) likely associated with some type of rattles or bracelets. For this typology in the context of al-Andalus, Spanish musicologists use the terminology *cascabeles* or *sany*, and today, for example, they are referred to as *jalajil* in northern Morocco.

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<sup>5</sup> Highlight the excellence of the invaluable and crucial contribution of Dr. Lúgia Rafael and technician Nélia Romba from the municipality of Mértola.



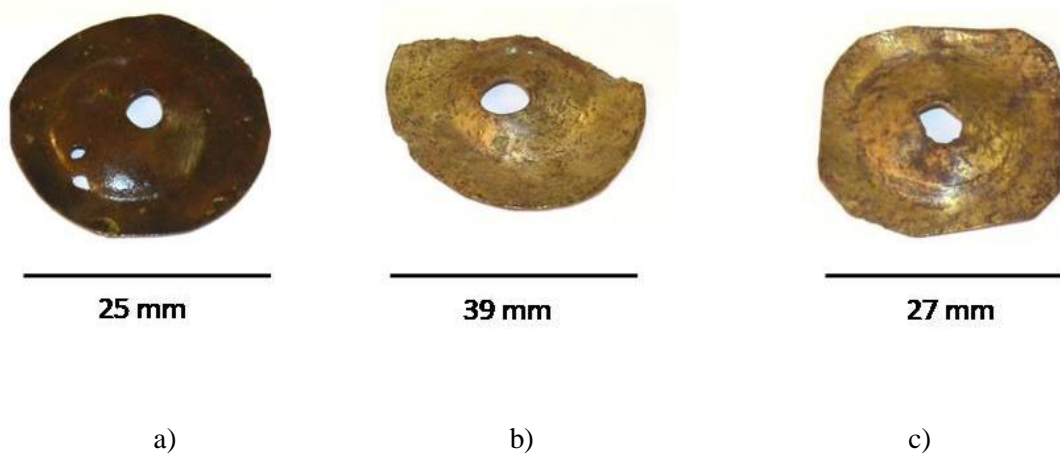


Figure 5: Idiophones (*cascabeles*, *sany* ou *jalajil*) unearthed in Mértola.

Credits: Alexandre Bento.



Figure 6: Fragment BR – DV2.52 from Mértola. Credits: Alexandre Bento.

## 5. The Contribution of Archaeomusicology to Understanding Common Heritage Among Peoples and Cultures

### 5.1 The Idiosyncratic Worldview in al-Andalus

Let us recall, for now, that the archaeological sources we possess are entirely derived from archaeological sites strategically located along maritime and fluvial routes (Figure 7) – sites that were consequently more conducive to an effective and pronounced assimilation of diverse cultures. Phoenicians, Greeks, and Carthaginians navigated to the southwestern coast of the Iberian Peninsula and to Tartessos. Peoples and traditions, both Roman and Punic, reached Silves, Mértola, and Sagres via seas and rivers. These routes may have fostered an idiosyncratic worldview, resulting from the amalgamation

and interaction of cultural and artistic practices of all the peoples who traversed what would become al-Andalus. Following Tariq's arrival on the Iberian Peninsula in 711 and the subsequent territorial establishment of al-Andalus, there was a significant and continuous influx of Berber tribes from northwest Africa. This flow would have influenced social, cultural, and artistic practices – Tariq's contingent was predominantly composed of Berbers, and the heterogeneity of their origins played a crucial role in creating a differentiated worldview. This differentiation was further enriched by the migrations of elite groups and individuals, which were vividly reflected in the splendor of Silves, Mértola, Córdoba, and Granada – the latter being the Spanish city where al-Andalus endured until 1492. Peninsular ships traveled in convoy, connecting with eastern routes all the way to China, transporting rare goods, men and women, techniques, music, manuscripts, and ideas (Coelho, 2010: pp.126). Musical practices and instruments from Baghdad, Mecca, Medina, and Damascus arrived, some tracing their origins back to earlier chronological contexts such as Mesopotamia.



Figure 7: Sites of origin for the recovered specimens - a) Mértola; b) Alcoutim; c) Silves; d) Portimão; e) Meia Praia, Lagos; f) Santarém.

Elements of an idiosyncratic worldview (perhaps profane or devoid of strict spiritual delineations), the musical instruments we present serve as significant testimonies to a differentiated, idiosyncratic, and gradually consolidated culture. An example of this is the uniqueness of the three ceramic drums with knobs we have introduced, of which only later parallels are known, thereby highlighting this differentiation within Andalusí culture. Their disappearance from archaeological contexts following the Christianization of the territory reaffirms this distinction (Jiménez Pasalodos & Bill, 2012: p. 31), a product of millennia of contact, travel, migration, and the transmission and sharing of customs and ideas. Although outside the scope of our work, we must emphasize the contributions that sciences such as paleogenetics have made towards a better and more integrated understanding of the Common Heritage Among Peoples and Cultures.

## **5.2 A common heritage to this day.**

### **In Portugal**

Despite the current geopolitical distance between Portugal and the Maghreb, the physical proximity—unaffected by political and territorial issues—is approximately 202 km. As previously mentioned, al-Andalus endured for over five centuries in the southwesternmost part of the Iberian Peninsula; the southernmost province of Portugal is called the Algarve (derived from al-Gharb), and until the 19th century, the Portuguese state was referred to as the *Kingdom of Portugal and the Algarves*. Cultural, toponymic, and linguistic influences are numerous to this day, reflecting and embodying an identity and heritage imbued with customs and practices originating from Sumerian, Arab, or Berber worldviews.

*Heritage* has become a legitimizing term and a source of power in various contexts, often subjected to institutional instrumentalization in the process of constructing and consolidating national identity and its ethnosymbolic elements. Globally disseminated, the term is utilized in contexts as diverse as sporting events and various commercial and tourism legitimizations. In Portugal, cities and towns frequently promote themselves through their medieval legacy, proliferating festivals anchored in the Islamic past, particularly in the southern part of the country (Algarve). Inherent to the political, economic, and identity potential of these events, new issues inevitably arise, particularly concerning scientific rigor, which often falls short of expectations. Manifesting its

relevance, our research provides new data, particularly regarding the typology of musical instruments. These data pave the way for new directions in conjunction with history or ethnomusicology, while also contributing to contemporary artists' ability to create new and more authentic recreations and performances.

### **Expansion, Exodus, and Migrations of Andalusí Culture**

Following the decline of al-Andalus, musical practices were likely not discontinued, particularly due to migrations and more or less forced exoduses. For instance, we know that Andalusí music schools continued in present-day Morocco (Tétouan and Fez), Algeria (Algiers), Tunisia (Tunis), and Libya (Cortés García, 1986: 373-379; Barroso, 2017: 89-100). It is noteworthy that figures such as Ibn Bayya (likely of Beja in Portugal), Ibn Sab'in (from Murcia), and Averroes (originally from Córdoba) all ended their lives in the Maghreb region. Andalusí music has been preserved “with all fidelity” in Moroccan ethnomusicology (Cortés García, 2014: 29), as evidenced by the *al-ala* (Cortés García, 1986: 378) and the *nawbas* (or *nubas*)—one of the most significant musical forms from al-Andalus, which has persisted to this day (Barroso, 2017: 99). Emerging from the idiosyncratic worldview fostered by the taifa kingdoms and the democratization of musical arts in al-Andalus, the *nawbas* have nearly intact reached Tétouan, even allowing for their transcription into contemporary musical notation (Cortés García, 1986: 376-377).

The shared heritage between the two shores of the Mediterranean is widely recognized. As previously noted, it is prominently reflected in vocabulary, architecture, customs, and toponymy. A prime example is the Mediterranean Diet, which was designated as Intangible Cultural Heritage (ICH) in 2003 and is shared by Portugal, Spain, and Morocco (among other Mediterranean countries). The collection of musical instruments excavated in the context of Portuguese al-Andalus that we present enhances our understanding of these common ties. These material evidences also open new avenues for exploring the immateriality of worldviews across different territories and chronologies. Likely originating from African and Eastern worldviews, their continuity is observed in contemporary Maghreb, though there is no known continuity on the Iberian Peninsula. Notable examples include the *Ta'arèj* and the contemporary Maghreb *jalajil*.

## **For Europe and the World**

In the face of the Christian regimes that came to dominate the southern territories, the music of al-Andalus, along with its instruments, practices, and contexts, managed to achieve continuity and dissemination. Indeed, Andalusí thought, philosophy, and artistic practices projected themselves into medieval and Renaissance Europe (Cortés García, 2014: 34). However, the majority of publications on the history of Western music leap from the Greco-Roman world to the modern era, omitting the gradual yet significant influences stemming from other worldviews. Schools such as Cluny, Notre-Dame, Saint-Martial, or Chartres are sometimes presented as examples of a Christian Europe that successfully assumed the role of cultural emissary and diffuser in the musical dynamics of medieval and Renaissance Europe. Nevertheless, we assert that this process was not as unidirectional as it is often perpetuated in many Western institutions and regimes. The influence of notation, instrumentation, and musical practices introduced via al-Andalus gradually reveals itself. An important set of manuscripts attributed to the Andalusí poet Al-Shushtari (transition of the 13th-14th centuries) was discovered, which references the existence of an "alphabetical-numeric notation system of Eastern origin" (Cortés García, 2014: 30) in al-Andalus. In these documents, originating from the cities of Cairo and Aleppo, the writing occurs from left to right, with the pitch of sounds arranged from low to high, in accordance with the physics of sound (lower frequencies correspond to bass sounds, ascending to higher frequencies, i.e., more mechanical waves per second). However, the predominantly Christianized Western narrative continues to present Guido d'Arezzo as the founder of modern notation, relegating potential influences from Mesopotamian, Sumerian, Egyptian, Persian, Arab, or Berber music to a merely exotic plane. Following Columbus and Cabral, the significance of Andalusí, Mozarabic, and Mudéjar influences on South American practices and instrumentation is also noteworthy, as reflected in contemporary Brazilian *adufes* and *pandeiros* (Rodrigues, 2014).

Given the substantial lack of archaeological data, the collection of musical instruments we present represents an important contribution. It provides new organological data and opens up new interpretative avenues regarding musical, artistic, and sociocultural practices, as well as the further exploration of relationships and influences among different peoples, territories, and chronologies. We thus encourage

the mitigation of geopolitical, ethnic, or spiritual delineations, promoting a better understanding of the Common Heritage Among Peoples and Cultures.

## 6. Concluding remarks

Archaeology provides a deeper understanding of both historical and contemporary contexts. By offering tangible evidence of the worldview of al-Andalus within Portuguese territory, this study contributes valuable data and new insights into the evolving study of musical instruments and their associated practices, as well as their impact on both tangible and intangible cultural heritage to the present day. These influences are prominently evident in Europe, the Maghreb, and even in South America. For instance, the *adufe* has become a significant instrument in Portuguese popular music, and similarly to tambourines and hand drums, it has reached South America, where it holds a prominent position in countries such as Brazil and Argentina. Additionally, it is observed that the membranophones from Portuguese al-Andalus exhibit a close resemblance to the contemporary Moroccan *ta'arija* and are utilized in social contexts akin to those believed to have been prevalent on the Iberian Peninsula over a millennium ago. Consequently, this study corroborates and reinforces the enduring significance of Andalusí culture in the music of various regions and cultures up to the present day. This study offers new data that researchers in fields such as archaeomusicology, history, and ethnomusicology can utilize as resources. It thereby contributes to a deeper understanding of the shared cultural and heritage connections across different cultures, time periods, and regions, fostering cooperation and unity among diverse communities.

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### Contribution and New Insights to Understanding Common Heritage Among Peoples and Cultures Through Archaeomusicology

#### Abstract

Al-Andalus was a historical period whose cultural and scientific legacy significantly influenced European development. In Portugal, it endured for over 500 years, until 1249, when Christian monarchs gained control. Despite efforts to suppress its cultural practices, Andalusian influences left an indelible mark on Western music and musical instruments. However, until a few decades ago, European scholarship largely underestimated this role.

It is widely recognized that Alfonso X's *Cantigas de Santa Maria* incorporated Andalusian musical practices and instruments. Nonetheless, Western music history frequently neglects the contributions of Berber, Arab, and Andalusian cultures, often leaping from Greco-Roman influences directly to the modern era. As in other European countries, research on medieval music in Portugal has traditionally relied on written and iconographic sources from Christianized contexts. However, archaeology is progressively providing new data, though the field of music archaeology in Portugal remains in its early stages.

This study presents the archaeological record of musical instruments from Portuguese al-Andalus, particularly from the Algarve region. Applying music archaeological methodologies, it integrates archaeological findings with historical sources, aiming to enrich the understanding of the common heritage among peoples and cultures.

The research presents crucial new data for scholars in music archaeology, history, and ethnomusicology. It sheds light on the evolution of musical instruments and their associated practices, while exploring their ongoing influence on both tangible and intangible cultural heritage. Moreover, it highlights the enduring significance of Andalusian culture in shaping the music of various regions, which continues to resonate in the present day. This work thus contributes to a deeper understanding of shared cultural heritage and historical connections across eras and regions, fostering collaboration and unity among diverse communities.

**Keywords:** Archaeomusicology, Music Archaeology, al-Andalus, Medieval Musical Instruments, Middle Ages, Cultural Heritage, Ethnomusicology.



## إعادة إكتشاف آلات موسيقية من المرحلة الأندلسية بالبرتغال

دراسة ورؤى جديدة لفهم الإرث المشترك بين الشعوب والثقافات من خلال علم الآثار الموسيقية

### الملخص

لقد تركت حقبة الأندلس التاريخية بتراتها الثقافية العلمى أثراً كبيراً على التطور الأوروبى. ولقد أمتدت هذه الفترة فى البرتغال زهاء خمسمائة عام حتى عام ١٢٤٩ حين سقطت البلاد فى قبضة الملوك المسيحيين. وتركت المؤثرات الأندلسية بصمة لا تمحى على الموسيقى والآلات الموسيقية الغربية على الرغم من كل محاولات الحضارة الأوروبية فى التغاضى والإنقاص من تلك المؤثرات وحتى العقود القليلة الماضية.

و على الرغم من أن مخطوطات "أغانى السيدة العذراء" (*Cantigas de Santa Maria*) المنسوبة للملك ألفونسو العاشر (من القرن الثالث عشر الميلادى) قد تضمنت ممارسات موسيقية أندلسية وإشارات لآلاتها الموسيقية، إلا أن مؤلفات تاريخ الموسيقى الغربية تغفل تلك الإسهامات العربية والبربرية و الأندلسية، و تقفر مباشرة من التأثيرات اليونانية و الرومانية إلى العصر الحديث. وكما هو الحال فى البلاد الأوروبية الأخرى، فعادة ما يعول البحث العلمى فى موسيقى العصور الوسطى على المصادر الكتابية والتصويرية المسيحية. وعلى الرغم من كل ذلك، فلقد أسهم علم الآثار فى إضافة معلومات جديدة، حتى مع أن علم الآثار الموسيقية لا يزال يخطو خطواته الأولى فى البرتغال.

وتعرض هذه الدراسة للتوثيق الأثرى للآلات الموسيقية من المرحلة الأندلسية بالبرتغال، وعلى الأخص من منطقة "الغرب" (Algarve) بجنوب البرتغال، وذلك بتطبيق منهجيات علم الآثار الموسيقية

(music archaeology) التى تجمع كلاً من نتائج البحث الأثرى والمصادر التاريخية، وهو ما يهدف إلى تعزيز فهم التراث المشترك بين الشعوب والثقافات.

ويقدم البحث معلومات هامة جديدة للباحثين فى كل من علم الآثار الموسيقية، والتاريخ، و علم موسيقى الشعوب، ملقياً الضوء على تطور الآلات الموسيقية والممارسات المرتبطة بها، فى حين يفحص أيضاً تأثيرها المعاصر على كل من التراث الثقافى المادى وغير المادى. وعلاوة على ذلك يبرز البحث تأثير وأهمية الثقافة الأندلسية فى تشكيل ملامح موسيقى المناطق المختلفة بالبرتغال حتى يومنا هذا.

وبذا تسهم الدراسة فى فهم أكثر عمقاً للتراث الثقافى المشترك وللروابط عبر العصور والمناطق المختلفة، مما يعزز أواصر التعاون والوحدة بين المجتمعات المتنوعة.

**كلمات مفتاحية:** علم الآثار الموسيقية - الأندلس - الآلات الموسيقية بالعصور الوسطى - العصور الوسطى - التراث الثقافى - علم موسيقى الشعوب